

# Emily Dickinson Songs

## 1. 'Death leaves us homesick'

Laurence  
Armstrong  
Hughes  
1989

Moderato

♩ = c. 48

Soprano

Piano

*mp dolce*

(bass not too heavy)

sim.

8

Death leaves us home-sick, who be-hind, Ex-cept that it is

Pno

13

gone Are ig-no rant— of its con-cern As if it were not born

Pno

19

Through

Pno

25

all their for mer plac es we, like in-di-vi du - als go Who some thing

Pno

30

Poco rit. A tempo ♩ = c.48

lost, the seek ing for is all that's left them now.

Rall.

Pno

Andante  
♩ = c.66

2. 'The saddest noise, the sweetest noise'

37

Pno *mp dolce*

40

The saddest noise, the sweetest noise, the maddest noise that grows

43

The birds, they make it in the Spring, at night's de-li-cious

46

close

49

Between the March and April line that ma-gi-cal frontier

Piano accompaniment with triplets and various time signatures (3/4, 4/4).

53

Be-yond which sum-mer he-si-tates, al-most too

Piano accompaniment with triplets and various time signatures (4/4).

56

poco rit.  $\text{♩} = c. 66$

heaven-ly near.

*mf* solemn

Piano accompaniment with triplets and a 5/4 time signature.

59

*mp*

It makes us think of all the dead that sauntered with here By se pa ra tion's

Piano accompaniment with triplets and various time signatures (5/4, 3/4, 4/4).

63

sor cer y made cru-el ly more near It makes usthink of

Piano accompaniment for measures 63-67. The music features a variety of time signatures: 4/4, 3/4, 4/4, 3/4, 4/4, and 3/4. The right hand has a triplet of eighth notes in the first measure of the system. The left hand provides harmonic support with chords and moving lines.

68

what we had And what we now de - plore

*Poco rit.*

Piano accompaniment for measures 68-72. The music is marked *Poco rit.* and features a triplet of eighth notes in the right hand starting at measure 70. The time signatures are 3/4, 4/4, 3/4, 4/4, and 3/4.

**A Tempo**

73 ♩ = c.66

Weal - most wish those si-ren throats would go, and sing no more.

*warmer*

Piano accompaniment for measures 73-77. The music is marked **A Tempo** with a tempo of ♩ = c.66. The right hand has a triplet of eighth notes in measure 75. The time signatures are 4/4, 3/4, 4/4, 3/4, and 4/4.

78

*warmer*

An ear can break a hu-man heart as quick ly as a spear;

*p*

Piano accompaniment for measures 78-82. The music is marked *warmer* and *p*. The right hand has a triplet of eighth notes in measure 81. The time signatures are 4/4, 3/4, 4/4, 3/4, and 4/4.

83

We wish the ear had not a heart so dan - ge-rous ly near.

Piano accompaniment for measures 83-87. The music continues with the piano accompaniment for the final phrase. The time signatures are 4/4, 3/4, 4/4, 3/4, and 4/4.

87 Rit.

Piano score for measures 87-90. The music is in 4/4 time. The right hand has a melodic line with triplets and slurs. The left hand has a bass line with triplets and slurs. The tempo is marked 'Rit.' (Ritardando). The dynamic is *p* (piano).

3. 'What I see not'

91 *Moderato*  
♩ = c. 88  
*mp*

What I see not, I better see through Faith My hazel eye hasperi-odsof shut ting.

Piano score for measures 91-95. The tempo is marked 'Moderato' with a quarter note equal to approximately 88 beats per minute. The dynamic is *mp* (mezzo-piano). The piano part is marked '(hymn-like)'. The tempo is marked 'poco' (poco ritardando).

96 *poco*

But, No lid has Me-mo ry For frequent, all my senseob

Piano score for measures 96-99. The tempo is marked 'poco' (poco ritardando). The dynamic is *mf* (mezzo-forte) and *mp* (mezzo-piano). The piano part features a complex rhythmic pattern with slurs and ties.

100 *mf* *mp*

sured I equal ly be hold As someonehelda light un-to The features so be lov'd **A little slower**

Piano score for measures 100-103. The dynamic is *mf* (mezzo-forte) and *mp* (mezzo-piano). The tempo is marked 'A little slower' (Ritardando). The piano part features a complex rhythmic pattern with slurs and ties.

A tempo

105

*mp* arioso

And I a - rise and in my Dream Do

Pno

110

Thee dis - tin - guish'd Grace Till jea - lous day light in - ter -

Pno

114

rupt and mar Thy per - fect - ness.

Pno

### 4. 'Hope'

Con Moto

♩ = c.76

118 *mf poco recitativo* *mp* *mf cantabile*

"Hope" is the thing with fea - thers That perches in the soul And sings the

Pno *mf* *mp*

121 *poco parlando* *mp* *poco*

tune with out the words and he - ver stops at all And sweetest in the

Pno *mf* *mp* *mp sostenuto*

Ped.

125

Gale is heard and sore must be the Storm that could a - bash the lit tle

Pno *p poco marcato*

128 *rit.* *A little slower* *mp* *mp cantabile*

bird That kept so man y warm. heard it in the

Pno *mp*



132

chil - lest land And on the strang - est sea Yet ne - ver in ex -

Piano accompaniment includes a *poco* marking at the end of the system.

135

Rall.

trem - i - ty it asked a crumb of me.

Piano accompaniment includes a *p subito* marking.

5. 'While it is alive'

Poco agitato

$\text{♩} = \text{c. } 144$

140

While it is a - live Un - til Death catch - es

Dynamic markings: *mp*, *poco*, *mp*, *mf*. The piano part starts with a *p* marking.

144

it While it and I lap one Air Dwell

Dynamic markings: *mf*, *poco*, *poco f*. The piano part starts with a *mp* marking.

149 *poco* *mf* *f*

in one Blood Un - der one Sac - ra - ment

Pno

153 *f* *poco*

Show me Di - vi - sion can split or pare

Pno

157 *much slower*  $\text{♩} = c. 88$  *mf* *intense* *mp*

Love is like Life - mere ly lon - ger. Love is like

Pno

162 *p* *mf* *poco*

Death, dur - ing the Grave. Love is the Fel - low of the Re - sur - rec - tion

Pno

168 *mf* *dramatic* *f* *f exultant*

Scoop-ing up the Dust, and chan-ting: Live!

Pno

### 6. 'Exultation'

172 *Andantino*  
♩ = c.80

Spacious (sim.)

Pno

174 *mf*

Ex - ul - ta - - - tion is the

Pno

176 *f*

set - ting of an in - land soul to

Pno

(sim.)

178 *mf*

sea Past the\_

Pno

*mf*

Ped.

181

hou - ses, past the\_ Head - land in - to

Pno

183

deep e - ter - - - - - ni - ty

Pno

*f*

Ped.

185

Piano part: Treble clef has rests. Bass clef has a continuous sextuplet pattern of sixteenth notes.

187

Piano part: Treble clef has chords and rests. Bass clef has sextuplets of sixteenth notes.

189

Piano part: Treble clef has chords and a melodic line. Bass clef has sextuplets of sixteenth notes.

191

*mf*

Bred as we a - mong the

Piano part: Treble clef has a vocal line. Bass clef has sextuplets of sixteenth notes. Dynamics include *mf* and *p*.

193 *poco*

moun - tains, Can the sai - lor un - - der -

Pno

195 *poco largamente* *f* rit. . . . .

stand the di - vine in - to - xi - ca - - - - - tion

Pno

198 - - - - *mf* - - *dim.* *quasi a tempo* ♩ = c.74

Of the first league out from Land?

Pno

203

Pno

206 rit.

Pno

rit.

ten.

208

Pno

pp

ten.