

RICH CAMPBELL

SNOW

*for SATB choir
with piano accompaniment*

FOR PERUSAL ONLY
NOT FOR SALE

Snow

by Billy Collins

I cannot help noticing how this slow Monk solo
seems to go somehow
with the snow
that is coming down this morning,

how the notes and the spaces accompany
its easy falling
on the geometry of the ground,
on the flagstone path,
the slanted roof,
and the angles of the split rail fence

as if he had imagined a winter scene
as he sat at the piano
late one night at the Five Spot
playing "Ruby, My Dear."

Then again, it's the kind of song
that would go easily with rain
or a tumult of leaves,

and for that matter it's a snow
that could attend
an adagio for strings,
the best of the Ronettes,
or George Thorogood and the Destroyers.

It falls so indifferently
into the spacious white parlour of the world,
if I were sitting here reading
in silence,
reading the morning paper
or reading Being and Nothingness,
not even letting the spoon
touch the inside of the cup,
I have a feeling
the snow would go perfectly with that.

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SNOW

BILLY COLLINS

RICH CAMPBELL

With a lilting, rhythmic feeling

$\text{♩} = 80$

mf

Soprano
I cannot help no - tic - ing

mf

Alto
I can - not help no - tic - ing

mf

Tenor
I can-not help no-tic-ing

mf

Bass
I can-not help no - tic - ing

mf

Piano

About the text:

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2 ³ *mp*

S how this slow Monk so-lo seems to go _____ some-how with the snow that is

A *mp*
how this slow Monk so-lo seems to go _____ some-how with the snow

T *mp*
how this slow Monk so-lo seems to go some-how with the snow

B *mp*
how this slow Monk so-lo seems to go some-how with the snow

mp

6

S com - ing com - ing com - ing down this morn-ing,

A com - ing com - ing com - ing down ths morn-ing,

T *8* com - ing com - ing com-ing down this morn-ing,

B com - ing com-ing com-ing down this morn-ing,

6

9 *mf* *mp* 3

S how the notes _____ and the spac-es ac-com-pa-ny its eas-y fall-ing

A how the notes _____ and the spac-es ac-com-pa-ny its eas-y fall-ing on the ge-

T how the notes ac-com-pa-ny its eas-y fall-ing on the ge-

B how the notes ac-com-pa-ny its eas-y fall-ing

12 *p* *mp*

S on the flag-stone path the slant-ed roof

A o-me-try of the ground on the flag-stone path the slant-ed roof

T o-me-try of the ground on the flag-stone path the slant-ed roof

B on the flag-stone path the slant-ed roof

12 *p* *mp*

4 15 *mf* *mp*

S and the an-gles of the split rail fence _____ as if he had im-ag-ined a

A split rail fence _____ as if he had im-ag-ined a

T *mf* *mp*
8 and the an-gles split rail fence _____

B *mp*
split rail fence _____

15 *mp*

19

S win-ter scene late one night at the Five Spot _____ play-ing

A win-ter scene play-ing

T *mf*
8 as he sat at the pi - a - no _____

B

19

22

S "Ru - by, my Dear." *mf* Then a-gain

A "Ru - by, my Dear." *mf* Then a-gain

T "Ru - by, my Dear." *mf* Then a-gain

B "Ru - by, my Dear." *mf* Then a-gain it's the kind of

22

mf

25

S *mf* it's the kind of song that would go eas i ly with rain go

A *mf* it's the kind of song eas - i -

T *mf* it's the kind of song that would go eas - i - ly with rain

B song that would go eas - i - ly would go

25

mf

6 27

S eas i ly or a *f* tu - mult of leaves tu - mult of leaves

A ly with rain *f* tu - mult of leaves tu - mult of leaves

T *f* tu - mult of leaves tu - mult of leaves

B eas - i - ly with rain *f* tu - mult of leaves tu - mult of leaves

27

29

S *pp* and for that mat-ter it's and for that mat-ter it's a snow a snow

A *pp* and for that mat-ter it's and for that mat-ter it's a snow a snow

T *pp* snow _____

B *pp* a snow _____ snow _____ an

29

S
snow an a - - - da - gi - o

A
and for that mat-ter it's a snow that could at-tend an a-da-gi-o for strings

T
and for that mat-ter it's a snow that could at-tend an a-da-gi-o for strings

B
a - da - - - - gi - - - o

33

mf

S
the best of the Ron - ettes

A
the best of the Ron - ettes

T
or George Tho-rogood and the De -

B
or George Tho-rogood and the De -

37

mf

f

f

8 40

S *mf*

A *mf* dif-ferent-

T *mf* it falls so in-dif-ferent-

B stroy-ers

stroy-ers

it falls so in - dif-ferent - ly

40

43

S *mp* *mf* *f* *ff*

A *mp* *mf* *f* *ff*

T *mp* *mf* *f* *ff*

B *mp* *mf* *f* *ff*

ly in - to the spa - cious white cor - ner of the world

ly in - to the spa - cious white cor - ner of the world

in - to the spa - cious white cor - ner of the world

in - to the spa - cious white cor - ner of the world

43

mp *mf* *f* *ff* *mp*

46 *mp* 3 9

S read - ing the

A *mp* 3 read - ing the

T *mp* 3 3 3 8 if I were sit - ting here read - ing in si - lence

B *mp* 3 3 3 if I were sit - ting here read - ing in si - lence

46 *mp* 3 3 3

49

S morn - ing pa - per or read - ing Be - ing and No - thing

A morn - ing pa - per or read - ing Be - ing and No - thing

T 8 or read - ing Be - ing and No - thing -

B or read - ing Be - ing and No - thing -

49

10⁵²

S
ness, not e - ven let - ting the spoon touch the in -

A
ness, not e - ven let - ting the spoon touch the in -

T
ness, not e - ven let - ting the spoon touch the in -

B
ness, not e - ven let - ting the spoon touch the in -

52

mp

3

3

3

3

55

S
side of the cup, I have a feel - ing

A
side of the cup, I have a feel - ing

T
side of the cup, I have a feel - ing

B
side of the cup I have a feel - ing

55

rit. *p*

p

p

p

p

57 *mp* *rit.* *pp* 11

S the snow would go per - fect - ly with that

A the snow would go per - fect - ly with that

T with that

B with that

57 *rit.* *pp*

The image shows a page of a musical score for a vocal ensemble and piano. It consists of five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score begins at measure 57. The vocal parts have lyrics: 'the snow would go perfectly with that'. The piano part provides accompaniment. Dynamic markings include *mp* (mezzo-piano) and *pp* (pianissimo). A *rit.* (ritardando) marking is present. The page number 11 is in the top right corner. A large, diagonal watermark 'FOR PERUSAL ONLY NOT FOR SALE' is overlaid across the entire page.