

Moonrat

Score: Free

Parts: \$30

(see contact page)

Hayden Stacki

Moonrat

For Mixed Quartet

(Flute, Alto Saxophone, Percussion, and Piano)

Moonrat
By Hayden Stacki (b. 1998)
For Mixed Quartet

Duration: ca. 10'

Instrumentation:

Flute

Alto Saxophone

Percussion

-Marimba (5-octave), Toms (4), Snare Drum, Kick Drums (2), Hi-Hat, Splash Cymbal, Crash-Ride Cymbal, Db5 Crotale, Glass Bottle, Cowbell, Wood Block

Piano

-Some accessories required - see performance notes and notation key

Program Notes

I have always been amazed at pieces or songs that are self-aware – particularly in regard to their title. Pieces that know what they are and present their identity in a clear and unapologetic way. Pieces that require no prior knowledge or explanation to enjoy. Pieces that don't need program notes. I have found that jazz tunes are particularly good at this. Joe Farrell's *Moon Germs* and Randy Brecker's *Some Skunk Funk* instantly come to mind. Nobody needs to tell you what "skunk funk" is, you just know by listening. If you've heard the band Snarky Puppy, you'll know that they embody this nearly perfectly – they are SP and never could have been anything else.

So in the spirit of imitating the masters, I decided to use them as a template. I needed a strong adjective (Snarky) and a cute but attitude-filled animal (Puppy). After weeks of pondering, the best I could come up with was "Flaming Hedgehogs of Doom". I knew it was bad, but I knew I was close. Stumped, I reached out to my buddy Milo to ask for advice. After remarking that my original title was a bit too "rawr xD" and after suggesting a few other good adjectives, he gave me the news I had been waiting for. As soon as I read the phrase "I've found an animal called a Moonrat", it was all over. This was *Moonrat*, and it never could have been anything else.

If you know what a Moonrat is, you may have a certain expectation. If not, you may be expecting to see rats on the moon. Either way, prepare yourself for a dramatic, fiery, relentless, and extra-terrestrial thrill ride. But you didn't need me to tell you that, did you?

Moonrat was premiered on October 12, 2021 by Sarah Curtiss, Joshua Tuttle, Jacob Hargrove, and Vivian Chan in Bryan Recital Hall at Bowling Green State University.

Moonrat

Part Performance Notes

Flute:

- Every trill is a 1/2-step trill upwards
- A 3-slash tremolo denotes a flutter tongue
- X noteheads denote key clicks
- Diamond noteheads denote either jet whistles or air through the instrument. This will be indicated at each occurrence

Alto Saxophone:

- Every trill is a 1/2-step trill upwards
- A 3-slash tremolo denotes a flutter tongue
- Growls will be labeled at each occurrence
- "H.G." indicates a half-growl, which is a slightly less intense growl
- X noteheads denote either slap tongue or key clicks. This will be indicated at each occurrence. Slaps should be mostly percussive, but the written pitches should still be somewhat discernible
- Dashed lines indicate that the phrase should be completed without breaks or breaths
- Headless stems indicate that the pitches are *ad. lib.* but should follow the written contour

Percussion:

- See setup and notation key on next page. Instrument notation is left out of the part and score to reduce clutter (marimba and crotales are still specified). This setup diagram is suggestion only - feel free to experiment with other configurations
- Mallet specifications are suggestion only - mallet decisions are ultimately up to the performer
- The bottle and cowbell should be on a padded surface with minimal resonance. The crotales should be in a position to allow for maximum resonance. All crotales notes should stick out from the underlying texture
- The "crash-ride cymbal" should be a cymbal that can effectively double as a suspended cymbal (for rolling) and a drumset crash cymbal. While a crash-ride cymbal is likely best for this, substitutions are certainly acceptable
- Toms should be heavily muted - enough to allow for clear articulation of rhythms. Consider using drumset toms
- The second kick drum is for m250-254. This drum may either be laid on the ground and played with pedal, or it may be placed on a stand in front of the mid-low range of the marimba and played with rubber mallets. In the latter case, substitutions may be made if a second kick drum is not available (heavily muted floor tom, pancake gong drum, etc.)
- Notes in parentheses are to be ghosted
- When the "+" symbol is used on any instrument other than the hi-hat, it denotes a dead stroke (press down, no rebound)
- Whenever "→" is written, the hi-hat should gradually change from closed to open over the indicated passage
- "Cross stick" refers to the bossa nova clave technique (aka "rim knock")
- The part is intended to be played standing (to allow fast transitions to and from the marimba)

Piano:

- All trills and mordents are a 1/2-step upwards
- See the notation key on the next page for how to read and play the extended techniques
- Pedaling for the traditional piano parts is up to the performer unless marked. The damper pedal should be up for all "wood frame" playing unless otherwise noted
- Set up a padded table(s) or stand beside you to place miscellaneous items on
- Any note that is to be played on the piano strings is written at its sounding pitch
- For the notes where you must "scrape along strings vertically", apply downward pressure and push the pick (or other plastic object) away from you. The sound is produced by the pick sliding against the ridges of the piano string. The pick should be touching two strings, one on either side
- You do not specifically need to use a guitar pick - any plastic object that can be used to pluck and scrape the strings will work. If the performance venue or instrument requires you to play louder, a plastic card (ID card, credit card, etc.) may be more appropriate
- A guiro is required for this part, and it must be mounted or secured on the player's left side in a way that allows the player to play it with one hand only
- The guiro and wood frame have no definite pitch. The written pitches are irrelevant. When descending pitches are written for the wood frame, choose three sounds that have distinct "pitches". You may also choose to hit the metal support bars inside the piano instead of the wood frame

Moonrat

Hayden Stacki

Dramatic ♩ = 68

Musical score for the first system, measures 1-3. The Flute part is silent. The Alto Saxophone part begins with a glissando (marked *gliss.*) and dynamic markings of *f*, *fp*, and *mp*. The Percussion part has a *ff* dynamic. The Piano part is silent.

Musical score for the second system, measures 4-6. The Flute part has a *p* dynamic. The Alto Saxophone part has dynamic markings of *f*, *sp*, *ff*, *f*, *fp*, and *f*. The Percussion part includes Marimba with *ff* and *f* dynamics. The Piano part has *mp* and *ff* dynamics.

7

Fl.

A. Sax.

Perc.

Pno.

f — *ff* *p* — *f*

mp — *f* *f* — *f*

ff *f* *p* — *f*

ff *mp* — *f*

9

Fl.

A. Sax.

Perc.

Pno.

ppp (echo) (h.p.)

mp — *ff* — *p* — *sppp*

(top of cym.)

p — *mp* — *pp*

14

Fl.

A. Sax.

Perc.

Pno.

p *f*

16

17

Fl.

A. Sax.

Perc.

Pno.

mp *ff*

transition to growl

growl

5

18 jet whistle

Fl. *mf* *ff*

A. Sax. *ffp* *ff*

Perc. *p* *ff* *p* *ff*

Pno. *p* *ff* *p* *ff*

release just before m19, l.v.

5 12

Ped.

20

Fl. *pp*

A. Sax. *f* *mp* *f* *mf* *p*

Perc. *pp* *f* *pp*

Pno.

ord.

(damp) (damp)

3 5 3 3

24 **accel.** $\text{♩} = \text{♩}$ 6

Fl. *f* *p* *ff*

A. Sax. *f* *p* *ff*

Perc. (dampen) *f* *p* *ff*

Pno.

29 **29** **With a groove** $\text{♩} = 84, \text{♩} = 168$ (solo until m41)

Fl. *mp*

A. Sax.

Perc. (under flute) *mp*

Pno.

35

Fl.

A. Sax.

Perc.

Pno.

Musical score for measures 35-38. The Flute part (Fl.) has a melodic line starting with a slur over measures 35-36, followed by a trill in measure 37, and ending with a slur in measure 38. The Alto Saxophone (A. Sax.) and Piano (Pno.) parts are silent throughout. The Percussion (Perc.) part has a rhythmic pattern of quarter notes and rests.

39

41

Fl.

A. Sax.

Perc.

Pno.

mfp *mf* *mf* *sffz mf* *mp*

Musical score for measures 39-42. The Flute part (Fl.) has a melodic line starting with a slur in measure 39, followed by a trill in measure 40, and ending with a slur in measure 42. The Alto Saxophone (A. Sax.) part has a melodic line starting in measure 40 with a slur. The Percussion (Perc.) part has a rhythmic pattern with accents (x) in measures 39-42. The Piano (Pno.) part has a few notes in measures 40-41. Dynamics include *mfp*, *mf*, *sffz mf*, and *mp*.

44

Fl.

A. Sax.

Perc.

Pno.

8va

p *mf*

lh loco

(guiro)

48

49

Fl.

A. Sax.

Perc.

Pno.

mf

mp

mf

mf

52

Fl. *sf* *mf* 3

A. Sax. *f* *mf* 5

Perc. *sf* *mf*

Pno. *sf* *mf*

55

Fl. *f* 57

A. Sax. *f* *mp* *f*

Perc. tom with rh mallet in this bar Marimba (both staves) *f*

Pno. *mp* *f* (mallet) *mp*

59

Fl.

A. Sax.

Perc.

Pno.

f

Ped.

62

Fl.

A. Sax.

Perc.

Pno.

f

mp

65

Fl. *f* *mf*

A. Sax. *mp* *mf* slap tongue

Perc. *mp*

Pno. *mp*

67

Fl. *f* *mp* *mp* *mf*

A. Sax. *mp* *mf*

Perc. *mp*

Pno. *mp*

69

Fl.

A. Sax.

Perc.

Pno.

Ped.

mf *ff* *spp*

mf *ff* *spp*

ff

ff

f

73

Fl.

A. Sax.

Perc.

Pno.

Ped.

ff *p*

ff *p*

mf *ff* *f*

p *ff* *f*

p *ff* *f*

77

Fl.

A. Sax.

Perc.

Pno.

77

78

79

80

ff

mp

mf

ff

mp

p

ff

p

81

Fl.

A. Sax.

Perc.

Pno.

81

82

83

84

ff

ff

ff

mf

pp

ff

mf

pp

ff

95

Fl.

A. Sax.

Perc.

Pno.

(solo until m108) transition to growl growl ord.

n *pp* *f* *pp*

mp

102

100

Fl.

A. Sax.

Perc.

Pno.

ff *mp* *f* *mp*

ff *mf* *mp*

ff

104

Fl.

A. Sax.

Perc.

Pno.

f *mp* *f* *mp* *f* *pp* *ppp* *ppp* *sfz* *mf*

p *mp* *3* *ppp* *H.G. 8va*

pp *f* *p* *sfz* *mf* *f*

107

Fl.

A. Sax.

Perc.

Pno.

pp *p* *ppp*

loco

no tone, air through instrument

112 key clicks

Fl. *pp* key clicks *pppp* *tr*

A. Sax. *pp* key clicks *pppp*

Perc. arco *pppp*

Pno. (slap with hand) *pp*

119 (tr) *mp* *ppp* *sffz*

A. Sax. *mf* *pp* *sffz* *ppp* key clicks

Perc. *p* *pppp* *pp* *sffz*

Pno. *ff*

8^{vb}
n
Red.

**thin tone gradually throughout, last note is just air through instrument

125

Fl. *pp* key clicks

A. Sax. *pp* key clicks

Perc. *p*

Pno. *pp* *mp* *mf* *p*

mf *p*

Ped.

130

131

Fl. *mp* (solo until m167)

A. Sax.

Perc. *pp* with thin mallet shafts wrapped in moleskin

Pno.

136

Fl.

A. Sax.

Perc.

Pno.

pp

Detailed description: This system covers measures 136 to 140. The Flute (Fl.) part begins with a melodic line in measure 136, featuring slurs and accents. The Alto Saxophone (A. Sax.) part is mostly rests. The Percussion (Perc.) part has a rhythmic pattern of eighth and quarter notes. The Piano (Pno.) part is mostly rests, with a *ppp* dynamic marking in measure 140.

141

Fl.

A. Sax.

Perc.

Pno.

p

mf

p

mf

p

Detailed description: This system covers measures 141 to 145. The Flute (Fl.) part has a complex melodic line with slurs, accents, and dynamic markings (*p*, *mf*, *p*, *mf*, *p*). It includes triplets and a quintuplet. The Alto Saxophone (A. Sax.) part is mostly rests. The Percussion (Perc.) part has a rhythmic pattern. The Piano (Pno.) part is mostly rests.

146

Fl.

A. Sax.

Perc.

Pno.

f

p sf p

(mallet)

f

150

Fl.

A. Sax.

Perc.

Pno.

mp spp ff 3 ppp p

smf p mf

154

Fl. *mf* *p* *f* *tr*

A. Sax.

Perc. *pp* *mf*

Pno.

158

Fl. *tr* 3 *tr* *ppp* *p* 3

A. Sax.

Perc. *pp*

Pno.

164

Fl. *spp* *mp*

A. Sax.

Perc. *n* *ppp* *mf* *Crotale* *mf*

Pno. *mp*

Ped.

169

Fl. *ppp* *p*

A. Sax.

Perc.

Pno. *mp* *pp*

Ped.

174

Fl.

A. Sax.

Perc.

Pno.

mp

p ————— *mp*

178

Fl.

A. Sax.

Perc.

Pno.

Hi-Hat (with sticks)

pp

mf

p

182 *mf* (continue 12/8 phrasing)

Fl.

A. Sax.

Perc.

Pno.

186 *mp* *f* *mf* *f*

Fl.

A. Sax.

Perc.

Pno.

190

Fl.

A. Sax.

Perc.

Pno.

mp

f

pp

f

194

Fl.

A. Sax.

Perc.

Pno.

pp

mf

pp

p

mf

ppp

pp

(with marimba mallet)

7

199

Fl. *ff*

A. Sax. *ff*

Marimba *ff*

Perc. *ff*

Pno. *ff*

3 2 1 3 1 2 3 4 1

203

Fl. *sp*

A. Sax. *mf*

Perc. *mf*

Pno. *mf*

207

Fl.

A. Sax.

Perc.

Pno.

f

ffp

ffp

f

pp

ff

ff

210

211

Fl.

A. Sax.

Perc.

Pno.

ff

mp

ff

mp

(sticks)

f

ff

mp

mp

*mf*³

8va

214 *b*

Fl. *mf* *f*

A. Sax. *mf* *f* *mp* *f* ³ ₃

Perc. *mf* *f*

Pno. *loco* *f*

217

Fl. *f*

A. Sax. *f* ³ ₃

Perc. *mf*

Pno. *f*

220

Fl.

A. Sax.

Perc.

Pno.

mp

mp

2 sticks + 1 plastic mallet
in RH for crotale

f

mf

Crotale

224

Fl.

A. Sax.

Perc.

Pno.

f

ff

ppp

(sticks)

f

mf

ff

p

8vb

molto rit.

229 **229** Tempo I ♩ = 68

Fl. *brutale* (solo until m235) *mf* 6 *fff*

A. Sax. *gliss.* *fff* *growl* *tr* *fff* *scream* *fff*

Perc. *fff* *pp* 3

Pno. *fff* *mf* 6

(8) *fff*

Fl. *pp* 12 *fff*

A. Sax. (ord.) *8va* *fff* *loco* *ff*

Perc. *fff* *mp* *fff* *l.v.* *ppp* (under piano)

Pno. *fff* *pp* 12 *fff* *fff* *ppp*

Ped.

233

Fl.

A. Sax.

Perc.

Pno.

p *pp* *mp* *mf*

p *mf*

(yarn)
x

mf

p *mf*

236

Fl.

A. Sax.

Perc.

Pno.

(stick)
x

mp *mf*

$\text{♩} = \text{♩}$
accel.

238

Fl.

A. Sax.

Perc.

Pno.

tr

ff

pp

ff

(ghosted note soft enough for piano to be heard)

8va

eliss.

32

242 **242** Furious, but still with a groove $\text{♩} = 86, \text{♩} = 172$

Fl.

A. Sax.

Perc.

Pno.

to 4 mallets: inner 2 rubber, outer 2 plastic
hit bottle/cowbell with plastic mallets

ff

a2 loco

246

Fl.

A. Sax.

Perc.

Pno.

ff

250

249

Fl.

A. Sax.

Perc.

Pno.

2nd kick drum (or alternative - see performance notes)

ff

252

Fl.

A. Sax.

Perc.

Pno.

Musical score for measures 252-254. The Flute (Fl.) and Alto Saxophone (A. Sax.) parts are mostly rests. The Percussion (Perc.) part features a melodic line with accents and dynamics. The Piano (Pno.) part features a bass line with chords and a melodic line in the right hand.

255

Fl.

A. Sax.

Perc.

Pno.

Musical score for measures 255-258. The Flute (Fl.) and Alto Saxophone (A. Sax.) parts are mostly rests. The Percussion (Perc.) part features a melodic line with accents and dynamics, including *mf* and *ff* markings. The Piano (Pno.) part features a bass line with chords and a melodic line in the right hand.

258

Fl. *f*

A. Sax. *f*

Perc. *f* to 2 rubber mallets

Pno. *f*

Fl. *mp* *f*

A. Sax. *mp* *f*

Perc. *mp* Marimba *f*

Pno. *mp* *f* (feel in 5/4)

265

Fl.

A. Sax.

Perc.

Pno.

sticks

mf

ff

ff

268

Fl.

A. Sax.

Perc.

Pno.

7:4

7:4

p

fff

fff

pp

fff

fff

272 272

Fl.

A. Sax.

Perc.

Pno.

f *p* *mp*

(Perc.)

p *mp*

276

Fl.

A. Sax.

Perc.

Pno.

H.G.

mf *mf*

mf *mf*

mf

280

279

Fl.

A. Sax.

Perc.

Pno.

f *mf*

mp *mf*

mf

mf

8^{vb}

283

Fl.

A. Sax.

Perc.

Pno.

f ord.

f

p *mf* *mp* *mf*

mp *mf*

8^{vb}

288

Fl.

A. Sax.

Perc.

Pno.

take crot. mallet in outer RH,
leave stick in inner RH

mp *mf*

mp *mf*

8vb

292

Fl.

A. Sax.

Perc.

Pno.

p *mf* *mp* *mf*

mp *mf*

8vb

296

Fl. *mp* *ff* *mp*

A. Sax. *pp* *mp* *pp* *ff*

Perc. *mp* *ff*

Crotale

Pno. *mf* *ff* *loco* *mf*

8^{vb}

300

Fl. *ff* *mp* *ff* *p*

A. Sax. *pp* *mp* *pp* *ff* *p* *mp* *ff* *p*

Perc. *ff* *ff*

Pno. *ff* *loco* *ff* *loco*

8^{vb}

305

Fl.

A. Sax.

Perc.

Pno.

pp *f* *f*

l.v.

Marimba

mp *f* *p* *f*

309

Fl.

A. Sax.

Perc.

Pno.

mp *f* *p*

313

Fl.

A. Sax.

Perc.

Pno.

ff

ff

l.v.

ff

mf

317

Fl.

A. Sax.

Perc.

Pno.

p

p

(4 xylo mallets)

mf

(lh mallet, opt. deadstroke)

ppp

mp

43

(embochure bend)
gliss.

321

Fl.

ff
growl, opt.
no *8va*

A. Sax.

ff

Perc.

ff

5:3

Pno.

ff

323

Fl.

(quasi grace notes)

A. Sax.

8

5:3

Perc.

5:3

5:3

5:3

5:3

5:3

5:3

Pno.

sffz

sffz

sffz

sffz

325

Fl.

A. Sax.

Perc.

Pno.

sfz

sfz

sfz

sfz

327

Fl.

A. Sax.

Perc.

Pno.

fff

fff

330

Fl.

A. Sax. *loco, ord.*

Perc. (sticks)

Pno. *ff* (LH *non dim.* until m338)

334

Fl.

A. Sax.

Perc.

Pno.

337

Fl. *f* *fff*

A. Sax. *f* *fff*

Perc. *fff*

Pno. *mf* *fff*

Lead. (*ff*) *fff*

340

Fl. *fffp* *fff*

A. Sax. *fffp* *fff*

Perc. *fffp* *fff*

Pno. *fffp* *fff*

(*fff non dim.*)

Detailed description of the musical score: The score is arranged in five systems. The first system (measures 337-340) includes parts for Flute (Fl.), Alto Saxophone (A. Sax.), Percussion (Perc.), Piano (Pno.), and Lead. The Flute part starts with a trill and a slur, moving from *f* to *fff*. The Alto Saxophone part begins with a *f* dynamic and a slur, transitioning to *fff*. The Percussion part features a rhythmic pattern of eighth notes, marked *fff*. The Piano part has a melodic line starting at *mf* and moving to *fff*, with a trill in the right hand. The Lead part consists of a sustained line marked *ff* that transitions to *fff*. The second system (measures 340-343) continues these parts. The Flute part has a trill and a slur, marked *fffp* and *fff*. The Alto Saxophone part has a slur and is marked *fffp* and *fff*. The Percussion part continues with eighth notes, marked *fffp* and *fff*. The Piano part features a trill and a slur, marked *fffp* and *fff*, with a triplet in the left hand. The Lead part continues with a sustained line, marked *fff non dim.*

$\text{♩} = \text{♩} = 258$

344

Fl.

A. Sax.

Perc.

Pno.

A Tempo $\text{♩} = 172$

347

Fl.

A. Sax.

Perc.

Pno.

8va

lh loco

349

Fl.

A. Sax.

Perc.

Pno.

a2 loco

Detailed description: This system covers measures 349 to 351. The Flute part features a melodic line with slurs and accents. The Alto Saxophone part has a similar melodic line with triplets. The Percussion part consists of a rhythmic pattern of eighth notes and rests. The Piano part has a complex accompaniment with triplets and slurs. A circled '8' is above the first measure, and 'a2 loco' is written above the second measure.

352

Fl.

A. Sax.

Perc.

Pno.

Detailed description: This system covers measures 352 to 354. The Flute part continues the melodic line with slurs and accents. The Alto Saxophone part has a similar melodic line with triplets. The Percussion part has a rhythmic pattern with triplets. The Piano part has a complex accompaniment with triplets and slurs.

355

Fl.

A. Sax.

Perc.

Pno.

pp

(Opt. faster)

359

Fl.

A. Sax.

Perc.

Pno.

fff

ffff