

Three Poems of Emily Dickinson

I. Hope - II. Shade - III. Soul

Emily Dickinson

Aidan Vass

I. Hope

Lush, in two ($\text{♩} = \text{c. } 60$)

Piano

mp molto espr.

♩ ad lib.

The piano introduction consists of two staves in G major, 4/4 time. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Lush, in two' with a quarter note equal to approximately 60 beats per minute.

5

molto rit.

The piano continues with two staves. The tempo is marked 'molto rit.' (molto ritardando). The music features a mix of eighth and sixteenth notes with various slurs and ties, creating a sense of slowing down.

9 a tempo

mf

S "Hope" is the thing with

mf

A "Hope" is the thing with

a tempo

mf

The vocal and piano accompaniment for the first line of the poem. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The tempo is marked 'a tempo'. The piano part has a consistent eighth-note accompaniment. The lyrics are: "Hope" is the thing with.

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13

S feath- ers, — That perch - es

A feath- ers, — That perch - es

16

S in the soul, *mf*

A in the, perch - es in the soul, *mp* And

mf *sub. mp*

mf *sub. mp*

19

S And sings the tune with - out the words, at all, *f*

A sings the tune with - out the words, And nev - er stops, at all, *f*

f

23

S *p* ————— *f*
 And sweet-est, in the Gale, is heard, And sore must be the

A *p* ————— *f*
 And sweet-est, in the Gale, is heard, And sore must be the

mp *p* *f*

27

S *p* *molto rit.*
 storm, That kept so man-y

A *p* *molto rit.*
 storm, That could a-bash the lit-tle Bird

p *molto rit.*

31

S warm,

A

35 **a tempo**

S *mf*
I've heard it in the

A *mf*
I've heard it in the

a tempo

p *mf*

39

S chill - est land, And on the strang - est

A chill - est land, And on the strang - est,

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mf *mp*

43

S *mf* Sea, *mp* Yet,

A *mf* on the strang - est Sea, *mp* Yet, nev - er, in Ex - trem - i - ty,

mf *sub. mp*

molto rit. a tempo

mf ————— *f* *mp*

47

S
nev - er in Ex - trem - i - ty, Yet, nev - er in Ex - trem - i - ty, It

A

© protection

molto rit. a tempo

51

S
asked a crumb of me.

A
asked a crumb of me.

molto rit.

55

mf ————— *p*

II. Shade

58 **Dark, Cold** (♩. = c. 60)

S *p*
A Shade up-on the mind... there pas-ses

A *p*
As

p

ad lib.

64

S A Cloud the might-y Sun_en-clos-es

A when on Noon Re-mem-ber-ing

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70

S *pp*
Re-mem-ber-ing That some there be too numb to no-tice

A

pp

75

S *mp*
Why give if Thou must take a-way

A *pp* *p*
Oh God The

pp *mp* *p*

80

S *p*
The Loved?

A *p*
Loved?

mp *p* (RH cross over LH)

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III. Soul

84 Relentless ($\text{♩} = \text{c. } 152$)

(RH cross over LH)

p *mf*

And sempre

89 (All voices - first time) *mf*

S A The Soul se - lects her own

(All voices - second time) (2x)

S A moved, she notes the

94 (1x) S A *mf*

So - ci - e - ty, Then, shuts the

(2x) S A *mf*

Char-iots, paus - ing, At her low

100 (1x) S A *mf*

Door, To her di - vine Ma -

(2x) S A *mf*

Gate, Un - moved, an Em - per - or

106

(1x) S A *mf*
 jor - i - ty, Pre - sent no

(2x) S A
 be - kneel - ing Up - on her

112

(1x) S A *mf*
 more, Un -

(2x) S A *mf*
 Mat,

1. 2. *mf*

117 Slightly slower, yet racing faster ($\text{♩} = c. 120$) *poco marcato f*

S A
 I've

119 *And sempre*

S A
 known her, from an am - ple na - tion,

wildly al fine

121

S A

Choose

Choose One,

123

S A

© protection

125

S A

sub. mp

8

Like

sub. mp

128

S A

f

8

Stone,

f

130

S A

Ah!

Ah!

*A few voices, if desired.

