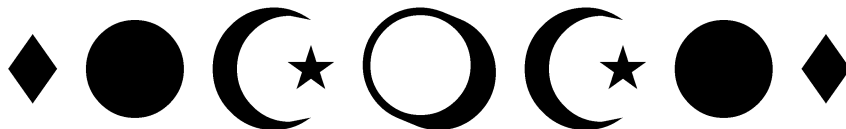
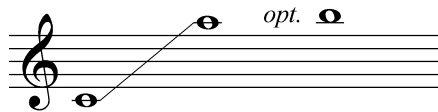


The Moon Songs

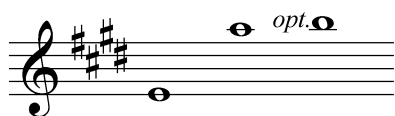
A cycle of songs based on the Moon Poetry of Vachel Lindsay

Music by M. Ryan Taylor

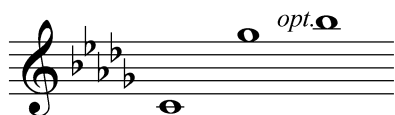
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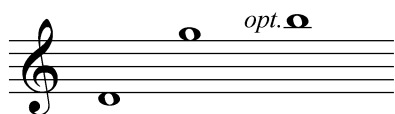
Pg. 4 - What the Hyena Said



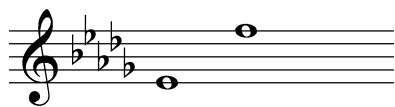
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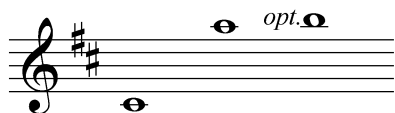
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The Moon Songs

A cycle of songs based on the Moon Poetry of Vachel Lindsay

1. What Grandpa Told the Children

Music by M. Ryan Taylor

Poem by Vachel Lindsay

♩ = 60

p The moon?

p 3 6

This system shows the beginning of the piece. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked as quarter note = 60. The vocal line starts with a whole rest followed by a quarter note with a fermata. The piano accompaniment begins with a series of chords, including a triplet of eighth notes and a sextuplet of eighth notes.

3

It is a grif-fin's egg, hatch-ing to-mor-row night. And how the lit-tle boys will watch with

mf *p*

3 3

This system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes and a triplet of quarter notes. The dynamics are marked as mezzo-forte (mf) and piano (p).

5

shout-ing and de-light, with shout-ing, shout-ing, with shout - ing, with

f

3 6

This system concludes the piece. The vocal line has a triplet of eighth notes and a sextuplet of eighth notes. The piano accompaniment features a triplet of eighth notes and a sextuplet of eighth notes. The dynamics are marked as forte (f).

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Vocal Works email contact : mryan@choirworks.com

7 shout - ing and de - light! To see him break the shell and stretch and

p

Ped. * Ped. *

9 creep a-cross the sky: the boys will laugh, the

f

Ped. * Ped. * Ped. *

12 lit - tle girls I fear, may hide and cry. Yet gen - tle will the

p

pp

Ped. * Ped. *

15

grif - fin be, Most de - co - rous, most de - co - rous and

17

fat, and walk right up to the mil - ky way and lap it like a

19

cat, a cat, and lap it like a cat.

2. What the Hyena Said

Music by M. Ryan Taylor

Poem by Vachel Lindsay

unrelentingly

♩ = 64

15^{ma} right and left hand dynamics marked seperately

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a continuous eighth-note accompaniment. The lower staff is in bass clef and contains whole rests. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The dynamic marking *pp* is placed below the first measure of the upper staff. The tempo marking *unrelentingly* and the note value $\text{♩} = 64$ are positioned above the first measure. A rehearsal mark *15^{ma}* is placed above the first measure. The instruction *right and left hand dynamics marked seperately* is written across the first two measures. A *Red.* (Reduction) symbol is located below the first measure of the lower staff.

The second system of the musical score consists of two staves. The upper staff is in treble clef and contains a continuous eighth-note accompaniment. The lower staff is in bass clef and contains sustained chords. The key signature has three flats, and the time signature is 6/8. The dynamic marking *ff* is placed below the first measure of the upper staff, and *mp* is placed below the first measure of the lower staff. A rehearsal mark *6* is placed above the first measure of the upper staff, and *(15^{ma})* is placed above the first measure of the upper staff. A *ff 8^{vb}* marking is placed below the first measure of the lower staff. *Red.* symbols are placed below the first and third measures of the lower staff, with an asterisk below the second measure.

The third system of the musical score consists of two staves. The upper staff is in treble clef and contains a vocal line with lyrics. The lower staff is in bass clef and contains sustained chords. The key signature has three flats, and the time signature is 6/8. The dynamic marking *p* is placed below the first measure of the vocal line. The lyrics "The moon" are written below the vocal line. A rehearsal mark *12* is placed above the first measure of the upper staff, and *(15^{ma})* is placed above the first measure of the upper staff. A *pp* marking is placed below the first measure of the upper staff. A *p* marking is placed below the first measure of the lower staff. *Red.* symbols are placed below the first and third measures of the lower staff, with an asterisk below the second measure. An *(8^{vb})* marking is placed below the first measure of the lower staff.

17

is but a gol - den skull

17 (15^{ma})

Ped. * Ped. *

22

She mounts the hea - vens now,

22 (15^{ma})

Ped. * 2 Ped. * **f**

27

f And Moon

27 (15^{ma})

p 2 Ped. * Ped. * **f**

31 Worms, migh - ty Moon - Worms are wreathed a-round her brow. *p* The

31 (15^{ma})

Leo. * Leo. * Leo. * Leo. * Leo. *

36 Moon - Worms are a dough - ty race: They eat, they eat, they

36 (15^{ma})

p 2 2

40 eat her gray and gol - den face. *mf* Her

40 (15^{ma})

Leo. * Leo. *

mf

45 2

eye sock-ets dead and mol - ding head: These ca - verns are their

45 (15^{ma})

49

dwell - ing place. The

49 (15^{ma})

p

53

Moon - Worms, Ser - pents of the skies, From the great hol - lows of her

53 (15^{ma})

f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

57

eyes *pp* Be - hold all souls, and they are wise: With

57 (15^{ma})

pp 2

60

ti - ny, keen and i - cy eyes, *ff* Be - hold how each man sins and

60 (15^{ma})

2 *f*

64

dies. *p* When Earth

64 (15^{ma})

p

69

in gold co - rup - tion lies long

69 (15^{ma})

ped. * *ped.* *

74

dead,

pp the Moon - Worm but -

74 (15^{ma})

pp

78

ter - flies on cy - clone wings will reach this place, Yea,

78 (15^{ma})

82

rear their brood on earth's dead face, earth's dead face, *ppp* on

82 (15^{ma})

85

earth's dead face.

85 (15^{ma})

ppp *non rit.* *pppp*

ppp

3. What the Little Girl Said

Music by M. Ryan Taylor
Poem by Vachel Lindsay

Like a child who is excited to tell about something new they've learned

p

Red.



p

Red.



Red.



Red.



p

Red.



Red.



Red.



10
 way. The South Wind is a ba - ker. He

Ped. * Ped. * Ped. *

13
 kneads clouds in his den, And bakes a crisp new

Ped. * Ped. * Ped. *

16
 moon *that greed - y north wind eats a-gain!*

VERY PUT OUT
interpret freely

Ped. * Ped. *

4. What the Miner in the Desert Said

Music by M. Ryan Taylor
Poem by Vachel Lindsay

The musical score is written in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as quarter note = 44. The score is divided into three systems. The first system (measures 1-6) features a piano introduction with dynamics *p* and *sim.* The second system (measures 7-11) includes the vocal line starting with the lyrics "The moon's a brass-hooped wa-ter keg," and the piano accompaniment. The third system (measures 12-16) continues the vocal line with "A wo - - - nd'rous wa-ter feast. If I could" and the piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

18 climb the ridge and drink and give drink to my beast; If I could

18 *f*

Leo. *

23 drain that keg, the flies would not be bi-ting so, My

23 *p* *pp*

27 be spry a - gain, My mule no lon - ger

27 *sfz*

31

slow. And I could rise and dig for ore, And reach my fa - ther -

31

f

Red. * *Red.* * *Red.* *

36

land, And not be food for ants and hawks And per - ish in the sand.

36

pp

Red. * *Red.* * *Red.* * *Red.* *

41

rit. *ppp*

5. What the Rattlesnake Said

Music by M. Ryan Taylor
Poem by Vachel Lindsay

The musical score is written for piano and voice. It begins with a tempo marking of quarter note = 58. The piano part features a complex, rhythmic accompaniment in the right hand, often consisting of sixteenth-note patterns, while the left hand provides a steady bass line. The first system is marked *f*. The second system, starting at measure 3, is marked *p*. The vocal line enters at measure 6 with the lyrics: "The moon's a lit - tle". The piano accompaniment continues with intricate patterns. The vocal line resumes at measure 10 with the lyrics: "prai - re dog. He shi - vers through the night. He". The piano part is marked *f* at measure 10. The score concludes with a final piano accompaniment section.

13

sits up-on his hill and cries for fear that I will bite.

p *f*

17

The

p

21

sun's a bron-co, he's a-fraid Like e-v'ry o-ther thing, And

p *f*

25

trem - bles mor - ning, noon and night, Lest I should spring and

25

p *subito* *f*

28

sting. Lest I, Lest I, Lest

28

p

32

I should spring and sting, and sting!

32

ff *sva*

6. The Strength of the Lonely

Music by M. Ryan Taylor
Latin from Psalm 8 of the Latin Vulgate Bible
Poem by Vachel Lindsay

In blissful mystery
♩ = 54

Do - mi - ne Do - mi - nus nos - ter quam ad - mi - ra - bi - le

est no - men tu - um in un - i - ver - sa tu - a quo - ni - am e - le - va - ta est mag - ni - fi -

cen - ti - a tu - a su - - - - per cae - los, su - per

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked as ♩ = 54. The first system includes the lyrics 'Do - mi - ne Do - mi - nus nos - ter quam ad - mi - ra - bi - le' with triplets and a quintuplet. The second system includes 'est no - men tu - um in un - i - ver - sa tu - a quo - ni - am e - le - va - ta est mag - ni - fi -' with triplets and a quintuplet. The third system includes 'cen - ti - a tu - a su - - - - per cae - los, su - per' with triplets and sextuplets. The piano accompaniment features chords and arpeggiated patterns, with dynamics markings of *pp* and *p*.

8 cae - los, su - per cae - los, su - per cae ⁵ - los The moon's a monk, un-

12 ma - ted, Who walks his cell the sky. His

15 strength is that of heav - en vowed men Who all life's flames de - fy.

17

They turn to stars or sha-dows, They

19

go like snow or dew, Leav-ing be-hind no sor-row,

rall. *a tempo*

22

on-ly the arch-ing blue. Do-mi-ne Do-mi-nus nos-ter quam ad-mi-ra-bi-le

pp

25

est no-men tu-um in u-ni-ver - sa tu - a quo - ni - am e-la-va -

25

28

ta est mag-ni-fi cen - ti - a tu - a su - - - per cae - los, su - per

28

31

cae - los, su - per cae - los

31

7. What the Man of Faith Said

Music by M. Ryan Taylor

Poem by Vachel Lindsay

$\bullet = 72$

p The dew the rain and moon - light All prove our Fa - ther's mind. The

5

dew the rain and moon - light Des - cend to bless man - kind.

pp

9

The dew the rain and moon - light All prove our

p *pp*

2ed. *

13

Fa - ther's mind. The dew, the rain and moon - light des -

13

Reo. *

Reo. * Reo. *

18

cend, des - cend to bless man - kind.

18

Reo. * Reo. * Reo.

23

Come, let us see that all men Have land to catch the rain, Have

23

*

27

grass to snare the spheres of dew, And fields spread for the

27

f

Red. * Red. *

31

grain. Yea, we would give to each poor man Ripe wheat and pop-pies red,

31

p

gva

Red. * Red. * Red.

35

A peace - ful place at eve - ning With stars just o - ver -

35

gva

Red. * Red. * Red. *

39

head: A net to snare the moon-light, A sod spread to the sun, A place of toil by

39

43

day time, of dreams when toil is done.

43

f rit.

p

Led. * Led. *

The Last Page

An important message from M. Ryan Taylor . . .

Thank you for downloading one of my original vocal works. You might ask why a professional composer would be allowing you to download and print his original music for free. The truth is that most composers (with a few notable exceptions) do not make a significant portion of their income from the sale of scores. At one time, traditional paper publishing firms were the only way to get scores into the hands of performers like yourselves. The electronic transfer of information over the internet has abolished the need for a middleman between composers and performers, and the traditional costs of printing, storing and shipping of sheet music as well as the vast administrative costs of managing a large publishing firm are no longer a relevant issue. Therefore, you may print as many copies of this music as you need to perform this work, free of charge.

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- ♪ **Title of the work/s performed**
- ♪ **Performing group/individual and contact information**
- ♪ **Date and location of the performance/s**

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My sincere thanks for your support. I look forward to many years of making music together. Please keep in touch.

All the best to you,

M. Ryan Taylor

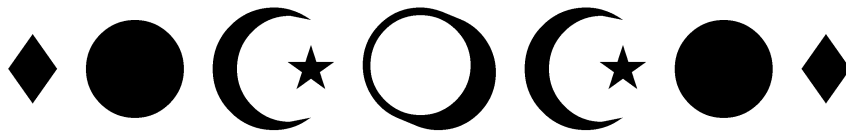
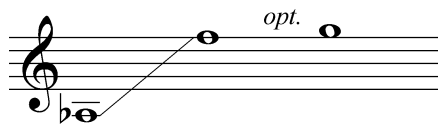
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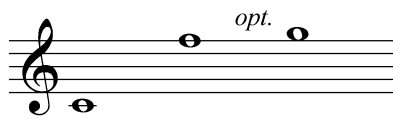
A cycle of songs based on the Moon Poetry of Vachel Lindsay

Music by M. Ryan Taylor

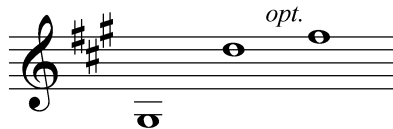
Medium Low Voice



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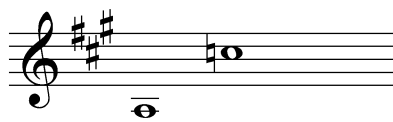
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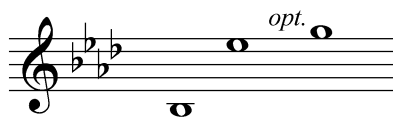
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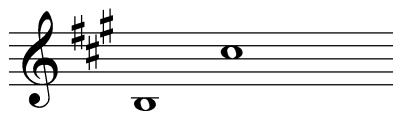
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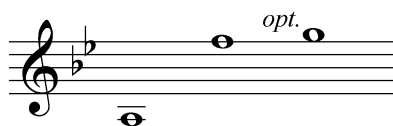
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Pg. 19 - The Strength of the Lonely



Pg. 23 - What the Man of Faith Said

The Moon Songs

A cycle of songs based on the Moon Poetry of Vachel Lindsay

1. What Grandpa Told the Children

Music by M. Ryan Taylor

Poem by Vachel Lindsay

The first system of the musical score is in common time (C). It begins with a tempo marking of quarter note = 60. The vocal line starts with a rest followed by a quarter note G4, a quarter note A4, and a quarter note B4, with a dynamic marking of *p* and the lyrics "The moon?". The piano accompaniment features a series of chords in the right hand, with a triplet of eighth notes and a sextuplet of eighth notes, and a simple bass line in the left hand.

The second system continues the vocal line with the lyrics "It is a grif-fin's egg, hatch-ing to-mor-row night. And how the lit-tle boys will watch with". The vocal line includes triplet markings over the words "hatch-ing", "lit-tle", and "watch". The piano accompaniment features a dynamic marking of *mf* and *p*, with triplet markings in the right hand.

The third system continues the vocal line with the lyrics "shout-ing and de-light, with shout-ing, shout-ing, with shout-ing, with". The vocal line includes triplet markings over "de-light" and "shout-ing", and a sextuplet marking over the final "ing". The piano accompaniment features a dynamic marking of *f* and includes triplet markings in the right hand.

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Vocal Works email contact : mryan@choirworks.com

7
 shout - ing and de - light! To see him break the shell and stretch and

7
p

Lea. * Lea. *

9
 creep a - cross the sky: the boys will laugh, the

9
f

Lea. * Lea. * * Lea. *

12
 lit - tle girls I fear, may hide and cry. Yet gen - tle will the

12
p *pp*

Lea. * Lea. *

15

grif - fin be, Most de - co - rous, most de - co - rous and

17

fat, and walk right up to the mil - ky way and lap it like a

f

19

cat, a cat, and lap it like a cat.

mp *ff*

2. What the Hyena Said

Music by M. Ryan Taylor

Poem by Vachel Lindsay

unrelentingly

$\bullet = 64$

15^{ma}

right and left hand dynamics marked separately

pp

Ped.

6 (15^{ma})

ff *mp*

ff 8^{vb}

Ped. * Ped.

12

p

The moon

12 (15^{ma})

pp

p

8^{vb} * Ped. *

17

is but a gol - den skull

17 (15^{ma})

Red. * Red. *

22

She mounts the hea - vens now,

22 (15^{ma})

Red. * Red. * **f**

27

f And Moon

27 (15^{ma})

p Red. * Red. * **f**

31 Worms, migh - ty Moon - Worms are wreathed a - round her brow. *p* The

31 (15^{ma})

Leo. * Leo. * Leo. * Leo. * Leo. *

36 Moon - Worms are a dough - ty race: They eat, they eat, they

36 (15^{ma})

p

40 eat her gray and gol - den face. *mf* Her

40 (15^{ma})

Leo. * Leo. * *mf*

45

eye sock-ets dead and mol - ding head: These ca - verns are their

45 (15^{ma})

49

dwel - ling place. The

49 (15^{ma})

p

53

Moon - - - Worms, Ser-pents of the skies, From the great hol - lows of her

53 (15^{ma})

f

57

eyes *pp* Be - hold all souls, and they are wise: With

(15^{ma})

pp

2

60

ti - ny, keen and i - cy eyes, *ff* Be - hold how each man sins and

(15^{ma})

ff

2

64

dies. *p* When Earth

(15^{ma})

p

69

in gold co - rup - tion lies long

69 (15^{ma})

Lead. * Lead. *

74

dead, *pp* the Moon - Worm but -

74 (15^{ma})

pp

78

ter - flies on cy - clone wings will reach this place,

78 (15^{ma})

81

Yea, rear their brood on earth's dead face,

81 (15^{ma})

84

earth's dead face, *ppp* on earth's dead face.

84 (15^{ma})

ppp

non rit.

ppp

88

88 (15^{ma})

pppp

3. What the Little Girl Said

Music by M. Ryan Taylor
Poem by Vachel Lindsay

Like a child who is excited to tell about something new they've learned

p

The Moon's the North Wind's

Lead. *

4

cook-y. He bites it day by day, Un -

4

Lead. * Lead. * Lead. *

7

til there's but a rim of scraps That crum - ble all a -

7

Lead. * Lead. * Lead. *

10

way. The South Wind is a ba - ker. He

10

6 6 6 6 6 6

ped. * ped. * ped. *

13

kneads clouds in his den, And bakes a crisp new

13

6 6 6 6 6 6

ped. * ped. * ped. *

16

moon *that greed - y north wind eats a-gain!*

16

6 6 6 *pp* *f*

ped. * ped. *

4. What the Miner in the Desert Said

Music by M. Ryan Taylor
Poem by Vachel Lindsay

The musical score is written in 2/4 time with a key signature of three sharps (F#, C#, G#). It begins with a tempo marking of quarter note = 44. The piano accompaniment is in the bass clef, with dynamics *p* and *sim.* (sostenuto). The vocal line is in the treble clef, starting at measure 7 with the instruction *breathless*. The lyrics are: "The moon's a brass-hooped wa-ter keg, A wo - - nd'rous wa-ter feast. If I could climb the". The piano accompaniment includes an 8va (octave) marking and a dynamic marking of *f* (forte) at the end of the piece. The score concludes with the marking *Ad.* (Ad libitum).

19

ridge and drink and give drink to my beast; If I could drain

19

(8vb)-----*

24

that keg, the flies would not be bi-ting so, My bur - ning

24

p *pp* *sfz*

(8vb)-----!

28

be sry a - gain, feet My mule no lon - ger slow.

28

32

And I could rise and dig for ore, And reach my fa - ther - land, And

32

f

ped. * *ped.* * *ped.* * *ped.* *

37

not be food for ants and hawks And per - ish in the sand.

37

pp

ped. * *ped.* * *ped.* *

41

rit. *ppp*

5. What the Rattlesnake Said

Music by M. Ryan Taylor
Poem by Vachel Lindsay

♩ = 58

f

p

5 The

p

9 moon's a lit - tle prai - re dog. He

p

11

shi - vers through the night. He

f

13

sits up-on his hill and cries for fear that I will

p *f*

16

bite.

p

20

The sun's a bron - co, he's a-fraid Like e - v'ry o - ther

24

thing, And trem - bles mor - ning, noon and night, Lest

27

I should spring and sting. Lest

30

I, Lest I, Lest I should spring and sting, and

30

ff

34

sting! gva-----

34

6. The Strength of the Lonely

Music by M. Ryan Taylor
Latin from Psalm 8 of the Latin Vulgate Bible
Poem by Vachel Lindsay

In blissful mystery

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked as quarter note = 54. The first system includes a vocal line with triplets and a quintuplet, and a piano accompaniment starting with a *pp* dynamic. The second system continues the vocal line with triplets and a quintuplet, and the piano accompaniment with a *p* dynamic. The third system concludes the vocal line with triplets and sextuplets, and the piano accompaniment with a *p* dynamic.

Do - mi - ne Do - mi-nus nos - ter quam ad - mi - ra - bi - le

est no-men tu-um in un-i-ver - sa tu - a quo - ni - am e - le - va - ta est mag - ni - fi -

cen - ti - a tu - a su - - - - per cae - los, su - per

8 cae-los, su-per cae-los, su-per cae - los The moon's a monk, un-

12 ma-ted, Who walks his cell the sky. His

15 strength is that of heav - en vowed men Who all life's flames de - fy.

17

They turn to stars or sha-dows, They

19

go like snow or dew, Leav-ing be-hind no sor-row,

rall.

a tempo

22

on-ly the arch-ing blue. Do-mi-ne Do-mi-nus nos-ter quam ad-mi-ra-bi-le

pp

25

est no-men tu-um in u-ni-ver - sa tu - a quo - ni - am e-la-va -

25

p

28

ta est mag - ni - fi cen - ti - a tu - a su - - - per cae - los, su - per

28

p

31

cae - los, su - per cae - los

31

f *pp*

7. What the Man of Faith Said

Music by M. Ryan Taylor

Poem by Vachel Lindsay

p $\text{♩} = 72$

The dew the rain and moon-light All prove our Fa-ther's mind. The

5

dew the rain and moon - light Des - cend to bless man - kind.

pp

8^{vb}-----

9

The dew the rain and moon - light All prove our

9

p *pp*

(8^{vb})-----
Ped. *

13

Fa - ther's mind. The dew, the rain and moon - light des -

13

Ped. * *Ped.* * *Ped.* *

18

cend, des - cend to bless man - kind.

18

8^{vb} *Ped.* * *Ped.* * *Ped.*

23

Come, let us see that all men Have land to catch the rain, Have

23

*

27

grass to snare the spheres of dew, And fields³ spread³ for³ the

27

f

Red. * *Red.* *

31

grain. Yea, we would give to each poor man Ripe wheat and pop-pies red,

31

p *8va*

Red. * *Red.* * *Red.*

35

A peace - ful place at eve - ning With stars just o - ver -

35 *8va*

Red. * *Red.* * *Red.*

39

Vocal line for measures 39-42. The melody starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. There are rests in measures 40 and 41. Measure 42 begins with a half note G4.

head: A net to snare the moon-light, A sod spread to the sun, A place of toil by

39

Piano accompaniment for measures 39-42. The right hand plays chords and single notes, while the left hand provides a bass line. Measure 42 features a crescendo leading to a final chord.

43

Vocal line for measures 43-46. Measure 43 has a half note G4. Measure 44 has a half note A4. Measure 45 has a half note B4. Measure 46 has a half note C5. A *rit.* marking is above measures 45 and 46.

day time, of dreams when toil is done.

43

Piano accompaniment for measures 43-46. The right hand has chords and a melodic line. The left hand has a bass line. Dynamics include *f* and *p*. *rit.* is marked in the right hand. Pedal markings (*Ped.*) are present in the left hand.

The Last Page

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M. Ryan Taylor