

FACE OF THE MOON

for

Alto Saxophone and Guitar


Marilyn Shrude

2000

Notes

♢ No meter – freely, within context of given metronome marking.

 Gradually faster.

 As fast as possible.

n Gradually to nothing (niente).

Accidentals apply throughout the measure.

Score is transposed.

Just as the moon is admired for its utter simplicity, it is equally a revelation in complexity—changing (yet constant) from day to month to year. My musical impression is an individual reflection on a reality that has intrigued many artists. In *Face of the Moon* I use a germinal two-note motive (repeated, altered, expanded, embellished) to explore a range of emotions—contentment, agitation, calm, elation, disquiet, reflection. The result is a composition of many layers, made more so by the unique combination of saxophone and guitar.

Face of the Moon was commissioned and premiered by the Ryoanji Duo, Frank Bongiorno and Robert Nathan, at the 12th World Saxophone Congress in Montreal (July 6, 2000). It was completed during a fellowship residency at the Rockefeller Foundation Study and Conference Center in Bellagio, Italy. Poet Pattiann Rogers was also a resident at the time and her words serve as a preface in the score.

Face of the Moon was recorded by the Ryoanji Duo and is available on Liscio Recordings LCD-05032.

Duration – ca. 9 minutes

*The moon is a mirror,
surely, but is a mirror a forbidden window
becoming itself by its own reflective act,
or is it just a dull word of unenlightened
imitation?*

“For Any Known Fact: Nude Walking Alone on a Beach in Moonlight”
by Pattiann Rogers

From FIREKEEPER. Minneapolis: Milkweed Editions, 1994. Used with permission.

For the Ryoanji Duo
Face of the Moon

Simply, but with elegance ♩ = ca. 52

Marilyn Shrude (2000)

Alto Sax.
in E-flat

Guitar

molto legato

p

5

3

6

5

9

A

pp

pp

3

The musical score is written for Alto Saxophone (in E-flat) and Guitar. It consists of three systems of music. The first system has five measures. The Alto Saxophone part is mostly rests, with a final measure in 3/4 time. The Guitar part starts in 3/4 time, changes to 7/8 for two measures, and returns to 3/4. It features a melodic line with many slurs and a bass line with sustained notes. The second system also has five measures, with similar time signature changes and melodic development. The third system begins with a section marker 'A' and measure number 9. It continues the melodic and harmonic themes, ending with a final measure in 3/4 time. Dynamics include piano (p) and pianissimo (pp). Performance instructions like 'molto legato' are present.

13 B

p *f* *p* *mf*

p *f* *p* *mf*

17 *dim.* *pp*

dim. *pp*

21 *cresc.* *f*

cresc. *f*