

# Misha Kolesoski

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## Four Pieces for Choir

based on poems by Emily Dickenson

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# Four Pieces for Choir

## I. I Had No Cause To Be Awake

(Emily Dickenson)

Misha Kolesoski

Musical score for Soprano, Alto, Tenor, and Bass parts. The score is in G major (one sharp) and common time (C). The lyrics are: "I had no cause to be a - wake My best was gone to sleep, And mourn a new pol-". Dynamics include *mf* and *mp*. The Soprano part starts with a melodic line, followed by the Alto, Tenor, and Bass parts. The Tenor part has a small '8' below the first measure. The Bass part has a small '8' below the first measure.

Musical score for Soprano, Alto, Tenor, and Bass parts. The score is in G major (one sharp) and common time (C). The lyrics are: "ite - ness took And failed to wake them up, But called the \_\_\_\_ the \_\_\_\_". Dynamics include *p*. The Soprano part starts with a melodic line, followed by the Alto, Tenor, and Bass parts. The Soprano part has a small '6' above the first measure. The Alto part has a small '8' below the first measure. The Tenor part has a small '8' below the first measure. The Bass part has a small '8' below the first measure.

Four Pieces for Choir

2

10

S  
oth - ers clear And passed their cur - tains by, Sweet mourn - ing when I ov - er sleep, Knock

A  
clear and passed and passed their cur - tains by, Sweet mourn - ing when I ov - er sleep, Knock

T  
clear and passed their cur - tains by passed by, Sweet mourn - ing when ov - er sleep,

B  
oth - ers clear passed cur - tains by, Sweet mourn - ing when I ov - er sleep

15

S  
re - coll - ect for me! *mf* I looked at sun - rise once, And then I looked at

A  
re - coll - ect for me! *mf* I looked at sun - rise once, And then I looked at

T  
re - coll - ect for me! *mf* I looked at sun - rise once And then I looked at

B  
re - coll - ect me! *mf* I looked at sun - rise once, And then I looked at

20

S  
them, And wish-ful-ness in me And wish-ful-ness in me

A  
them, And wish-ful-ness in me

T  
them — And wish-ful-ness in

B  
them, And wish-ful-ness in

25

S  
a - rose a - rose For cir-cum-stance the same, 'Twas such an am-ple

A  
a - rose a - rose For cir-cum-stance the same, 'Twas such an am-ple

T  
me a - rose a - rose cir-cum-stance the same 'Twas such an am-ple

B  
me a - rose a - rose cir-cum-stance-the same 'Twas such an

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31 *mp*

S peace — It could not hold a sigh, 'Twas sab - bath with the bells di - vorced, 'Twas

A peace — It could not hold a sigh 'Twas sab-bath with the bells di - vorced, 'Twas

T 8 peace — It could not hold a sigh — 'Twas sab - bath with bells di - vorced,

B am - ple peace could hold a sigh 'Twas sab-bath with the bells di - vorced,

36 *p*

S sun - set all the day. So choos ing but a gown — And

A sun - set all the day. So choos - ing but a gown — And

T 8 'Twas sun - set all day. So choos - ing but a gown — And

B sun - set all day. So choos - ing but a gown

40

S *f* tak - king but prayre, The on - ly rai-ment I should need, I strug-led *p* and was **Abrupt Stop**

A *f* tak - ing but prayre, The on - ly rai - ment I should need, I strug-led *p* and was **Abrupt Stop**

T *f* tak - ing but prayre, The on - ly rai-ment I strug-gled *p* and was **Abrupt Stop**

B *f* tak - ing but prayre, The on - ly rai-ment I - should need strug-gled - was *p* **Abrupt Stop**

45

S *mf* there. I strug-gled I strug-gled I strug-gled and was there. *p rit.*

A *mf* there. I strug-gled I strug-gled I strug-gled and was there. *p rit.*

T *mf* there I strug-gled I strug-gled I strug-gled and was there. *p rit.*

B *mf* there. I strug-gled I strug-gled I strug-gled and was there. *p rit.*

# Four Pieces for Choir

(Emily Dickenson)

## II. I Many Times...

Misha Kolesoski

Soprano

Alto *mf*

Tenor

Bass *mf*

(Basses stagger breathing) I

I ma - ny times thought peace had — come, When peace was far a - way; As

thought peace had

5

S

A *p* *mf*

T *mf*

B *p* *mf*

wrecked men deem they sight the land At cen-tre of the sea, And strug-gle slack - er,

And strug - gle

come peace was far a - - - -

Four Pieces for Choir

7

10

S

A

T

B

but to— prove As hope - less-ly as I, How man - y the fic— ti - tious shores

but to— prove As hope - less - ly — as I, How — man - y shores Be -

way As hope I be - - -

15

S

A

T

B

I ma-ny times thought peace— had— come When

Be - fore the har-bor lie. I man-y times thought peace had come

fore the har - bor lie I ma-ny times thought peace— had—

fore lie I man - y times thought peace had

19

S peace was far a - way; As wrecked men — deem they sight — the — land At

A When peace was far a - way; as — wrecked men deem they sight the — land At

T 8 come when peace was far a - way as wrecked men deem they sight land

B come peace was far a way As wrecked men sight the land

23

S cen tre of the sea And strug - gle — slack - er but to prove as hope - less - ly as I, How

A cen - tre of the sea And strug - gle — slack - er but to prove as hope - less - ly as I How

T 8 cen - tre of the sea And strug - gle but to prove How

B cen - tre of the sea How

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9

29

S  
man - y the fic - tit - ious shores be - fore the har - bor lie.

A  
man - y the fic - tit - ious shores be - fore the har - bor lie. I ma - ny times thought

T  
8 man - y the fic - tit - ious shores be - fore the har - bor lie.

B  
man y the fic - tit - ious shores be - fore the har - bor lie. I

34

S  
I man - y \_ times thought peace had come, When

A  
mf  
peace had \_ come, When peace was far a - way; As wrecked men deem they \_ sight the land

T  
8  
thought

B  
mf  
peace had come peace

39

S  
 peace was far - a - way — And strug - gle slack - er but to prove As hope-less - ly as

A  
 At cen-tre of the sea, And strug-gle slack - er, but to — prove As hope - less-ly as

T  
 And strug - gle but to — prove As hope - less - ly —

B  
 was far a - - - - way As

*f*

*f*

*f*

44

S  
 I, How man - y shores be - fore the har - bor lie

A  
 I, How man - y the fic - ti - tious shores Be - fore the har - bor lie.

T  
 — as I, How — man - y shores Be - fore the har - bor lie

B  
 hope I be - - - - fore lie

*f*

# Four Pieces For Choir

## III. The Moon Was But A Chain Of Gold

(Emily Dickenson)

Misha Kolesoski

Solo Soprano *mf* The moon was — but a chain of

Solo Alto *mf* The moon was — but a chain of

Soprano Alto *p* Oo — Oo — Oo —

Tenor Bass *p* Oo — Oo — Oo —

12

Solo Sop. gold A night — or two a - go — And now — she turns — her per - fect face Up -

Solo Alto gold A night — or two a - go — And now — she turns — her per - fect face Up -

S A Oo — Oo —

T B Oo — Oo —

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12

21

Solo Sop. on the world\_\_ be - low.\_\_\_\_

Solo Alto on the world\_\_ be - low.\_\_\_\_

S A *mf* Oo\_\_\_\_\_ Her fore-head is of amp - lest blonde; Her cheek\_\_ like

T B *mf* Oo\_\_\_\_\_ Her fore-head is of amp - lest blonde; Her cheek like

30

Solo Sop.

Solo Alto

S A ber - yl stone;\_\_\_\_\_ Her eye\_\_ un - to the sum - mer dew The likest I\_\_\_\_\_ have

T B ber - yl stone;\_\_\_\_\_ Her eye\_\_ un - to the sum - mer dew The likest I\_\_\_\_\_ have

39 *mf*

Solo Sop. Her lips of am - ber nev - er part; But what must be the

Solo Alto *mf* Her lips of am - ber nev - er part; But what must be the

S A *p* known. Oo Oo

T B *p* known. Oo Oo

48

Solo Sop. smile Up - on her friend she could be - stow Were such her sil ver will!

Solo Alto smile Up - on her friend she could be - stow Were such har sil ver will!

S A Oo Oo

T B Oo Oo

Four Pieces For Choir

14

58

Solo Sop.

Solo Alto

S A *mf*

T B *mf*

And what a priv - ilage to be But the re - mot - est star! For cer - tain -

67

Solo Sop.

Solo Alto

S A *f*

T B *f*

ly her way might pass Be - side your twink - ling door. Her bon - net

ly her way might pass Be - side your twink - ling door. Her bon - net

76

Solo Sop. is the firm - a - ment \_\_\_\_\_ The un - i - verse her shoe, The

Solo Alto *f* Her bon - net the un - i - verse her \_\_\_\_\_ shoe,

S A is the firm - a - ment, The un - i - verse her shoe, The stars \_\_\_\_\_

T B is the firm - a - ment, The un - i - verse her shoe, The stars

83

Solo Sop. stars \_\_\_\_\_ the trink - ets at her belt, \_\_\_\_\_ Her dim - i - ties of blue. \_\_\_\_\_

Solo Alto The stars \_\_\_\_\_ the dim - i - ties \_\_\_\_\_ of blue. \_\_\_\_\_

S A the trink - ets at her belt, Her dim - i - ties of blue. \_\_\_\_\_

T B the trink - ets at her belt, Her dim - i - ties of blue. \_\_\_\_\_

# Four Pieces For Choir

(Emily Dickenson)

## IV. I Sing To Use The Waiting

Misha Kolesoski

Allegro (M.M. ♩ = c. 130)

Soprano *f* *mp*  
I sing to use the wait - ing My bon - net but to tie, And

Alto *f* *mp*  
I sing to use the wait - ing, My bon - net but to tie, And

Tenor *f* *mp*  
I sing to use the wait - ing My bon - net but to tie, And

Bass *f* *mp*  
I sing to use the wait - ing My bon - net but to tie, And

9  
S *f*  
shut the door un - to my house; No more to do have I, Till, his best

A *f*  
shut the door un - to my house; No more to do have I, Till, his best

T *f*  
shut the door un - to my house; No more to do have I, Till, his best

B *f*  
un to my house; No more to do have I, Till, his best

Four Pieces For Choir

17

18 *mf*

S step a - proach - ing, We jour - ney to the day, And tell each oth - er how we *mf*

A step a - proach - ing, We jour - ney to the day, And tell each oth - er how we *mf*

T 8 step a - proach - ing, We jour - ney to the day, And tell each oth - er how we *mf*

B step a - proach - ing We jour - ney to the day, And tell how we

28 *p*

S sang To keep the dark a - way. I sing to keep the wait - ing *p*

A sang to keep the dark a - way. I sing to keep the wait - *p*

T 8 sang to keep the dark a - way. I

B sang to keep the dark a - way.

37

S I sing to use wait - ing My bon - net but to tie,

A ing My bon - net My bon - net but to

T sing to keep the wait - ing My bon - net to

B I sing to keep the wait - ing my bon - net but to tie,

*p*

45

S And shut the door un - to my house; No more to do have I, Till

A tie, And shut the door un - to my house; No more to do have I,

T tie, And shut the door un - to my house; no more to do have I,

B And shut the door un - to my house; no more to do have I,

*mf*

Four Pieces For Choir

19

54

S his\_\_ best step ap - proach - ing, his best step ap - proach - ing, We  
*mf*

A Till, his\_\_ best step ap - proach - ing We jour - ney

T Till his\_\_ best step ap - proach - ing  
*mf*

B Till, his\_\_ best step ap - proach - ing We

63

S jour - ey all\_\_ the day, \_\_\_\_\_ And tell each oth - er how we sang To

A We jour - ey all\_\_ the day, And tell each oth - er how we sang To

T We\_\_ jour - ey all day, \_ And tell each oth - er - how we sang To

B jour - ey all the day, \_\_\_\_\_ And tell each oth - er how we sang To

71

S keep the dark a - way. I sing to use the wait - ing My bon - net

A keep the dark a - way. I sing to use the wait - ing, My bon - net

T keep the dark a - way. I sing to use the wait - ing My

B keep the dark a - way. I sing to use the wait - ing My

80

*mp*

S but to tie, And shut the door un - to my house; No more to do have

A but to tie, And shut the door un - to my house; No more to do have

T bon - net but to tie, And shut the door un - to my house; No more to do have

B bon - net but to tie, And un to my house; No more to do have

Four Pieces For Choir

21

89 *f*

S I, Till his best step a - proach - ing, We jour - ney to the day, And

A I, Till his best step a - proach - ing, We jour - ney to the day, And

T 8 I, Till his best step a - proach - ing, We jour - ney to the day, And

B I, Till his best step a - proach - ing We jour - ney to the day, And

99 *mp*

S tell each oth - er how we sang To keep the *rit.* dark a - way.

A *mp* tell each oth - er how we sang to keep the *rit.* dark a - way.

T 8 *mp* tell each oth - er how we sang to keep the *rit.* dark a - way.

B *mp* tell how we sang to keep the *rit.* dark a - way.