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## Waves Unheeded, Pass

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transposed score  
duration: c. 6 minutes

# Waves Unheeded, Pass

Randall Snyder  
1966/ revised 2004

Solemn ♩ = 72

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute:** Treble clef, 4/4 time. Dynamics: *mf* > *p*, *mf* > *p*, *mp* >.
- Oboe:** Treble clef, 4/4 time. Dynamics: *mf* > *p*, *mf* > *p*, *p*.
- Clarinet in B $\flat$ :** Treble clef, 4/4 time. Dynamics: *mf* > *p*, *mf* > *p*.
- Bassoon:** Bass clef, 4/4 time. Dynamics: *mf* > *p*, *mf* > *p*.
- Horn in F:** Treble clef, 4/4 time. Dynamics: *mf* > *p*, *mf* > *p*.
- Harp:** Treble and Bass clefs, 4/4 time. Dynamics: *f*.
- Tenor:** Treble clef, 4/4 time. Dynamics: *p*, *mf*. Lyrics: Waves un - heed - ed pass.
- Violin I:** Treble clef, 4/4 time. Dynamics: *mf* > *p*, *mf* > *p*, *mp* >.
- Violin II:** Treble clef, 4/4 time. Dynamics: *mf* > *p*, *mf* > *p*, *mp* >.
- Viola:** Alto clef, 4/4 time. Dynamics: *mf* > *p*, *mf* > *p*. Includes *div* marking.
- Cello:** Bass clef, 4/4 time. Dynamics: *mf* > *p*, *mf* > *p*. Includes *div* marking.
- Double Bass:** Bass clef, 4/4 time. Dynamics: *mf*, *p*. Includes *Pizz* and *Arco* markings.



10

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Harp

T

*mf*

8

tinct now blurred ob - scure e - rased

*p*

3

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pizz

**A** Piu Mosso ♩ = 80

14

Fl. *p* < *mf* *p* < *mf* > *p* *p* < *mf* *pp* < *mp* *pp* < *mp* *p* *f* *p*

Ob. *p* < *mf* *p* < *mf* > *p* *f* *p*

B♭ Cl. *mf* *p* *mf* *f* *p*

Bsn. *pp* < *mp* *pp* < *mp* *p*

Hn. *pp* < *mp* *pp* < *mp* *p*

Harp

T. *mp*  
a - ri(p) - ple born of chi - - - ld's fun a -

Vln. I *pp* < *mf* *pp* < *mf* *pp* < *mf* *pp* < *mf* *mf*

Vln. II *pp* < *mf* *pp* < *mf* *pp* < *mf* *pp* < *mf* *mf*

Vla. *pp* < *mf* *pp* < *mf* *pp* < *mf*

Vc. *pp* < *mf* *pp* < *mf* *pp* < *mf*

D.B. *mf*

This musical score page contains measures 17 through 20 for a symphony orchestra and a vocal soloist. The score is written in 4/4 time, with a key signature of one flat (B-flat major or D minor). The measures are divided into three measures of 4/4, one measure of 3/4, and one measure of 4/4.

**Flute (Fl.):** Measures 17-19 feature a melodic line with a slur and a fermata over the first measure. Measure 20 continues the line with a slur and a fermata.

**Oboe (Ob.):** Measures 17-19 feature a melodic line with a slur and a fermata. Measure 20 has a rest.

**Bass Clarinet (B♭ Cl.):** Measures 17-19 feature a melodic line with a slur and a fermata. Measure 20 has a rest.

**Bassoon (Bsn.):** Measures 17-19 feature a melodic line with a slur and a fermata. Measure 20 continues the line with a slur and a fermata.

**Horn (Hn.):** Measures 17-19 feature a melodic line with a slur and a fermata. Measure 20 has a rest.

**Harp:** Measures 17-19 feature a melodic line with a slur and a fermata. Measure 20 has a rest.

**Trombone (T):** Measures 17-19 feature a melodic line with a slur and a fermata. Measure 20 continues the line with a slur and a fermata.

**Voice:** The vocal line begins in measure 17 with the lyrics "bit of sum-mer rain a hint of moun- tain". The lyrics are: "bit of sum-mer rain a hint of moun- tain".

**Violin I (Vln. I):** Measures 17-19 feature a melodic line with a slur and a fermata. Measure 20 has a rest.

**Violin II (Vln. II):** Measures 17-19 feature a melodic line with a slur and a fermata. Measure 20 has a rest.

**Viola (Vla.):** Measures 17-19 feature a melodic line with a slur and a fermata. Measure 20 has a rest.

**Violoncello (Vc.):** Measures 17-19 feature a melodic line with a slur and a fermata. Measure 20 continues the line with a slur and a fermata.

**Double Bass (D.B.):** Measures 17-19 feature a melodic line with a slur and a fermata. Measure 20 has a rest.

**Dynamic markings:** *f* (forte), *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), *mf p* (mezzo-forte piano).

**Performance instructions:** "Pizz" (Pizzicato), "Arco" (Arco).

*rit.....*

Tempo 1 ♩ = 72

20

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn.

Hn. *sord*

Harp *8va*

T. *p*  
 8 near per-haps a moth - er's tear now waves - un - heed - ed

Vln. I *pp* *mp*

Vln. II *mp*

Vla. *mp* *p*

Vc. *p*

D.B. *p*









37

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Harp

T

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf* >

< *mf* >

*mf* > *p*

*mf* > *p*

*mf* > *p*

8

once a fro sty cloak so cool and white all

*mf*

*mf*

*mf*

Pizz

Pizz

Detailed description: This page of a musical score, numbered 10, contains measures 37 through 40. The score is for a full orchestra and a soloist (T). The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Harp is also present. The soloist (T) has lyrics: "once a fro sty cloak so cool and white all". The score features various dynamics such as *mf* (mezzo-forte) and *p* (piano), along with accents and hairpins. The time signature changes from 2/4 to 3/4 and back to 2/4, and then to 4/4 in the final measure. The key signature has one sharp (F#).

*cresc. poco a poco*

41

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Harp

T

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

8 wavesnow hea - vy with the weight of death death of form



48

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *sub p* *f*

Hn. 48

Harp 48

T. 48

Vln. I *sub p* *f* *sub p*

Vln. II *sub p* *f* *sub p*

Vla. *sub p* *f* *sub p*

Vc. *sub p* *f* *sub p*

D.B. *sub p* *f* *sub p*

52

Fl. *mf* *f*

Ob.

B♭ Cl.

Bsn.

52

Hn. *mp*

52

Harp *f*

52

T

52

Vln. I *mf* *mp* *< mf*

Vln. II *mf* *mp* *< mf*

Vla. *mf* *mp* *< mf*

Vc. *mf* *mp* *mf*

D.B. *mf* *mp* *f* Pizz

Detailed description: This page of a musical score covers measures 52 to 56. The Flute part (Fl.) begins in measure 52 with a melodic line in 7/8 time, marked *mf*, and continues through measures 53 and 54. In measure 55, the time signature changes to 3/4, and the flute plays a sustained note marked *f*. The Horn (Hn.) part also starts in measure 52 with a melodic line in 7/8 time, marked *mp*. The Harp part is mostly silent, with a final chord in measure 56 marked *f*. The Violin I (Vln. I) and Violin II (Vln. II) parts play melodic lines in 7/8 time, marked *mf*, and then transition to 3/4 time in measure 55, marked *mp*. The Viola (Vla.) part follows a similar pattern, marked *mf* and *mp*. The Violoncello (Vc.) and Double Bass (D.B.) parts provide a rhythmic foundation, marked *mf* and *mp*. The Double Bass part includes a pizzicato (Pizz) section in measure 56, marked *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.





63

Fl. *mf* *pp*

Ob. *mf* *pp*

B♭ Cl. *p*

Bsn. *p* *mf* *pp*

Hn. *p*

Harp *mf*

T  
8 in my som - ber glance and won - der why I ask \_\_\_\_\_ why waves un-

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*  
Arco

D.B. *p* *mf* *pp*

Detailed description: This page of a musical score, numbered 16, contains measures 63 through 66. The score is for a full orchestra and a vocal soloist. The instruments listed are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Harp, Trumpet (T), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The vocal line is written in the tenor clef and includes the lyrics: "in my som - ber glance and won - der why I ask \_\_\_\_\_ why waves un-". The music is in 2/4 time, with a key signature of one sharp (F#). Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). The score features various musical notations such as slurs, accents, and hairpins. The vocal line has a fermata over the word "ask".

*morendo*

69

Fl. *mf*  $\text{>}$  *p* *mp*  $\text{>}$  *pp*

Ob. *mf*  $\text{>}$  *p* *mp*  $\text{>}$  *pp*

B $\flat$  Cl. *mf*  $\text{>}$  *p* *mp*  $\text{>}$  *pp*

Bsn. *mf*  $\text{>}$  *p* *mp*  $\text{>}$  *pp*

Hn.

Harp *mf* *mp* *p*

T  
8 heed - ed pass *p*

Vln. I *mf*  $\text{>}$  *p* *mp*  $\text{>}$  *ppp*

Vln. II *mf*  $\text{>}$  *p* *mp*  $\text{>}$  *ppp*

Vla. *mf*  $\text{>}$  *mp*  $\text{>}$  *p*

Vc. *mf*  $\text{>}$  *p* *mp*  $\text{>}$  *p* Pizz *mp* *p*

D.B. *mf*  $\text{>}$  *p* *mp*  $\text{>}$  *p* *mp* *p*