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## Across The Sandhills

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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 grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Expansive' with a quarter note equal to 76 beats per minute. The score includes various dynamics such as *pp*, *mf*, *p*, *mp*, and *f*, along with phrasing slurs and accents. The Soprano part is mostly rests, with some notes appearing in the later systems. The Piano part features intricate textures with moving lines in both hands, often with sustained chords and arpeggiated figures. The score concludes with a double bar line and a final chord in the bass clef.

8vb----

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

20

a hawk

23 *mf* *p*

on the wing

26 in the grass

29

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

32

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

*f* *ff*

# Sandhill Cranes

A Tempo 1

34

*p* *mf* *p*

37

*in style of Schubert*

*mp*

Why did I feel like

*f* *mf* *p*

40

*p*

weep - ing on see - ing the cranes go

*mf* *p*

43

by?

*mf*

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

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

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

54 *recitative* *p* you filled me with such deep long - - - ing *8va* *port* *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 the first system of the score, measures 55-58. It features a vocal line and a piano accompaniment. The vocal line starts in 6/8 time, then changes to 4/4. The piano accompaniment is in 6/8, then changes to 4/4. Dynamics include piano (*p*) and forte (*f*).

August

59 Sultry  $\text{♩} = 56$  rit.....

*mp* *mp* *p*

Detailed description: This block contains the second system of the score, measures 59-62. It features a piano accompaniment. The time signature changes from 4/4 to 2/4 to 3/8. Dynamics include mezzo-piano (*mp*) and piano (*p*).

63 A Tempo rit..... A Tempo *p*  $\text{trill}$   $\text{trill}$

In waves of heat be-side the road the

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

Detailed description: This block contains the third system of the score, measures 63-66. It features a vocal line and a piano accompaniment. The time signature changes from 4/4 to 2/4 to 3/4 to 4/4. Dynamics include mezzo-piano (*mp*), piano (*p*), and pianissimo (*pp*). There are trill ornaments in the vocal line.

67 *pp*  $\text{trill}$

field is all stri - a - tion a wet

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

Detailed description: This block contains the fourth system of the score, measures 67-70. It features a vocal line and a piano accompaniment. The time signature changes from 4/4 to 3/4. Dynamics include mezzo-piano (*mp*), piano (*p*), and pianissimo (*pp*). There is a trill ornament in the vocal line.

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 piece concludes with a forte (*f*) dynamic and a triplet.

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 and a triplet. Measure 90 has a piano (*p*) dynamic, a mezzo-forte (*mf*) dynamic, and a piano-piano (*pp*) dynamic. The piece concludes with a mezzo-forte (*mf*) dynamic and a triplet.

Tempo 1 ♩ = 72

Musical score for measures 91-92. Measure 91 has a fortissimo (*fff*) dynamic and a mezzo-forte (*f*) dynamic. Measure 92 has a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The piece concludes with a piano (*p*) dynamic. There is an *8va* marking above measure 91.

**Grotesque** ♩ = 120

*sprechstimme* *p*

*sung*

Musical score for measures 93-95. Measure 93 starts with a piano (*p*) dynamic and a tremolo (*trem*) marking. The lyrics are: "As high on the wall of the chicken shed as he could reach". Measure 94 has a forte (*f*) dynamic. Measure 95 has a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The piece concludes with a mezzo-forte (*mf*) dynamic.

Musical score for measures 96-99. Measure 96 has a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The lyrics are: "my grandfather kept the heads of the catfish that he caught". Measure 97 has a mezzo-forte (*mf*) dynamic. Measure 98 has a mezzo-forte (*mf*) dynamic. Measure 99 has a mezzo-forte (*mf*) dynamic and an acceleration (*accel.....*) marking. The piece concludes with a 5:3 ratio.

98 A Tempo Faster  $\text{♩} = 72$  rit.....

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

101 A Tempo Slower  $\text{♩} = 60$  *sprechstimme* *p*

nail They

104 *mf* *p*

*(sua)* 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

8va

*p*

110

flies for sev - eral days un - til the

8va

*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<sup>va</sup> 8<sup>va</sup>

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

118

accel..... A Tempo

8<sup>va</sup> 15<sup>ma</sup>

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

121

long when Grand-pa sat

5 6

*p* *f* *p*

124

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

*p* *mp* *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* *p* *ff* *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<sup>va</sup>) bare - ly by an inch or so A sha - dow frail as a

150 *p*

(8<sup>va</sup>) pen - cil line trails on the snow the wire tra - vers - es

153 *rit.....*

(8<sup>va</sup>) 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

**Dynamic markings:** *mp*, *f*, *mf*, *p*, *mf*, *f*, *ff*, *p*, *mf*, *p*, *mf*, *p*, *pp*, *mf*, *p*, *f*, *ff*, *p*.

**Tempo markings:** *rit.*, *mp*, **A Tempo**, *rit.*

**Other markings:** *3*, *5*, *7*, *>*, *<*, *mf*, *f*, *pp*, *ff*.



A Tempo

A Tempo

176

*pp*

*rit.*

*molto rit.....*

frail a thing sur - vive

*pp* *mf* *pp*

8va

Melodramatic

181

*ff* *p* *mf*

6 12

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

Musical score for measures 197-200. The piano part features a complex rhythmic pattern with 12/16 and 9/16 time signatures. Dynamics range from *ff* to *mp*. A *rit.* marking is present at the end of the section.

200 A Tempo 1 ♩ = 132

rit.....

Musical score for measures 200-203. The piano part continues with a similar rhythmic pattern. Dynamics range from *pp* to *ppp*. A *rit.* marking is present at the end of the section.

204 A Tempo

Musical score for measures 204-207. It includes a vocal line with lyrics and a piano accompaniment. The piano part features triplets and a quintuplet. Dynamics range from *p* to *mf*. A *rit.* marking is present at the end of the section.

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

208

rit.....

Musical score for measures 208-211. It includes a vocal line with lyrics and a piano accompaniment. The piano part features triplets and a quintuplet. Dynamics range from *f* to *p*. A *rit.* marking is present at the end of the section.

tax - ing pro - pel - ler blades ah

A Tempo

212

*f* *mf* *f*

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

216

*mf*

shift - ing car - go hold cling to the

220

straps with doub - led fist

*f* *fff*

Melodramatic

223

it on - ly takes a breeze to start the

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

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<sup>va</sup> 8<sup>vb</sup>

### 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*

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



A Tempo

276 rit..... *p* *mf* *p* *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

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.....*