

Footprints in the Sand

Whose footprints are these in the sand? Were they in a hurry or just enjoying a sunny walk? Where do they lead? Do they stop at the water's edge? Remember that the *rit.* in measure 24 means gradually slowing until the very end. As the footprints disappear, can you make the music fade away? Place the final chords so quietly and exactly together that they leave your listener wondering...*what happens next?*

Mysteriously $\text{♩} = 92$

Martha Hill Duncan

The first system of the musical score is in 2/2 time. It consists of two staves: a bass staff on the left and a treble staff on the right. The bass staff begins with a piano (*p*) dynamic and the instruction "legato throughout". The melody in the bass staff starts with a whole note G2, followed by a whole note A2, and then a whole note B2. The treble staff has whole rests for the first two measures, then a whole note C3 in the third measure, followed by a whole note D3 in the fourth measure. Fingering numbers 1 and 5 are indicated above the notes in both staves. A bracket spans the first four measures.

The second system of the musical score starts at measure 5. It features a melody in the treble staff and accompaniment in the bass staff. The treble staff begins with a mezzo-piano (*mp*) dynamic. The melody consists of a sequence of eighth notes: G4, A4, B4, A4, G4, F4, E4, D4. The bass staff provides a harmonic accompaniment with chords. The system concludes with a *rit.* (ritardando) marking.

The third system of the musical score starts at measure 9. It features a melody in the bass staff and accompaniment in the treble staff. The bass staff begins with a piano (*p*) dynamic. The melody consists of a sequence of eighth notes: G2, A2, B2, A2, G2, F2, E2, D2. The treble staff provides a harmonic accompaniment with chords. The system concludes with a *rit.* (ritardando) marking.

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