

Emily

E. Dickinson
H. Fleury

1 ♩=96

Musical notation for measures 1-3. The score is in 3/4 time. The vocal line (treble clef) has rests in measures 1 and 2, and begins in measure 3 with a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The piano accompaniment (grand staff) features a mezzo-piano (*mp*) dynamic. The bass line (bass clef) has a half note G2 in measure 1, and chords in measures 2 and 3.

Musical notation for measures 4-6. The vocal line continues from measure 3. The piano accompaniment continues with chords in the bass line.

Musical notation for measures 7-9. The vocal line begins in measure 7 with a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The lyrics "Teach him when he" are written below the notes. The piano accompaniment features a mezzo-piano (*mp*) dynamic. A fermata is placed over the vocal line in measure 8.

Musical notation for measures 10-12. The vocal line begins in measure 10 with a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The lyrics "makes the names, such an one to say On his" are written below the notes. The piano accompaniment features a mezzo-piano (*mp*) dynamic. A triplet of eighth notes is marked in the bass line in measure 10.

13 *cresc.* - - - - - *mf*

bab - bling ber - ry lips, As should sound to

16 *cresc.* - - - - - *mf* *cresc.* - - - - - *3*

me Were my ear as near his nest, as my

19 *cresc.* - - - - - *3* *ritardando* *ff* *mp* *p*

thought to - day, as should sound "For

22 $\text{♩} = 96$ *3* *3* *3*

bi - de us not" "For - bi - de us not" Some like

25 *mf*
E - mi - ly.

cresc. - - *mp*

28

ff

31

mf *ff*

34

Were my ear as near his nest, as my thought to

mf *cresc. -*

ritardando

♩ = 96

37 *ff* *mp*

40 *mf* *cresc. - - - -*

43 ♩ = 120

In vain

H.Fleury

E.Dickinson

Voix

$\text{♩} = 74$
p

I can not live with you, It would be life, And life is o ver there Be hind the

Piano

pp

5

shelf. The sex - ton keeps the key to, Put - ting up our life, his

9

por - ce - lain, like a cup Dis - car - ded of the hou - se wife, Quaint or

mf

mp

13

bro - ken; A new - er Sè - vres pleases old ones crack.

mp

17 *p*
 I could not die with you, for one must wait To shut the other's gaze down, You could

21 *mf* *pp*
 not, you could not, you could not. And

25 $\text{♩} = 80$ *p*
 I, could I stand by And see you freeze, with-out my right of frost,

27
 Death's pri - vi - ledge? Nor could I rise with you, Be-cause your

face would put out Je- sus's, That new grace. Glow

mp

plain and fo-reign On my home-sick eye, Ex-cept that you, than he

p

shone clo-ser by They'd judge us how? For

f

mf

you served Hea-ven you know Or sought to; I could

rit.

f

38 ♩ = 74

not, I could not, I could not. 'Cause you satu-ra-ted

mp

mf *p*

42 sight, And I had no more eyes for sor-did ex-cel lence As Pa-ri-dise.

mf

46 *mp* And were you lost I would be, Though my name Rang lou dest On the hea - ven ly

p

50 *mf* fame. And were you saved and I con-dem - ned to be

54

Where you were not, That self were hell to me. So we must keep a-

58

part, You there, I here with just the door a-jar That oceans are. And

rit. **Meno mosso** *pp*

62

prayer And that pale sus_tenance Des_pair!

molto rit. *mp* *f*

It's like the light

E. Dickinson
H. Fleury

1 $\text{♩} = 108$

legato
pp

5 *mp*

It's like the light a fa - shion - less de - light It's like the

mp

8

bee Oh, a da - teless me - lo - dy. Oh

mp

11 *mf* *mp*

Oh It's like the

mp

4

woods, pri - vate like the breeze, phra - se - less. Yet it

18

stirs — stirs the prou - dest trees the prou - dest trees.

f *ff*

22

Oh — — — — — Oh — — — — —

f *mp*

26

4/4 3/8 3/8 2/8

29

Musical score for measures 29-31. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is one sharp (F#). The top staff contains whole rests. The grand staff contains a melodic line in the treble and a bass line in the bass. Dynamics include *mf* and *f*. There are crescendo and decrescendo hairpins.

32

Musical score for measures 32-34. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is one sharp (F#). The top staff contains whole rests. The grand staff contains a melodic line in the treble and a bass line in the bass. Dynamics include *mf* and *f*. There are crescendo and decrescendo hairpins.

35

Musical score for measures 35-37. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is one sharp (F#). The top staff contains whole rests. The grand staff contains a melodic line in the treble and a bass line in the bass. Dynamics include *f*. There are crescendo and decrescendo hairpins.

38

Musical score for measures 38-40. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is one sharp (F#). The top staff contains whole rests. The grand staff contains a melodic line in the treble and a bass line in the bass. Dynamics include *f*. There are crescendo and decrescendo hairpins.

41

f
Oh

ff *f*

44

Oh *mf* It's like the mor - ning

mf

47

best, When it's done and the e - ver - las - ting clocks chi - me

50

noon! *ff* Chi - me

8^{va} 8^{vb}

52

noon _____ Chi - me

54

noon _____ Chi - me

56 *ritardando*

ff
accelerando

noon! Chi - me noon!

Solitude

E. Dickinson
H. Fleury

$\text{♩} = 72$

voice

ritardando

piano

decresc. -

5

a tempo

mp

There is a so - li tude of space

mp

10

15

cresc. -

a so - li - tude of sea a

cresc. -

20

decrease.

so - li - tude of death,

decresc. -

mf

25

mf

but these so - cie - ty shall be

mf

30

com pared with that pro foun - der site That po - lar

35

pri - va - cy

p

A

p

39

soul ad - mit - ted to it - self

44

ritardando

mp

cresc. -

mp

49 *a tempo*

cresc. -

ni - tein - fi - ni - ty Fi - ni - tein

decresc. - -

cresc. - p

decresc. - -

54

ritardando

fi - ni - ty

decresc. -

pp

The Sea

E. Dickinson
H. Fleury

1 $\text{♩} = 160$

mp As if as

rit.

Legato *mp*

mf

4

if the sea as if the sea should

cresc. -

6

part should part and show a

mf

cresc. -

mf

8 fur - ther sea.

cresc.

10 *rit.*

f *mf* 2

12

mp *mf* 5

14 *mp*

And that and that a fur - ther

mp

cresc. - a fur - ther and the three *cresc. -* but a pre - sump - tion

18 $\text{♩} = 80$
ff be

20

22

24

25

26

27

cresc. -

28

29

♩ = 68

fff *decresc.* *mp*

31

32

mp

Of pe - riods of

34
seas

mf *cresc.* - *fp*

38 *mf* un - vi - sited of shores. *rit.*

mf *cresc.* - - *fp* *rit.*

41 $\text{♩} = 160$

mp

45 *mp* Them - selves them

mp *cresc.* -

5

47
selves the verge *cresc. -* the verge of seas to

49 *cresc. -* be of seas to be *mp* E -

51 *ritardando* $\text{♩} = 80$ ter - ni - ty is those.

53

53

53

54

55

56

f

57

57

58

59

60

decresc. - -

60

60

61

62

63

mp

E ter

decresc. - -

decresc. - -

8vb

62

62

63

64

65

ni - ty is those

rit.

decresc.

pp

The signal woe

E. Dickinson
H. Fleury

1 $\text{♩} = 118$

p

5 *ritardando* *a tempo*

mp *p*

Wa - ter is taught by

9

thirst. Land, by the o - ceans

13 *mf*

mf

passed. Trans - port by throo,

17 *mp*

Peace by its bat - tles told,

21 *p*

Love, by me - mo - rial mold.

25 *mp* *mf* *f* *mp*

Birds, by the snow. To

29 $\text{♩} = 232$

learn trans - port by the pain, As blind men learn the

32

mf

mp

sun! To die fo thirst, sus - pec - ting that brooks in

35

mp

mea - dows run. To stay the home - sick,

38

home - sick feet, u - pon a fo - reign shore,

41 *mf*

Haun - ted by na - tive lands the while, and blue, be - lo - ved

44 *f* *mf*

air! This is the sove - reign an - guish!

47 *f* *ff*

this, the sig - nal woe! These are the pa - tient

50 *mf*

"Lau - re - ates" Whose voices, trai - ned be - low. As

53 *f* *mf* *f*

cen - ding in cease - less ca - rol, I - nau - di - ble, in - deed, To

57 *ff*

us the dul - ler scho - lars of the mys - te - rious

60

bard!

1. *mp*

To

pp

64 2.

mp

This is the sove - reign an - guish!

pp *mp* *mf*

68

ff *fff*

This the signal woe!

ff

The wind man

E. Dickinson
H. Fleury

1 $\text{♩} = 74$

Voice

Piano

pp

3

mp The wind tapped li - ke a ti - red man and li - ke a host Co - me in

p

5

ritardando

I bold - ly an - swered en - tered then my re - si - dence with - in.

mf

p

7

a tempo

mp A ra - pid foot - less guest of - fer whom a chair

p

ritardando

were as im-possi-ble as hand, a so-fa to the air.

mf

3

p

11 $\text{♩} = 50$

No bone had he to bind him; his speech was like the push of

12

$\text{♩} = 74$

nume-rous hum-ming birds at once from a su-pe-riour bush.

14

mp
His coun-te-nance a bil-low, his fin-gers, as he passed

p

16 *ritardando*
mf

let go a mu - sic as of tunes blown tre - mo - lous in glass.

mf
mp

18 $\text{♩} = 50$
f

He vi - si - ted still flit - ting Then li - ke a ti - mid man a

mf
f

ritardando

19 *f* *ff*

gain he tapped 'twas flur - rie - dly, and I be - came a - lone.

f
ff

Ample

E. Dickinson
H. Fleury

1 $\text{♩} = 60$

pp

5

p

9 *accelerando* $\text{♩} = 80$

f

13 *ritardando* **A tempo**

mp *pp*

p Am - ple make this bed.

16

mp

Make this bed with awe; In it wait till

19

judg - ment break, Ex - cel - lent and fair.

22

mp Be its mat - tress straight, *f* Be its pil - low round; Let no sun

25

1. *ritardando* rise yel - low noise *mp* In - ter - rupt this ground. 2. *ritardando* *mp* In - ter - rupt this ground.

p *decrsc.* *pp*

The letter

E. Dickinson
H. Fleury

1 $\text{♩} = 120$

Musical score for the first system, measures 1-2. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The tempo is marked as quarter note = 120. The dynamic is *mf*. The key signature is one flat (B-flat major/D minor). The time signature is 3/4. The piano part has an 8va marking above the right hand.

Musical score for the second system, measures 3-4. The vocal line contains the lyrics "Go - ing to him!" and "Hap - py". The piano accompaniment continues with the same melodic and bass lines. The dynamic is *mf*. The 8va marking is present above the piano right hand.

Musical score for the third system, measures 5-6. The vocal line contains the lyrics "let - ter" and "Tell". The piano accompaniment continues. The dynamic is *mf*. The 8va marking is present above the piano right hand.

Musical score for the fourth system, measures 7-8. The vocal line contains the lyrics "him" and "Tell". The piano accompaniment continues. The dynamic is *mf*. The 8va marking is present above the piano right hand.

mp

him

8^{va}

p

Tell

11

him the page I didn't write Tell him I on - ly

p

14

cresc. - - - - -

said the syn-tax and left the verb and the pro-noun

17

mf

out

mf

2

mp

$\left(\begin{smallmatrix} 3 & 3 & 2 \\ 8 & 8 & 8 \end{smallmatrix} \right)$

Tell

him just how the fin - gers hur - ried, Then

mp

$\left(\begin{smallmatrix} 3 & 3 & 2 \\ 8 & 8 & 8 \end{smallmatrix} \right)$

cresc. - - - - -

how they wa - ded, slow, slow - - ; And - - then you wished you

mf

had - - eyes in your pages, So you could see what mo - ved them

mf

mf

so. Hap - py let - ter

mp

32

Tell him Hap - py

35

let - ter Tell him

38 *mp*

Tell him it wasn't a prac - tised wri - ter, you

p

41 *mf*

guessed from the way the sen - tence toiled; you could hear the

mp

4

44

cresc. - - - - -

bo - dice tug, be - hind you, as if it held but the might of a

47

mf

child You al - most pi - tied it, you, it

50

f

wor - ked so. Tell him - No, you may quib - ble there, For

53

mp

it would split his heart to know it, And then

56

you and I were si - len - ter

59

ritardando

then you and I were si - len -

62

mp a tempo

ter Hap - py let - ter! Tell

65

him! Hap - py let - ter!

78 *ritardando* *a tempo*
Tell him night fin - ished be

80 *cresc.*
fore we fin - ished and the old clock kept neigh - ing day And

83 *mf*
you got slee - py and begged to be ended. What could it

86 *f* *mp*
hin - der so to say. Tell

89

him just how she sea - led you cau - tious! But

p

92

if he ask where you are hid; Un - til to - mor - row - Hap - py

95

let - ter! Ges - ture, co - quette and shake your head!

mf *f*

mf *mf*

100

Hap - py let - ter!

mp *p*

mp *p*

Returning

E. Dickinson

H. Fleury

$\text{♩} = 80$

Chords: C G/B Am Am/G D/F#

Voix: *mp*

Piano: *mf* *mp*

5 G B/A C *cresc.* E/D

years _____ had been from home And now, _____ be-fore the door I

Piano: *p* *cresc.*

9 F A/G Bb C D

dare not o-pen, lest a face I ne-ver saw be - fore.

Piano: *mf* *cresc.* *f*

13 *G mp* *B/A* *C cresc.* *E/D* *cresc.*

Stare _____ va-cant in-to mine And ask _____ my busi-ness there My

17 *F* *A/G* *f* *Bb* *C ff*

busi - ness _____ just a life I left, Was such_ still dwel-ling

20 *D* *f* *Bb* *F/A* *cresc.*

there? I fum ble at my nerve I scan-ned the win - dows ne- ar_ The si_ lence

23 Gm Gm/F A(sus4)/E D Bb

ff *f*

li-ke an o_c_ean rolled and bro_ke a gainst my ear. I laugh-ed a woo - den laugh That I could

cresc. *ff* *f*

26 F/A Gm Gm/F A(sus4)/E D

cresc. *ff*

fear a door_Who dan ger and the dead had faced_But ne-ver quacked_ be fore.

cresc. *ff*

29 G B/A C E/D A/C# Am/C G/B Gm/Bb

f

I could fear I could

cresc. *cresc.* *mf*

32 F/A B°/G# A E/G# F#m F#m/E

fear the door

mf

36 B/D# D7 mp G B/A cresc. C

I fit ted to the latch My hand with trem-bling

p *cresc.*

40 E/D F A/G f

care Lest back the aw-ful door should spring And

cresc. *f*

43 *Bb* *C* *ff* *D* *f* *Bb* *3*

leave me stand - ding, stand-ding there. I moved my fin - gers off As cau-tious-ly

46 *F/A* *Gm* *Gm/F* *A(sus4)/E* *A(sus4)*

cresc. *3* *ff* *3*

as — glass — And held my ears, and like a thief fled gas-ping from the house, fled gas-ping

49 *D* *D/A* *D* *D/A* *D*

3 *3* *3*

from the house, fled gas-ping from the house fled gas-ping from the house.

Pressentiment

E. Dickinson
H. Fleury

1 $\text{♩} = 116$

Musical notation for measures 1-5. The score is in 4/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The vocal line begins with a whole rest in measure 1, followed by a half note in measure 2, and a half note in measure 3. The piano accompaniment starts with a piano (*p*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment with slurs and ties.

6

Musical notation for measures 6-9. The vocal line has a whole rest in measure 6, followed by a half note in measure 7, and a half note in measure 8. The piano accompaniment continues with slurs and ties. A dynamic marking of *p* is present in measure 9. The word "Pres" is written below the vocal line in measure 9.

Pres

10

Musical notation for measures 10-14. The vocal line has a whole rest in measure 10, followed by a half note in measure 11, and a half note in measure 12. The piano accompaniment continues with slurs and ties. The lyrics "sen - ti ment is that long sha - dow" are written below the vocal line. The word "sen" is under the first note of measure 11, "ti" under the second, "ment" under the third. "is" is under the first note of measure 12, "that" under the second, "long" under the third, and "sha - dow" under the fourth.

sen - ti ment is that long sha - dow

14

ritardando

On the lawn, in - di - ca - tives that suns go down. The

18 *a tempo*

no - tice to the star - tled grass That

22

ritardando

dark -ness is a - bout to pass. *pp*

pp

26 *a tempo*

p

30

ritardando

34 *a tempo*

38

ritardando

accelerando

mp

42 $\text{♩} = 108$

sen - ti ment is that long sha - dow

ritardando

46

On the lawn, in - di - ca - tives that suns go down. The

50 *a tempo*

no - tice to the star - tled grass That

mp

ritardando

54

dark - ness is a - bout to pass. *mf*

'Tis this

E. Dickinson
H. Fleury

1 $\text{♩} = 70$

mp
The love a life can show be
'Tis this in mu - sic hints and

4 *cresc.* - - - - - *mf*

low sways is just a fi - la - ment, I know,
And far a - broad on sum - mer days!

6 *decresc.* - - - - -

of that di - vi - ner thing
Dis - tils un - cer - tain pain

8 *decresc.* - - - - -

of that di - vi - ner thing
Dis - tils un - cer - tain pain

1

10 *p* *cresc.* - - - - -

That faints u - pon the face of noon
'Tis this e - na - mors in the east

12 *cresc.* - - - - -

And smites the tin - der in the sun
And tints the tran - sit in the west

14 *cresc.* - - - - - 1. *decresc.* - - - - -

And hin - der Ga - briel's wing
with harrow - ing i - o - dine

And hin - der Ga - briel's wing

16 2. *cresc.* - - - - - *ff*

with harrow - ing i - o - dine

15 8

cresc. - - - - - *ff*

15 8

2

18

19

20

21

22

23

24

mp *cresc.* - - - - -

'Tis this in - vites ap - pals en - dows

25

26 *cresc.* - - - - -

Flits — glim - mers proves dis - solves

28 *cresc.* - - - - - *f*

Re - turns sug - gests con - victs en - chants

30 *cresc.* - - - - - *ff*

Than flings in Pa - ra - ra

32 *dis.* *ff*

Ghosts

E. Dickinson
H. Fleury

1 $\text{♩} = 80$

pp One

pp *p* *p* *p*

5

need not be a cham - ber to be haun - ted, One

p *p* *p* *p*

9

need not be a house; the brain has cor - ri - dors

p *p* *p* *p*

13 *mp*

Sur - pas - sing ma - te - ri - al place.

p *p* *p* *p*

17 *p*
Far

21
sa - fer, of a mid-night mee - ting ex - ter - nal ghost, Than

25
its in - te - rior con - fron - ting that coo - ler host,

29
that coo - ler host.

33 *mp*
Far

37 *cresc.* - - - - -
sa - fer, through an Ab - bey gal - lop, the stones a' chase, than un -

41
ar - med one's a self en - coun - ter in lone - some place

45
in lone - some

accerlerando

System 1: Treble clef with a whole rest. Grand staff with piano accompaniment. The right hand features a complex triplet pattern of eighth notes with various accidentals. The left hand has a simple bass line.

System 2: Treble clef with a whole rest. Grand staff with piano accompaniment. The right hand continues the triplet pattern. The left hand has a simple bass line.

System 3: Treble clef with a whole rest. Grand staff with piano accompaniment. The right hand continues the triplet pattern. The left hand has a simple bass line. The word "Our" is written above the right hand.

System 4: Treble clef with a whole rest. Grand staff with piano accompaniment. The right hand continues the triplet pattern. The left hand has a simple bass line. The lyrics "self be - hind our self con - cea - led," are written below the right hand.

Should star - tie most;

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics "Should star - tie most;" are written below the notes. The piano accompaniment consists of a right hand with a continuous eighth-note triplet pattern and a left hand with a simple bass line.

As - sas-sin, hid in our a part - ment

The second system continues the vocal line and piano accompaniment. The lyrics "As - sas-sin, hid in our a part - ment" are written below the notes. The piano accompaniment maintains the same rhythmic patterns as the first system.

Be hor - ror least.

The third system continues the vocal line and piano accompaniment. The lyrics "Be hor - ror least." are written below the notes. The piano accompaniment maintains the same rhythmic patterns as the first system.

The fourth system shows the continuation of the piano accompaniment. The right hand continues with the eighth-note triplet pattern, and the left hand continues with the bass line. The system concludes with a large number "5" centered below the staff.

5

System 1: Treble clef with a whole rest. Piano accompaniment in G major, featuring triplet eighth notes in the right hand and a simple bass line in the left hand.

System 2: Treble clef with a whole rest. Piano accompaniment continues with triplet eighth notes in the right hand and a simple bass line in the left hand.

System 3: Treble clef with a whole rest. Piano accompaniment continues with triplet eighth notes in the right hand and a simple bass line in the left hand.

System 4: Vocal line with lyrics: "bo - dy bor - rows a re - vol - ver, he bolts the". Treble clef. Piano accompaniment continues with triplet eighth notes in the right hand and a simple bass line in the left hand.

door, O'er -loo - king a su - pe - rior

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, containing the lyrics "door, O'er -loo - king a su - pe - rior". The notes are: a quarter note G4, a quarter rest, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. A triplet of eighth notes (G4, A4, B4) is marked above the notes G4, A4, and B4. The middle and bottom staves are piano accompaniment. The middle staff is in treble clef and features a continuous eighth-note accompaniment pattern. The bottom staff is in bass clef and features a simple bass line with a piano (*p*) dynamic marking.

spec - tre or

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef, containing the lyrics "spec - tre or". The notes are: a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, and a quarter note F1. The middle and bottom staves are piano accompaniment. The middle staff is in treble clef and features a continuous eighth-note accompaniment pattern. The bottom staff is in bass clef and features a simple bass line with a piano (*p*) dynamic marking.

or more.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef, containing the lyrics "or more.". The notes are: a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, and a quarter note F1. The middle and bottom staves are piano accompaniment. The middle staff is in treble clef and features a complex accompaniment with multiple triplet markings. The bottom staff is in bass clef and features a simple bass line with a piano (*p*) dynamic marking.

What if

E. Dickinson
H. Fleury

mp
What
if
I
I

p
9 9 5

3
say
file
I
this
6

4
shall
mor
not
tal
9 9 5

5
wait
off
What
cresc.
11 1 11 6

6
if
See
I
where

cresc. -

11 11 6

7
burst
it
the
hurts

11 11 6

8
flesh
me
ly
That's
e

11 11 6

9
Gate
nough
And
And

cresc. - -

cresc. -

11 2 11 6

10 *mf*
pass step es in

6 11 11

11 *cresc. -*
caped li to ber

6 11 11

12 *f* *ritardando* *mp*
thee! What

6 6 6 6 6

14 *mp*
ty! They

6 6 6 6 6

16 *a tempo*

can

not

take

me

a

ny

11

11

11

11

17

more!

Dun

11

11

11

11

18

geons

can

call

and

guns

im

11

11

11

11

19

plore.

Un

11

11

11

11

20 *cresc.* - - - - -

mean ing now to

11 11

21 *decresc.* - - - - - *p*

me. As

6 6 6 *pp*

23

laugh ter

pp 9 9 5

24

was an

11 11 6

25
hour a

26
go *cresc. -* Or

27 *mp* laces Or a

28 *ritardando* tra vel - ling

decresc. - - - - -

29

show

decresc. - - - - -

6

6

6

30 *pp*

mp

Or who died

pp

p

32

p

yes

ter

-day

p

p

'Twas such...

E. Dickinson
H. Fleury

1 ♩=90

Musical notation for the first system, measures 1-3. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and a more active melody in the right hand. The vocal line begins with a rest in measure 1, followed by the lyrics in measure 2.

'Twas such a lit - tle lit - tle

Musical notation for the second system, measures 4-6. The piano accompaniment continues with the same eighth-note pattern. The vocal line continues with the lyrics.

boat that tod - died down the bay!

Musical notation for the third system, measures 7-9. The piano accompaniment continues with the same eighth-note pattern. The vocal line concludes the phrase with the lyrics.

'Twas such a gal - lant gal-lant sea that

10

be - ckoned it a way! 'Twas

13

such such a gree - dy

mf

16

gree - dy wave that

f

19

licked it from the

mf

mp

22

coast; Nor e ver guessed the

25

sta tely sails, My lit tle

28

ritardando

craft was lost!

decresc.

8^{va}

If

E. Dickinson
H. Fleury

1 $\text{♩} = 80$

mp

4 *mp*

If you were co-ming in the fall, I'd brush the sum-mer by

8

with half a smile and half a spurn as housewives do a

decresc. - - - -

12 *mp*
fly. if I could see you in a

14
year. I'd wind the months in balls,

17 *mf*
and put them each in se - pa - rated drawers un - til
cresc.

20 *f*
their time be - falls.

22 *mp*

If on - ly cen - turies de -

24 *cresc.* - - - -

layed I'd count them on my

26 - -

hand sub - trac - ting till

28

my fin - gers dropped in - to Van

3

30 Die men's Land.

32 *mf* *cresc. - -*
If cer - tain, when this life was out,

34-
That yours and mine should be,

36
I'd toss it youn - der li - ke a rind and

38 - *ff* *decresc. - - - - -*

tas - te e - ter - ni - ty.

f *mf* *decresc. - - - - -*

41 *mp* *mp*

But now ig - no - rant of the lengt of time's un - cer - tain

44

wing, it goads me, li - ke a gob - lin bee,

47 *f*

That will not state its sting.

Nature

E. Dickinson
H. Fleury

$\text{♩} = 64$

p

1. Na - ture, the gen - tlest
2. How fair her con - ver
3. When all the chil - dren

mo - ther is, Im - pa - tient of no
sa - tion A sum - mer af - ter
sleep She turns as long a

child, The fee - blest, the way -
noon, Her house - hold, her as -
way, As will suf - fice to

war - dest,
sem - bly;
light her lamps;

Her ad - mo - ni - tion
And when the sun goes
Then, ben - ding from the

mild.
down.
sky.

mp

In fo - rest and the
Her voi - ce a - mong the
With in - fi - ni - te af -

hill
ailes
fection,

By tra - vel - ler is
In - cites the ti - mid
and in - fi - ni - ter

mf

heard,
prayer
care,

Res - trai - ning ram - pant
Of the mi - nu test
Her gol - den fin - ger

Piano accompaniment for the first system, featuring a treble and bass clef with triplet patterns.

squirrel
cricket
on her lips

Or too im - pe - tuous
The most un - wor - thy
Wills si - lence e - very

Piano accompaniment for the second system, featuring a treble and bass clef with triplet patterns.

bird.
flower.
where,

ritardando

Piano accompaniment for the third system, featuring a treble and bass clef with triplet patterns and a final flourish.

p *a tempo*
bocca chiusa

pp

ritardando *a tempo*
Wills si - lence e - very where,

ritardando *a tempo*
e - very - where.

Wild nights

E. Dickinson
H. Fleury

1

p etc

3 *mf*
Wild nights!
mp

5
Wild nights! Were

7 *meno mosso* *accelerando*
cresc.
with thee, Wild nights should be our
cresc.
1

9 *a tempo*

lu - xu - ry!

11 *mp decresc.* - - - - - *ritardando*

lu - xu - ry! Fu - tile the

13 *a tempo* *ritardando*

winds To a heart in

15 *a tempo* *p*

port. Done

17 *meno mosso* *accelerando*

cresc. -

with the com - pass, Done with the chart Rowing

cresc. - -

19

cresc. -

in E den,

cresc. -

21

a tempo

ff Ah! the seal

cresc. -

23

mf

Ah! the seal

mf

25 *ritardando*

meno mosso

accerlerando

Musical score for measures 25-26. The system includes a vocal line and a piano accompaniment. The vocal line starts with a whole note rest, followed by a half note G4, and then a half note G4. The piano accompaniment features a continuous triplet eighth-note pattern in both hands. Dynamics include *p* and *cresc. - -*. A rehearsal mark (b) is present at the start of measure 26.

Might I but moor To

27

accerlerando

cresc. -

Musical score for measures 27-28. The vocal line continues with a half note G4, a half note G4, and a half note G4. The piano accompaniment continues with the triplet eighth-note pattern. Dynamics include *cresc. -*.

night in thee! To -night in thee!

29

cresc. - - - - -

fff

Musical score for measures 29-30. The vocal line has a whole note rest. The piano accompaniment continues with the triplet eighth-note pattern. Dynamics include *cresc. -*, *fff*, and *mf*. A crescendo hairpin is shown in the piano part.

To know

E. Dickinson
H. Fleury

1 $\text{♩} = 80$

mp

To
To

5

mp

know just how he suf-fered would be dear,
know if he was pa-tient part con-tent,
To
Was

9

mf

know if a-ny hu-man eyes were near,
dy-ing as he thought or dif-ferent,
To
Was

13

whom he could en-trust his wave-ring gaze Un-til it
it a plea-sant day to die, and gaze did the sun-shine

17

set - tled broad on pa - tra - disce.
face his way the sun - shine

1.

21

mf

mp

To

25

f

face his way

p

mp

What

29

was his fur - thest mind, of home or God?

2

33

mp

Or what

the dis — tant say

37

p

At news

that he

ceased hu — man na — ture

41 *ritardando*

a tempo

mp

such a day

such a day

45

mp

mp

And wi - shes had he a - ny? Just his sigh

ac -

cen - ted had been legible to me. *f*

f *mf*

mp
And was he con - fi - dent un - til III

flut - tered out in e - ver - las - ting well And

if he spoke what name was best, What last What one

f

broke off with At the draw siest.

ff

f

he a - fraid or tran - quil might he

p

pp

know How con - scious

mp

con— cious ness, could grow.

The first system consists of a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a half note followed by a quarter note, then a half note with a sharp sign, and continues with a series of quarter and eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more sparse bass line in the left hand.

Till love that was, and love too best to be

The second system continues the vocal line and piano accompaniment. The vocal line starts with a half note, followed by a quarter note with a sharp sign, and then a series of quarter notes. The piano accompaniment maintains the eighth-note pattern in the right hand, with a dynamic marking of *p* (piano) appearing in the bass line.

meet, and the junc

The third system shows the vocal line and piano accompaniment. The vocal line begins with a half note, followed by a quarter note with a sharp sign, and then a quarter note. The piano accompaniment features a dynamic marking of *pp* (pianissimo) in the bass line.

tion be e - ter - ni - ty.

ritardando

The fourth system concludes the vocal line and piano accompaniment. The vocal line starts with a half note, followed by a quarter note with a sharp sign, and then a quarter note. The piano accompaniment features a dynamic marking of *pp* in the bass line and *ppp* (pianississimo) in the right hand. The system ends with a *ritardando* marking and a fermata over the final notes.

Day's Parlor

E. Dickinson
H. Fleury

$\text{♩} = 80$

1 *mp* *V*

The day came slow, till fi - ve 'o clock Then

4 *cresc. - - -* *V*

sprang be - fore the hills Like hin - de - red ru

7 *V* *decresc.* *V mp*

bies, or the light a sud-den mus-ket spills. The

10 *V*

pur - ple could not keep the east, The

12 *cresc. - -*
sun - rise shook from fold, Like

14 *V*
breaths of to - paz, packed a

16 *V mp*
night, The la - dy just un - rolled. The

18 *V*
hap - py winds their tim - brels took; The

20
birds, do - ci - le rows, Ar

22
ranged a round their prince (The

24
wind is of those) he

26
or - chard led li - ke a Jew, How

28 *mf*

might - y 'twas, to stay

V

A

30

gest in this stu - pen - dous place, The

V *mp*

32

par - lor of the day!

2:

Fate

E. Dickinson
H. Fleury

$\text{♩} = 96$

1 *mp*

1 *mp*

We ne - ver know we go when we are go - ing.

The first system of the musical score is in 3/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a half note 'We', followed by a quarter note 'ne', a quarter note 'ver', a quarter note 'know', a quarter note 'we', a quarter note 'go', a quarter note 'when', a quarter note 'we', a quarter note 'are', a quarter note 'go', and a quarter note 'ing'. The piano accompaniment consists of a simple harmonic accompaniment with a bass line and a treble line.

5 *p*

5 *p*

We jest and shut the door.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a half note 'We', followed by a quarter note 'jest', a quarter note 'and', a quarter note 'shut', a quarter note 'the', and a half note 'door'. The piano accompaniment continues with a simple harmonic accompaniment.

9 *mp*

9 *mp* *mf*

Fate fol - low - ing be - hind us bolts it,

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a half note 'Fate', followed by a quarter note 'fol', a quarter note 'low', a quarter note 'ing', a quarter note 'be', a quarter note 'hind', a quarter note 'us', a quarter note 'bolts', and a quarter note 'it'. The piano accompaniment continues with a simple harmonic accompaniment.

13 *mp*

13 *mp*

and we ac - cost no more.

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a half note 'and', followed by a quarter note 'we', a quarter note 'ac', a quarter note 'cost', a quarter note 'no', and a half note 'more'. The piano accompaniment continues with a simple harmonic accompaniment.

17 *mp* *mf*

We ne - ver know we go when we are go - ing.

21 *p*

We jest and shut the door.

25 *ff* *mf*

Fate fol - low - ing be - hind us bolts it

29 *mp*

and we ac - cost no more.

33 *mp*

We ne - ver know we go when we are go - ing.

37 *mp*

We jest and shut \sharp the door.

41 *mf*

Fate fol - low - ing be - hind us bolts it.

mp *cresc.* *f*

45 *mp*

and we ac - cost no more.

p *cresc.* *mf*

3

49 *mf* *ff*

We ne - ver know we go when we are go - ing.

mp *cresc.* *mf*

53 *mf*

We jst and shut the door.

mp *cresc.* *f*

57 *ff* *ritardando*

Fate fol - low - ing be - hind us bolts i,

ff

61 *f* *ffritardando*

and we ac - cost no more.

f *ff*

Fame

E. Dickinson
H. Fleury

1 $\text{♩} = 200$

mp

Fame

legato

mp

is a bee

11

mf

16

mp

it

cresc. -

has a

mp

cresc. -

21
song

26

31 Rit... ♩ = 200

36

41 *cresc. - -*
has a sting
mf
cresc. - - *mf* *cresc. - -*

46
Ah,
ff
f *ff*

51
too
f

56
it has a wing it has a
f *mf*

61 To Coda \diamond

wing

Musical score for measures 61-65. The vocal line has a whole note rest with the word "wing" written below. The piano accompaniment consists of a series of chords in the right hand and a rhythmic pattern in the left hand.

66

Musical score for measures 66-70. The vocal line has a whole note rest. The piano accompaniment continues with chords and a rhythmic pattern.

71 1. \diamond Coda accel...

Musical score for measures 71-75. Measure 71 has a whole note rest. A first ending bracket covers measures 72-75. The piano accompaniment features a melodic line in the right hand and a rhythmic pattern in the left hand.

76

ff

$\text{♩} = 200$

a wing.

ff

fff

80

84

The image shows three systems of a musical score. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is one sharp (F#). The tempo is marked as quarter note = 200. The first system starts at measure 76 with the vocal line beginning on a whole note 'a' followed by 'wing.' The piano accompaniment features a strong, rhythmic pattern in the bass line and chords in the treble. The second system starts at measure 80 and continues the vocal and piano parts. The third system starts at measure 84 and concludes with a final chord in the piano accompaniment. Dynamics include fortissimo (ff) and fortississimo (fff).