

University of Nebraska - Lincoln

From the Selected Works of Randall Snyder

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Five Dickinson Songs

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Available at: https://works.bepress.com/randall_snyder/232/

duration: c. 9:30

Five Dickinson Songs

poems by Emily Dickinson

We Play At Paste

Randall Snyder
(1995 rev.2001)

Wistful $\text{♩} = 120$

Musical score for the first system of "We Play At Paste". It features four staves: Soprano, Oboe, Cello, and Piano. The Soprano part is mostly rests. The Oboe part begins with a *p* dynamic, followed by *f*, *p*, *f*, and *p*. The Cello part starts with *p*, then *mf*, *p*, *fp*, and *f*. The Piano part starts with *p*, then *mf*, *p*, *mf*, and *f*. The music is in 6/8 time and includes various articulations like accents and slurs.

A Tempo

rit......

p

Musical score for the second system of "We Play At Paste". It features five staves: Soprano (Sop), Oboe (Ob), Cello (Vc), and Piano (Pf). The Soprano part has the lyrics: "We play at paste till qual-i-fied for pearl". The Oboe part starts with *f*, then *mp*, and *pp*. The Cello part starts with *sub p*, then *fp*, and *pp*. The Piano part starts with *mp*, then *f*, *pp*, and *p*. The music is in 6/8 time and includes various articulations like accents, slurs, and triplets.

Sop *gl*
Then drop the paste and deem our-self a

Ob *p* *mf* *p*

Vc *p* *mf* *p*

Pf *mf* *mf*

♩ = 160 Piu Mosso

Sop fool

Ob *mf* *p*

Vc *Pizz* *mf* *Arco* *f* *p*

Pf *mf* *mf* *pp* *8^{vb} ii* *♩ = 120* *rit.....*

♩ = 120 *rit.....* A Tempo

Sop *mp* *p*
The shapes though were si (m) i

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

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

Pf *f* *mf* *p*

22

Sop
lar our new hands learned Gem tac - tics prac - ti - cing Sands

Ob
pp

Vc
mf *p* *pp*

Pf

Detailed description: This is a page of a musical score, page 3, starting at measure 22. It features four staves: Soprano (Sop), Oboe (Ob), Violoncello (Vc), and Piano (Pf). The Soprano part has lyrics: "lar our new hands learned Gem tac - tics prac - ti - cing Sands". The Oboe part has a *pp* dynamic marking. The Violoncello part has dynamic markings of *mf*, *p*, and *pp*. The Piano part is mostly silent, indicated by horizontal lines. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Success Is Counted Sweetest

Simply $\text{♩} = 56$

mezzo voce

pp

< >

Sop $\text{♩} = 56$
 27
 Suc - cess is coun - ted sweet - est By those who ne'er suc - ceed

Ob

Vc
mp *pp*

Pf
mp *pp*

Sop
 30
 To com - pre - hend a nec - tar Re - quir - es sor - est need

Ob
pp

Vc

Pf
 30

Sop
 33
 rit..... *p*
 Not

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

Vc
pp *mf*

Pf
 33
mf *f* *p*

A Tempo

Sop 35 *mf* *p*
 one of all the pur-ple Host Who took the Flag to-day can tell the def-in-i-tion So

Ob

Vc

Pf 35 *p* *mf* *p* *mf* *p*

Sop 38
 clear of vic - to - ry

Ob *ppp* *fp* *fp* *mf*

Vc *pp* *mf*

Pf 38 *pp*

rit...... A Tempo

Sop 40 *pp*
 As he de-fea - ted dy-ing On whose for-bid - den ear

Ob *ppp*

Vc

Pf 40 *pp* *mp* *p*

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

Sop The dis - tant strains of tri - um - (ph) Burst a - gonized and

Ob *pp* *fp*

Vc *pp* *fp*

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

46 *pp* *rit.....*

Sop clear

Ob

Vc

Pf *rit.....* *p*

Solemn $\text{♩} = 84$

The Soul Unto Itself

Musical score for measures 47-48. The system includes staves for Soprano (Sop), Oboe (Ob), Violoncello (Vc), and Piano (Pf). The Vc staff features a cadenza with dynamic markings: *mp*, *f*, *p*, *f*, *p*, *mf*, *p*, *f*, *p*, *f*, *p*, *pp*. The Pf staff has a dynamic marking of *p*. The Sop staff has a *rit...* marking.

Musical score for measures 49-51. The system includes staves for Soprano (Sop), Oboe (Ob), Violoncello (Vc), and Piano (Pf). The Sop staff has lyrics: "The Soul un - to it - self Is an im - per - i - al friend". Dynamic markings include *p*, *mf*, and *p*. There are triplet markings (3) in the Sop and Vc staves.

Musical score for measures 52-54. The system includes staves for Soprano (Sop), Oboe (Ob), Violoncello (Vc), and Piano (Pf). The Sop staff has lyrics: "Or the most a - gon - i - zing spy an e - ne - my could send". Dynamic markings include *f* and *mf*. There are triplet markings (3) in the Sop and Vc staves.

A Tempo

Sop *p* rit... 54

Ob

Vc *rit...*

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

Sop *mf* 3 *f mp* 57
Se - cure a - gainst its own No trea-son it can

Ob

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

Pf *pp* *mf* *f*

Sop *fp* *ff* *f* 60
fear It - self its sove-reign of it-self TheSoul should stand in

Ob *p* *f*

Vc *>mf* *p* *mf* *p* *ff*

Pf *mf* *f* *ff*

rit.....

A Tempo

The musical score consists of four staves. The Soprano staff (Sop) begins at measure 64 with a half note G4, followed by a quarter rest. The Oboe staff (Ob) has a quarter rest in measure 64. The Violoncello staff (Vc) starts with a half note G2 (pizzicato), followed by a half note F2 (mf), and then a series of eighth notes (f) starting with G2, moving up to C3, then a series of eighth notes (ritardando) moving down to G2, ending with a half note G2 (pp). The Piano staff (Pf) has a half note G2 (f) in measure 64, followed by a half note F2 (mp). The score includes dynamic markings (f, mf, pp), articulation (pizzicato, arco), and performance instructions (ritardando).

South Winds Jostle Them

Sop *p* South Winds jos-tle them

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

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

Sop *f p* bum-ble-bees come *mf* *p* *mf* Hov-er He

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

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

Pizz *Arco*

Sop *p* *f p* *ff* si-tate drin (k) and are gone

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

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

rit.....

Sop *mp* But-ter-flies pause

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

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

Sop *f* *rit....* *pp* *Slower* ♩ = 56 on their pas-sage cash-ere I soft-ly pluck-ing pre-sent them here

Ob *mp* *pp* *non vib*

Vc *mp* *pp* *non vib* *Pizz*

A Route of Evanescence

Delicate $\text{♩} = 56$

Sop *pp* *p* *pp* *mf* *pp* *mf* *mp* *pp* *Arco*

ma _____ la

Ob *f* *pp* *ppp* *mf* *pp* *3* *3* *3* *6* *6*

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

Pf *f* *mp*

Sop *f p* *mp* *pp* *mf*

ka

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

Vc *f* *mp* *sul pont* *pp* *5* *mf* *ord*

Pf *f* *p* *mf*

Sop *pp* *mf* *p*

lo ma A Rou

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

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

Pf *mp* *mp* *mp*

102 *f mp mf pp mp*

Sop (te) of E - va - ne - sce - - (nce)a - - -

Ob *pp mf p ppp mf pp ff*

Vc *p fp mf pp ff*

Pf *mf*

107 *mp mf p fp tr*

Sop With a re - vol - ving wheel A re - so - na - - (nce) a - - -

Ob *p fp ff*

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

Pf *mp*

110 *ff mf 5 mf p*

Sop of em - er - ald A ru - - -

Ob *ff p f ppp mf mf p*

Vc *f*

Pf *f mf* *8va*

Sop *f mp 3 fp ff*
sh of co - chi - neal

Ob *mf p mf f pp mf* Arco

Vc *mf (8va) gl sul D 5 8va 15 6 15 ma 5 pp < mf pp mf* Pizz sul pont

Pf *mf 8va 5*

Sop *mp 3*
And ev - 'ry blos - som

Ob *p mf fp fp pp*

Vc *p < mf fp f ppp* ord sul pont ord

Pf *mf*

Sop *mf p 5*
on the bush a ma

Ob *ppp mp p* *multiph.*

Vc *pp p*

Pf *mf f*

122 *f* *mp* 3 *f* *p*

Sop a(d) - justs its tum - bled head The mail from Tu - nis

Ob *f* *p* *f*

Vc *f* *mp* *f* *fp*

Pf 122 *mf* 3 3 *f*

126 *mf* spoken *mp*

Sop pro - ba - bly an ea - sy morn - ing's ride

Ob *mp* > *pp* >

Vc Pizz *p*

Pf 126 *pp* *mf* 5