

**University of Nebraska - Lincoln**

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**From the Selected Works of Randall Snyder**

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2001

## From Our Distant Past

Randall Snyder, *University of Nebraska - Lincoln*



Available at: [https://works.bepress.com/randall\\_snyder/288/](https://works.bepress.com/randall_snyder/288/)

for  
Scott Anderson

# from our distant past

a Stephen Foster Medley

*Beautiful Dreamer*

Stephen C. Foster

arr. Randall Snyder

Tempo Rubato

$\text{♩} = 120$

The musical score is arranged for a trombone section with eight parts. The notation includes various dynamics and performance instructions:

- Trombone 1:** Starts with *f*, then *mp*, and ends with *p*.
- Trombone 2:** Starts with *f*, then *mp*, and ends with *p*.
- Trombone 3:** Starts with *f*, then *mp*, and ends with *p*.
- Trombone 4:** Starts with *f*, then *mp*, and ends with *p*.
- Trombone 5:** Remains silent until the 4th measure, then plays with *mp*. Instruction: *Straight Mute*.
- Trombone 6:** Remains silent until the 4th measure, then plays with *mp*. Instruction: *Straight Mute*.
- Trombone 7:** Remains silent throughout. Instruction: *Straight Mute*.
- Trombone 8:** Remains silent throughout. Instruction: *Straight Mute*.
- Bass Trombone 1:** Starts with *fp*, then *mp*, and ends with *mp*. Instruction: *solo*.
- Bass Trombone 2:** Starts with *mp*, then *mp*, and ends with *p*.

"double-time feel"

7

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tbn. 5

Tbn. 6

Tbn. 7

Tbn. 8

B. Tbn. 1

B. Tbn. 2

*p*

*mf*

*fp*

*f*

*mp*

*f*

*gliss*

*senza sord*

*f*

*mp*

*f*

*gliss*

*senza sord*

*gliss*

*senza sord*

*mf*

*fp*

*f*

*mp*

*f*

*f*

*mp*

A Tempo

*rit.*

*rit.*

A Tempo

*rit.*.....

A

Gentle ♩. = 58

13

Tbn. 1 *f mp < mf p* Cup Mute *mp*

Tbn. 2 *f mp < mf p* Cup Mute *mp*

Tbn. 3 *f mp < mf* Cup Mute *mp*

Tbn. 4 *mf p* Harmon Mute

Tbn. 5 Harmon Mute

Tbn. 6 *mf p* Harmon Mute

Tbn. 7 *mf p* Harmon Mute

Tbn. 8 *mf p* Straight Mute

B. Tbn. 1 *mp < f p mf p* Straight Mute

B. Tbn. 2 *mp* solo

19

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4  
*mp*

Tbn. 5  
*mp*

Tbn. 6  
*mp*

Tbn. 7  
*mp*

Tbn. 8  
*mf*

B. Tbn. 1  
*mf*

B. Tbn. 2

*pp* *mp*

*pp* *mp*

*pp* *mp*

*mp*

*mp*

*mp*

senza sord

senza sord

Faster

B

*molto rit.....*

A Tempo 2 ♩. = 58

26 senza sord

quasi cadenza

*f*

*fp*

*p*

*mf*

*p*

*f*

senza sord

*mf*

*p*

*f*

*fp*

*p*

*mf*

*fp*

*mf*

*mf*

*fp*

*mf*

*p*

*p*

*mf*

*mf*

*fp*

*mf*

Bell Tones ♩ = 80

35

Tbn. 1 *mf* *p* *pp* (open)

Tbn. 2 *mf* *p* *pp* (open)

Tbn. 3 *mf* *p* *fp* *ppp*

Tbn. 4 *fp* *fp* *ppp*

Tbn. 5 *fp* *fp* *ppp*

Tbn. 6 *fp* *fp* *ppp*

Tbn. 7 Straight Mute *fp* *ppp* senza sord

Tbn. 8 Straight Mute *fp* *ppp* senza sord

B. Tbn. 1 *fp* *p* *ppp* senza sord

B. Tbn. 2 *fp* *p* *ppp*

Hard Times Come Again No More

♩ = 104

44

Tbn. 1 *legato*  
*p*

Tbn. 2 *legato*  
*p*

Tbn. 3 Cup Mute  
*mp*  
*p*

Tbn. 4 Cup Mute  
*mp*  
*p*

Tbn. 5 Harmon Mute  
*p*  
*mf*  
*p*

Tbn. 6 Harmon Mute  
*p*  
*mf*  
*p*

Tbn. 7 *mp*  
*pp*  
*p*  
*gliss*

Tbn. 8 *mp*  
*pp*  
*p*  
*gliss*

B. Tbn. 1 *p* < *mp*  
*p*

B. Tbn. 2 *mp*  
*pp*  
*p*



C

54

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3

Tbn. 4

Tbn. 5 senza sord

Tbn. 6 *pp* < *mf* *pp* < *mf*

Tbn. 7

Tbn. 8

B. Tbn. 1

B. Tbn. 2

63

Tbn. 1 *mf*  
 Tbn. 2 *mf*  
 Tbn. 3 *mf*  
 Tbn. 4 *mf*  
 Tbn. 5 *mf*  
 Tbn. 6 *pp* *mf* *p* *mf* *p*  
 Tbn. 7 *fp* *fp*  
 Tbn. 8 *fp* *fp*  
 B. Tbn. 1 *mf* *fp* *fp*  
 B. Tbn. 2 *mf* *fp* *fp*

72

Tbn. 1 *mp* *p* *rit.*

Tbn. 2 *mp*

Tbn. 3 *p*

Tbn. 4 *p* Harmon Mute

Tbn. 5 *p* Harmon Mute

Tbn. 6 *p*

Tbn. 7

Tbn. 8

B. Tbn. 1

B. Tbn. 2

Jeanie With the Light Brown Hair

♩ = 104 rit..... ♩ = 80

Faster rit..... A Tempo

81

The score consists of ten staves for tubas and bass trombones, labeled Tbn. 1 through B. Tbn. 2. The music is in 4/4 time, with a key signature of two flats (B-flat and E-flat). The tempo starts at 104 beats per minute, marked 'rit.' (ritardando), and then changes to 80 beats per minute. The score includes various dynamics such as *ppp*, *mf*, *pp*, *fp*, and *p*, along with performance instructions like 'Straight Mute' and 'Faster'. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and triplets. The first staff (Tbn. 1) begins with a *ppp* dynamic and a *mf* dynamic later. Staves 5 through 8 include 'Straight Mute' instructions. The piece concludes with a *p* dynamic followed by a *mf* dynamic.

89

Tbn. 1 *f* *mf* *p* *mf*  
 Tbn. 2 *f* *mf* *p* *mf*  
 Tbn. 3 *f* *mp* *mf*  
 Tbn. 4 *f* *p* *mf*  
 Tbn. 5 *mp* *mf*  
 Tbn. 6 *mp* *mf*  
 Tbn. 7 *mp* *mf*  
 Tbn. 8 *mp* *mf*  
 B. Tbn. 1 *f* *mf*  
 B. Tbn. 2 *f* *p* *mf*

97

Tbn. 1 *p* *p* *f*

Tbn. 2 *p* *p* *f*

Tbn. 3 *p* *p* *f*

Tbn. 4 *p* *p* *f*

Tbn. 5 *mf* *fp* senza sord

Tbn. 6 *mf* *fp* senza sord

Tbn. 7 *mf* *fp* senza sord

Tbn. 8 *mf* *fp* senza sord

B. Tbn. 1 *f*

B. Tbn. 2 *p* *f*

Tbn. 1 *ff* *p* *mf* *mp* *p* *pp*  
 Tbn. 2 *ff* *p* *mf* *p* *mp* *p* *pp*  
 Tbn. 3 *ff* *p* *mf* *p* *mp* *p* *pp*  
 Tbn. 4 *ff* *p* *mf* *p* *mp* *p* *pp*  
 Tbn. 5 *ff* *p* *mf* *p* *mp* *mf* *pp*  
 Tbn. 6 *ff* *p* *mf* *p* *mp* *mf* *pp*  
 Tbn. 7 *ff* *p* *mf* *p* *mp* *mf* *pp*  
 Tbn. 8 *ff* *p* *mf* *p* *mp* *mf* *pp*  
 B. Tbn. 1 *ff* *p* *mf* *p* *p* *pp*  
 B. Tbn. 2 *ff* *p* *mf* *p* *p* *pp*