

Commissioned by the Naperville North High School Music Department, Naperville, IL

SSA + Piano reduction

Harvest Moon

for women's choir and string orchestra

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Not too slowly ♩ = 88

The musical score is arranged in systems. The first system (measures 1-5) features a piano reduction with a treble clef staff and a bass clef staff. The piano part begins with a *p* dynamic and includes triplets in the bass line. The second system (measures 6-9) continues the piano part, with a *f* dynamic marking and more triplet patterns. The third system (measures 10-13) introduces the women's choir parts for Soprano I (S. I), Soprano II (S. II), and Alto (A). Each part begins with the vocal line "Oh" and is marked with a *mp* dynamic. The piano part continues in the fourth system (measures 14-17), featuring a *mp* dynamic, a *pizz.* marking in the bass line, and *arco* markings for the string parts. The score concludes with a final measure in the piano part.



Harvest Moon - SSA + Piano reduction

15

S. I

S. II

A

Oh

Oh

Oh

15

19

S. I

S. II

A

O-ver the

O-ver the

19

23

S. I
twi - light field, _____ O-ver the glim - mer-ing

S. II
O-ver the glim - mer-ing

A
twi - light field, _____ O-ver the glim - mer-ing

28

S. I
field And bleed - ing fur-rows, _____ with their sod - den yield Of

S. II
field And bleed - ing fur-rows, _____ with their sod - den yield Of

A
field bleed - ing fur-rows, _____

31 *cresc.*

S. I sheaves that still did writhe,

S. II sheaves that still did writhe,

A With their sheaves that still did writhe,

31 *cresc.*

33 *rit. poco rit.*

S. I Af - ter the scythe; The teem-ing

S. II Af - ter the scythe; The teem-ing

A Af - ter the scythe; The teem-ing

33 *poco rit.*

36 Slightly broader (♩ = c. 72) *cresc.*

S. I
field, _____ and dark-ly o-ver - strewn With all the gar-nered full - ness of that

S. II
field, _____ and dark-ly o-ver - strewn With all the gar-nered full - ness of that

A
field, _____ and dark-ly o-ver - strewn With all the gar-nered full - ness of that

36 Slightly broader (♩ = c. 72)

39 *mp*

S. I
noon Two _____ looked up-on each oth - er. _____

S. II
noon _____ Two _____

A
noon _____ Two _____ looked up-on each oth - er. _____ One was a

39

Harvest Moon - SSA + Piano reduction

42

S. I
a Wom-an, men had called their moth-er:—

S. II
a Wom-an, men had called their moth-er:—

A
Wom-an, men had called their moth-er:—

42

45

S. I
mp And one *p* the Har - vest Moon. —

S. II
p the Har - vest Moon. —

A
p the Har - vest Moon. —

45

Pno.

49 *mf*

S. I

S. II

A

And *mf*

And *mf*

And

49

54 **B**

S. I

S. II

A

one, the Har - vest moon Who stood, who

one, the Har - vest moon Who stood, who

one, the moon, the Har - vest moon: Who stood, who

54 **B**

cresc. poco a poco

54

Harvest Moon - SSA + Piano reduction

57

S. I
gazed who gazed On those un - qui - et glean-ings,

S. II
gazed who gazed On those un - qui - et glean-ings,

A
gazed who gazed On those un - qui - et glean-ings,

60

S. I
where they bled;

S. II
where they bled;

A
where they bled; the Har-vest

60

63

S. I

S. II

A

stood, gazed 'Till the lone Wom-an

stood, gazed 'Till the lone Wom-an

moon stood, gazed 'Till the lone Wom-an

63

68

S. I

S. II

A

said:

said:

said:

68

solo violin

solo cello

3

73

Hold back...



Allegro (♩ = c. 148)

S. I

S. II

A

"But we were crazed

"But we were crazed

"But we were crazed

73

Hold back...



Allegro (♩ = c. 148)

77

S. I

S. II

A

crazed

crazed

crazed

crazed

crazed

crazed

77

80

S. I

S. II

A

80

This block contains the musical score for measures 80 to 82. It features three vocal staves (S. I, S. II, and A) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts begin with a whole note chord. The piano accompaniment starts with a rhythmic pattern of eighth notes in the bass and chords in the treble, with accents (>) on several notes.

83

S. I

S. II

A

"But We__ should laugh

"But We__ should laugh

"But We__ should

83

mp

This block contains the musical score for measures 83 to 84. It features three vocal staves (S. I, S. II, and A) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts have lyrics: "But We__ should laugh". The piano accompaniment continues with a rhythmic pattern of eighth notes in the bass and chords in the treble, with accents (>) on several notes. A dynamic marking of *mp* (mezzo-piano) is present in the piano part.

85

S. I

S. II

A

But we should laugh

But we should laugh

laugh now to - geth - er, we should

85

87

S. I

S. II

A

laugh I and you;

laugh I and you;

laugh I and you;

87

90

S. I
We two.

S. II
We two.

A
We two.

90

93 *cresc. molto*

S. I
You, for your ev - er dream - ing it was worth A star's while

S. II
You, You, for your ev - er dream-ing it was worth A star's while

A
You, for your ev - er dream - ing it was worth A star's while

93 *cresc. molto*

96

S. I
to look on, to

S. II
to look on, to

A
to look on, to

96

99

S. I
look on, and light the earth;

S. II
look on, and light the earth;

A
look on, look on, and light the earth;

99

102

S. I
S. II
A

And I, for ev - er tell - ing to my mind

106

S. I
S. II
A

Glo - - - ry it was Glo - - -

Glo - - - ry it was Glo - - -

Glo - - - ry it was Glo - - -

110

S. I
- - ry and glad - ness, - to give birth - - - - - To

S. II
- - ry and glad - ness, - to give birth, - give birth To

A
- - ry and glad - ness, - to give birth, - give birth - - - - - To

110

115

S. I
hu - man kind. - - - - -

S. II
hu - man kind. - - - - -

A
hu - man kind. - - - - -

115

118

S. I
I gave the breath, and thought it not a -

S. II
I gave the breath, and thought it not a -

A
I gave the breath, and thought it not a -

118

121

S. I
miss, I gave the breath to men, For men to

S. II
miss, I gave the breath to men, For men to

A
miss, I gave the breath to men, For men to

121

124

S. I
slay a - gain; Lord -

S. II
slay a - gain;

A
slay a - gain;

127

S. I
- - ing it o - ver an - guish, all to

S. II
an - guish, all to

A
an - guish,

130

S. I
give _____ My life, _____

S. II
give _____ to give My life, _____

A
to give _____ My life, _____

133

S. I
_____ My life, _____ that men might

S. II
_____ My life, _____ that men might

A
_____ My life, _____ life, _____ that men might

136

S. I
live, For this.

S. II
live, For this.

A
live, For this.

136

139

S. I
For this.

S. II
For this.

A
For this.

139

142

S. I

S. II

A

142

146

S. I

S. II

A

rit.

146

Broadly, as before (♩ = c. 72)

151

S. I
S. II
A

"You will be laugh - - ing
"You will be laugh - - ing
"You will be laugh - - ing

D "You will be laugh - - ing

Broadly, as before (♩ = c. 72)

151

154

S. I
S. II
A

now, re - mem - b'ring re -
now, re - mem - b'ring re -
now, re - mem - b'ring re -

154

156

cresc. *mf* *p*

S. I
mem - b'ring We called you once Dead World, Oh

S. II
cresc. mem - b'ring We ³ called you once Oh *mp*

A
cresc. mem - b'ring We called you once Oh *p*

156

160

mf *mf*

S. I
Yes, so we called you

S. II
Yes, so we called you

A
mf > and bar-ren thing. so we

160

cresc.

163

S. I *f*
then, you, far more wise far more wise

S. II *f*
then, you, far more wise far more wise

A *f*
called you then, far more wise far more wise

163

166

S. I *p*
far more wise Than to give life to

S. II *p*
far more wise Than to give life to

A *p*
far more wise Than to give life to

166

cresc. molto

solo cello

Freely - Slowly

Tempo I.

171

S. I
men."
S. II
men."
A
men."

Tempo I.

171

176

S. I
O-ver the field,
S. II
O-ver the field,
A
O-ver the field,
O-ver the

176

181

S. I
field that there Gave back the skies A scat-tered up-ward stare From sight - less *cresc.*

S. II
field that there Gave back the skies A scat - tered up-ward stare From sight-less *cresc.*

A
field that there Gave back the skies A scat-tered up - ward stare From sight-less *cresc.*

181

185

S. I
eyes, From sight - less eyes,

S. II
eyes, From sight-less eyes,

A
eyes, From sight-less eyes,

185

188 *rit.* Slightly broader (♩ = c. 72)

S. I
The fur-rowed field that lay Stri-ving a while,—

S. II
The fur-rowed field that lay Stri-ving a while,—

A
The fur-rowed field that lay Stri-ving a while,—

191

S. I
through man - y a bleed-ing dune of throb-bing clay;—

S. II
through man - y a bleed-ing dune of throb-bing clay;—

A
through man - y a bleed-ing dune of throb-bing clay;—

195

S. I
but dumb and qui - et soon, _____

S. II
but dumb and qui - et soon, _____

A
but dumb and qui - et soon, _____

195

198

S. I
She

S. II
qui - - - et soon She

A
soon, She

198

pizz.

202

S. I
S. II
A

looked; and went her way,
looked; and went her way,
looked; and went her way,

202

arco

206

rit.

a tempo

S. I
S. II
A

the Har - vest Moon.
the Har - vest Moon.
the Har - vest Moon.

206

rit.

a tempo