

I SING TO USE THE WAITING

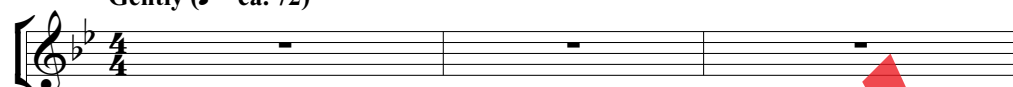
for S.S.A.A. voices and piano

Words by **EMILY DICKINSON** (1830-1886)

Music by **BRUCE W. TIPPETTE**

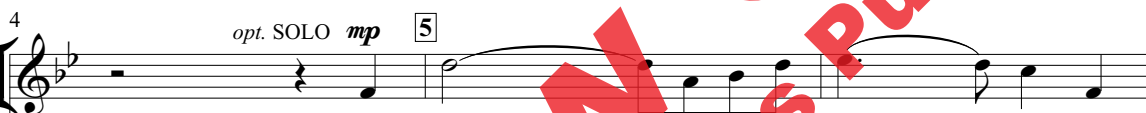
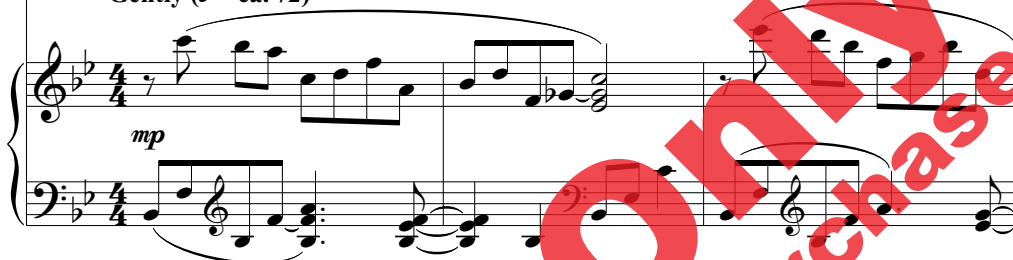
Gently (♩ = ca. 72)

SOPRANO I
SOPRANO II

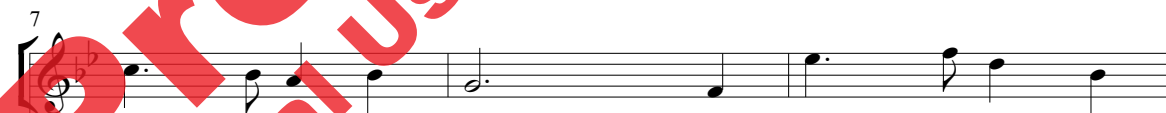


Gently (♩ = ca. 72)

PIANO



I sing ——— to use the wait — — — ing, my



bon — — net but to tie, and shut the door un —



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10 (end solo)

to my house; no more to do have I.

The first system of music features a vocal line in G major with a key signature of one flat (F major) and a 3/4 time signature. The vocal line begins at measure 10 with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a right hand with chords and a left hand with a bass line. A fermata is placed over the final measure of the system.

13 SOPRANO I mp 14

SOPRANO II I sing to use the wait ing, my

ALTO I mp

ALTO II I sing to use the wait - ing, my

pp *mp*

The second system of music includes vocal parts for Soprano I, Soprano II, and Alto I/II. The vocal lines enter at measure 13. The piano accompaniment is marked *pp* and features a complex texture with many sixteenth notes in the right hand and a steady bass line in the left hand. A dynamic change to *mp* occurs at measure 14.

16

bon - net but to tie, and shut the door un -

bon - net but to tie, and shut the door un -

The third system of music continues the vocal and piano parts. The vocal lines are in a homophonic setting. The piano accompaniment features a right hand with chords and a left hand with a bass line. The system concludes with a final chord in the piano part.

19

mf *mp*

to my house; no more to do have I.

to my house; no more to do have I.

22 SOPRANO I
cresc.

sing _____ to use the wait - ing, I sing _____ to use the

SOPRANO II
mp cresc.

I sing _____ to use the wait - ing, I ___ sing to use the

ALTO I
cresc.

sing, I sing to use the wait - ing, the

ALTO II
mp cresc.

I sing to use the wait - ing, the

mp cresc.

25

wait - ing, I sing _____ to use the wait - ing, I _____

wait - ing, I sing _____ to use the wait - ing, _____

wait - ing, I sing, _____

wait - ing, I sing, I

28

sing _____ to use the wait - ing, _____ I *p*

_____ sing, wait - ing, _____ I *p*

sing _____ to use the wait - ing, wait - ing, _____ I *p*

sing _____ to use the wait - ing, _____ I

31

sing, _____

sing, _____

sing, _____

sing, _____

pp

34

35

I sing _____ to use the wait - ing,

I sing _____ to use the wait - ing,

I sing _____ to use the wait - ing,

I sing _____ to use the wait - ing,

37

decresc. *pp*

wait - ing. (ng) Oh,

decresc. *pp*

wait - ing. (ng) Oh,

decresc. *pp*

wait - ing. (ng) Oh,

decresc. *pp*

wait - ing, wait - ing, wait - ing. Oh,

decresc. *pp*

41 **Più mosso, dolce** (♩ = ca. 80)

p

till, his best step ap - proach - ing, we

p

till his best step ap - proach - ing, we

p

till, his best step ap - proach - ing, we

p

till, his best step ap - proach - ing, we

Più mosso, dolce (♩ = ca. 80)

p

45

cresc. *mp*

jour - ney to the day, and

cresc. *mp*

jour - ney to the day, and

cresc. *mp*

jour - ney to the day, and

cresc. *mp*

jour - ney to the day, and

49

mf

tell each oth - er how we sang

mf

tell each oth - er how we sang

mf

tell each oth - er how we sang

mf

tell each oth - er how we sang

mp *cresc.*

52

to *p*

to *p*

to *p*

to

to

f

56

keep the dark a - way. *mf*

keep the dark a - way. *mf*

keep the dark a - way. *mf*

keep the dark a - way. *mf*

p

mf

60

Musical score for measures 60-63. The score consists of five staves. The first four staves are vocal parts, each containing a whole rest. The fifth staff is a grand staff (treble and bass clefs) containing piano accompaniment. The piano part begins with a forte (*f*) dynamic and features a melodic line in the bass clef and a chordal accompaniment in the treble clef.

64

Musical score for measures 64-67. The score consists of five staves. The first four staves are vocal parts. The first staff has a whole rest in measure 64, followed by a quarter rest in measure 65, and a quarter note in measure 66 with the dynamic *mp*. The second staff has a whole rest in measure 64, followed by a whole rest in measure 65, and a whole rest in measure 66 with the dynamic *rit.*. The third and fourth staves have whole rests in measures 64-66, followed by whole rests in measure 67 with the dynamic *rit.*. The fifth staff is a grand staff containing piano accompaniment. The piano part continues with a melodic line in the bass clef and a chordal accompaniment in the treble clef. The dynamic *rit.* is indicated above the piano part in measure 67.

68 Gently (♩ = ca. 72)

sing _____ to use the wait - ing, _____ I
mp
 I sing _____ to use the wait - ing, _____
mp
 I sing _____ to use the wait - ing, _____
mp
 I sing, I sing to use the wait -

Gently (♩ = ca. 72)

mp

71

sing to use the wait - ing, _____
 I sing to use the wait - ing, _____
 I sing to use the wait - ing,
 ing, the wait - ing, _____

74 *mf*

wait - ing, wait - ing,

mf

wait - ing, wait - ing, I sing to

mf

wait - ing, wait - ing,

mf

wait - ing, I sing to

77 *p* 79

wait - ing. I sing to

p

use the wait - ing. I sing to

p

wait - ing. I sing to

p

use the wait - ing. I sing to

80

decresc.

use the wait - ing.

decresc.

use the wait - ing.

decresc.

use the wait - ing.

decresc.

use the wait - ing.

p

83

rit.

rit.

rit.

rit.

rit.