

September, Just Septembers

Nine Songs to words of Emily Dickinson

Emily Dickinson

I

Peter Seabourne
2002

Allegretto ♩=112

mf

5

10 *mf* *sub. p*

They dropped like Flakes- They dropped like Stars-

15

Like Pe - - tals from a

19 *sub. mp*

Rose- When sud- den-ly a - cross the June A wind with

24

fin - gers goes-

27

pp

3 3 3

3 *8va*

32 *p* *mp*

They pe - rished in the Seam- less Grass- No eye_____

36 *mf*

— could find the place- But God can sum mon e very face On

42

his Re - peal - less List.

pp *mp* non ril.

II

Still $\text{♩} = 72$ *p* *mp*

I showed her Heights she ne-ver saw— "Would'st Climb?" I Said-

5 *p* *mp*

She said-"Not So" "With me" I said-"With

10 *mf*

me?" I showed her se - crets- Mor ning's Nest-

14

The Rope the Nights were put a - cross- And

16 *ff*

now- "Would'st have me for a Guest?"

sub. mp

18 *sub. mp* *cresc. mollo* *ff*

She could not find her Yes— And then I brake my life—

21 *sub. p* *rubato (not too rigid)* *mf*

And Lo, A Light for her, did so-lemn glow, The

24 *sub. p ten.*

lar - ger, as her face with drew And

27

could_ she_____ fur- ther,_____ "No"?

sub. p

Detailed description: This musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a 4/4 time signature. It begins with a melodic phrase: a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. This is followed by a triplet of eighth notes: D5, E5, and F5. The melody then descends to a half note G4. The lyrics "could_ she_____ fur- ther,_____ 'No'?" are aligned with the notes. A fermata is placed over the final note, G4. The piano accompaniment is written in a grand staff (treble and bass clefs) with a 4/4 time signature. The bass clef has a key signature of one sharp (F#). The piano part features a sustained bass line with a fermata over the first two measures, and a more active accompaniment in the final two measures. The dynamic marking *sub. p* is placed at the beginning of the piano part.

III

Con fuoco ♩=100

fff

Wild Nights- Wild

fff *ff*

8^{vb}

5

Nights! Were I with thee Wild

fff *ff*

8^{vb}

8

Nights- should be our lu - xu - ry.

fff *ff*

8^{vb}

12 *f*

Fu - tile- the Winds- to a

16 *fff*

Heart in port, Done with the Com - pass,

19

Done with the Chart.

21 *sub. f*

Ro - wing in E - den- Ah, _____

sub. f *ff sub. f*

Ped. Ped. Ped.

24

the Sea! Might I but

ff sub. f

Ped.

27

moor to - night in Thee.

(8) *(secco)*

Ped.

13

— closed u - pon it - self in Con - su - ma - ted Bloom -

16

$\text{♩} = 52$

p

The Corn, her fur - thest ker - nel filled

20

Be - fore the co - ming of the Flail - When these -

23 *mf* ♩ = 44 15

leaned in - to per - - - - - fect - ness. Through

mf

ped.

26

Haze of Bu - ri - al.

mf

V

Insistent, listless $\text{♩} = 72$

5

mf

No-bo-dy knows this

9

lit - tle Rose -

It might a pil - grim

L.H.

12

be Did I not take it from the ways And lift it up

15

to thee. On - ly a Bee will miss it-

18

On - ly a But - ter - fly, Has te - ning from far jour ney On its breast to lie-

21 *mf*

On-ly a Bird will won-der, On-ly a breeze will sigh-

24 *f* *sub. mp*

Ah Lit-tle Rose how ea-sy for

27 *p* *non rit.*

such as thee to die!

Semplice $\text{♩} = 44$

p
She bore it till the

mf *p*

Ped.

pp *p*
sim - ple veins Traced a - zure on her hand Till plea - ding, round her

pp *p*

Ped.

mp
qui - et eyes The pur - ple Cra - yons stand. Till Daf fo - dils

pp *mp*

Ped.

16

had come—and gone— I can-not tell—the sum,— And then she ceased

mf *pp*

mf *ppp*

una corda

Ped. _____

21

— to bear it— And with the Saints— sat— down—

tre corde *p* *mp*

26

No more her pa-tient fi-gure At twi-light soft to meet No more her li-mid

mp *p* *cresc.*

p *cresc.*

30 *f* *dim.*

bon net U-pon the vil-lage street- But Crowns, in-stead, and Cour-tiers

f

Ped.

35 *p* *pp*

And in the midst so fair, Whose but her shy im-mor-tal face Of

una corda

p *ppp*

39

whom we're whis-pering here?

tre corde

Ped.

VII

Allegretto $\text{♩} = 66$

mf *p*

5 *mf* 3

Whe-ther my bark went down at sea

pp *mf* *8va*

9 *mf* 3 *sub. mp* *mf* 3

Whe ther she met with gales- Whe ther to isles en -

f *mf* *8va*

12

chan - ted She bent her do - cile sails—

15

mf *p*

19

p legato By what mys - tic moo - ring She—

mf *pp (legato)* *mp*

24

is held to day. This is the er - rand

pp *p* *mp* *p* *p*

28

of the eye Out u - pon the Bay.

mp *mf* *mp* *pp*

8^{va}

31

p *pp* *ppp*

15^{ma} non ril.

VIII

Andante con moto ♩=80

5 *mp* 3 *p* *mp*

The Sky is low- the Clouds are mean. A

9 3 3 3

Tra - vel - ling Flake of Snow A cross a Barn or though a

13 = *mp*

Rut De - bates if it will go A

18

Nar - row Wind com-plains all Day How some - one

21

Irea - ted Him Na - ture, like Us, is

25

some-times caught without her Di-a-dem.

IX

Lontano ♩=44
una corda (like imaginary harmonics)

pp < *ppp* *ppp* *pp* <

8vb Ped. 8vb

6

pppp *ppp* *pppp*

(8)

10 *pp* 3 5 3

There's a cer-tain slant of light, Win-ter Af-ter- noons— That op-

13 *p*

pres - ses, like the Heft Of Ca - the - dral Tunes

tre corde *p* *ppp* *una corda*

pp *Red.*

17 *mp* *p*

When it comes

poco

21 *p*

the Land - scape lis - tens Sha dows hold their breath -

tre corde *pp* *pp*

8^{va} *Red.*

24 *pp*

When it goes, 'tis like the dis - tance on the look of

(8).....

26

Death.

pp *ppp*

tre corde al fine
una corda al fine

8^{va}

* rehold without resounding