

Gwyneth Walker

A Heart in Hiding

*the passionate love poems of Emily Dickinson
for Mixed Chorus and Piano
with Mezzo Soprano soloist*

*commissioned for the Thomas Circle Singers
by William M. and Marion D. Leach in memory of Elizabeth Ann Leach
premiered by the Thomas Circle Singers – James Kreger, Artistic Director
Washington, DC March 24, 2007*

duration: 16'

Among the many, varied poems of Emily Dickinson are love poems – passionate love poems. These poems were written of a love which never developed into an established, recognized relationship. Indeed, these were composed by a poet who rarely left her home, who was rarely seen in public. Hers was a guarded soul, a heart in hiding.

The six songs in this set span the elements of love, from the gentle "Forever at His Side to Walk" to the ecstatic "A Kingdom's Worth of Bliss," from the reflective and sensual "The Moon is Distant from the Sea" to the overtly passionate "Wild Nights!" Each mood, each poem presents its individual interpretation of love. However, this set is framed by one poem which is viewed as a summary of love, and of life's spirit, "'Tis So Much Joy." [This poem appears in song #1, and returns in song #6, "A Jewel, a Joy."]

*'Tis so much joy! 'Tis so much joy! If I should fail, what poverty!
And yet, as poor as I, have ventured all upon a throw!*

Here the poet speaks of the uncertainty of love (a chance, a "throw"). And yet she is willing to risk her heart, to allow a passionate love to grow there – to "venture all." And in this way, she lived her life to the fullest.

And if I gain! Oh Gun at Sea! O Bells that in the Steeples be!

The musical setting employs a mixed chorus and piano, with a mezzo soprano soloist. The solo voice portrays the poet as she speaks in the first person: "What would I give to see his face?" The chorus sings the descriptive poetry: "Forever at His Side to Walk." Although starting separately, the two "voices" begin to interact, exchanging material, reinforcing the expression. Near the end, the chorus adopts the passages which had previously been presented by the soloist. "And if I gain! Oh Gun at Sea!" The piano accompaniment reverberates with a salutatory "gun" motive. All join forces as the work closes with the phrase "have ventured all!"

* * * * *

Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. Degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. She now lives on a dairy farm in Braintree, Vermont. Gwyneth Walker is a proud resident of Vermont. She is the recipient of the Year 2000 "Lifetime Achievement Award" from the Vermont Arts Council.

Walker's catalog includes over 160 commissioned works for orchestra, band, chorus and chamber ensembles. The music of Gwyneth Walker is published by E. C. Schirmer of Boston (choral and vocal music) and MMB Music of St. Louis (orchestral and instrumental music).

A Heart in Hiding

for Mezzo Soprano, SATB and Piano

1. 'Tis So Much Joy

Emily Dickinson

Gwyneth Walker

Quickly, with excitement

Piano *f*

$\text{♩} = 132$

Mez. solo *f* *ecstatic*

'Tis so much joy!

Mez. solo *ritard.*

'Tis so much joy! If

Mez. solo **A** *Slower, as a recitative* *> mf* *p*

I should fail, what po-ver-ty! And yet, as poor as I, have ven-tured all up-on a throw! Have gained! Yes!

mf *p*

13 **accel.** **f** **B** a tempo ♩ = 132

Mez. solo
Hes-i - ta - ted so - this side the Vic - tor - y!

17 **poco ritard.** **Slightly slower** ♩ = 112

Mez. solo
Life is but Life! And

21 **cresc.**

Mez. solo
Death but Death! Bliss is, but Bliss, and Breath but Breath! And if in-deed I fail,

25 **ritard.** **(cresc.)** - - - **f** **C** more slowly, as a recitative **mf** **p**

Mez. solo
at least, to know the worst, is sweet! De - feat means noth - ing but De - feat, no

D a tempo ♩ = 132

28
Mez. solo
drear-ier can be - fall!

p
(p)
sim.
8va - 1
red.

32
Mez. solo
And if I gain! Oh

f
mf

35
Mez. solo
Gun at Sea! Oh Bells that in the

f

38
Mez. solo
Stee - ples be! At first, re - peat it

E ritard.

41 Mez. solo *dim.* - - - -

slow! For Hea - ven is a dif - ferent thing, con - jec - tured and waked

45 Mez. solo *(dim.)* - - - - , *p* **Slowly** ritard.

sud - den in - and might ex - tin - guish me! _____

50 Mez. solo **F** a tempo

'Tis so — much joy! 'Tis so — much

54 Mez. solo ritard. to end

joy! _____

gliss. to end of keyboard

* ossia for lower ranges

2. Forever At His Side To Walk

Emily Dickinson

Gwyneth Walker

Slowly, freely

p *p* *(p)*

S. Mm, mm, For -

A. Mm, mm, For -

T. Mm, mm, For -

B. Mm, mm, For -

Slowly, freely

p

Piano

Red.

5 **A** ♩ = 72 **ritard. Slower** *mf*

S. e - ver at His side to walk, the small-er of the two! Brain of His Brain, Blood of His Blood, two

A. e - ver at His side to walk, the small-er of the two! Brain of His Brain, Blood of His Blood, two

T. e - ver at His side to walk, the small-er of the two! Brain of His Brain, Blood of His Blood, two

B. e - ver at His side to walk, the small-er of the two! Brain of His Brain, Blood of His Blood, two

A ♩ = 72 **ritard. Slower**

Piano

(Red.)

B

a tempo

8

S. lives, One Be-ing, now. _____ if

A. lives, One Be-ing, now. _____ if grief the larg-est part, if

T. ⁸ lives, One Be-ing, now. _____ For - e - ver of His fate to taste, if grief, the larg-est part, if

B. lives, One Be-ing, now. _____ For - e - ver of His fate to taste, if grief, the larg-est part, if

B

a tempo

8

Red. 3 Red. 3 Red. 3

C Impassioned

12

S. joy, to put my piece a - way for that be - lov - ed Heart. All life _____

A. joy, to put my piece a - way for that be - lov - ed Heart. All life _____

T. ⁸ joy, to put my piece a - way for that be - lov - ed Heart. All

B. joy, to put my piece a - way for that be - lov - ed Heart. All

C Impassioned

12

Red. 6 Red. 6

15 *mf*

S. All life _____ And bye and bye, a Change, called

A. All life _____ And bye and bye, a Change, called

T. ₈ life, to know each oth-er, whom we can ne-ver learn. And bye and bye, a Change, called

B. life, to know each oth-er, whom we can ne-ver learn. And bye and bye, a Change, called

15 *mf*

(*red.*)

ritard.

red.

19 *ritard.* *f* *a tempo* **D** *p*

S. Hea - - - ven, men, _____ just find-ing out, what puz-zles us, with-

A. Hea - - - ven, rapt neigh-bor-hoods of men, just find-ing out, what puz-zles us, with-

T. ₈ Hea - - - ven, rapt neigh-bor-hoods of men, just find-ing out, what puz-zles us, with-

B. Hea - - - ven, rapt neigh-bor-hoods of men, just find-ing out, what puz-zles us, with-

19 *ritard.* *f* *a tempo* **D** *p*

8va

red.

22 **E**

S. out the lex - i - con! For - e - ver at His side to walk, the small - er of the two!

A. out the lex - i - con! For - e - ver at His side to walk, the small - er of the two!

T. out the lex - i - con! For - e - ver at His side to walk, the small - er of the two!

B. out the lex - i - con! For - e - ver at His side to walk, the small - er of the two!

22 **E**

25 **ritard. and dim. to end**

S. Brain of His Brain, Blood of His Blood, Two lives, One Be - ing, now.

A. Brain of His Brain, Blood of His Blood, Two lives, One Be - ing, now.

T. Brain of His Brain, Blood of His Blood, Two lives, One Be - ing, now.

B. Brain of His Brain, Blood of His Blood, Two lives, One Be - ing, now.

25 **ritard. and dim. to end**

3. A Kingdom's Worth of Bliss

Emily Dickinson
adapted by composer

Gwyneth Walker

with gentle motion ♩ = 112

Mez. solo

Piano

p

Red. *sim.*

8

A

mf cantabile

Mez. solo

What would I give to see his face? I'd give, I'd give my life, of course. But

Red. *Red.*

13

recitativo

Mez. solo

that is not e-nough! Stop just a min-ute, let me think! I'd give my big-gest Bob-o-link!

f *3*

Red.

18 *mf* **B** *p* *mf*

Mez. solo That makes two, Him and life! — You

S. *pp* murmuring What would I give? What would I give?

A. *pp* murmuring What would I give? What would I give?

T. *pp* murmuring What would I give? — What would I give?

B. *pp* murmuring What would I give? — What would I give?

18 **B** *p*

(Red.)

23 *f* *mf*

Mez. solo know who "June" is, I'd give her, Ro-ses, a day from Zan - zi - bar, — and

S. la, la, la, la, la, la, la, la,

A. la, la, la, la, la, la, la, la,

T. la, la, la, la, la, la, la, la,

B. la, la, la, la, la, la, la, la,

23 *f*

(Red.)



(mf) cantabile

27

Mez. solo
Lil - y tubes, like Wells, Bees, by the fur - long, Straights of Blue,

S.
Ah,

A.
Ah,

T.
8
Ah,

B.
Ah,



27

mf

p

And.

sim.

31

Mez. solo
Na - vies of But - ter - flies sail - ed through, and dap - pled Cow - slip

S.
Ah,

A.
Ah,

T.
8

B.

31

34 *f*

Mez. solo
Dells.

S.
ah, *f* What would I give? la, la, la, la, la, la, la, la,

A.
ah, *f* What would I give? la, la, la, la, la, la, la, la,

T.
f What would I give? la, la, la, la, la, la, la, la,

B.
f What would I give? la, la, la, la, la, la, la, la,

34 *f*

red.

37 **D** Quickly *Free measaure* *ritard.* **E** a tempo ♩ = 112

Mez. solo
(various soli, each overlapping slightly with the next)

S.
Ro - ses!

A.
Li - ly tubes! Bees!

T.
Straights of Blue!

B.
But - ter - flies!

Cow - slip Dells!

D Quickly *Free measaure* *pp rapidly, blurred, barely audible* *ritard.* **E** a tempo ♩ = 112

37 *(f)* *p*

red.

39 *mf cantabile*

Mez. solo

Then I have "shares" in Prim - rose "Banks,"

S.

A.

T.

B.

39

42 *p*

Mez. solo

Daf - fo - dil Dow - ries, Spi - cy "Stocks," Do - min - ions broad as

S.

A.

T.

B.

Do - min - ions broad as

Do - min - ions broad as

Do - min - ions broad as

Do - min - ions broad as

Do - min - ions broad as

42

F

Mez. solo
45
Dew, Bags of Doub-loons, ad - ven - tur - ous Bees
mf
p

S.
Dew, Ah,
p

A.
Dew, Ah,

T.
Dew,

B.
Dew,

45
F

Mez. solo
48
brought me from fir - ma - ment - al seas, and Pur - ple from Pe -
poco cresc.
f

S.
ah,

A.
ah,

T.
8

B.

48
poco cresc.
f

51 ritard.

Mez. solo
ru! —————

S. *f*
What would I give? la, la, la, la, la, la, la, la,

A. *f*
What would I give? la, la, la, la, la, la, la, la,

T. *f*
la, la, la, la, la, la, la, la,

B. *f*
la, la, la, la,

51 ritard.

mf

(Red.)

54 G Slightly slower *f*

Mez. solo
Now, — have I bought it, “Shy - lock”? Say! Sign me the Bond! — “I

S. *f*
Now, — Sign me the Bond! —

A. *f*
Now, — Sign me the Bond! —

T. *f*
Now, — Sign me the Bond! —

B. *f*
Now, — Sign me the Bond! —

54 G Slightly slower

Red.

57 **H** a tempo *p*

Mez. solo
 S.
 A.
 T.
 B.

vow to pay to Her who pled-ges this: _____

57 **H** a tempo *p*

(*red.*)

61 **I** impassioned

Mez. solo
 S.
 A.
 T.
 B.

One hour, —
 Ah, One
 Ah, One
 Ah, One
 Ah, One

61 **I** impassioned *f*

65

Mez. solo

S.

A.

T.

B.

hour, one hour of her Sov-'reign's face!

65

69

Mez. solo

S.

A.

T.

B.

Ec - stat - ic Con - tract! Re - luc - tant Grace!

69

73 *(f)* **J**

Mez. solo *p*

A King-dom's worth of Bliss!

S. *p*
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

A. *p*
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

T. *p*
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

B. *p*
la, la, la, la,

73 **J**

Red.

77 *p* **K**

Mez. solo *f* *p* A King - dom's worth of

S. *f* *p*
Ah,

A. *f* *p*
Ah,

T. *f* *p*
Ah,

B. *f* *p*
Ah,

77 **K**

Red.

82
Mez. solo
Bliss!

S.
A.
T.
B.

82
p
And.

86
Mez. solo
ritard.

S.
A.
T.
B.

86
ritard.
pp
(And.)

4. The Moon Is Distant From The Sea

Emily Dickinson

Gwyneth Walker

Gently ♩ = 108
p smoothly

S. The Moon is dis - tant from the Sea, and yet, with Am - ber

A. The Moon is dis - tant from the Sea, and yet, with Am - ber

T. The Moon is dis - tant from the Sea, and yet, with Am - ber

B. The Moon is dis - tant from the Sea, and yet, with Am - ber

Piano

Gently ♩ = 108

(Ped.)

Ped. held from previous song.

4

S. Hands, She leads Him, do - cile as a Boy, a - long ap - point - ed

A. Hands, She leads Him, do - cile as a Boy, a - long ap - point - ed

T. Hands, She leads Him, do - cile as a Boy, a - long ap - point - ed

B. Hands, She leads Him, do - cile as a Boy, a - long ap - point - ed

Piano

(*p*)

(Ped.)

* If performing song separately, play this chord.

8 **A** *cresc.*

S. Sands. He ne - ver miss - es a De - gree, o - be - dient to Her Eye. He

A. Sands. He ne - ver miss - es a De - gree, o - be - dient to Her Eye. He

T. Sands. He ne - ver miss - es a De - gree, o - be - dient to Her Eye. He

B. Sands. He ne - ver miss - es a De - gree, o - be - dient to Her Eye. He

8 **A**

(p)

Red.

13 *(cresc.)* - - - - - *mf* **ritard.**

S. comes just so far, to - ward the Town, just so far, goes a - -

A. *(cresc.)* - - - - - *mf*

T. *(cresc.)* - - - - - *mf*

B. *(cresc.)* - - - - - *mf*

comes just so far, to - ward the Town, just so far, goes a - -

13 **ritard.**

Slower **B** a tempo

17 *p*

S. way. *p*

A. way. *p*

T. way. *p* Oh, Sig - *(p)*

B. way. *p* Oh, Sig - *(p)*

17 Slower **B** a tempo

21 *(p)* *cresc.* - - - -

S. Oh, Sig - nor, Oh, Sig - nor,

A. Oh, Sig - nor, Oh, Sig - nor, *cresc.* - - - -

T. *cresc.* - - - - nor, Oh, Sig - nor,

B. *cresc.* - - - - nor, Oh, Sig - nor,

21 *cresc.* - - - -

24 *(cresc.)* *f*

S. Thine, the Am - ber Hand, and mine, the dis - tant

A. *(cresc.)* *f*

T. *(cresc.)* *f*

B. *(cresc.)* *f*

Thine, the Am - ber Hand, and mine, the dis - tant

24 *f*

27 *ritard.* *a tempo* *p*

S. Sea, o - be - dient to the least Com - mand Thine eye im - pose on

A. Sea, o - be - dient to the least Com - mand Thine eye im - pose

T. *8* Sea, o - be - dient to the least Com - mand Thine eye im - pose

B. Sea, o - be - dient to the least Com - mand Thine eye im - pose

27 *ritard.* *mf*

31 C

S. *me.*

A. *p*
Ah,

T.

B.

31 C

p

And. *sim.*

34

S. The Moon is dis - tant from the Sea. _____

A. The Moon is dis - tant from the Sea. _____

T. *p*
The Moon is dis - tant from the Sea. The

B. *p*
The Moon is dis - tant from the Sea. The

34

37 ritard.

S. The Moon is dis-tant from the Sea. _____ The

A. The Moon is dis-tant from the Sea. _____ The

T. Moon is dis - tant from the Sea. The Moon is dis - tant

B. Moon is dis - tant from the Sea. The Moon is dis - tant

37 ritard.

40 (rit.)

S. Moon is dis-tant from the Sea. _____

A. Moon is dis-tant from the Sea. _____

T. from the Sea. _____

B. from the Sea. _____

40 (rit.)

pp

Ped. _____

Duration: 1' 45"

5. Wild Nights!

Emily Dickinson

Gwyneth Walker

♩ = 120 with motion

Piano

p cresc. - - - - -

with Ped.

Detailed description: This block shows the piano introduction for the first system. It consists of two staves in 4/4 time with a key signature of two sharps (F# and C#). The music begins with a series of chords in the right hand, indicated by a 'p' (piano) dynamic and a 'cresc.' (crescendo) marking. The left hand has whole rests. The tempo is marked as quarter note = 120 with motion. The system ends with a 'with Ped.' instruction.

7

(*cresc.*) - - - - -

f

Ped. *sim.*

Detailed description: This block shows the piano introduction for the second system, starting at measure 7. The right hand continues with a crescendo. The left hand has whole rests until measure 9, where it begins with a triplet of eighth notes. The dynamic is marked 'f' (forte). The system ends with a 'sim.' (simile) marking over a triplet of eighth notes.

11 **A** *p cresc.* *f*

T. Wild Nights!

B. *p cresc.* *f*

Wild Nights!

Detailed description: This block shows the vocal entry for the first system, starting at measure 11. It features two staves: Treble (T.) and Bass (B.). Both parts begin with a 'p' (piano) dynamic and a 'cresc.' (crescendo) marking. The melody consists of eighth notes with triplets. The dynamic reaches 'f' (forte) by the end of the phrase. The lyrics 'Wild Nights!' are written below the staves.

11 **A** *p cresc.* *f*

Detailed description: This block shows the piano accompaniment for the second system, starting at measure 11. It consists of two staves. The right hand has a melodic line with triplets and a 'p' (piano) dynamic and 'cresc.' (crescendo) marking. The left hand has a bass line with triplets. The dynamic reaches 'f' (forte) by the end of the phrase. The system ends with a '5' marking over a quintuplet of eighth notes in the right hand.

14 *p cresc.*

S. Wild

A. *p cresc.* Wild

T. 8

B.

14 *p cresc.*

17 *f* **B** *p*

S. Nights! Wild

A. *f* Nights! Wild

T. 8 *p* Wild *f* Nights!

B. *p* Wild *f* Nights!

17 *f* **B** *p*

20 *f* *p cresc.*

S. *f* Nights! *p cresc.* Wild!

A. *f* Nights! *p cresc.* Wild!

T. *p cresc.* Wild!

B. *p cresc.* Wild!

20

23 *f*

S. *f*

A. *f*

T. *f* Wild! Wild! Wild!

B. *f* Wild! Wild! Wild!

23 *f*

f

Red.

26 *f* **C**

Mez. solo
Wild Nights! Wild

S.
Ah!

A.
Ah!

T.
Wild! Wild! Ah!

B.
Wild! Wild! Ah!

26 **C**

f *p*

Ad.

29 *f* **poco ritard.**

Mez. solo
Nights! Were I with thee Wild Nights should be our

S.
Ah!

A.
Ah!

T.
Ah!

B.
Ah!

29 **poco ritard.**

f *p*

Ad.

(rit.) , a tempo

Mez. solo

33 lux - ur - y!

S.

A.

T.

B.

Ah!

Ah!

(rit.) , a tempo

33

(Ped.)

Ah!

36 **D**

Mez. solo

S.

A.

T.

B.

Ah! Done with the Com - pass,

Ah! Done with the Com - pass,

Fu - tile, the Winds, to a Heart in port,

Fu - tile, the Winds, to a Heart in port,

mf cantabile

mf cantabile

36 **D**

mf

40 *mf cantabile*
 3
 Mez. solo Row - ing in E - den,
 S. Done with the Chart!
 A. Done with the Chart!
 T. Ah!
 B. Ah!

p *pp*
p *pp*

43 *ritard.*
 3
 Mez. solo Ah! — the Sea! Might I but moor, To - night, in
 S. Ah!
 A. Ah!
 T. Ah!
 B.

p *pp*
p *pp*

43 *ritard.*

47 **E** a tempo

Mez.
solo

thee!

(p)

Detailed description: This system contains the musical score for the Mezzo-soprano solo part, measures 47 through 50. The music is in E major and 4/4 time. The vocal line consists of four measures, each starting with a half note followed by a dotted half note, all under a single slur. The lyrics "thee!" are written below the first measure. The piano accompaniment features a repeating eighth-note pattern in the right hand, starting on G4 and moving up stepwise to D5, with a piano (*p*) dynamic marking. The left hand has whole rests.

S.
A.
T.
B.

Wild
Wild
Wild
Wild

Nights!

Nights!

p cresc.
f

p cresc.
f

Detailed description: This system contains the musical score for four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), measures 51 through 54. All parts enter at measure 51 with the word "Wild". The vocal lines feature a melodic line with triplets and a descending line. Dynamics range from *p cresc.* to *f*. The Soprano and Alto parts end with a fermata on a whole note. The Tenor and Bass parts end with a fermata on a half note, with the lyrics "Nights!" written below. The piano accompaniment is shared with the previous system and continues with the same eighth-note pattern.

51

p cresc.
f

5 5 5 5

Detailed description: This system shows the piano accompaniment for measures 51 through 54. It continues the eighth-note pattern from the previous system. At measure 53, the dynamic changes to *f*. The right hand has a descending melodic line with a fermata at the end. The left hand has a steady eighth-note accompaniment. The number "5" is written above the right hand notes in the final measure, indicating a fifth finger position.

54 *f* *p cresc.*

S. Nights! Wild

A. Nights! Wild

T. Wild

B. Wild

57 *(cresc.) f* **F** *p*

S. Nights! Wild

A. Nights! Wild

T. Nights! Wild Nights!

B. Nights! Wild Nights!

60 *f* *p cresc.*

S. Nights! Wild!

A. Nights! Wild!

T. *p cresc.* Wild!

B. *p cresc.* Wild!

60 *cresc.*

63 *f* Wild—

S. *f*

A. *f*

T. *f* Wild! Wild! Wild! Wild! Wild!

B. *f* Wild! Wild! Wild! Wild! Wild!

63 *f*

Red.

67 **G**

Mez. solo
S.
A.
T.
B.

Nights! Wild Nights! Wild

Ah! Ah! Ah! Ah!

p

67 **G**

f *p* *f* *p*

71 **G** *Slowly, freely*

Mez. solo

Nights! Should be our lux - ur - y, our lux - ur - y, our lux - ur - y!

77 **H** *a tempo*

Mez. solo
S.
A.

pp barely audible

H *a tempo* Mm,

81

Mez. solo

p murmuring gently

S. Might I but moor, To - night, Might I but moor, To - night,

p murmuring gently

A. Might I but moor, To - night, Might I but moor, To - night,

p murmuring gently

T. 8 Might I but moor, To - night, Might I but moor, To -

p murmuring gently

B. Might I but moor, To - night, Might I but moor, To -

85 **ritard.**

S. Might I but moor, To - night, in Thee! *pp*

A. Might I but moor, To - night, in Thee! *pp*

T. 8 night, Might I but moor, To - night, in Thee! *pp*

B. night, Might I but moor, To - night, in Thee! *pp*

ritard.

85 *ritard. trem.* *pp*

And.

6. A Jewel, A Joy!

Emily Dickinson

Gwyneth Walker

freely, as a recitative

mf

Mez. solo

I held a Jewel in my fin-gers, and went to sleep.—

Piano

p

8^{va}

Red.

5

Mez. solo

The day was warm, the winds were pro - sy, I said "Twill keep"

Piano

(Red.) Red.

9

Mez. solo

I woke, and chid my hon-est fin - gers, the Gem was gone.— And now, an Am-e-thyst re -

Piano

f

mf

Red.

14

Mez. solo

mem-brance is all I own.—

Piano

mf

p

with motion ♩ = 132

(Red.) Red. sim.

21 **A** ritard.

Slower ♩ = 112

p

Mez. solo

S.

A.

T.

B.

Life! _____

Life is but Life! And Death but Death! _____

Life is but Life! And Death but Death! _____

Life is but Life! And Death but Death! _____

Life is but Life! And Death but Death! _____

21 **A** ritard.

Slower ♩ = 112

mf

p

Red. _____ *sim.*

26 *mf*

mf

f

Mez. solo

S.

A.

T.

B.

Life! _____

Bliss is but Bliss, and Breath but Breath! _____ And if in-deed I fail, _____

Bliss is but Bliss, and Breath but Breath! _____ And if in-deed I fail, _____

Bliss is but Bliss, and Breath but Breath! _____ if in-deed I _____

Bliss is but Bliss, and Breath but Breath! _____ if in-deed I _____

26

mf

f

Red. _____

30 **ritard.** **B Slower, as a recitative**

Mez. solo
if in-deed I fail, _____ at least, to know the worst is sweet!

S.
De - feat means noth - ing but De - feat, no

A.
De - feat means noth - ing but De - feat, no

T.
fail, _____ no

B.
fail, _____ no

mf *mf* *mf* *mf*

30 **ritard.** **B Slower, as a recitative**

(*red.*) _____

33 **accel.** *mf*

Mez. solo
I have ven - tured

S.
drear - ier can be - fall! I have ven - tured, I have ven - tured

A.
drear - ier can be - fall! I have ven - tured, I have ven - tured, I have ven - tured

T.
drear - ier can be - fall! I have ven - tured, I have ven - tured I have ven - tured, I have ven - tured

B.
drear - ier can be - fall! I have ven - tured, I have ven - tured I have ven - tured, I have ven - tured

p *p* *p* *p*

33 **accel.**

(*red.*) _____

36 **a tempo** ♩ = 132

Mez. solo
all! *mf* all!

S.
all! *mf* ven - tured all! I have ven - tured,

A.
all! *mf* I have ven - tured,

T.
all! *mf* (mf) I have ven - tured, ven - tured all! And

B.
all! *mf* (mf) I have ven - tured, ven - tured all! And

36 **a tempo** ♩ = 132

mf *sed.* *sim.* *cresc.*

40 **f**

Mez. solo
f Oh Gun at Sea!

S.
f if I gain! Oh gun at Sea! Oh

A.
f if I gain! Oh gun at Sea! Oh

T.
f if I gain! Oh gun at Sea! Oh

B.
f if I gain! Oh gun at Sea! Oh

40 **f**

43

Mez. solo

Oh Bells! At

S.

Bells that in the Stee - ples be!

A.

Bells that in the Stee - ples be!

T.

8 Bells that in the Stee - ples be!

B.

Bells that in the Stee - ples be!

46

Mez. solo

first, re - peat it slow!

S.

(f) For Hea - ven is a dif - ferent Thing, mf

A.

(f) For Hea - ven is a dif - ferent Thing, mf

T.

8 For Hea - ven is a dif - ferent Thing, mf

B.

Con - mf

Con -

46

D ritard.

50 (rit.) *p* Slowly

Mez. solo

S. and might ex - tin - guish me! _____

A. might ex - tin - guish,

T. jec - tured and waked sud - den, in, _____

B. jec - tured and waked sud - den, in, _____

p

p

50 (rit.) *p* Slowly

p

p

p

Red.

54 ritard. , **E** a tempo ♩ = 132

Mez. solo

S. might ex - tin - guish, might ex - tin - guish me. _____

A. might ex - tin - guish, might ex - tin - guish me. _____

T. _____

B. _____

p

p

p ecstatic

p ecstatic

'Tis so much

54 ritard. , **E** a tempo ♩ = 132

p gently

Red.

57 *p ecstatic* *cresc.*

Mez. solo
S.
A.
T.
B.

'Tis so much joy! 'Tis so much joy! 'Tis so much joy!

p ecstatic *cresc.*

'Tis so much joy! 'Tis so much joy! 'Tis so much joy!

p ecstatic *cresc.*

'Tis so much joy! 'Tis so much joy! 'Tis so much joy!

joy! joy! joy!

57 *cresc.*

F Quickly *f*

61 *(cresc.) accel.*

Mez. solo
S.
A.
T.
B.

joy! 'Tis so much joy! 'Tis so much joy! 'Tis so much joy!

(cresc.) *f*

joy! 'Tis so much joy! 'Tis so much joy! 'Tis so much joy!

(cresc.) *f*

joy! 'Tis so much joy! 'Tis so much joy! 'Tis so much joy!

(cresc.) *f*

joy! 'Tis so much joy! 'Tis so much joy! 'Tis so much joy!

(cresc.) *f*

joy! 'Tis so much joy! 'Tis so much joy! 'Tis so much joy!

F Quickly

61 *accel.*

(cresc.) *f* *p cresc.*

