

Moonset

From the seven movement song set -
"Fire-Flowers"

Emily Pauline Johnson

Don Macdonald

A ♩ = 50

mp *mf* *mp*

S. I - dles the night wind thru the dream - ing firs That wak - ing mur - mur low, As

A. I - dles the night wind thru the dream - ing firs That wak - ing mur low, As

T. I - dles the night wind thru the dream - ing firs That wak - ing mur - mur low, As

B. I - dles the night wind thru the dream - ing firs That wak - ing mur - mur low, As

Pno.

5 *mp* *mf* *mp*

S. some lost me - lo - dy re - turn - ing stirs The love of long a - go; As

A. some lost me - lo - dy re - turn - ing stirs The love of long a - go; As

T. some lost me - lo - dy re - turn - ing stirs The love of long a - go; As

B. some lost me - lo - dy re - turn - ing stirs The love of long a - go; As

Pno.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

9 *mf* *f* *molto rit.*

S. thru the far, cool, dis - tance, ze - phyr fanned. The moon is sink - ing in - to

A. thru the far, cool, dis - tance, ze - phyr fanned. The moon is sink - ing in - to

T. thru the far, cool, dis - tance, ze - phyr fanned. The moon sink - ing in - to

B. thru the far, cool, dis - tance, ze - phyr fanned. The is sink - ing in - to

Pno.

12 *mp* *A tempo* *mf* *p* *mp*

S. sha-dow-land, in - to sha-dow sha-dow-land, sha - dow - land. The

A. sha-dow-land, in dow-land, sha-dow-land, sha - dow - land. The

T. sha-d in - to sha-dow-land, sha-dow-land, sha - dow - land. The

B. a-dow-land, in - to sha-dow-land, sha-dow-land, sha - dow - land. The

Pno.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

B *subtle accents for word stress*

17

S. *mf* *mp*
troub-led night-bird, call-ing plain-tive - ly Wan - ders on rest - less wing: The

A. *mf* *mp*
troub-led night-bird, call-ing plain-tive - ly Wan - ders on rest - less wing: The

T. *mf* *mp*
troub-led night-bird, call-ing plain-tive - ly Wan - ders on rest - less wing: The

B. *mf* *mp*
troub-led night-bird, call-ing plain-tive - ly Wan - ders on rest - less wing: The

Pno.

21

S. *f* *mf*
ce-dars, chant-ing ves-pers to .a, A - wait its an - swer - ing

A. *f*
ce-dars, chant-ing .o the sea, A - wait its an - swer - ing

T. *f*
ce-da' .g ves-pers to the sea, A - wait its an - swer - ing

B. *f* *mf*
dars, chant-ing ves-pers to the sea, A - wait its an - swer - ing That

Pno.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

25 **C**

S. *mf* *f* *mf* *pp*
 That comes in wash of waves _____ a - long the strand, The while, The

A. *mf* *f* *mf*
 That wash of waves, _____ that comes in wash of waves a-long the strand, The

T. *f* *mf*
 That comes in comes in wash of waves, that comes in wash of waves a-long r'

B. *f* *pp*
 comes in wash_ of waves, of waves, that comes in wash of _____ g the strand, The while,

Pno.

29 *p* *mf* *mp* *mf*
 S. while the moon slips in sha-dow-land, in - to sha-dow-land, sha-dow-land,

A. *p* *mf* *mp* *mf*
 while the moon in - to sha-dow-land, in - to sha-dow-land, sha-dow-land,

T. *mp* *mf* *mp* *mf*
 - to in - to sha-dow-land, in - to sha-dow-land, sha-dow-land,

B. *mf* *mp* *mf*
 the moon slips in - to sha-dow-land, in - to sha-dow-land, sha-dow-land,

Pno.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

34 *p* *pp* **D** *mp*

S. sha - dow - land. O! soft re - spon - sive voic - es of the night I

A. sha - dow - land. O! soft re - spon - sive voic - es of the night I

T. sha - dow - land. O! soft re - spon - sive voic - es of the night I

B. sha - dow - land. O! soft re - spon - sive voic - es of the night I

Pno.

39 *mf* *mp* *mf* *mp* *mf*

S. join your min - stel - sy, And call a - cross the fad - ing sil - ver light As

A. join your min - stel And call a - cross the fad - ing sil - ver light As

T. join your min - stel - sy, And call a - cross the fad - ing sil - ver light As

B. join your min - stel - sy, And call a - cross the fad - ing sil - ver light As

Pno.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

43 *mp* **E** *mf*

S. some-thing calls to me; I may not all your mean-ing un-der-stand, but

A. some-thing calls to me; I may not all your mean-ing un-der-stand, but

T. some-thing calls to me; I may not all your mean-ing un-der-stand, but

B. some-thing calls to me; I may not all your un-der-stand, but

Pno.

47 *rit.* *f* *A tempo* *f* *mf*

S. I have touched your soul, but I have touched your soul in sha-dow-land,

A. I have touched your soul, but I have touched your soul in sha-dow-land,

T. I have touched your soul, but I have touched your soul in sha-dow-land,

B. I have touched your soul, but I have touched your soul in sha-dow-land,

Pno.

50 *f* *mf* *f* *ppp*

S. sha-dow-land... sha - dow, sha - dow, sha - dow - - land.

A. dow, sha - dow, sha - dow

T. dow, sha - dow

B. sha-dow-land... sha - dow

Pno.



Don Macri (born 1966) is an award-winning composer of film and concert music and he has a diverse musical background as a performer, producer, educator, and conductor. Don's credits include music for theatre and dance, published choral works, and everything from rock and jazz to world and folk music. A multiple Canadian Film Institute nominee and 3 time Leo Award winner, he has over 50 film music credits and has worked with many of the major studios including 20th Century Fox and Lions Gate Films.

Don has been active as a choral singer since a very young age and as a result many of his works use voice in some way. Highlights include the 2-hour opera KHAOS, Tabula Rasa, and Fire-Flowers (winner of the Da Capo Chamber Choir New Works Competition), and a six-movement suite commissioned by the University of Western Ontario Women's Choir). His choral works have been performed and recorded by many fine ensembles all over the world including Rajaton (Finland), the Vancouver Chamber Choir (Canada), and the Luther College Nordic Choir (USA).

Don lives in Nelson, BC Canada and teaches at the Selkirk College Contemporary Music and Technology Program

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