

1967

Requiem Sonnets

Randall Snyder

University of Nebraska - Lincoln, rsnyder1@unl.edu

Follow this and additional works at: <http://digitalcommons.unl.edu/musicsnyder>

Snyder, Randall, "Requiem Sonnets" (1967). *Randall Snyder Compositions*. 200.
<http://digitalcommons.unl.edu/musicsnyder/200>

This Article is brought to you for free and open access by the Music, School of at DigitalCommons@University of Nebraska - Lincoln. It has been accepted for inclusion in Randall Snyder Compositions by an authorized administrator of DigitalCommons@University of Nebraska - Lincoln.

Requiem Sonnets

I Death Be Not Proud

John Donne (1572-1631)

Randall Snyder (1944-)
1967

1 Dirge ♩ = 70

Soprano

Alto

Tenor

Bass

1

2

3

4

Trombones

rit.....

fp *fp* *mp* *p* *fp*

mp *fp* *fp* *mf*

mp *fp* *fp* *fp*

A A Tempo

6 *mf*

S. *mf*
 Death be not proud though some have called thee migh-ty and dread-ful for

A. *mf*

T. *mf*

B. *mf*

6

1 *p*

2 *mf*

3 *p* *mf*

4 *p*

10 *f* *p*

S. *f*
 thou art not so for thee whom thou think-est thou dost o-ver-

A. *mf*
 Death be not proud though some have called thee migh-ty and

T. *mf*

B. *mf*

10

1 *mf p*

2 *mf p*

3 *mf* *p*

4 *mf p*

14

S. throw die not poor death nor yet canst thou kill me

A. dread - ful for thou art not so for thou whom thou think - est

T. Death be not proud though some have

B.

14

1

2

3

4

18

S. canst thou kill me die not poor death poor

A. thou dost o - ver - throw die not poor death poor

T. called thee migh - ty and dread - ful for thou art not so poor

B.

18

1

2

3

4

22

S. *mf* death for those whom thou think - est thou dost o - ver - throw die

A. *mf* death poor death be not proud though some have called thee

T. *mf* death die not poor death for those whom thou think - est

B. *f* Death be not proud though some have

22

1 *p*

2

3 *p*

4 *mf* *fp* *fp*

rit...... **B** A Little Faster ♩ = 76

25

S. *p* not poor death nor yet canst thou kill me From rest and

A. *p* migh - ty migh - ty and dread - ful for thou art not so

T. *p* thou dost o - ver - throw die not poor death

B. *p* called thee migh - ty and dreadful for thou art not so

25

1

2

3 *p*

4 *f* *mf*

29

S. *mp* sleep which but thy pic - tures be much plea - sure then from thee

A. *mp* from rest and sleep which but thy pic - tures be

T. *mp* from rest and sleep which but thy pic - tures be much plea - sure

B. *mp* from rest and sleep which but thy

29

1

2

3

4

33

S. much more must flow much more must

A. much more much more must flow much much more must flow

T. then from thee much more must flow then from

B. pic - tures - be much plea - sure then from thee much

33

1

2

3

4

36

S. *f* *p* *mf*
 flow much more must flow and soon - est our best men

A. *f* *mf*
 much more must flow and soon - est our best men with

T. *f* *p*
 thee much more must flow and soon - est with thee

B. *f* *p* *mf*
 more much more must flow soon - est our best men with

1 *f* *mp*

2 *f* *mp*

3 *f* *mp*

4

40

S. *p*
 with thee do go rest of their bones and soul's de - li - ver -

A. *p*
 thee do go rest of their bones and soul's de - li - ver -

T. *p*
 rest of their bones and soul's de - li - ver - y

B. *p*
 thee do go rest of their bones and soul's de - li - ver - y

1 *p*

2 *p*

3 *p*

4 *p*

45

S. y

A. y *mf*

T. *mf* thou

B. *mf* *p* thou art slave to

Thou art slave to fate art slave to

45

1 *p* *pp*

2 *p*

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

4 *mf* *p* *pp*

51

S. *p* *f* *p*
chance kings and des-perate men and dost with poi-son

A. *p* *f* *p*
art slave to fate artslave to des-perate men and dost with poi-son

T. *p* *f*
fate art slave to fate chance kings and des-perate men

B. *f* *p*
fate chance kings and des-perate men and des-perate men and dost with poi-son

51

1

2 *p*

3

4 *fp* *p*

56

S. *mf* war and sick - ness dwell and pop - py or charms *p* can make us *mf* sleep as

A. *p* war and sick - ness dwell *p* can make us *mf* sleep as

T. *p* and with sick - ness *p* can make us *mf* sleep as

B. *mf* and war sick - ness *p* and pop - py or charms *mf* make us *mf* sleep as

56

1

2

3

4

61

S. *p* well and bet - ter than thy stroke *pp* why why swell - est why swell - est thou then?

A. *p* well and et - ter than thy stroke *pp* why why swell - est why swell - est thou then?

T. *p* and bet - ter than thy stroke *pp* why why swell - est why swell - est thou then?

B. *p* and bet - ter than thy stroke *pp* why why swell - est why swell - est thou then?

61

1

2

3

4

65 *ff*

S.

A.

T.

B.

65

1

2

3

4

69 *mf* *p*

S.

A.

T.

B.

69

1

2

3

4

S. *pp* more shall be no more Death thou shalt die

A. *pp* be no more Death thou shalt die

T. *pp* ath shall be no more shall be no more Death thou shalt die

B. *pp* more shall be no more Death thou shalt die

1 *p* *pp*

2 *p* *pp*

3 *p* *pp*

4 *pp*

II When I Have Fears

John Keats (1795-1821)

80 Solemn $\text{♩} = 82$

S. *pp* *mp* *p* When I have fears that I may cease to be

A. *pp* *mp* *p* When I have fears that I may cease to be

T. *pp* *mp* *p* When I have fears that I may cease to be

B. *pp* *mp* *p* When I have fears that I may cease to be

1 *f* *p* *pp* *p*

2 *f* *p* *pp* *p*

3 *f* *p* *pp* *p*

4 *f* *p* *pp* *mf* *p*

86 *ff*

S. when I have fears that I may cease to be

A. *ff* when I have fears that I may cease to be

T. *ff* when I have fears that I may cease to be

B. *ff* when I have fears that I may cease to be

86 when I have fears that I may cease to be

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

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

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

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

93 *p* **A Little Faster** *p* **A Tempo**

S. Be - fore my pen has - gleamed my teem - ing brain

A. *p* Be - fore my pen has - gleamed my teem - ing brain

T. *p* Be - fore my pen has - gleamed my teem - ing brain

B. *mf* *p* Be - fore my pen has - gleamed my teem - ing brain

93 Be - fore my pen has - gleamed my teem - ing brain

1 *pp* *p*

2 *pp* *p*

3 *pp* *p*

4 *pp* *mf* *p*

Held back $\text{♩} = 76$

A Tempo

rit.....

99

S. *f* *p* *mf*
 be - fore high - pi - led books in cha - rac - ter - y hold like rich gar - nets the full rip - ened grain

A. *f* *p* *mf*
 be - fore high - pi - led books in cha - rac - ter - y hold like rich gar - nets the full rip - ened grain

T. *f* *p* *mf*
 be - fore high - pi - led books in cha - rac - ter - y hold like rich gar - nets the full rip - ened grain

B. *f* *p* *mf*
 be - fore high - pi - led books in cha - rac - ter - y hold like rich gar - nets the full rip - ened grain

99

1 *mf* *pp* *f*
 2 *mf* *pp* *f*
 3 *mf* *pp* *f*
 4 *fp* *pp* *f*

D Mysterious

104

S. *pp*
 When I be -

A. *pp*
 When I be -

T. *pp*
 When I be -

B. *pp*
 When I be -

104

1 *p* *fp* *f* *pp*
 2 *p* *f* *mf* *p* *f* *pp*
 3 *p* *f* *mf* *p* *f* *pp*
 4 *p* *fp* *mf* *pp*

109

S. *mf* *p* *f*
hold u - pon the night's starred face huge clou - dy sym - bols of a high ro - mance

A. *mf* *p* *f*
hold u - pon the night's starred face huge clou - dy sym - bols of a high ro - mance

T. *mf* *p* *f*
hold u - pon the night's starred face huge clou - dy sym - bols of a high ro - mance

B. *mf* *p* *f*
hold u - pon the night's starred face huge clou - dy sym - bols of a high ro - mance

109

1 *p* *f* *mp* *fp*
senza sord

2 *p* *f* *mp* *fp*
senza sord

3 *fp* *mf* *p* *f* *mp* *fp*
senza sord

4 *fp* *mf* *p* *f* *mp* *fp*
senza sord

114

S. *p* *mp* *mf* *pp* *f*
and think that I may ne - ver live to trace their sha - dows with the ma - gic hand of chance

A. *p* *mp* *mf* *pp* *f*
and think that I may ne - ver live to trace their sha - dows with the ma - gic hand of chance

T. *p* *mp* *mf* *pp* *f*
and think that I may ne - ver live to trace their sha - dows with the ma - gic hand of chance

B. *p* *mp* *mf* *pp* *f*
and think that I may ne - ver live to trace their sha - dows with the ma - gic hand of chance

114

1 *pp* *mp* *p* *>*
sord

2 *pp* *mp* *p* *>*
sord

3 *pp* *mp* *p* *>*
sord

4 *pp* *mp* *p* *>*
sord

120

S. *p* and when I feel fair

A. *p* and when I feel fair

T. *p* and when I feel fair

B. *p* when I feel fair

120

1 *<f* *p* *fp* *fp* *pp* senza sord

2 *<f* *p* *fp* *fp* *pp* senza sord

3 *<f* *p* *fp* *fp* *pp* senza sord

4 *<f* *fp* *fp* *fp* *pp* senza sord

rit...... Held back

126

S. *f* *mf* crea-ture of an hour that I shall ne-ver look u-pon thee more ne-ver have re-lish in the

A. *f* *p* crea-ture of an hour that I shall - ne - ver look u - pon thee more

T. *f* *p* crea-ture of an hour that I shall - ne - ver look u - pon thee more

B. *f* *p* crea-ture of an hour ne - ver ne - ver look ne - ver ne - ver in

126

1

2

3

4

130

S. *f* *p*
 fae - ry power of un - re - flec - ting love

A. *f* *p*
 fae - ry power of un - re - flec - ting love

T. *f* *p*
 fae - ry power of un - re - flec - ting love

B. *f* *p*
 fae - ry power of un - re - flec - ting love

1 *p* *f* *mf*
 2 *p* *f* *mf*
 3 *p* *f* *mf*
 4 *p* *f* *mf*

135

S. *p*
 Then on the shore of the wide world I stand a - lone and

A. *p*
 Then on the shore of the wide world I stand a - lone and

T. *p*
 Then on the shore of the wide world I stand a - lone and

B. *p*
 Then on the shore of the wide world I stand a - lone and

1 *p*
 2 *p*
 3 *p*
 4 *p*

16 141

S. *pp*
think till love and fame to no - thing - ness do sink

A. *pp*
think till love and fame to no - thing - ness do sink

T. *pp*
think till love and fame to no - thing - ness do sink

B. *pp*
think till love and fame to no - thing - ness do sink

141

1 *pp* *mf*

2 *pp* *mf*

3 *pp* *mf*

4 *pp* *mf*

III And You As Well Must Die, Beloved Dust

attacca Gentle ♩. = 70

Edna St. Vincent Millay (1892-1950)

147

S. *mf*
And you as well must die be - lov - ed dust

A. *mf*
And you as well must die be - lov - ed dust

T. *mf*
and *mf*

B. *mf*
and

147

1 *p* *f* *p*

2 *p* *f* *p*

3 *p* *f* *p*

4 *p* *f* *p*

153

S.

A.

T.

B.

1

2

3

4

E

159

S.

A.

T.

B.

1

2

3

4

165

S. *p* *f* *mf*
this per - fect head this bo - dy of flame and

A. *p* *f* *mf*
this per - fect head the bo - dy of flame and

T. *p* *f* *mf*
this per - fect head this bo - dy of flame and

B. *p* *f* *mf*
this per - fect head the bo - dy of flame and

165

1 *mf* *f* *p*

2 *mf* *p* *f* *p*

3 *mf* *p* *f* *p*

4 *mf* *p* *fp* *f* *p*

171

S. *p* *f* *p* *mf*
steel be - fore the gust of death or un - der his au - tum - nal

A. *p* *f* *p* *mf*
steel be - fore the gust of death or un - der his au - tum - nal

T. *p* *f* *p* *mf*
steel be - fore the gust of death or un - der his au - tum - nal

B. *p* *f* *p* *mf*
steel be - fore the gust of death or un - der his au - tum - nal

171

1 *mf* *p* *mf* *mf* *p*

2 *mf* *p* *mf* *mf* *p*

3 *mf* *p* *mf* *p* *fp* *fp* *mf*

4 *mf* *p* *fp* *mf* *p* *fp* *fp*

177

S. *p* *mf* *p*
 frost shall be as an - y leaf be no less dead than the first leaf that fell

A. *p* *mf* *p*
 frost shall be as an - y leaf be no less dead than the first leaf that fell

T. *p* *mf* *p*
 frost shall be as an - y leaf be no less dead than the first leaf that fell

B. *p* *mf* *p*
 frost shall be as an - y leaf be no less dead than the first leaf that fell

177

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

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

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

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

molto rit.....

F Freely, in a Parlando Style

183

S. *pp* *f* *mf* *p* *pp*
 this won - der fled al - tered e - stranged dis - in - te - gra - ted lost

A. *pp* *f* *mf* *p* *pp*
 this won - der fled al - tered e - stranged dis - in - te - gra - ted lost

T. *pp* *f* *mf* *p* *pp*
 this won - der fled al - tered e - stranged dis - in - te - gra - ted lost

B. *pp* *f* *mf* *p* *pp*
 this won - der fled al - tered e - stranged dis - in - te - gra - ted lost

183

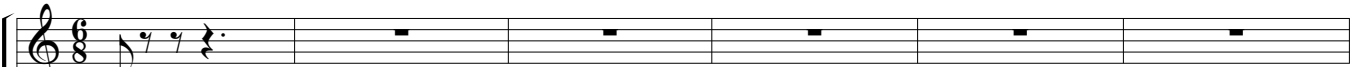
1 *pp*

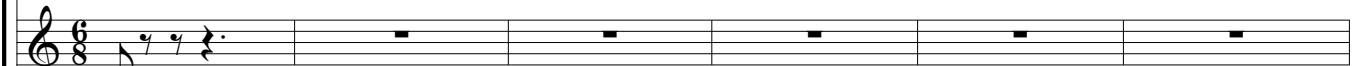
2 *pp*

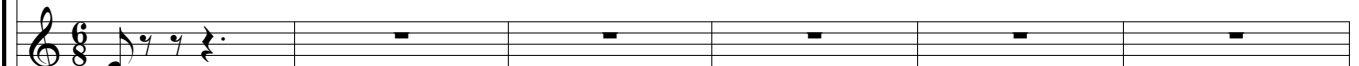
3 *pp*

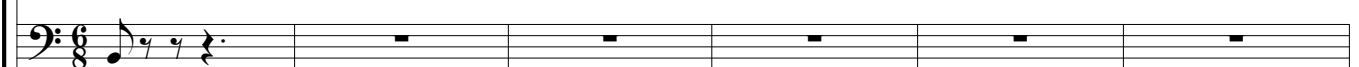
4 *pp*

187

S. 

A. 

T. 

B. 

187

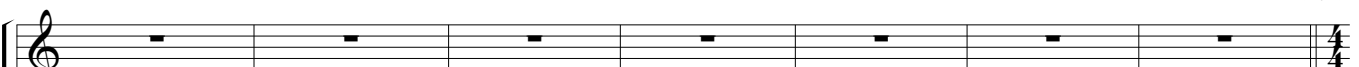
1 

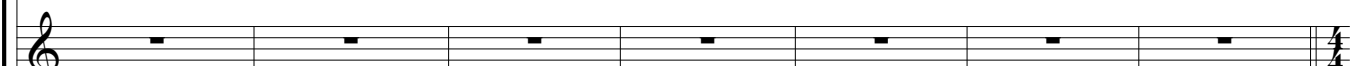
2 

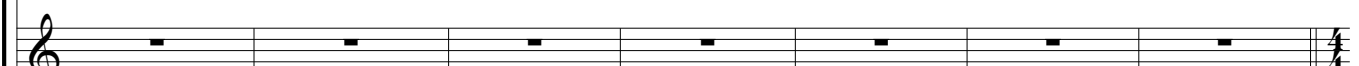
3 

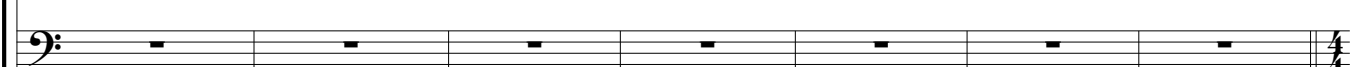
4 

193


S. 


A. 

T. 

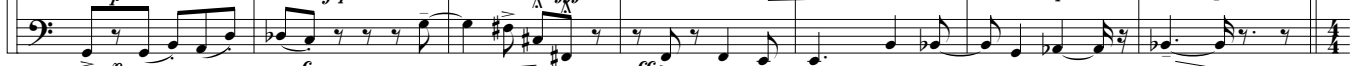
B. 

193

1 

2 

3 

4 

200

f *p*

S. Not shall my love a - vail you in your ho - ur

A. *f* *p*
Not shall my love a - vail you in your hour

T. *f* *p*
Not shall my love a - vail you in your hour

B. *f* *p*
Not shall my love a - vail you in your hour in

200

1

2

3

4

205

p *mf* *p* *mp*

S. in spite of all my love you will a - rise u - pon that day

A. *p* *mf* *p* *mp*
in spite of all my love you will a - rise u - pon that day

T. *mf* *p* *mf* *p* *mp*
in spite of all of all my love you will a - rise u - pon that day

B. *mf* *p* *mf* *p* *mp*
spite of all of all my love you will a - rise u - pon that day

205

1

2

3

4

212

S. *p* *mf*
 and wan - der down the air ob - scure - ly as the un - at - ten - ded

A. *p* *mf*
 and wan - der down the air ob - scure - ly as the un - at - ten - ded

T. *p*
 and wan - der down the air ob - scure - ly as the

B. *p*
 and wan - der down the air ob - scure - ly as the

212

1

2

3

4

216

S. *p* *pp* *mp* *p*
 flo - wer it mat - ter - ing not how beau - ti - ful you were or how be - lov - ed a - bove all

A. *p* *pp* *p*
 flo - wer it mat - ter - ing not how beau - ti - ful you were a - bove a -

T. *mf* *p* *pp* *p*
 flo - wer it mat - ter - ing not how beau - ti - ful you were a - bove all

B. *mf* *p* *pp* *p*
 flo - wer it mat - ter - ing not how beau - ti - ful you were a - bove all

216

1

2

3

4

221

The image shows a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is for measures 221-223. The lyrics are: S. else that dies; A. bove all else that dies; T. else that dies; B. else that dies. The dynamics are marked *pp* (pianissimo) above the notes. The Soprano part has a fermata over the final note. The Alto part has a fermata over the final note. The Tenor part has a fermata over the final note. The Bass part has a fermata over the final note. The music is in a minor key, indicated by a flat sign on the first staff.

S. else that dies

A. bove all else that dies

T. else that dies

B. else that dies

pp