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Of Mere Being and other songs

Randall Snyder

University of Nebraska - Lincoln, rsnyder1@unl.edu

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for
Judy Cole

Of Mere Being

and other songs

poems: Wallace Stevens

Tea

Randall Snyder
1985

Mezzo Soprano

Abstractly ♩ = 60

mp *p* *mf*

When the el - e - phant's ear in the park shri -

5

p *mf*

vel - (l)ed in frost and the leaves on the path

9

p *pp*

ran like rats Your lamp - light

13 *mf*

fell on shi - ning pil - lows of sea shades and sky

16 *p* *f* *mp*

shades like um - brel (l) as in Ja

20 *pp* rit.....

va

To The Roaring Wind

Dramatic ♩ = 96

21

accel..... A Tempo

p *f* *ff* *mf*

f *p*

24

to the pianist

mf 5

What syl-la-ble are you seek-ing

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

5 3 3

27

vo-cal - is - si - mus in the dist-an-ces of sleep Speak it!

pp *pp*

3 3

accel......

♩ = 96

31

Musical score for measures 31-33. Measure 31 features a triplet of eighth notes in the right hand and a bass line. Measure 32 continues with a triplet of eighth notes in the right hand. Measure 33 shows a dynamic shift from *ff* to *mf* with an accent mark (>) over the first note. The time signature changes from 3/4 to 2/4.

34

Musical score for measures 34-36. Measure 34 has a dynamic of *ff* and a quintuplet of eighth notes in the right hand. Measure 35 has a dynamic of *f*. Measure 36 has a quintuplet of eighth notes in the right hand and a dynamic of *f*. The time signature changes from 2/4 to 3/4.

37

Musical score for measures 37-40. Measure 37 has a dynamic of *mf* and a quintuplet of eighth notes in the right hand. Measure 38 has a dynamic of *mp* and a sextuplet of eighth notes in the right hand. Measure 39 has a dynamic of *p* and a triplet of eighth notes in the right hand. Measure 40 has a dynamic of *f < ff* and a triplet of eighth notes in the right hand. The time signature changes from 3/4 to 2/4. The piece ends with a double bar line and a key signature change to B-flat major.

Depression Before Spring

41 Desolate $\text{♩} = 60$

Musical score for measures 41-47. The vocal line begins with a rest, followed by the lyrics "The co - (ck)" starting at measure 47. The piano accompaniment features a complex texture with various dynamics including *f*, *mf*, and *mp*. A dynamic marking *p* is present above the vocal line at measure 47. A fermata is placed over the final note of the vocal line, which is marked with a *f* dynamic and a "5" above it.

48 *p* *f* *sub pp* *f*
crows but no quee- (n) ri - ses

Musical score for measures 48-52. The vocal line includes the lyrics "crows but no quee- (n) ri - ses". The piano accompaniment is highly detailed with dynamics ranging from *mf* to *ff*, including a *pp* marking. There are several triplet markings in the piano part.

53 *mp* A Little Faster $\text{♩} = 66$

Musical score for measures 53-56. The vocal line has the lyrics "The hair of my blonde is". The piano accompaniment features a *mp* dynamic and includes a triplet marking in the right hand.

57 *f*
daz - (z) - ling as the spit-tle of cows threa -

Musical score for measures 57-60. The vocal line continues with "daz - (z) - ling as the spit-tle of cows threa -". The piano accompaniment includes dynamics *f* and *mf*, with various triplet and quintuplet markings.

6
60

ding the wind

63

Freely as if calling from afar

Ho - Ho - - but ki ki ri ki brings no rou - cou

64

A Tempo

no rou cou - cou rou cou - cou rou - cou - cou

70

But no queen comes in slip - per green

Flyer's Fall

Grim $\text{♩} = 76$

73 *mf* *f*

This man e-scaped the dir-ty fates know-ing that he died

mf *ff* *p* *f*

76 *p*

no - bly as he died dark - ness

mf *p*

78 *mf* *mf* *f*

no - thing - ness of hu - man af - ter-death re - ceive and keep him in the

mf *f*

80

deep - ness of space pro - fun - dum phy - si - cal thun - der

84

di - men - sion in which we be - lieve with - out be - lief be - yond be -

87

lief

The Dove In Spring

88 Pensive ♩ = 60

p < > < >

Broo-der Broo-der

95

deep be - neath its walls

7:6

mf *p* *mf*

99

a small how - ling of a dove makes

mf *pp*

102

recite naturally

some - thing of the lit - tle there the little and the dark and that which it is

p

mp



and that in which it is established

There the dove makes this small



110

p

mf



how - ling

like a thought that howls in the mind

or like a man who keeps



115

p

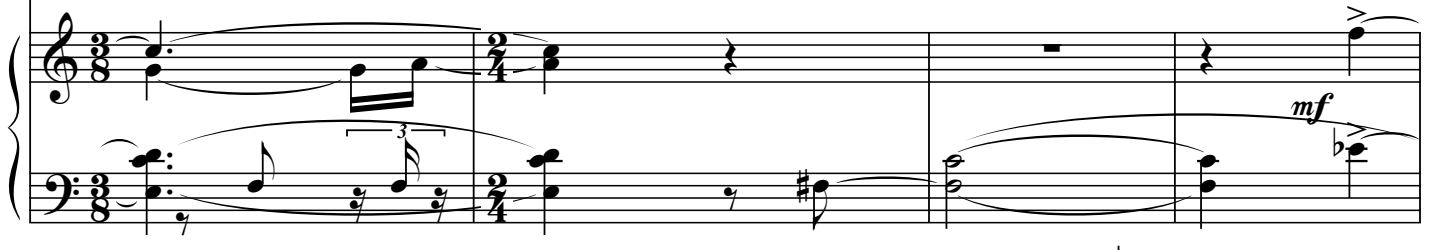


seek - ing out his

i - den - ti - ty

in that which is

and is e - stab-lished



rit.....

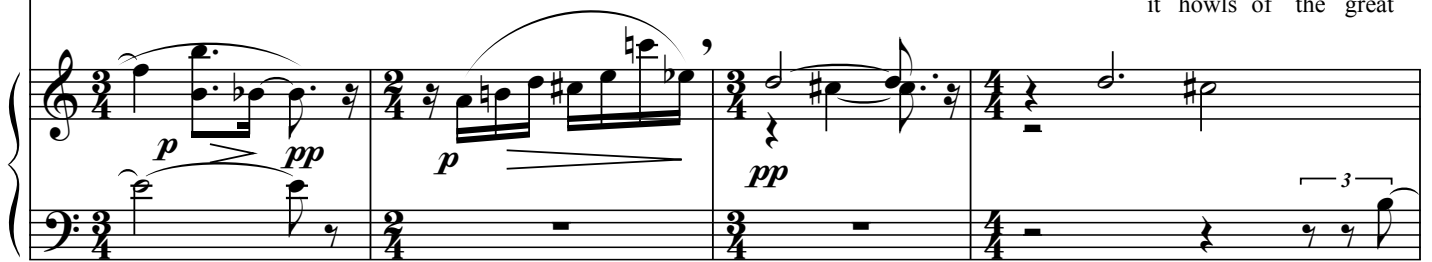
A Tempo

119

p



it howls of the great



123

si - zes of an out - er bush and the great mi - ser - y

126

of the doubt of it of stripes of sil - ver

recite naturally

that are strips like slits across a space

a place and state of being...large...and

light

132

there is this bub - ling this how - ling at one's ear

137

too far for day-light and too far for sleep

mp
p
pp

Inscription For A Monument

Plangent $\text{♩} = 52$

142

f
mp
mf
p

146

f
p
mp

Freely *mf*

Fluid $\text{♩} = 104$

150

To the i-ma-gined lives e-voked by mu-sic

p
pp

153

crea - tures of horns flutes

mf *pp*

(II)

Detailed description: This system contains measures 153 through 156. The vocal line (top staff) has lyrics 'crea - tures of horns flutes'. The piano accompaniment (bottom staves) features a complex rhythmic pattern with changing time signatures (3/8, 2/4, 3/4, 3/8). Dynamics include *mf* and *pp*. A fermata is present over the final measure. A rehearsal mark (II) is located below the piano part.

157

vi - o - lins

mf *p*

(II)

Detailed description: This system contains measures 157 through 160. The vocal line (top staff) has lyrics 'vi - o - lins'. The piano accompaniment (bottom staves) includes a triplet in measure 158. Dynamics include *mf* and *p*. A rehearsal mark (II) is located below the piano part.

160

bas - soons cym - bals

pp

Detailed description: This system contains measures 160 through 163. The vocal line (top staff) has lyrics 'bas - soons cym - bals'. The piano accompaniment (bottom staves) includes a triplet in measure 162. Dynamics include *pp*.

164

nude por - ters that

p

(II)

Detailed description: This system contains measures 164 through 167. The vocal line (top staff) has lyrics 'nude por - ters that'. The piano accompaniment (bottom staves) includes a triplet in measure 165. Dynamics include *p*. A rehearsal mark (II) is located below the piano part.

167

glist-ened in Bur - ma de - fi-ling from sight

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

(I)

171

is - land phil - os - o-phers spent by

(II)

174

long thought be - side foun - tains

(II)

177

big bel-lied o - gres curled

(II)

180

3

molto rit. $\frac{72}{mf}$

p

up in the sun - light

stut-ter-(r)ing dreams

f

ff

mf

185

p

191

The musical score consists of three systems. The first system (measures 180-184) features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line includes a triplet of eighth notes in measure 180 and a triplet of eighth notes in measure 184. The piano accompaniment includes dynamic markings of *f*, *ff*, and *mf*. The second system (measures 185-190) continues the piano accompaniment with a dynamic marking of *p*. The third system (measures 191-192) shows the piano accompaniment concluding with a double bar line and repeat signs.

Freely ♩ = 66

Of Mere Being

193 *mp* 3 3 *f*

The palm at the end of the mind be-yond the last thought ri-ses in the bronze de -

194 *p* *mf*

cor a gold fea thered bird

197 *p* *mf* *Freely* *mp* 3

sings in the palm - - - with-out hu-man mean-ing with-out hu-man feel-ing a for-eign song

Abstractly

199

204

p

17

You know then that it is not the

208

mf

p

rea - son that makes us hap - py or un - hap - py th

213

mf

p

bird sings its fea - thers shine

Freely

217

mp

The palm stands on the edge of space the wind moves slow - ly in the bran - ches

219

ppp

the bird's fi - (re) fan(g) - led fea - thers dan(g) - le down