

# Moonshine and Mystery

four songs for young voices, optional descant recorders, and piano

by

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COLNE EDITION

# **Moonshine and Mystery**

four songs for young voices, optional descant recorders, and piano

These settings of poems of magic, moonshine, mystery and madness are intended for young voices of any age from primary school upwards.

It is hoped that they will introduce the performers to the way in which words and feelings of previous generations may be reflected in music and that the easy two-part writing will give them confidence in performance.

The part for descant recorders is optional: the piano part is essential.

I would like to encourage the performers to mirror the imagery of the poetry and music by creating their own percussion parts.

In *Tom o' Bedlam's song* (text anonymous) we hear the moonstruck and not-quite-so-happy fool, and then the early twentieth-century poet Harold Monro conjures up a world of magic in *Overheard on a Saltmarsh*. *A Strange Story* (text anonymous) is good plain fun - and a demonstration of the importance of punctuation marks - and finally the sixteenth-century poet Robert Herrick's *The Bell-man* keeps us from all evil and welcomes the new day.

Total duration: approximately 8 to 9 minutes.

# Moonshine and Mystery

four songs for young voices,  
optional descant recorders, and piano

## 1. Tom o' Bedlam's song

Anon.

Alan Bullard

With graceful movement and a touch of sadness

The musical score is arranged in four systems. The first system shows the beginning of the piece with two vocal staves (1 and 2) and piano accompaniment for recorders and piano. The second system contains the vocal entries and lyrics. The third system continues the piano accompaniment. The fourth system shows the end of the piece with a final bass note marked  $8^{\flat}$ .

Voices

1

2

Recorders

Piano

1

2

Rec.

mf

mf

mf

mf

1. The moon's my cons - tant and mis - tress \_\_\_\_\_ And the  
2. By a knight of ghosts and shad - ows \_\_\_\_\_ I

oo

$8^{\flat}$

An optional descant recorder part is provided. The small notes in the piano need only be played if there are no recorders.

No percussion parts are provided but it is suggested that suitable parts for both pitched and unpitched percussion could be composed by the performers in response to the mood of the words.

7

1  
lone - ly owl — my mor - row, The flam - ing drake and the  
sum - moned am — to tour - ney Ten leagues be - yond the

2  
oo — The flam - ing drake and the  
Ten leagues be - yond the

Rec.

10

1  
night - crow make Me mu - sic to — my sor - row.  
wide world's end. Me thinks it is — no jour - ney.

2  
night - crow make Me mu - sic to — my sor - row.  
wide world's end. Me thinks it is — no jour - ney.

Rec.

13

1  
And e - ver I sing 'A - ny food, a - ny feed - ing,

2  
And e - ver I sing 'A - ny food, a - ny feed - ing,

Rec.

17

1 *mf*  
Mon - ey, drink, or cloth - ing': Come dame — or maid, be

2 *mf*  
Mon - ey, drink, or cloth - ing': Come dame — or maid, be

Rec.

20

1 *f* *p*  
not — a - fraid, Poor Tom, — — — — — poor Tom — — — — — will in - jure

2 *f* *p*  
not — a - fraid, Poor Tom — — — — — will in - jure

Rec.

23

1 *f*  
no - thing. — — — — — 3. With a

2 *f*  
no - thing. — — — — —

Rec.

27

1 host of fur - ious fan - cies — Where - of I am — com -

2 *f* 3. With a host of fur - ious fan - cies — Where -

Rec.

30

1 - man - der, — With a burn - ing spear, and a horse of air, To the

2 - of I am — com - man - der, — With a burn - ing spear, and a

Rec.

33

1 wil - der - ness — I wan - der.

2 horse of air, To the wil - der - ness — I wan - der.

Rec. *mp* *p*

36 rit. **Much slower**

1  
And e - ver I sing 'A - ny food, a - ny feed - ing,

2  
And e - ver I sing 'A - ny food, a - ny feed - ing,

Rec.

*pp* *p*

\*

40 **a tempo**

1  
Mon - ey, drink, or cloth - ing': Come dame or maid, be not a - fraid, Poor

2  
Mon - ey, drink, or cloth - ing': Come dame or maid, be not a - fraid,

Rec.

*f*

44

1  
Tom, poor Tom will in - jure no - thing.

2  
Poor Tom will in - jure no - thing.

Rec.

*f* *p* *ppp*

*Red.* *Red.* *8<sup>va</sup>*

## 2. Overheard on a Saltmarsh

Harold Monro

Alan Bullard

1 *Slowly and freely*

Voices

1

2

Recorders

*p*

*Red.*

3 *mp*

1

Nymph, nymph, what are your beads?

2

Rec.

*8va*



1 *mf*  
Green glass, gob - lin. Why do you stare at them?

2

Rec.

*mf* *p* *mf* *p*

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

7 *p (spoken)* *mf* *f*  
Give them me. Give them me. Give them me.

2 *p* *f*  
No. No.

Rec.

*p* *f* *cresc.*

*Red.* \*

9 *f* *mf*  
Then I will howl all night in the reeds,  
ah

2

Rec.

*f* *mf*

11

1 Lie in the mud and howl for them.

2 ah

Rec.

13

1

2 Gob - lin, why do you love them so?

Rec.

*pp espress.*

*mf*

*Red.* *Red.* *Red.* *Red.* \*

15

1 They are bet - ter than stars or wat - er, Bet - ter than voi - ces of winds that sing,

2 *p* *mm* *mm*

Rec. *p*

*mf richly*

17 *mp* *rit. molto* *p*

1 Bet - ter than an - y man's fair daugh - ter Your green glass beads on a sil - ver

2 ah ah

Rec.

*mp* *p*

19 *pp* *a tempo* *pp*

1 ring.

2 Hush,

Rec.

*pp* *pp*

*Red.* *Red.*

21 *p* *p* 3

1 Give me your beads,

2 I stole them out of the moon.

Rec.

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

23

1 *mp* I want them, want them. *mf* Then I will

2 *f* No.

Rec. *cresc.*

25

1 *f* howl in a deep lag - oon For your *p* green glass beads, I love them

2 *mf* ah

Rec. *mf*

27

1 *pp* so. Give them me. Give them.

2 *pp* No.

Rec. *pp* *ppp* *pppp*

# 3. A Strange Story

Anon.

Alan Bullard

1 **Fast, but clearly**

Voices 1 *p* I saw a pi-geon I

Voices 2 *p* mak-ing bread

Recorders *p semplice*

Piano *p semplice*

5

1 saw a bak-er I saw a tow-el I saw a mead-ow

2 made of thread one mile square in the air

Rec.

Piano

8

1 *mf* walk a mile

2 *mp* I saw a rock-et I

Rec. *mp*

12

1 make a file in a box kill an ox

2 saw a po-ny I saw a black-smith I saw an or-ange

Rec.

15

1 *mf* I saw a butch-er I

2 *mf* made of steel

Rec. *mf*

19

1 saw a pen - knife

2 dance a reel

Rec.

*mf* *mp*

22

1 twelve feet high in a pie

2 saw a sail - or I saw a lad - der

Rec.

*mf*

25

1 *mp* I saw an ap - ple I saw a spar - row *mf*

2 *mp* fly a - way mak - ing hay

Rec.

*mp* *mf*

**accel e cresc.**

28

1 saw a farm-er I saw a pup-py I saw three men I

2 like a dog mix-ing grog I saw three men

Rec.

*mf* *f* *f*

31

1 saw three men who saw these too And will con-firm what I tell

2 who saw these too And will con-firm what I tell

Rec.

*ff* *a tempo*

35

1 you!

2 you!

Rec.

*f* *accel.* *ff* *p* *ff*



# 4. The Bell-man

Robert Herrick

Alan Bullard

1 **Solemn and march-like** *p espress.*

Voices 1

Voices 2

Recorders

5

1

noise of scare - fires rest ye fret,

2

*p espress.*

From mur - ders - Be - ne - di - ci - te.

Rec.

9

*mp*

1 From all mis - chan - ces that may fright Your pleas - ing slum - bers

*mp*

2 From all mis - chan - ces that may fright Your pleas - ing slum - bers

Rec.

*mf* *mp*

13

*mf*

1 in the night: Mer - cy se - cure you all, and keep The

*mf*

2 in the night: Mer - cy se - cure you all, and keep The

Rec.

*mf*

*p* *mf*

17

*p* *rit. molto*

1 gob - lin from ye while ye sleep.

*p*

2 gob - lin from ye while ye sleep.

Rec.

*pp* *rit. molto*

*pp*

*rit.*

20 **a tempo**

*mf cresc.* *f*

1 Past one - o' - clock, and al - most two. My mas - ters all, Good day to

*mf cresc.* *f*

2 Past one - o' - clock, and al - most two. My mas - ters all, Good day to

Rec.

**a tempo**

*mf cresc.* *f*

25 *ff* **rit. molto**

1 you!

*ff*

2 you!

Rec.

*mf* *pp*

*mf* *pp*

8<sup>va</sup>