

**University of Nebraska - Lincoln**

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**From the Selected Works of Randall Snyder**

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2001

## Five Dickinson Songs

Randall Snyder, *University of Nebraska - Lincoln*



SELECTEDWORKS™

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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*, *p*, and *f*. The key signature has one sharp (F#) and the time signature is 6/8. The piece is marked "Wistful" with a tempo of 120.

A Tempo

*rit.*.....

Musical score for the second system of "We Play At Paste". It features five staves: Soprano, Oboe, Cello, and Piano. 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 key signature has one sharp (F#) and the time signature is 6/8. The piece is marked "A Tempo".

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<sup>vb</sup>* *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 dynamic marking of *pp*. The Violoncello part has dynamic markings of *mf*, *p*, and *pp*. The Piano part is mostly silent, indicated by horizontal lines on the staff. There are triplets in the Soprano part and a *pp* marking in the Oboe part. The score is in 6/8 time and includes various musical notations such as slurs, accents, 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

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

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

Vc  
*pp* *mf*

Pf  
*mf* *f* *p*

A Tempo

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

Ob

Vc

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

Sop  
 clear of vic - to - ry

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

Vc  
*pp* *mf*

Pf  
*pp*

*rit.*..... A Tempo

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

Ob  
*ppp*

Vc

Pf  
*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. 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. 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. 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....*

Ob

Vc *rit....*

Pf *p* *rit....* *mf* *p* *mp* *pp*

Sop *mf* *3* *f mp*  
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*  
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 quarter rest, and finally 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 a ritardando marking.

Sop  
awe

Ob

Pizz  
Vc  
*f* *mf* *f* *rit.....* *pp*

Pf  
*f* *mp*

# South Winds Jostle Them

Sop

Ob

Vc

South Winds jos-tle them

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

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

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

bum-ble-bees come Hov-er He

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

Pizz Arco *f p* *f* *f* *p*

77 *p* *f p* *ff*

si-tate drin (k) and are gone

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

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

rit.....

80 *mp*

But-ter-flies pause

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

*p* *f p* *f p*

85 *f* *rit....* *pp* *Slower* ♩ = 56

on their pas-sage cash-ere I soft-ly pluck-ing pre-sent them here

*mp* *pp* *non vib*

*mp* *pp* *non vib* Pizz

# A Route of Evanescence

Delicate  $\text{♩} = 56$ 

Sop *pp* *p* *pp* *mf* *pp* *mf* *mp* *pp*  
ma \_\_\_\_\_ la

Ob *f* *pp* *ppp* *mf* *pp*  
5 3 3 3 6 6

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

Pf *f* *mp*

Sop *fp* *mp* *pp* *mf*  
ka

Ob *mf* *mp* *p*  
3 5

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

Pf *f* *mf*

Sop *pp* *mf* *p*  
lo ma A Rou

Ob *pp* *fp* *f* *pp* *mf* *pp* *p*  
3 5 3 5

Vc *f* *mf* *pp* *f* *pp* *mf*  
Pizz Arco

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 p mf*

Sop of em - er - ald A ru -

Ob *ff p f pp mf*

Vc *f*

Pf *f mf* *8va*

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

Ob *mf p mf f pp mf*

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

Pf *mf 8va 5*

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

Ob *p mf fp fp pp*

Vc *p < mf fp f pp 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