

commissioned by The Cantata Singers Vocal Ensemble

Haunted

words by
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music by
ANDY VORES
(1997)

Letter to Louise and Fanny Norcross

♩ = 116c. *fluid, distant*

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a Piano accompaniment. The time signature is 4/4, which changes to 5/4 in the third measure. The Soprano part begins with a rest in the first two measures, then enters in the third measure with a triplet of eighth notes. The Alto part starts with a half note in the first measure, followed by a rest, and then a half note in the third measure. The Tenor and Bass parts have rests in the first two measures and enter in the third measure with a triplet of eighth notes. The piano accompaniment is marked *pp* and features a melodic line in the right hand and a more rhythmic line in the left hand. Dynamics include *pp* and *pppp* with triplet markings.

S
A
T
B
Piano

Sis - ters, I hear rob - ins
Sis - ters, I hear
Sis - ters, I hear
Sis - ters, I hear

Second system of the musical score, starting at measure 5. It continues with the four vocal staves and piano accompaniment. The time signature is 4/4, which changes to 7/4 in the second measure. The Soprano part has a triplet of eighth notes in the first measure. The Alto part has a half note in the first measure, followed by a rest, and then a half note in the second measure. The Tenor and Bass parts have triplet markings in the first measure. The piano accompaniment continues with its melodic and rhythmic patterns. Dynamics include *pp* and *pppp* with triplet markings.

5
S
A
T
B
Piano

rob - ins, and wag - ons,
a great way off, and wag - ons a great way
rob - ins, and wag - ons,
rob - ins, and wag - ons,

9

S *mp*
a great way off,

A *mp*
off, a great way off, *pp*
and

T *mp*
a great way off,

B *mp*
a great way off,

mp *pp*

16

S *pppp*
and riv - ers, *pp*
a great way off

A *pp*
riv - ers a great way off, a great way off

T *pppp*
and riv - ers, *pp*
a great way off

B *pppp*
and riv - ers, *pp*
a great way off

22 *ppp*

S
and all app-ear to be hur-ry - ing some-where un-dis-

A
and all app - ear to be hur - ry - ing some-where un - dis -

T
ppp
and all app-ear to be hur-ry - ing some-where un-dis-

B
ppp
and all app-ear to be hur-ry - ing some-where un-dis-

26

S
closed, re-mote

A
closed to me. re - mote ness is the

T
closed, re - mote

B
closed, re - mote

31

S
 — ness is the found-er of sweet— ness; the found-er of

A
 found - er of sweet-ness; of sweet— ness; the found-er of

T
 — ness is the found-er of sweet - ness; the found-er of

B
 — ness is the found-er of sweet - ness; the found-er of

36

S
 sweet— ness; could we

A
 sweet— ness; could we see all we hope,

T
 sweet - ness; could we

B
 sweet - ness; could we

senza ped.

40

S
see all we hope, *mp* or hear the whole we fear

A
or hear the whole we fear told tran

T
see all we hope, or hear the whole we fear

B
see all we hope, or hear the whole we fear

43

S
told tran - quil,

A
quil, like an - oth - er tale,

T
told tran - quil,

B
told tran - quil,

6

46

A

there would be mad - - ness near.

f

49

mf 6

ff *sf* *f*

52

B

mf 3 3

It is not re - cor - ded of an - y rose

sim. 6 6 6 6 6 6 6 6

54

B

that it

ff *mf* 6 *mf* 6 *f* *f* *f* *mf* 6 *f*

ff

56

B

failed of its bee,

sim.

57

B

though ob - tained in spe - ci - fic

58

B

in - stan - ces through scar - - - let ex - - -

59

B

- pe - ri - ence.

p

63

A *p*
The ca - reer of flowers

T *p*
The ca - reer of flowers

mf *p*

66

A
dif - fers from ours on - ly in in - au - di - ble - ness.

T
dif - fers from ours on - ly in in - au - di - ble - ness.

mf *p* *mp*

molto accel.

69

p

Sua - - - - -

a tempo

(*Sua*) - - - - -

71

ff

mp

74

mp

S I feel more rev - erence as I grow

A I feel more rev - erence as I grow

T I feel more rev - erence as I grow

B I feel more rev - erence as I grow

76

S for those mute crea - tures whose sus - pense

A for those mute crea - tures whose sus - pense

T for these crea - tures.

B for these crea - tures.

S or tran - - - - sport may sur - pass,

A or tran - - - - sport may sur - pass, sur -

S my own, my own.

A - pass my own, my own.

attacca