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Two Spender Songs

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for
Steve Bobst

Two Spender Songs

poems: Stephen Spender

Two Armies

Randall Snyder
1990

-Part One-

Brutal $\text{♩} = 72$

The musical score is written for Baritone and Piano. It begins with a tempo marking of $\text{♩} = 72$ and the word "Brutal". The Baritone part consists of a single line of music. The Piano part is written in a grand staff with two staves. The score is divided into three systems, each starting with a measure number (1, 5, and 10). The lyrics are: "Brutal", "Deep as the winter plain two armies". The music features various dynamics including *ff*, *mp*, *f*, *mf*, *ff*, *mf*, *p*, *pp*, *mf*, and *mp*. There are also markings for *8vb* (8va) and triplets. The time signature is 6/8.

14 *mf* dig their ma - chi - ner - y to de -

17 *ff* stroy each o-ther

21 *mf* men freeze and hun - ger no one is gi - ven leave on ei - ther

25 side ex - cept the dead and wound - ed

29

p
ex-cept the dead and wound-ed

mp
p

33 Slower ♩ = 63

these have their leave while new bat -

mp *p* *mp*

37

tal - ions wait on time at last to bring them vi - o - lent peace

p *mp* *f*

rit.....

40

A Tempo 1 ♩ = 72

all have be - come so

mf *ff* *f* *mf*

43 *p* *mp* *f*

ner - vous and so cold that each man hates the cause

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

and dis - tant words that brought him here more

48 *accel.....* A Tempo 1

ter - ri - bly that bul - lets

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

Once a boy hummed a pop - u - lar march - ing song

56

once a no-vice hand flapped their sa-lute

fp mp

59

the voice was choked the up raised

p mf

62

fist fell shot through the wrist by those of his own side

f mp

65

from their numb har-vest all would flee

ff mf

68

ex-cept for dis-ci-pline drilled in an i-ron school which holds them at the

p *mf* *f*

71

point of the re - vol - ver

ff *ff* *p*

74

yet when they sleep the i-ma-ges of

mp

77

home ride wish - ing hor - ses of es - cape which herd the

mp *pp* *p*

80 *rit.....* A Tempo 1

plain in a mass un - spo - ken po - em

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

fi - nal - ly they cease to hate for al - though

89 *f*

hate bursts from the air and whips the earth with ha - 3 - it

92 *mf* *f* *sub p* *f*

or shoots it up in foun - tains to mar - vel at

95

and al - though hun - dreds fall who

ff

ff

8vb

97

can con - nect the in - ex - haus - ti - ble an - ger of the

mf

mf

3 6 6 9

8vb

ff

99

guns with the dumb pa - tience of these an -

f

mf

ff

3 6 3

8vb

102

Marcato

mf

ff

3

8vb

8vb

106

Musical score for measures 106-108. The piece is in 6/8 time. Measure 106 features a bass line with a triplet of eighth notes. Measure 107 includes the instruction *molto rit.....* and a fermata. Measure 108 has a dynamic marking of *fff* followed by *f*. A double bar line with a repeat sign is present at the end of the system.

109

Musical score for measures 109-110. The piece is in 4/4 time. Measure 109 includes the instruction *rit.....* and a fermata. Measure 110 has a dynamic marking of *p*. A double bar line with a repeat sign is present at the end of the system.

-Part Two-

Veiled ♩ = 66

111

Musical score for measures 111-114. The piece is in 3/4 time. Measure 111 has a dynamic marking of *pp*. The lyrics are: "Clean si - lence drops at night when a lit - tle". The piano accompaniment features sustained chords and a melodic line in the right hand.

115

Musical score for measures 115-118. The piece is in 4/4 time. Measure 115 has a dynamic marking of *mp*. The lyrics are: "walk di - vides the sleep - ing ar - mies each". The piano accompaniment features a melodic line in the right hand and chords in the left hand. Measure 118 has a dynamic marking of *mf*.

117

speak

3

3

hudd-led in lin-en wo-ven by re-mote hands

pp *mf*

119

A Tempo

p

3

rit.....

when the ma-chines are

mp. *p*

122

pp

3

mp

stilled a com-mon suf-fer-ing whi-tens the

mp *f*

124

3

3

air with breath and makes both one

pp

126 5 3 3 ♩ = 63 accel.....

as though these en-e-mies slept in each o-thers arms

mp

129 A Tempo *mp* 3 *mf* 3

on-ly the lu-cid friend to aer-i-al

mf *p* *f* *mf*

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

rai-ders the bril-liant pi-lot moon stares down u-pon this plain

p *mf* *mf* *mp*

137 3 3 3 3 3 5

she makes a shin-ingbone cut by the shadows of ma-ny thou-sand bones

Musical score for measures 137-142. The system includes a vocal line and a piano accompaniment. The vocal line starts with a rest, then has notes for "where am-ber clouds scat-ter on". The piano accompaniment features a 9-measure arpeggiated figure in the right hand and a 3-measure triplet in the left hand. Dynamics include *p* and *pp*. A fermata is placed over the final note of the vocal line.

Musical score for measures 143-146. The system includes a vocal line and a piano accompaniment. The vocal line has notes for "No-Man's-Land She re-gards death and time throw up the fur-i-ous". The piano accompaniment features a 3-measure triplet in the right hand and a 3-measure triplet in the left hand. Dynamics include *pp* and *p*. A fermata is placed over the final note of the vocal line.

Musical score for measures 147-150. The system includes a vocal line and a piano accompaniment. The vocal line has notes for "words and min-er-als that de-stroy". The piano accompaniment features a 3-measure triplet in the right hand and a 3-measure triplet in the left hand. Dynamics include *mf*, *p*, *mp*, and *ppp*. A fermata is placed over the final note of the vocal line.

Polar Exploration

Pour n'être pas changés en bêtes, ils s'enivrent
D'espace et de lumière et de cieus embrasés;
La glace qui les mord, les soleils qui les cuivrent,
Effacent lentment la marque des baisers.

Baudelaire

Crystalline ♩ = 60

Speak freely

A Tempo

151

Our sin-gle pur-pose was to walk through snow

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

Measures 151-153: The score features a piano accompaniment with a 2/4 time signature. The right hand plays chords and moving lines, while the left hand provides harmonic support. The melody is in the right hand. Dynamics range from piano (*p*) to mezzo-forte (*mf*). There are triplets and accents throughout.

154

Measures 154-155: The piano accompaniment continues with complex textures. Dynamics include *pp*, *mf*, *f*, *p*, *f*, and *pp*. There are triplets and slurs.

156

As clerks in whitebanks with bird-claw pens leave

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

Measures 156-158: The piano accompaniment continues. Dynamics include *p*, *mf*, *p*, *mf*, *p*, *pp*, and *mf*. There are triplets and slurs.

159

tracks col-umned on pa-per to

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

Measures 159-161: The piano accompaniment continues. Dynamics include *f*, *mf*, *f*, *pp*, *f*, and *mf*. There are triplets and slurs. The tempo marking "A Tempo" is present.

161

f *mf* *p*

snow we add - ed foot - prints

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

8^{va}

164

accel..... *A Tempo* *p*

soon to - tal white - ness drowned all sense of space

mp *mf*

ii

167

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

8^{va}

172

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

(8^{va}) We trudged through stat - ic glar - ing days times

175

sus - pend - ded days that was in spring and au-tumn

pp

178

warmly
mp

Sum-mer struck wa - ter o - ver rocks

p

181

Faster $\text{♩} = 72$

excitedly

and half our world be-came a ship with a deep keel near

mf pp *mf*

184

boom-ing floes and ice-bergs run a-cross by lit-tle birds

mf *f* *mf* *f*

187

mf \langle *f* *p*

twit-ter-ing snow - bun - ting Green - land wheat-ear *8va-*

p \langle *f* *p* *mf* *pp*

189

pp *whisper* *mf*

red - throat - ed di - vers i - ma - gine but - ter - flies su -

p \langle *f* *pp* *mf*

192

f

(l) - phur - ous cloud - ed yel - low

f

194

8va- *f* *8va-*

bur-nish of bees that suck from sax - i - frage *8va-*

p \langle *f* *mf* *p*

A Tempo 1 ♩ = 60

198

198

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

there fol-lowed win-ter in a fro - zen hut warm e-nough at the ker-nal

202 *wear*
mp

202 *wear*
mp

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

there fol-lowed win-ter in a fro - zen hut warm e-nough at the ker-nal

206

206

p *f* *mp* *pp* *rit.....*

but should you sleep with head a - gainst the wall ice glued my hair

< mf

8^{vb}-----

Senza Misura
melodramatic

209

209

Hate Cuver's loud breathing despise Freeman's fidget for washing

quasi cadenza

p *< mf* *p* *f*

8^{vb}-----

210

love only the dogs that winefor scraps and scratch

211

notice how they run better on short journeys with a bitch in that, different from us

Dream Sequence ♩ = 52

212

re - turn re - turn you warn I

A Tempo ♩ = 52

214

accel..... there is your city

217 *p* *f* *mf*

rail - ways mon - ey words words words banks ban - quets

218 *with growing urgency* *f*

news - pa - pers de - bates ci - ne - ma ra - di - o

219 *shout* *ff* *A Tempo* ♩ = 52 *p*

the worst is marr-iage! I can - not sleep

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

at night I hear a voice... speak through white rifts

223

was ice your ang - er trans - formed? the raw the mo - tion - less skies

p

A Tempo 1 ♩ = 60

225

were these the spir - it's hun - ger?

mf p mf f p

8vb - 1

A Tempo

228

accel.....

the un - end - ing hyp - not - ic

mf p

A Tempo

rit.....

230

march through snow the drop - ping

mf p accel..... mp

mf p mf

A Tempo

233

3 *f* *ff* *mf*

nights of pre-(e)-cious ex - tinc-tion were these on - ly the

mf *ff* *mf*

rit.....

236

A Tempo

rit.....

A Tempo

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

will's e - va - sion? is the North, over there, a palpable real madness

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

241

p recitative

pp

a glittering folly and without towns on - ly with birds and bears and fish a cy-clops eye

ppp

244

mp

p

3 3

a new and sing - u - lar sex?

mp *p*