

# MAJOR ANDRE'S WAY

Emily Dickinson (1830-1886)

Brian J. Hinkley (1994)  
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## PART 1

### I. THE MANNER OF ITS DEATH

♩ = c. 120, **March**

no ped.

4 *mp*

The Man-ner of its Death When Cer-tain it must

8

die as deem a pri-vi-lege to choose 'Twas Ma - jor An - dre's

15

12 *f*

Way 'Twas Ma - jor An - dre's Way

*f* *mp*

Sub-----

18 *mp*

When Choice of Life is past There yet re - mains a Love Its li-ttle Fate to

24 *mf*

sti - pu - late How small in those who live How small in those who live

*mf*

29

Musical score for measures 29-33. The system includes a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "The Mi - ra - cle to". The piano accompaniment features a bass line with chords and a treble line with chords and melodic fragments. Dynamics include *f* and *sfz*. A *15<sup>ma</sup>* (15-measure) repeat sign is present over measures 30-32. A *sim.* (simile) marking is also present.

34

Musical score for measures 34-37. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "tease With Ba - ble of the styles How 'they are Dy - ing mo - stly". The piano accompaniment continues with chords and melodic lines. Dynamics include *f* and *sfz*. A *15<sup>ma</sup>* (15-measure) repeat sign is present over measures 34-36. A *S<sup>va</sup>* (Soprano) marking is present over measure 37.

38

Musical score for measures 38-42. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "now" And cus - toms at "St. James"! And Cus - toms at "St. James"! The piano accompaniment features a bass line with chords and a treble line with chords and melodic fragments. Dynamics include *f* and *ff*. A *no rit.* (no ritardando) marking is present over measures 38-40. A *15<sup>ma</sup>* (15-measure) repeat sign is present over measures 38-40. A *loco* marking is present over measure 39.

## II. HE FOUGHT LIKE THOSE WHO'VE NOUGHT TO LOSE

♩ = c. 190, Intense

The musical score is written for voice and piano. It begins with a 4/4 time signature and a tempo of approximately 190 beats per minute, marked as 'Intense'. The piano accompaniment starts with a 'p' (piano) dynamic and 'no ped.' (no pedal) instruction. The melody is introduced in the voice part at measure 6 with the word 'He'. The piano accompaniment features complex chordal textures and a 'sim.' (sustained) marking. The score includes dynamic markings such as 'p', 'sf' (sforzando), and 'mp' (mezzo-piano). A first ending bracket labeled '11' spans the final two measures of the vocal line, which end with the words 'As'. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

PERUSAL SCORE

16 *mf*

one who for a fur - ther Life Had not a fur - ther use

*mp* as before




21 **23** *ff* extremely forceful

In-vi-ted Death with

*mf* sim.

*sfz*  
V  
8<sup>vb</sup>




26 *mf* sub. less forceful *rit. poco a poco*

bold at-tempt But Death was Coy of Him As o - ther

*rit. poco a poco*  
15<sup>ma</sup>

*mf*

(8)



*molto rit.*

*p*

31

Men were Coy of Death to Him to live was Door

(15<sup>ma</sup>)

*molto rit.*

*mp* *p*

37 Tempo I (♩ = c. 190)

*mf*

*f*

His Com - rades shift - ted like the Flakes when

*mf insistent*

*sim.*

42

*mf*

*f*

Gusts re - vers the Snow But He was

47

*mp* *p* *pp* *ppp* *n*

left a - live Be-cause of Gree - di - ness to die

*p* *pp* *ppp*

ped. al fine →

PART 2  
III. IT WAS NOT DEATH, FOR I STOOD UP

♩ = c. 108, Quasi-recitative, ♩ = ♩ always

*mp* *mf*

It was not Death, for I stood up And

*mp*

ped. ad lib

5

*mp* *mf*

all the Dead, lie down It was not Night, for all the Bells put

9 *f* short, 11

out their Tongues, for Noon. It was not Frost, for on my Flesh I

13 *mp* *mf*

felt Si - ro - ccos crawl Now Fire for just my mar-ble feet Could

17 *mp* 20 *mp* smoothly

keep a Chan - cel And yet it tas - ted like them



22

all The Fi-gures I have seen set or - der-ly for Bu-ri-al Re-

27

29 *mf*

min-ded me, of mine As if my life were Sha-ven, And fit - ted to a

32

*p* *pp*

frame, And could not breathe with - out a key, And 'twas like Mid-night, some

37 *mf*

When ev'-ry-thing that ticked has stopped

*mf* like clockwork *mp*

ped.

41

And space stares all a - round Or cri-sly frosts first Au-tumn morns, Re-

*mf* *loco* *sotto voce*

ped. ad lib

46 *f*

peal the Bea-tin' Ground But most, like Cha-os Stop-less cool With - out a cha-nce or

*mf* *f*

no ped.

51

*rit.* *mp* *p* *molto rit.* *pp* *n*

spar Or ev-en a Re-port of Land to jus-ti-fy De-spai

*rit.* *molto rit.*

*mp* *pp* *ppp*

### IV. ROBBED BY DEATH, BUT THAT WAS EASY

♩ = c. 92, **Longing**

*mf*

Robbed by Death but that was ea-sy To the fai-ling Ey I could hold the la-test Glow-ing

*mf*

ped. ad lib

♩ = c. 168, **Driving**, ♩ = ♩ always

4

*f*

Robbed b Li-be-ty For Her Ju-gu-lar De-fen-ces

*mp*

8vb  
no ped.

9

This, This too, I en - dured Hint of

(8<sup>va</sup>)

13

Glo - ry it af - for - ded For the Brave Be - loved

(8<sup>va</sup>)

18 ♩ = c. 92, Tempo I

*mf*  
Robbed by Death but that was ea- To the fai-ling Eye I could hold the la-test Glow-ing

*m*

23 ♩ = c. 168, Tempo II

21

Robbed by Li-ber-ty — Fraud! Fraud of Dis - tance Fraud of Dan - ger

8<sup>vb</sup>

26

Fraud! Fraud of Death to bear It is Boun - ty

(8<sup>vb</sup>)

31

to Sus - pen - se's Vague Ca - lam - i - ty

(8<sup>vb</sup>)

35 ♩ = c. 92, Tempo I

*mf*

Robbed by Death but that was ea-sy To the fai-ling Eye I could hold the la-test Glow-ing

*mf*

40 ♩ = c. 168, Tempo II

38

Robbed by Li-ber-ty — Stal-king our en - tire ses-sion On a

*ff* don't overpower!

*Sub* — light ped and lib

43

Hair's re - sul Then See - saw - ing

(*Sub*)

47 *ff* *rit.*

coo - lly on it Try - ing if it split

(8<sup>va</sup>)

51  $\text{♩} = \text{c. } 69, \text{ poco rubato}$

*mp* *p*

Robbed by Death but that was ea - sy Robbed by Death - ber - ty

ped. al fine →

PART 3

V. BECAUSE I COULD NOT STOP FOR DEATH

$\text{♩} = \text{c. } 70, \text{ Tranquil}$

*p* *n\** *p*

Be-cause I

sim.

ped. ad lib

\*Match the decay of the piano. Aim for natural-sounding dramatic speech instead of drawn-out "sung" notes. Maintain pitch; this is NOT Sprechstimme!

6 *n* *sim.* *sing ord.*

could not stop for Death He kin-dly stopped for me

(ped.) \_\_\_\_\_ ped. ad lib

11 *mp* **14** *as before* *n*

The car - riage held but

16 *mp* *sing ord.*

just Our - selves And Im - mor - ta - li - ty.

(ped.) \_\_\_\_\_ ped. ad lib



21 *poco mp* 23 ord. al fine

We slow - ly drove He knew no haste And I had put a -

26

way My la - bor and my lei - sure too For His Ci - vi - li - ty

(ped.) *mf*  
ped. ad lib

31 *mf* 34

We passed the School where Chil - dren strove At

36

Re - cess in the Ring We passed the Fields of Ga - zing Grain We passed the Set - ting

41

*poco f*

Sun Or ra - ther He passed us The Dews drew qui-ver-ing and chill For

46

On - ly Goss-a-mer my Gown my Tip-pet on-ly Tulle

(ped.) \_\_\_\_\_

*poco f*

ped. ad lib

51 *f* 53

We passed be - fore a House that seemed A

55

swel - ling of the Ground The Roof was scarce - ly vi - si - ble The

59

Cor - nice in the Ground since then 'tis Cen - tu - ries and

63

yet Feels shorter than the Day I first sur - mised the Hor - ses' headswere

67

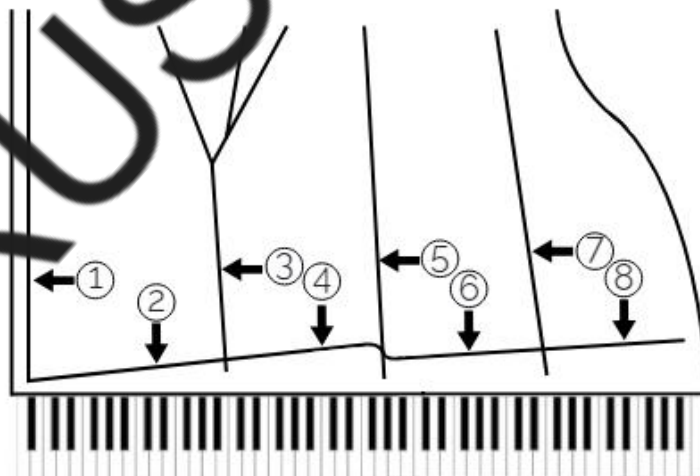
toward E - ter - ni - ty, E - ter - - ty, E - ter - ni - ty!

*poco rit.* **fff**

*f* *ff* **fff**

ped. al fine

The following figures are provided for ease of reference.  
See pages 1-2 for detailed performance instructions.



① ② ③ ④ ⑤ ⑥ ⑦ ⑧

### VI. BEHIND ME—DIPS ETERNITY

**Freely, unmeasured**

(time measurements are approximate)

*p*

Bass

Be-hind Me dips E-ter-ni-ty Be-fore Me Im-mor-ta-lity

Piano

pizz. (f.t., inside piano) sempre

15" *p* ped. sempre →

3

*mp*

My self the Term be-tween Death but the Drive Ea-tern Gray

12" *mp* (ped.) →

5

*pp* *ppp*

Dis - sol - ving in - to Dawn way Be - fore the West be-gin

*pp* press these keys silently and sweet hand between notes in parentheses

9" (ped.) no ped. →

10"

7

*mf* *mf* Measured, ♩ = c. 60

'Tis King-dom af-ter-ward they say In per-fect pause-less Mon-ar-chy

strike frame

10" *mf* ped. al fine →

7" *f*

\*Strike frame of piano with finger tips. See diagram on facing page. See page 2 for detailed performance instructions.

9 freely, as before

Whose Prince is Son of None Him-self His Date-less Dy - na - sty

9" *mp* (ped.) → 6"

Him-self Him-self di - ver - si - fy In Du - pli - cate -

7" (ped.) → 15" *mf*

13 *mp* *mf*

'Tis Mi - ra - cle be - fore Me then 'Tis Mi - ra - cle be - hind be - tween A

(strike frame) (pizz.) (strike frame)

8" (ped.) *mp*

15 *mp* *p*

cre - scent in the Sea with Mid - night to the North of Her And

(pizz.) (strike frame) (pizz.)

8" *mf* (ped.) → 11" *mp*

17 *pp* *ppp* to breath only

Mid - night to the South of Her And Mael - strom in the sky

(strike frame) chromatic cluster, strike strings with palm of hand (strike frame)

15" *p* (ped.) → *mp* 8<sup>vb</sup> *p* *pp*