

JULIANA HALL  
SETTING SAIL

12 Songs for Soprano, Mezzo-Soprano, or Tenor and Piano

on Poems by  
Emily Dickinson

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Cover design by David Sims.

### **I. Setting Sail**

Exultation is the going  
Of an inland soul to sea,—  
Past the houses, past the headlands,  
Into deep eternity!

Bred as we, among the mountains,  
Can the sailor understand  
The divine intoxication  
Of the first league out from land?

### **II. A little madness in the Spring**

A little madness in the Spring  
Is wholesome even for the King,  
But God be with the Clown,  
Who ponders this tremendous scene—  
This whole experiment of green,  
As if it were his own!

### **III. If I can stop one heart from breaking**

If I can stop one heart from breaking,  
I shall not live in vain;  
If I can ease one life the aching,  
Or cool one pain,  
Or help one fainting robin  
Unto his nest again,  
I shall not live in vain.

### **IV. A Book**

He ate and drank the precious words,  
His spirit grew robust;  
He knew no more that he was poor,  
Nor that his frame was dust.  
He danced along the dingy days,  
And this bequest of wings  
Was but a book. What liberty  
A loosened spirit brings!

### **V. Suspense**

Elysium is as far as to  
The very nearest room,  
If in that room a friend await  
Felicity or doom.

What fortitude the soul contains,  
That it can so endure  
The accent of a coming foot,  
The opening of a door!

### **VI. I died for beauty**

I died for beauty, but was scarce  
Adjusted in the tomb,  
When one who died for truth was lain  
In an adjoining room.

He questioned softly why I failed?  
“For beauty,” I replied.  
“And I for truth,—the two are one;  
We brethren are,” he said.

And so, as kinsmen met a night,  
We talked between the rooms,  
Until the moss had reached our lips,  
And covered up our names.

### VII. Down Time's quaint stream

Down Time's quaint stream  
Without an oar,  
We are enforced to sail,  
Our Port—a secret—  
Our Perchance—a gale.  
What Skipper would  
Incur the risk,  
What Buccaneer would ride,  
Without a surety from the wind  
Or schedule of the tide?

### VIII. The blunder is to estimate

The blunder is to estimate,—  
“Eternity is *Then*,”  
We say, as of a station.  
Meanwhile he is so near,  
He joins me in my ramble,  
Divides abode with me,  
No friend have I that so persists  
As this Eternity.

### IX. Faith is a fine invention

Faith is a fine invention  
For gentlemen who see;  
But microscopes are prudent  
In an emergency!

### X. I reason, earth is short

I reason, earth is short,  
And anguish absolute,  
And many hurt;  
But what of that?

I reason, we could die:  
The best vitality  
Cannot excel decay;  
But what of that?

I reason that in heaven  
Somehow, it will be even,  
Some new equation given;  
But what of that?

### XI. Look back on time with kindly eyes

Look back on time with kindly eyes,  
He doubtless did his best;  
How softly sinks his trembling sun  
In human nature's west!

### XII. Playmates

God permits industrious angels  
Afternoons to play.  
I met one,—forgot my school-mates,  
All, for him, straightway.

God calls home the angels promptly  
At the setting sun;  
I missed mine. How dreary marbles,  
After playing Crown!

*Setting Sail; If I can stop one heart from breaking; A Book; Suspense; I died for beauty; I reason, earth is short; Look back on time with kindly eyes; and Playmates* by Emily Dickinson were published in *Poems by Emily Dickinson, First Series*, edited by T. W. Higginson and Mabel Loomis Todd, © Copyright 1890 by Roberts Brothers, Boston, and are in the public domain.

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for Maggie Finnegan, who first breathed life into these songs with such beauty and grace,  
and in loving memory of my dear friend and mentor, Dominick Argento

# I. Setting Sail

for Soprano, Mezzo-Soprano, or Tenor and Piano

Emily Dickinson

Juliana Hall (ASCAP)

Enchanting ♩ = 104

The first system of the musical score consists of two staves. The top staff is a vocal line in treble clef, 6/8 time, with a tempo marking of 'Enchanting ♩ = 104'. The bottom staff is a piano accompaniment in bass clef, also in 6/8 time. The piano part begins with a piano (*p*) dynamic and features a melodic line in the right hand and a more rhythmic bass line in the left hand. The key signature has one flat (B-flat).

The second system of the musical score continues the vocal and piano parts. The vocal line begins with the lyrics 'Ex - ul - ta - tion is the go - ing — Of an'. The piano accompaniment continues with a mezzo-piano (*mp*) dynamic. The musical notation includes various note values, rests, and articulation marks. The key signature remains one flat.

The third system of the musical score continues the vocal and piano parts. The vocal line begins with the lyrics 'in - land soul — to sea, — Past the'. The piano accompaniment continues with a mezzo-piano (*mp*) dynamic. The musical notation includes various note values, rests, and articulation marks. The key signature remains one flat.

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for Maggie Finnegan, who first breathed life into these songs with such beauty and grace,  
and in loving memory of my dear friend and mentor, Dominick Argento

## II. A little madness in the Spring

for Soprano, Mezzo-Soprano, or Tenor and Piano

Emily Dickinson

Juliana Hall (ASCAP)

Tottering ♩ = 92

Tottering ♩ = 92

*p*

3 *mp*

A lit - tle mad - ness in the

5

Spring Is

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# III. If I can stop one heart from breaking

for Soprano, Mezzo-Soprano, or Tenor and Piano

Emily Dickinson

Juliana Hall (ASCAP)

Tenderly ♩ = 60

Tenderly ♩ = 60

4 *mp*

If I can stop one heart \_\_\_\_\_ from

7 *mp*

break - ing, \_\_\_\_\_ I shall not live in

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# IV. A Book

for Soprano, Mezzo-Soprano, or Tenor and Piano

Emily Dickinson

Juliana Hall (ASCAP)

A short story  $\text{♩} = 60$

A short story  $\text{♩} = 60$

*p*

5 *mp*

He ate and drank the

9

pre - cious words,

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13 *mp* *mf*

His spir - - it grew ro - bust;

*mp* *mf*

17 *p*

He knew no more that

*p* *pp*

21

he was poor,

*pp*



## V. Suspense

for Soprano, Mezzo-Soprano, or Tenor and Piano

Emily Dickinson

Juliana Hall (ASCAP)

With suspense ♩ = 44 *mp*

E - ly - si - um is as far as to The

With suspense ♩ = 44 *p*

4 ver - y near - est room, If in that room a

7 friend a - wait Fe -

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# VI. I died for beauty

for Soprano, Mezzo-Soprano, or Tenor and Piano

Emily Dickinson

Juliana Hall (ASCAP)

A conversation ♩ = 60

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7

but was scarce \_\_\_\_\_ Ad -

9

just - ed in the tomb,

11

*mp*

When one who died for truth \_\_\_\_\_ was

*p*

# VII. Down Time's quaint stream

for Soprano, Mezzo-Soprano, or Tenor and Piano

Emily Dickinson

Juliana Hall (ASCAP)

Gently Flowing ♩ = 104-108

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# VIII. The blunder is to estimate

for Soprano, Mezzo-Soprano, or Tenor and Piano

Emily Dickinson

Juliana Hall (ASCAP)

Serenely ♩ = 48

*mp*

The musical score is written for voice and piano. It begins with a vocal line in 4/4 time, marked 'Serenely ♩ = 48'. The piano accompaniment starts with a piano (*p*) dynamic. The vocal line includes the lyrics: 'The blunder is to estimate, — — — — — "E - ter - - ni - ty is'. The piano part features a complex harmonic structure with various chords and melodic lines. The score is divided into systems, with measures 3 and 5 marked at the beginning of their respective systems. The piano part includes a section marked '8va' and another marked '8vb'. The vocal line ends with a fermata over the final note.

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# IX. Faith is a fine invention

for Soprano, Mezzo-Soprano, or Tenor and Piano

Emily Dickinson

Juliana Hall (ASCAP)

With Growing Anxiety ♩ = 48 *mp*

Faith is a fine in-ven-tion For gen-tle-men who

With Growing Anxiety ♩ = 48 *mp*

4 see; *mf* But mi-cro-scopes are

6 *poco accel.* *f* pru-dent In an e-mer-gen-cy!

*poco accel.* *mf*

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# X. I reason, earth is short

for Soprano, Mezzo-Soprano, or Tenor and Piano

Emily Dickinson

Juliana Hall (ASCAP)

Resigned ♩ = 72

Resigned ♩ = 72

*p*

5 *mp*

I rea - son, earth is

9 short, And an - guish ab - so - lute,

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13

And man - y hurt;

Musical score for measures 13-16. The vocal line features a melodic phrase with a slur over the notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A large watermark 'Copyright' is visible across the page.

17

But what of that?

*mf*

*p*

Musical score for measures 17-20. The vocal line has a slur over the notes. The piano accompaniment includes dynamic markings *mf* and *p*. The time signature changes from 3/4 to 2/4. A large watermark 'Copyright' is visible across the page.

21

I rea - son,

Musical score for measures 21-24. The vocal line has a slur over the notes. The piano accompaniment includes a crescendo hairpin. A large watermark 'Copyright' is visible across the page.



# XI. Look back on time with kindly eyes

for Soprano, Mezzo-Soprano, or Tenor and Piano

Emily Dickinson

Juliana Hall (ASCAP)

Gently ♩ = 72

Gently ♩ = 72

*p*

5 *mp*

Look back on time with kindly eyes,

9

He doubt-less did his best; How

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## XII. Playmates

for Soprano, Mezzo-Soprano, or Tenor and Piano

Emily Dickinson

Juliana Hall (ASCAP)

Enchanted ♩ = 104

\* Enchanted ♩ = 104

mp

mp

God per -

mits in - dus - - - tri - ous

*NOTE: Each accidental in the piano part of this song applies only to the staff and measure in which it appears.*

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9

an - - - - gels Af - ter - noons to

12

play. I

15

met one, for - got my