

Jehovah's Watch

Six Emily Dickinson Poems

Emily Dickinson

1. The Birds begun at Four o'clock

Eric Sawyer

$\text{♩} = 112$

p

The

pp free, birdlike

5

Birds be gun_ at Four o' clock— Their pe-ri-od for Dawn—

8va

p

8

mp

A Mu - sic nu - me - rous as space— But

(8)

poco cresc.

mp

11 *mp*

neigh - bo - ring as Noon— I

(8)

p *pp*

13

could not count their Force— Their Voi - ces did ex - pend As

(8)

p espr. *mp*

15 *mf*

Brook by Brook— be - stows it - self— To

(8) *gva*

17

mul-ti-ply the Pond.

(8)

mp
Con pedale

19

mf
Their Wit-nes-ses were

(8)

21

not— Ex - cept oc - ca - sion-al man—

(8)

Sempre con pedale

22 *poco cresc.*

In home-ly in - dus-try ar- rayed— To o - ver-take the

(8)

poco cresc.

24 *f*

Morn— Nor was it for ap - plause— That I could as - cer-

(8)

cresc. *f*

26

tain— But

(8)

27 *cresc.* *ff* *dim.*

in - de - pen - dent Ec - sta - sy _____ Of De - i - ty and

(8)

cresc. *ff* *dim.*

29 *mf* *accel.*

Men—

(8) *8va* *7* *espr.* *7* *8va*

mf *cresc.*

30 $\text{♩} = 126$

(8) *molto f*

31

rall.

dim. mp dim.

espr.

Meno mosso

$\text{♩} = 84$
p

mp

poco cresc.

34

By Six, the Flood had done— No Tu-mult had there been— Of

pp pp p poco cresc.

*Ped. * Ped. * Ped.*

37

mf

Dres-sing, or De-par-ture—And yet the Band was gone— The Sun en-grossed the East—

mf espr. espr.

*Ped. **

40

The Day___ con-trolled the World—___ The Mi-ra-cle___ that

mp *espr.* *8va*

42

dim. *p* *rit.*

in-tro-duced For-got-ten, as ful-filled._____

pp *dolce* *ppp* *poco espr.* *8va*

2. The first Day's Night had come

♩. = 76

f

The first day's _____ Night had come— And grate - ful _____ that a

mp tenuto

Detailed description: This system contains measures 1 through 3. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note rest. The piano accompaniment starts with a whole rest in measure 1, then a half note G3 in measure 2, and a half note F3 in measure 3. Dynamics include *f* for the vocal line and *mp tenuto* for the piano accompaniment.

4

molto f

thing so ter - ri - ble_ had been en- dured— I asked my soul to sing—

mp ten. *f* *f* *mp espr.*

Detailed description: This system contains measures 4 through 6. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note rest. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *mp ten.*, *f*, and *mp espr.*

8

mp

mf

She said her Strings _____ were snapt— Her Bow— to A-toms

p ten. *espr.* *p*

Detailed description: This system contains measures 7 through 9. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note rest. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *mp*, *mf*, *p ten.*, *espr.*, and *p*.

11 *f* *mp*

blown— And so to mend her _____ gave me work Un -

espr. *poco f* *espr.* *mp*

14 *p* *mf* *cresc.*

til a - no - ther Morn _____ And then— a Day _____ as

p *ten.* *cresc.*

17 *molto f* *ff*

huge As Yes - ter - days _____ in pairs, _____ Un-rolled its

f espr. *molto f*

8^{va}-----

20 *ff*

hor-ror_____ to my face_____ Un - til it blocked_ my

mf cresc. *sf* *f* *8va*

23

eyes—

ff *sempre ten.* *dim.*

25 *mf* *mp*

My Brain— be-gun to laugh— I mum - bled— like a fool—

mp *espr.* *p* *poco cresc.* *8va*

28

mf

mp

And though 'tis Years a - go — that Day — My

31

Brain — keeps gig - gling — still.

mp

poco cresc.

f

34

p

p non cresc.

And Some-thing's odd — with - in —

That per - son — that I

pp

8va

38

was— And this One— do not feel the same—

pp

poco espr. *pp ten.*

8va

41

pp

Could it be Mad - ness— this?—

ppp

pp

8va

3. We grow accustomed to the Dark

♩ = 54

Measures 1-5: Vocal line has rests. Piano accompaniment consists of a steady eighth-note bass line and chords. Dynamics: *p*.

6 *p* slightly uneven *mp*

Measures 6-10: Vocal line with lyrics: "We grow ac-cus-tomed to the Dark— When Light is put a - way— As when the Neigh-bor". Piano accompaniment continues with eighth notes and chords. Dynamics: *p* in piano part, *mp* in vocal part.

11 *p*

Measures 11-15: Vocal line with lyrics: "holds the Lamp To wit- ness. her Good - bye— A Mo - ment— We un-". Piano accompaniment features a triplet in measure 15. Dynamics: *mp espr.* in piano part, *p* in vocal part.

16 *mp*

cer-tain step For new-ness of the night— Then—fit our Vi-sion to the Dark—And meet the

21 *mp*

Road—e - rect— And so of lar - ger— Dark-nes ses—

p

28 *mf*

—Those Eve-nings of the Brain— When not a Moon dis - close a sign— Or Star—come out—with

mp

33

poco f

mf

15

in— The Bra - vest— grope a lit - tle— And some-times hit a Tree— Di-rect-ly— in the

38

dim.

p

Fore - head— But as they learn to see— Ei ther the Dark-ness al - ters— Or

44

p

some-thing in the sight— Ad - justs it - self to Mid - night— And

48

rit.

Life steps— al - most straight.

4. Sunset at Night — is natural

♩. = 100

First system of the musical score. It consists of three staves: a vocal line (top), a piano right-hand part (middle), and a piano left-hand part (bottom). The vocal line has five measures with rests, with time signatures 6/16, 9/16, 6/16, 9/16, and 6/16. The piano right-hand part features sixteenth-note chords, starting with a *p* dynamic and *leggiero* marking. The piano left-hand part has a bass line with a *Ped.* marking. A *mp* dynamic is indicated in the right hand of the fourth measure, and a *Ped.* marking with an asterisk is in the left hand of the same measure.

Second system of the musical score, starting at measure 5. It follows the same three-staff format. The piano right-hand part continues with sixteenth-note chords, with dynamics *mp* and *mf*, and a *poco cresc.* marking. The piano left-hand part has a bass line with *Ped.* markings and asterisks in measures 6 and 8.

Third system of the musical score, starting at measure 9. The tempo is marked *accel.* and the tempo indicator is *♩. = 100*. The system includes time signature changes: 9/16, 2/4, 3/8, and 2/4. The piano right-hand part features sixteenth-note chords with a *p* dynamic and a *cresc.* marking. The piano left-hand part has a bass line with a *Con ped.* marking and an asterisk.

12

rit.

$\text{♩} = 100$ *mp*

Sun

mf *dim.* *pp ten.*

$\text{♩} = \text{♩}$.

$\text{♩} = 100$

16

set at Night— is na-tu - ral—

p

Ped. *

$\text{♩} = \text{♩}$

$\text{♩} = 100$

19

But Sun-set on the Dawn Re-ver-ses Na - ture—

p *mp*

Ped. * Ped. *espr.* *

23 *mf* *f* $\text{♩} = 100$

Mas - ter— So Mid night's— due— at Noon.

26 *mf*

E -

dim. *mp* *Con ped.*

29

clip - ses— be—pre—dic - ted— And Sci—ence bows them in—

poco cresc.

33

9/16 6/16 9/16 6/16

f

Ped.

36

rit. *mf* ♩ = 100

36

6/16 9/16 3/4 2/4

But do one face us sud-den ly— Je - ho-vah's

mp

*

Più mosso ♩ = 116

39

f

39

2/4 9/16 6/16 9/16

Watch— is wrong.

f

Ped. *

42

accel.

42

9/16 6/16 9/16

cresc. *ff* *f*

Ped. *

5. The day— undressed Hersef

$\text{♩} = 69$

Voice

Piano

pp poco espr.

ppp

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

7

p

The day— un-dressed Her self— Her Gar ter—

poco cresc. *p* *pp*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.*

14

— was of Gold— Her Pet-ti - coat— of Pur-ple plain—

* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

20 *poco cresc.* *mp* *più cresc.* *mf*

Her Di-mi- ties— as old Ex - act- ly— as the World— And yet— the new-est Star—

poco cresc. *p espr.* *mp*

Ped. * *Con ped.*

26 *poco dim.* *poco rit.*

— En-rolled up - on the He - mi- sphere— Be wrin- kled— much as

dim. *pp*

Ped. * *8va*

31 *A tempo* *p* *mp*

Her— Too near to God—to pray— Too near to Hea - vento

pp *poco espr.* *p*

PPP *Ped.* * *Ped.* * *Ped.* * *Con ped.*

fear— The La- dy_ of the Oc-ci- dent Re- tired_ with- out a care—

dim. *pp dolciss.*

42 *p* Her Can- dle so ex - pire The flick- er- ing_ be seen_ On Ball of Mast in

47 *dim.* *rit.* *A tempo* ♩ = 69 *pp*

Bos - por - us_ And Dome_ and Win - dow Pane_

dim. *pp*

51 *rit.* *pp* *8va*

5. The day came slow — till Five o'clock

$\text{♩} = 116$ *mf*

Voice: The day came slow— till Five o'

Piano: *mp* rhythmic *p* Lightly pedaled

6 *molto f*

Voice: clock— Then sprang be-fore the Hills— Like Hin-dered Ru- bies—

Piano: *poco f* *8va*

11 *f*

Voice: or the Light— A sud-den Mus - ket— spills—

Piano: *mp espr.*

17 *f*

The Pur- ple — could not keep the East— The Sun- rise—

f *mp* *mf espr.*

22 *molto f* *mf*

— shook a- broad — Like Breadths of To- paz— packed a Night—

mf cant.

27 *f* <

— The La- dy just un rolled— The

dim. *mp* *cresc.* *p*

33

Hap-py Winds— their Tim-brels took— The Birds— in do-cile Rows—

mf cant.

Con ped.

38

Ar-ranged them-selves a - round their Prince— The Wind— is Prince of

cresc. *ff*

cresc. *f*

A tempo

poco accel. **♩. = 116**

43

Those— The Or-chard spar-kled— like a Jew(el)—

molto f

mp cresc. *sf* *mf* *f*

Ped. * *Ped.* *

49

How mighty 'twas to be A Guest in this stu-pen-dous place

55

ff rit. **A tempo** ♩ = 116

The Parlor of the Day

60

cresc. *ff* *sf* 8va