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## A Route of Evanescence

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12

Sop none to ask Should you think it breathed and had you the lei\_\_\_\_\_sure to tell me I should feel quick

Ob *p* *mp* *pp* *mf* *pp* *f*

Vc *p* *mp* *pp* *mf* *pp* *f*

Pf *pp* *mp* *f* *mf*

Measures 12-16. The score is in 3/4 time, with a key signature of one sharp (F#). The tempo is marked 'A Tempo'. The Soprano part features a melodic line with lyrics. The Oboe and Violoncello parts have dynamic markings of *p*, *mp*, *pp*, *mf*, *pp*, and *f*. The Piano part has dynamic markings of *pp*, *mp*, *f*, and *mf*. There are triplets and slurs in the instrumental parts.

17

Sop gra - ti - tude I en close my name ask - ing you if you please Sir to tell me what is true?

Ob *mf*

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

Pf *mf* *p* *mp* *p*

*rit.....* **A Tempo**

Measures 17-21. The score continues in 3/4 time. The Soprano part has lyrics: 'gra - ti - tude I en close my name ask - ing you if you please Sir to tell me what is true?'. The Oboe part has a dynamic marking of *mf*. The Violoncello part has dynamic markings of *pp*, *mp*, *pp*, *mp*, and *p*. The Piano part has dynamic markings of *mf*, *p*, *mp*, and *p*. The tempo changes from 'rit.....' to 'A Tempo' at measure 17.

23

Sop

That you will not be - tray me it is need - less to ask since ho nor is it's own pawn

Ob

Vc

Pf

Graceful  $\text{♩} = 120$  We Play At Paste

24

Sop

Ob

Vc

Pf

*rit.....p*

We

*f p f p f mp*

*port*

*p mf p fp f sub p fp*

*p mf p mf p f mp f*

## A Tempo

Sop

play at paste till qual-i fied for pearl

Ob

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

Vc

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

Pf

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

Piu Mosso ♩ = 160

Sop

Then drop the paste and deem our-self a fool

Ob

*mf* *p*

Vc

*mf* *f* *p*

Pf

*mf* *mf*

*pp* 8<sup>bb</sup> - ii

*♩ = 120* *rit.....* **A Tempo**

Sop  
 The shapes though were si (m) i lar our new hands

Ob  
*ff* *mf* *p* *mp* *p*

Vc  
*ff* *mp* *mf* *p* *mp* *p* *mf* *p*

Pf  
*f* *mf* *p*

Sop  
 learned Gem tac - tics prac - ti - cing Sands

Ob  
*pp*

Vc  
*pp*

Pf

46

♩ = 69

49 Sop To T. W. Higginson Twen-ty Five A-pril Eight-een Six-ty Two Your kind-ness claimed ear-li-er gra-ti-tude but I was

Ob *p* < *mf* *p*

Vc *p* < *mf* *p*

Pf *p* < *mf* *mp*

54 Sop ill and writ to day from my pillow Thank you for the surgur-y it was not so pain ful as I sup - pose

Ob *p* < >

Vc *p* < >

Pf

Sop

61

I bring you o - thers as you ask thouh they might not differ While my thought is un - dressed I canmakethe dis - tinction but

Ob

Vc

Pf

*mf* *p* *< mf p*

Sop

67

when I put them in the gown theylook a - like and numb You asked me how old I was I made no verse but one or two un - til this

Ob

Vc

Pf

*mp* *mp* *mp*



74

Sop  
winter Sir You inquire my books for poets I have Keats and Mis-ter and Mis-sus Brown-ing for prose Mis-ter

Ob  
*p*

Vc  
Pizz Arco  
*p* *p < f* *mf pp*

Pf  
*p* *mf*

80

Sop  
Rus-kin Sir Thomas Browne and the Re-ve - lations I went to School but in your man ner of the phrase had no ed-u-ca-tion

Ob  
*mf pp* *mf* *p*

Vc  
*mf* *p*

Pf

86

Sop

You ask of my com - pan-ions hills Sir and the sundown and a dog Car - lo large as my -

Ob

*pp* *mp*

Vc

*pp* *mp*

Pf

*mf* *mp*

91

Sop

self that my fa - theboughtme they are bet - ter than beings be - cause they know but do not tell and the

Ob

*mp* *pp*

Vc

*mp* *pp*

Pf

Sop noise in the pool at noon ex cels my pi - a - no I have a brother and sis ter my mo - ther does not care

Ob

Vc

Pf

Sop fothought and fa - ther too bu - sy with his briefs to no - tice what we do he

Ob

Vc

Pf

107

Sop  
buys me ma - ny books but begs me not to read them be - cause he fears they joggle the mind but I fear my sto - ry fa -

Ob  
*mp* *pp*

Vc  
*mp* *pp*

Pf  
*mf*

111

Sop  
tigue you I would like to learn could you tell me how to grow or is it uncon - veyed like mel - o - dy or with draft?

Ob  
*mf* *ppp*

Vc  
*mf* *ppp*

Pf  
*mp*

116

Sop  
 you speak of Mis-ter Whit-man I ne-ver read his book but was told that he was dis - craceful

Ob  
*pp* *mf* *pp* *mp* *ppp*

Vc  
*mf* *p* *mf* *pp* *mp* *ppp*

Pf

### South Winds Jostle Them

Dance ♩ = 66

121

Sop  
 is this Sir what you asked me to tell you? your friend E. Dick in son

Ob  
*mf* *p* *f* *pp* *mf*

Vc  
*mf* *p* *f* *pp* *mf*

128 Sop *p* *fp* *mf* *p* *mf*  
 South Winds jos tle them bum-ble-bees come Hov - er He\_\_\_\_\_

Ob *pp* *fp* *mf* *p* *f* *p*  
 Vc *pp* *fp* *f* *fp* *f* *p*  
 Pizz Arco

135 Sop *p* *fp* *f* *ff*  
 si-tate drin\_\_\_\_\_ (k) and are gone

Ob *mf p* *mf* *p* *ff* *p* *fp*  
 Vc *mf p* *mf p* *ff* *p* *fp*

140 Sop *rit..... mp* *freely f* *rit.... pp* Slower ♩ = 56  
 But-ter-flies pause on their pas-sage cash-mer\_\_\_\_\_

Ob *f* *mp* *pp* *p* *mp*  
 Vc *fp* *p* *mp*

♩ = 66

Sop

145

I soft-ly pluck-ing pre-sent them here To T. W. Higginson Ju-ly Eighteen Sixty-two I am small like the

Pf

Sop

150

wren and my hair is bold like the chest-nut tree and my eyes like the sher-ry in the glass that the guest leaves

Pf

3 snap with both hands

Sop

155

I am hap-py to be your scho-lar and will de-serve the kind-ness I can-not re-pay If you tru-ly con-sent

Pf

*mp* *p*

## Impulsively

♩ = 76

Sop 161

I re - cite now Willyou tell me my fault frank-ly as to your self for I had ra - ther wince than die

Pf

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

Sop 166

Men do not call the surgeon to com - mend th bone but to set it Sir and frac ture with - in is mor e ri - ti - cal

Pf

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

Sop 170

And for this Pre cep - tor I shall bring you o - be - di - ence the blos - som from my gar - den and ev - 'ry gra - ti - tude I

Pf

*mf* *p*



174

Sop

know Perhaps you smile at me I could not stop for that My business is cir - cumsference Be-cause you have much

Pf

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

179

Sop

buis ness be-side the growth of me you will ap - point your self how of - ten I shall come without your in - con -

Pf

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

184

Sop

ven - ience And if at an - y time you re gret you re - ceived me or I prove a diff rent fa - bric to that you sup - posed

Pf

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

189

Sop

you must ba-nish me To thank you baff-les me had I a plea sure you had

Pf

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

*f*

## Success Is Counted Sweetest

Simply ♩ = 56

195

Sop

not could e - light to bring it You scho - lar Suc - cess is coun - ted sweet - est By

Ob

Pf

*mezzo voce* *pp* *mp* *pp*

200

Sop

those who ne'er suc ceed To com - pre - hend a nec - tar Re - quir - es sor - est need

Ob

Pf

Detailed description: This system contains measures 200 through 203. The soprano part begins with a melodic line in G major, with lyrics 'those who ne'er suc ceed'. The music changes to 6/8 time at measure 201 and back to 4/8 at measure 202. The lyrics continue: 'To com - pre - hend a nec - tar Re - quir - es sor - est need'. The oboe part has rests in measures 200 and 201, then enters in measure 202. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

204

Sop

rit..... *p* A Tempo

Not one of all the pur - ple Host Who

Ob

*fp* *fp* *f* *mp* *ppp*

Pf

*mf* *f* *p*

Detailed description: This system contains measures 204 through 207. The soprano part has a rest in measure 204, then begins with the lyrics 'Not one of all the pur - ple Host Who' in measure 205. Tempo markings 'rit.....' and '*p* A Tempo' are present. The oboe part features a melodic line with dynamics *fp*, *fp*, *f*, *mp*, and *ppp*. The piano part has dynamics *mf*, *f*, and *p*. The music concludes with a fermata over the final notes.

207

Sop took the Flag to - day can tell the def - in - i - tion So clear of vic - to - ry

Ob

Pf

*mf* *p* *ppp*

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

210

Sop

As he de - fea - ted dy - ing On

Ob

Pf

*rit.....* *A Tempo* *pp*

*rit.....* *ppp*

*fp* *fp* *mf* *pp*

213

Sop  
 whose for - bid - den ear The dis - tant strains of tri - um

Ob

Pf

*mf* *p*

*pp*

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

216

Sop  
 (ph) Burst a - gon-ized and clear To

Ob

Vc

Pf

*f p* *mp* *pp* *rit.....*  $\text{♩} = 66$

*mf* *mp* *p* *rit.....* *f*

3

219

Sop  
T. W. Hig-gin-son August Eigh-teen Six-ty Three Deafriend Arthese moreor der ly I thankyou for the truth

Ob  
*pp* *mp pp* *mp* *p mfpp* *mp*

Vc  
*pp* *mp pp* *mp* *p mfpp* *mp*

Pf  
*mf*

224

Sop  
I had no monarch in my life and cannot rule myself and when I try to or-ganize my lit-tle force ex-plodes and a vesne

Ob

Vc

Pf  
*mf*

230

Sop  
bare and charred I think you called me "way-ward" Will you help me improve You say I con-fess the lit-tle mis-take and o -

Ob  
*mf* *p* *mf pp*

Vc  
*mf* *p* *mf pp*

Pf

235

Sop  
mit the large because I can see or - thog - ra-phy but the ig-norance out of sight is my pre-ceptor's charge

Ob  
*p* *f*

Vc  
*p* *f*

Pf  
*f* *pp*

240

Sop  
I think Car-lo would please you he is dumb and brave I think you would like the chestnut tree I met in my walk It

Ob  
*pp* < *mp* *mf* *p* < *mf* *f* *p* < *f* *f*

Vc  
*mf* *p* < *mf* *pp* < *mp* *p* < *mf* *p* < *f* *p* < *f*

Pf  
*f* *f*

244

Sop  
hit my no tice sudden-ly and though the skies were in blos - som I shall ob - serve your precept though

Ob  
*mf* *p* < *f* < *mf* < *pp*

Vc  
*mf* *p* < *f* < *mf* < *pp*

Pf  
*mf*



247

Sop  
 don't un - der stand it al - ways I marked a line in one verse be cause I met it af ter I

Ob  
*mf p mp > p*

Vc  
*mf p mp > p fp fp*

Pf  
*mp > p*

252

Sop  
 made it and ne - ver consciously touch a paint mixed by an - o - ther per son I do not let go be cause it is mine

Ob  
*mf pp < f mp > pp rit.....*

Vc  
*mf p fp gl*

Pf  
*mp p*

257

Sop

Have you a portrait of Mis - sus      Brown ing      Per - sons sent methree

Ob

*p*      *f p*

Vc

*p*      *f p*

Pf

260

Sop

If you had none      willyou have mine      Your Scho - lar      To. T. W. Hig - gin - son      Feb - ru - a - ry      Eigh - teen six - ty Three

Ob

*mp*      *ppp*

Vc

Pf

Concerned *long* ♩ = 63

265

Sop

Dead Friend I did not deem that pla-ne-ta-ry for-ces an-nulled but suffered an exchange of ter-ri-to-ry or world

Ob

Vc

Pf

*mp*

*p*

*p*

269

Sop

I should have liked to see you be-fore you be-came im-proba-ble War feels to me ano-

Ob

Vc

Pf

*mf*

*p*

*mf*

*p*

*mf*

*mf*

272

Sop  
blique place should there be o - ther sum - mers would you per-haps come

Ob

Vc

Pf

*p* *mf*

*pp* *mf* *pp*

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

276

Sop  
I found you were gone by ac - ci - dent as I find sy - stems are or sea sons of the year and ob - tain no cause

Ob

Vc

Pf

*p* *mf* *p* *mf* *p*

*mf* *p* *mf*

280

Sop  
but sup- pose it a trea son of prog ress that dis solves as it goes Car- lo still re- mained and I told him Best gains must have the

Ob  
*mp pp ppp < mp pp*

Vc  
*mp pp pp mp p fp pp*

Pf  
*mp p mp f*

285

Sop  
loss - es test to con - sti - tute them gains My shag- gy al- ly con- sen- ted I trust you may pass the lim- it of war and

Ob

Vc

Pf  
*mp mf*

290

Sop  
 though not reared to prayer when ser-vice is had in church for our arms I in-clude your-self but I fear I de-tain you

Ob  
*p* < *mf* *p* < *f*

Vc  
*mf* *p* *pp* *mf* *p* < *f*

Pf  
*f* *mf*

294

Sop  
 Should you be-fore this reach-es you ex - per-i-ence immortal - i - ty who will in - form me of the ex - change

Ob  
*pp* *mp* *pp* *mf* *pp*

Vc  
*pp* *mp* *pp* *mf* *pp*

Pf  
*mp* *p*

# The Soul Unto Itself

297

Sop

Could you with honor a - void death I en - treat you Sir It would be - reave Your Gnome

Vc

*fp*

Pf

*mp* *mf*

*f*

## Solemn $\text{♩} = 84$

301

Sop

Vc

*mp* *<f>* *p* *<fp>* *mf* *p* *<fp>* *<fp>* *<f>* *p* *pp*

*rit...*

Pf

*p*

303 *p* *mf* *p* 3

Sop The Soul un-to it-self Is an imper-i-al friend Or the most a-

Vc *mp* *mf* *p* 3

Pf *mp*

307 *f* *p* A Tempo *rit...*

Sop gon-i-zing spy an e-ne-my could send

Vc *f* *p* *rit...* *mf* *p* *mp* *pp*

Pf *f* *mf* *p* *mf*



311

Sop *mf* *f mp*  
Se - cure a - gainst its own No trea-son it can fear It-self

Vc *p* *mf* *fp* *mf* *f* *p* *mf* *p*

Pf *pp* *mf* *f* *mf*

315

Sop *f p* *ff* *f* *rit.....*  
its sove-reign of it - self The Soul should stand in

Vc *mf p* *ff*

Pf *f* *ff*

A Tempo

318

Sop

awe

Ob

Pizz

Vc

*f* *mf*

Pf

*f* *mp*

319

Sop

Ob

Arco

Vc

*f* *rit.....* *pp*

Pf

## Anxious

♩ = 76

Sop

320

To T. W. Higison Cam-bridge ear-ly June Eigh-teen Six-ty Four Are you in dan-ger I did not know that you were hurt

Ob

Vc

Pizz

*f*

Pf

320

*p*

*mf*

Sop

324

Willyou tell memore? MisterHawthorne died I was ill since September andince A-pril in

Ob

*pp*

*mf*

*pp*

Vc

Arco

*pp*

*mf*

Pf

324

*mp*

*p*

*f*

328

Sop  
Boston un - der a phy - sician's care He does not let me go yet I work in my prison and I beg for my - self

Ob  
*mf*

Vc  
*p < mf* *mf*

Pf  
*f*

332

Sop  
Car-lo did not come be - cause that he would die in jail I wish to see you more than be - fore I failed Will you tell me your health? I am sur -

Ob  
*f p* *mp >*

Vc  
*f p* *mp >*

Pf  
*f p* *mf* *p* *f* *mf*

337

Sop  
 prised and anx ious since re-cei-ving your note The on - ly news I know is bul - le tins all

Ob  
*fp* *pp*

Vc  
*p < f* *fp* *fp*

Pf  
*f* *mf* *ff* *pp*

342

Sop  
 day from im - mor - tal - i - ty Can you ren - der my pen - cil? The phy - si - cian has ta - ken a - way my pen

Ob  
*< f*

Vc  
*p < f*

Pf  
*mf* *ff* *f*

# As Imperceptibly As Grief

346

Sop

I enclose the address from let-ter lest my fig-ures fail Know-ledge of your re- cover-y wouldxcel my own

Ob

*f* *p* *f* *mf* *p* *ppp* *p* *ppp*

Vc

Pizz Arco

*f* *p* *f* *mf* *p* *ppp* *mf* *p* *ppp*

Pf

*f* *p*

Resigned ♩ = 60

351

Sop

E. Dick - in - son To TW. Higinson lateJan u - ar - y EighteenSix ty Six Car lodied E. Dick - in - son

Ob

*pp* *non vib*

Vc

*pp* *non vib*

Pf

*mf*

Nostalgic  $\text{♩} = 92$ 

357

Sop  
Will you in structmenow? As im-per-cep-ti - bly as grief

Ob  
*pp* *fp* *mf p*

Vc  
Pizz Arco  
*mp* *mf p* *fp*

Pf  
*p* *f*

363

Sop  
The sum-mer lapsed a - way Too im - per - cep-ti-ble at last To seem like per - fi -

Ob  
*pp* *f* *fp fp* *p*

Vc  
*mf p* *mf p* *mf p* *fp* *mf* *p* Pizz Arco *p*

Pf  
*mf* *mp* *mf*

369

Sop  
dy A qui - et - ness dis - tilled As twi - light long be - gun Or

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

Vc  
*mf* *pp* Pizz

Pf  
*p*

373

Sop  
na - ture spen - ding with herself Se - ques - tered af - ter = noon

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

Vc  
Pizz Arco  
*f* *p* *mf* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Pf  
*sub mf* *p* *pp*



rit..... Tempo 1 ♩ = 92

Sop 378

The dusk drew ear-li-er in the

Ob

Vc

Pf 378

Sop 385

morn - ing fore - ign shore

Ob

Vc

Pf 385

Pizz Arco 3



387

Sop  
A cour-te-ous yet har-ro-wing grace as guest that would be gone And thus with out a wing or ser vice of a

Ob  
*p* *mf* *pp*

Vc  
*fp* *fp* Pizz *mf* Arco *pp*

Pf  
387 *mf* *p*

392

Sop  
ke - el Our sum - mer made her light es - cape In - to the beau - ti - ful

Ob  
*mf* *pp* *p* *mf* *sub ppp*

Vc  
*mf* *pp* *p*

Pf  
392 *p*

*rit.....* A Tempo

Evocative  $\text{♩} = 80$   
*long*

397

Sop

Ob

Vc

Pf

*mp* *ppp* *fp* *mf p*

*rit...*

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

5

401

Slower  $\text{♩} = 66$  Tempo 1

Sop

Ob

Vc

Pf

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

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

3

405

Sop

Ob

Vc

Pf

405

Sop

Ob

Vc

Pf

410

Sop

Ob

Vc

Pf

410

To T. W. Hig-gin-son Ju-ly Eigh-teen Se-ven-ty Four The last af-ter-noon that my fa-ther lived

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

*pp* *mp* *pp* *pp* *mp* *pp*

*mf* *p*

Detailed description of the musical score: The score is for measures 405-410. It features four staves: Soprano (Sop), Oboe (Ob), Violoncello (Vc), and Piano (Pf).  
 - Measure 405: The Soprano part is silent. The Oboe and Violoncello parts play a triplet of eighth notes, starting with a dynamic of *fp*, moving to *mp*, and then *p* before a crescendo to *mf*. The Piano part plays a complex rhythmic pattern with dynamics *p*, *f*, *p*, *mf*, *p*, *mp*, *p*, *fp*, and *mf*.  
 - Measure 410: The Soprano part has lyrics: "To T. W. Hig-gin-son Ju-ly Eigh-teen Se-ven-ty Four The last af-ter-noon that my fa-ther lived". The Oboe and Violoncello parts play a triplet of eighth notes with dynamics *pp* and *mp pp*. The Piano part continues with dynamics *mf* and *p*.

414

Sop

though with no prem - o - ni - tion I pre - ferred to be with him and in - ven - ted an ab - sence for Mo - ther

Ob

Vc

Pf

417

Sop

Vin - nie be - ing fast a - sleep He seemed par - tic - u - lar - ly pleased

Ob

Vc

Pf

421

Sop  
as I oft - en - est stayed by my - self and re - marked as the af - ter - noon with - drew

Ob  
*mf* *p*

Vc  
*mf* *p*

Pf  
*p*

424

Sop  
he "would like it to not end" Next morn - ing I woke him for the train and

Ob  
*mf* *p* *f* *mp* *p* *mf* *p*

Vc  
*mf* *p* *f* *p* *mf* *p*

Pf  
*mf* *p* *mf* *mp* *p*

428

Sop  
saw him no more his heart was pure and ter-ri-ble and I think no o-ther like it ex-ists I am

Ob

Vc

Pf

*mf* *fp*

*mp* *mf*

*p*

432

Sop  
glad there is im-mor-tal-i-ty but would have tes-ted it my-self be-for-en-

Ob

Vc

Pf

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

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

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

$\bullet = 66$

437  $\bullet = 63$

Sop  
trust - ing him To T. W. Hig-gin-son Ju - ly Eigh-teen Se-ven-ty Five

Ob  
*f*

Vc  
*f*

Pf  
*mf*  
*ff*

439 A Tempo  $\bullet = 80$

Sop  
Mo-ther was par-a-lyzed Tues-day a year from eve-ning fa-ther died I thought per-haps you would care.

Ob

Vc

Pf  
*mp*



443 Slower  $\bullet = 66$

Sop

Ob

Vc

Pf

*mf* *fp* *f* *mf*

*mf* *fp* *f* *mf*

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

Sub

Tempo Rubato  $\bullet = 56$

448

Sop

Ob

Vc

Pf

*accel.* *rit...* *rit...*

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

*accel.* *rit...* *rit...* *pp* *p*

*accel.* *rit...* *rit...* *pp* *p* *mp*

Sub

Nostalgic ♩ = 63

452

Sop  
To T. W. Hig-gin son No-vem-ber Eigh-teen Eigh-ty You were once so kind as to say you would ad-vice me Could I ask it now?

Ob  
*non vib*  
*pp* *pp* *< mf* *p* *mf p*

Vc  
*non vib*  
*pp* *mp* *p* *mf p*  
Pizz Arco *sul pont*

Pf  
*pp* *mp* *p*

457

Sop  
I have prom ised three hymns to char - i-ty but with-out your ap-prov-al could not givethem They are short and I could write them quite plain-ly

Ob  
*pp* *< mf* *p* *mf* *p* *mf*

Vc  
*ord*  
*pp* *< mf* *p* *mf* *p* *pp* *< mp*

Pf  
*mf* *p* *p* *< mf*

462

Sop

and if you felt it con-ven-ient to tell me if they were faith-ful I should be ver-y grateful though if pub liccares too far fa - tigue you please de -

Ob

*mp* *f* *mf*

Vc

*pp* *p* *mf* *mp* Pizz Arco

Pf

*p* *mf* *mp*

466

Sop

ny your scholar T. W. Hig-gin-son No - vem ber Eighteen Eighty Dear Friend, I am tenderly hap-py that you are

Ob

*mf* *pp* *mf*

Vc

*mf* *pp* *ppp* *p* *ord*

Pf

*mp*

# A Route of Evanescence

471

Sop  
hap - py Thank you for the whisper Grateful for the kindness I en - close those you al - low adding a fourth last one of them

Ob  
*p* *pp* *p* *mf* *p*

Vc  
Pizz Arco *mp* *pp* *sul pont* *ord* *p* *mf* *p* *mf* *p*

Pf  
*pp* *p* *mf*

476

Sop  
you might think pro - fane They're: Chris Birthday Cupid's sermon a Humming bird and My Country's Wardrobe

Ob  
*fp* *mf* *mf* *fp* *mf* *fp* *mf* *p* *f*

Vc  
Pizz Arco *mf* *pp* *fp* *fp* *fp* *mf* *p* *f*

Pf  
*mf* *f*

482

Sop  
 Repròvèthemas yourown Topun-ish them would please me be-cause the fine con - viction I had sotruè afriend YourScho-lar

Ob  
*pp* < *mf* *mp* *pp*

Vc  
*mp* *p* *sul pont*

Pf  
*mp* *p*

Delicate ♩ = 56

487

Sop  
 ma ————— la

Ob  
*f* *pp* *ppp* *mf* > *pp* *mf* *pp* *mf* *pp*

Vc  
*ppp* < *f* *mf* *p* < *mf* *mp* *Pizz* *Arco* *pp* < *f*

Pf  
*mp* *f* *f*

493

Sop *mf* *pp* *mf* *p*  
ka lo ma A

Ob *p* *pp* *mf* *f* *pp* *f*

Vc *sul pont* *mp* *pp* *mf* *ord* *f* *Pizz* *mf* *Arco* *pp* *f*

Pf *mf* *mp* *mp*

499

Sop *f* *mp* *mf* *pp* *mp*  
Rou (te) of E - va - ne - sce (nce)a

Ob *pp* *mf* *pp* *p* *pp* *mf* *p* *ppp* *mf* *pp* *ff*

Vc *pp* *mf* *p* *f* *mf* *pp* *ff*

Pf *mp* *mf*

505 *mp* 3 *mf* *p* *f p* *tr* *ff* *mf* 5

Sop With a re - vol - ving wheel A re - so - na - (nce) a of em - er - ald

Ob *p* *f p* *f p* *ff* *p*

Vc *mp* *sul pont* *pp* *f p* *mf* *Pizz* *Arco* *f*

Pf *mp*

509 *mf* *p* *f* *mp* *f p* *ff*

Sop A ru sh of co - chi - neal

Ob *f* *pp* *mf* *p* *mf* *p* *mf* *f*

Vc *mf* *gl sul D* *8va* *f p* *15* *8va* *15<sup>ma</sup>* *5*

Pf *f* *mf* *mf* *8va* *5*

513

Sop

And ev - 'ry blos - som

Ob

*pp* *< mf* *p* *fp* *fp* *pp*

Vc

*pp* *< mf* *pp* *mf* *p* *< mf* *fp* *f* *ppp*

Pf

513

Sop

3

on the bush

ma -

a(d) - justs its

Ob

*ppp* *mp* *p* *f*

Vc

*pp* *p* *f*

Pf

517

*mf* *f*

*multiph.*

517



521

Sop  
tum - bled head The mail from Tu-nis pro ba bly an ea - sy morn - ing's ride

Ob  
*p* *f* *mp*> *pp*>

Vc  
*mp* *f* *fp* *p* Pizz Arco

Pf  
*mf* *f* *pp* *mf*

*3* *3* *3* *5*

*mf* *f* *pp* *mf*

*mf* spoken *mp*

Nostalgic ♩ = 60

527

Sop  
To T. W. Hig-gin-son Six. Au gust

Ob  
Senza Sord *mp* > *pp* *p* > *ppp*

Vc  
*pp* *mp* *pp* < *mp*

Pf  
*p* *mf*

October 6, 1995  
Lincoln, Nebraska

530

Sop  
Eigh-teen Eight-ty Five Dear Friend What a ha-zard a let-ter is!

Ob

Vc  
*pp* *f p* *p*

Pf  
*mp* *p*

535

Sop  
When I think of the hearts it has scut-tled and sunk I al-most fear to lift my hand to so much as a

Ob

Vc  
*p* *mp*

Pf

539

Sop

su - per - scription

Trus ting that all is peace in you loved a - bode your scho - lar

Ob

*mp* *pp*

Vc

Pf

539

*mp* *mf*

*pp* *pp*

Detailed description of the musical score: The score is for page 58, measures 539-542. It is in 3/4 time. The Soprano part (Sop) has a vocal line with lyrics: "su - per - scription" (measures 539-540) and "Trus ting that all is peace in you loved a - bode your scho - lar" (measures 541-542). The vocal line includes triplet markings (3) and a fermata over the final note. The Oboe part (Ob) has a melodic line starting in measure 540 with dynamics *mp* and *pp*. The Violoncello part (Vc) is mostly silent. The Piano part (Pf) has a complex accompaniment with dynamics *mp*, *mf*, and *pp*. The piano part includes a fermata over the final note.