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Across The Sandhills

Randall Snyder

University of Nebraska - Lincoln, rsnyder1@unl.edu

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for
Donna Harler-Smith

poems: Roy Scheele

Across The Sandhills

Randall Snyder
1990

Expansive ♩ = 76

The musical score is written for Soprano and Piano. It consists of four systems of music, each with a Soprano line and a Piano line. The Soprano line is mostly silent, with rests. The Piano line is more active, featuring a variety of textures and dynamics. The key signature is one sharp (F#), and the time signature is 3/4. The score includes dynamic markings such as *pp*, *mf*, *p*, *mp*, and *f*. There are also performance instructions like *Expansive* and a tempo marking of ♩ = 76. The score is marked with measure numbers 4, 7, and 10. The piece concludes with an 8va instruction.

2 Slower

spoken

13

Some-times for days the on - ly trav - elers for miles and miles are things

mp *p* *pp*

ii

14

mp *rit.....* A Tempo 1

that do not keep to the ground

p

17

p

cloud sha - dows

p

20

a hawk

p

23 *mf* *p*

on the wing

26 *f*

in the grass

29 *p* *f* *p* *f* *p* *f* *p*

32 *f* *ff*

the tel - e-phone wires ri - sing and plum - me - ting segue

Sandhill Cranes

A Tempo 1

34

Musical score for measures 34-36. The system includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes. Dynamics include *p* and *mf*. The key signature changes from one sharp to one flat.

37

in style of Schubert

mp

Why did I feel like

Musical score for measures 37-39. The system includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes. Dynamics include *f*, *mf*, and *p*. The key signature changes from one flat to two flats.

40

p

weep - ing

on see - ing the cranes go

Musical score for measures 40-42. The system includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes. Dynamics include *mf* and *p*. The key signature changes from two flats to one flat.

43

by?

mf

9

Musical score for measures 43-45. The system includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes. Dynamics include *mf*. The key signature changes from one flat to two flats.

45 *pp* O snow - y bo - dies and dark - tipped wings *mf* scud - ding cloud - like a - *pp*

48 *mf* cross the sky o - ver the mud - shoul - dered road *mf* *pp*

51 strag - g(a) - ling north as the crow flies

54 *recitative p* you filled me with such deep long - - - ing *port* *8va*

pp *figure continues* *rit.* *ppp*

6 Slow $\text{♩} = 112$
55 *p* rit..... accel..... A Tempo 1

un - der your hurt - ling cries

p *f* *p*

Detailed description: This block contains measures 55 through 58. The vocal line starts in 6/8 time with a piano (*p*) dynamic, then changes to 4/4 time. The piano accompaniment features a complex rhythmic pattern with a forte (*f*) dynamic in the 4/4 section. The key signature has one flat.

August

59 Sultry $\text{♩} = 56$ rit.....

mp *mp* *p*

Detailed description: This block contains measures 59 through 62. The tempo is marked 'Sultry' at 56 bpm. The music is in 4/4 time and features a variety of time signatures (2/4, 3/4, 7/8). Dynamics range from mezzo-piano (*mp*) to piano (*p*). The piano part has a steady eighth-note accompaniment.

63 A Tempo rit..... A Tempo *p* 3 3

In waves of heat be-side the road the

mp *p* *pp* *mp*

Detailed description: This block contains measures 63 through 66. The tempo returns to 'A Tempo'. The music is in 4/4 time with some 2/4 and 3/4 changes. Dynamics include mezzo-piano (*mp*), piano (*p*), and pianissimo (*pp*). There are triplet markings (3) over some notes. The piano accompaniment is more active than in the previous section.

67 *pp* 3

field is all stri - a - tion a wet

mp *mp* *p* *pp* *mp*

Detailed description: This block contains measures 67 through 70. The tempo is 'A Tempo'. The music is in 4/4 time with a 3/4 change at the end. Dynamics range from mezzo-piano (*mp*) to pianissimo (*pp*). There are triplet markings (3) over some notes. The piano accompaniment continues with a steady accompaniment.

70 *mp* *pp* *rit.....* A Tempo

shim-mer drawn on the air *8va*

73 *rit.....* A Tempo

no-thing but grass and the

76 *f*

gol - den - rod go - ing to waste with a - ban - don

79 *p* *molto rit.....*

a paste of yel-lows wade-ing up - hill

Fishheads

Volatile ♩ = 72

accel.....

A Tempo

Musical score for measures 83-86. The piece is in 3/4 time. Measure 83 starts with a piano (*p*) dynamic. There are triplets in measures 83 and 84. Measure 85 features a fortissimo (*ff*) dynamic. Measure 86 has a piano (*p*) dynamic and a triplet. The key signature has one sharp (F#).

A Tempo

rit.....

rit..... Slower ♩ = 60

Musical score for measures 87-90. Measure 87 starts with a mezzo-piano (*mp*) dynamic. Measure 88 has a fortissimo (*fff*) dynamic. Measure 89 has a mezzo-forte (*mf*) dynamic. Measure 90 has a piano (*p*) dynamic. There are triplets in measures 88, 89, and 90. The key signature has one sharp (F#).

Tempo 1 ♩ = 72

Musical score for measures 91-92. Measure 91 has a fortissimo (*fff*) dynamic. Measure 92 has a mezzo-forte (*mf*) dynamic. There is an 8va marking above measure 91. The key signature has one sharp (F#).

Grotesque ♩ = 120

sprechstimme *p*

sung

Musical score for measures 93-95. Measure 93 starts with a piano (*p*) dynamic. Measure 94 has a fortissimo (*f*) dynamic. The lyrics are: "As high on the wall of the chicken shed as he could reach". There is a tremolo (*trem*) marking above measure 93. The key signature has one sharp (F#).

Musical score for measures 96-99. Measure 96 has a mezzo-forte (*mf*) dynamic. Measure 97 has a piano (*p*) dynamic. Measure 98 has a mezzo-forte (*mf*) dynamic. Measure 99 has an acceleration (*accel*) marking. The lyrics are: "my grandfather kept the heads of the catfish that he caught". There are triplets in measures 96 and 97. The key signature has one sharp (F#).

98 A Tempo Faster ♩ = 72 rit.....

each one im - paled on a bright ten-pen-ny

101 A Tempo Slower ♩ = 60 *sprechstimme* *p*

nail They

104 *mf* *p*

8va would face out in - to the waves of heat

100g *pp* *mf* *sprechstimme* *p* *mf* *f*

all sum - mer long each fresh head

108 *sung*

wear - ing a wreath of wran(g) ling

8^{va} *p*

110

flies for sev - eral days un - til the

8^{va} *mf* *f*

112

skin be - gan to shrink and crack like lea - ther bad - ly cured and

f

114

head by head a row of skulls ap - peared

mf *ff* *f*

116

8^{va}

ff *p* *f* *ff* *ff* *p* *f* *fff*

118

accel..... A Tempo

8^{va} 15^{ma}

f *7:4* *fff* *p* *fff*

121

long when Grand-pa sat

p *f*

124

on the low slung bench a-long the wall and leaned for-ward

p *mp* *mf*

126 *mf* *f* *operatic*

rubb-ing his hands to - ge - ther and then let fly with a dark - as -

f *p* *f*

ii

128 *p* *ff* *f*

li co - ri (ce) stream like a long - held oath from the

pp

131 *p* *f* *accel.....*

plug he chewed we knew he was a-bout to tell a stor-y

f *p* *mf*

ii

134 *A Tempo* *mf* *f* *sprechstimme* *f*

one that was bound to seem gro - tesque for there

f *p* *ff*

136 *fff* *shouted*

in the glare of white a - bove his head a school of wea-thered skulls a -

139

dorned the shed

A Bright Winter Morning

140 *Simply* ♩ = 60 *p* *sotto voce*

In the drif - ted gul - ly be - side the road

sempre ped

144

on - ly the top strand of the barbed wire clears the snow and on - ly

147 *pp*

(8^{va}) bare - ly by an inch or so A sha - dow frail as a

150 *p*

(8^{va}) pen - cil line trails on the snow the wire tra - vers - es

153 *rit.....*

(8^{va}) snag - ging the light glint by glint as it goes

mf

Seed Drop

156 Waltz $\text{♩} = 132$

rit. *mp*

A Tempo

One dan - de - lion stands a - lone

162

form - ming a ge - o - de - sic dome and seek - ing out a

166

gust of wind it looks so fra - gile in the

172

light the rays pour through it like a sieve how can so

A Tempo

A Tempo

176

pp

rit.

molto rit.....

frail a thing sur - vive

pp *mf* *pp*

8va

Melodramatic

181

ff *p* *mf*

6

184

spoken

Simp - ly by hold - ing on for life while

p *f* *p* *pp*

186

stand - ing tip toe on one foot its in - e - rad - ic - a - ble root

mf *p* *f*

8

188

com - bi - ning bal - let and its poise with

f *p* *f* *p* *f* *p*

190

bal - last and a load that pays top -

mf *p*

192

hea - vy it must dig in deep

f *ff* *mf*

194

Pesante

f *ff* *p*

8vb

rit.....

197

197

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

rit.....

200 A Tempo 1

$\text{♩} = 132$

rit.....

200 A Tempo 1 $\text{♩} = 132$

rit.....

pp *mp* *ppp*

Soon

A Tempo

204

A Tempo

204

all the rag - ged pet - als fade in - to this ghost - ly whirl of glints like

p *mf* *p* *mf*

p *mf* *pp*

rit.....

208

208

tax - ing pro - pel - ler blades ah

f *p*

rit.....

A Tempo

212 *f* *mf* *f*

The seeds in har-ness fit to burst as in the

216 *mf* *p*

shift - ing car - go hold cling to the

220 *f* *fff*

straps with doub - led fist

Melodramatic

223 *f* *mf* *p* *mp*

it on - ly takes a breeze to start the

226

first small chu - tist out the door ah

p *fp* *mf*

228

p *f* *ff* *f* *mf*

231

hit - ting the silk and down the air and sail - ing may - be

mf *p* *mf*

234

sev - (e)ral feet be - fore the o - thers fol - low suit

rit..... *A Tempo* *p* *mf* *f*

238 Slower $\text{♩} = 112$ Slow $\text{♩} = 92$ rit..... Tempo 1

and they take the yard by storm

241

ff *mp* *f* *fff*

8^{va} 8^{vb}

The Gap In The Cedar

243 Melancholy $\text{♩} = 100$ rit..... A Tempo rit..... A Tempo

p *p* *mp* *pp* *mf*

248

f *p* *pp* *mp*

7

rit.....

A Tempo

quasi recitative

251

I saw this much from the win - dow the

254

branch spring light-ened in - to place with a lithe shud-der of

257

snow

260

what - ev - er bird had been there chick - a - dee

263 *mf* *mp*

or spar - row had so van - shed in - to air

mf *p* *mf*

266 *p* *f*

re - sil - ient be - yond re - call it had to be ta - ken on faith to be ta - ken at

mf *f* *mf* *p*

269 >

all *p*

p *mf*

272

p *f* *p* *mp*

A Tempo

276

rit.....

p

mf

*p*₃

mf

In the mo-ment it took the tree to re-cov - er that trem-bling

279

f

ff

some thing went wide in me

282

285

there was a rush of wings

there was a rush of wings

288

p

the air beat - en dim with snow

mf *p* *mp* *pp* *mp*

290

and then I saw through the swirl - ing

ppp

molto rit.....