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That is Solemn We Have Ended / Meredith Tompkins

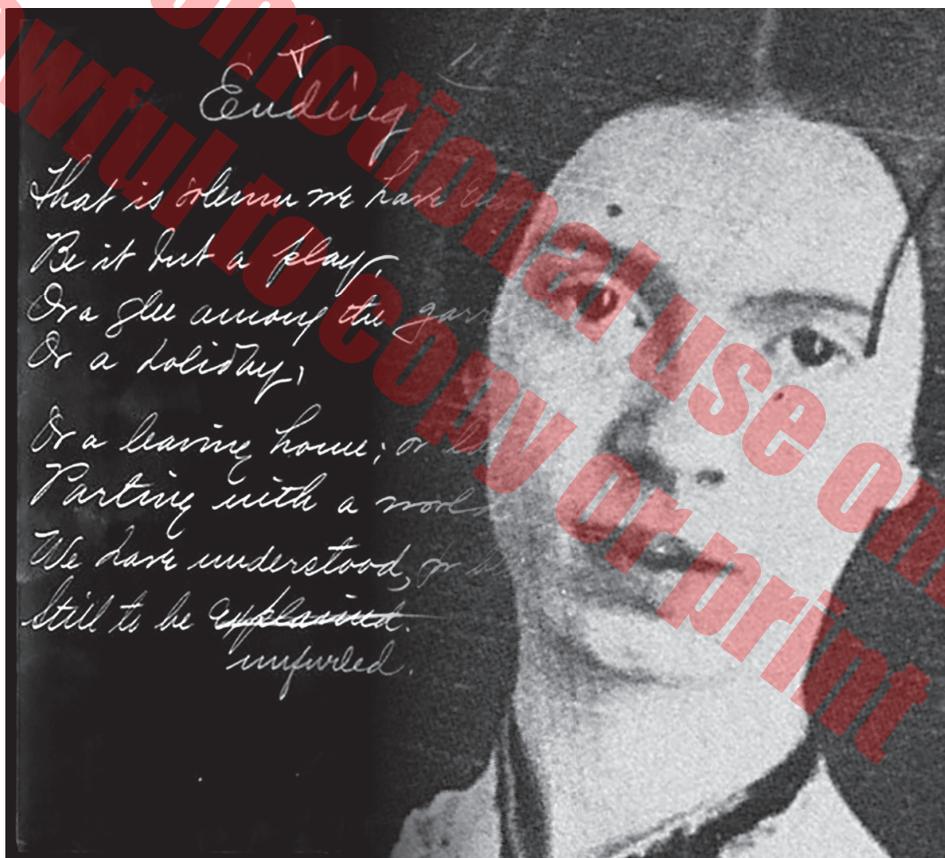
SATB Voices with Piano

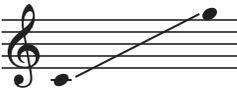
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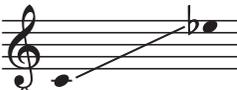
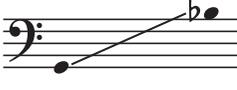
That is Solemn We Have Ended

Two Poems by Emily Dickinson

Meredith Tompkins



Sop  Alto 

Tenor  Bass 

CARL FISCHER

Performance Notes

Emily Dickinson's two poems entitled *Ending* and *Dawn* provide the ideal backdrop for an experience that begins in darkness and ends in a burst of light and mystery. Meredith Tompkins' interpretation of the two texts centers on the multi-faceted meanings of each poem, exploring themes of lost youth, leaving home, mortality, destiny and hope. Audiences and choirs alike will experience Dickinson's poignant words through haunting melodies, vivid text-painting, dynamic contrast, minimalist soundscapes and melodic layering that gradually builds to intense and thought-provoking conclusions.

"Ending":

That is solemn we have ended, —
 Be it but a play,
 Or a glee among the garrets,
 Or a holiday,
 Or a leaving home; or later,
 Parting with a world
 We have understood, for better
 Still it be unfurled.

"Dawn":

Not knowing when the dawn will come
 I open every door;
 Or has it feathers like a bird,
 Or billows like a shore?

About the Composer

Meredith Tompkins is a composer, teacher, and professional choral singer in the Dallas-Fort Worth area. She holds a bachelor's degree from Dallas Baptist University in Music Theory/Composition and a Master of Arts in Vocal Pedagogy from Texas Woman's University. She is the founder of Verdigris Ensemble's annual ION Young Composer Competition and has served on the ensemble's board of directors as a committee leader and collaborative composer for school outreaches in south Dallas. Meredith's works have been featured at events such as the Dallas Symphony Orchestra's SOLUNA Festival and the Cambiata Institute of America for Early Adolescent Vocal Music's MS/JH National Conference and in conference sessions for various music education and choral organizations. Meredith enjoys engaging with the choral community through teaching, webinars, articles and outreach initiatives. As a professional choral singer, she has performed regularly with ensembles such as Orpheus Chamber Singers, Verdigris Ensemble, Highland Park Chorale, Incarnatus, Dallas Chamber Choir, and many others.

That Is Solemn We Have Ended

Two Poems by Emily Dickinson
for SATB Voices with Piano

EMILY DICKINSON (1830–1886)

MEREDITH TOMPKINS

Alto

Bass

Piano

$\text{♩} = 90$

pp

(Hum, nn, “oo”, or slightly open mouth “uh”)

pp

(Hum, nn, “oo”, or slightly open mouth “uh”)

$\text{♩} = 90$

mp

pp

Solo

S

A

T

B

Pno.

6

Solo, Duet
or Small Ensemble *mf* freely

That is

pp

(Hum, nn, “oo”, or slightly open mouth “uh”)

pp

(Hum, nn, “oo”, or slightly open mouth “uh”)

10

Solo

Sol - emn we have end - ed, Be it but a play,

S

A

T

B

Pno.

15

Solo

Or a glee a-mong the gar - rets,

S

A

T

B

Pno.

19

Solo

S Or a hol - i - day, *mf* a ho - li - day,

A *mf* a ho - li -

T *mf* a

B

Pno.

24

S

A day,

A (eh)

T ho - li - day,

B *mf* a ho - li - day,

(eh)

Pno. *mf*

30

Pno.

35

S *mf*
That is sol - emn we have end - ed, Be it

A *mf*
That is sol - emn we have end - ed, Be it

Pno. *mp*

39

S
but a play, — Or a glee a-mong the gar - rets, Or a

A
but a play, Or a glee a-mong the gar - rets, Or a

Pno. *mf*

55 *p cresc. poco a poco*

S Not_ know - ing when the dawn will come

A *p cresc. poco a poco*
Not_ know - ing when the dawn will come

T *p cresc. poco a poco*
Not know - ing when the dawn will come

B *p cresc. poco a poco*
Not know - ing when the dawn will come

Pno. *p cresc. poco a poco*

59 *mf*

S I o - pen ev' - ry door; Or

A I o - pen ev' - ry door; Or

T I o - pen ev' - ry door; Or

B I o - pen ev' - ry door; Or

Pno.

64

S
has it feath - ers like a bird, or bil - lows

A
has it feath - ers like a bird, or bil - lows

T
has it feath - ers like a bird, or bil - lows

B
has it feath - ers like a bird, or bil - lows

Pno. *mf cresc.*

69

S
like a shore?

A
like a shore?

T
like a shore?

B
like a shore?

Pno. *f cresc.*

74 *8va*

Pno.

80

Pno.

85

S1 *p* That is sol - emn we have

S2 *p* That is sol - emn we have

A *p* That is sol - emn we have end - ed,

T *p* That is sol - emn we have

B1 *p* That is sol - emn we have end - ed,

B2 *p* That is sol - emn we have end - ed,

Pno. *p*

89

S1 *mf*
end - ed, Part - ing with a

S2
end - ed, That is sol - emn we have

A *mp*
That is sol - emn we have end - ed,

T *mf*
end - ed, Part - ing with a

B1 *mp*
That is sol - emn we have end - ed, That is sol - emn we have

B2 *mp*
That is sol - emn we have end - ed,

Pno.

The musical score is for page 89 and features six vocal parts (S1, S2, A, T, B1, B2) and a piano accompaniment (Pno.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "end - ed, Part - ing with a That is sol - emn we have end - ed, That is sol - emn we have". Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano). The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

93

S1 *f*
world, _____ we have un - der-stood for bet - ter, we have

S2 *mf*
end - ed, _____ That is sol - emn we have

A *mf*
That is sol - emn we have end - ed, _____

T *mp* *f*
world _____ That is sol - emn we have end - ed, we have

B1 *mf*
end - ed, That is sol - emn we have end - ed, That is sol - emn we have

B2 *mf*
_____ That is sol - emn we have end - ed, _____

Pno.

97

S1 un - der-stood for bet - ter, _____ a hol - i - day, _____

S2 *f* end - ed, Still it be un - furled, still it be un - furled. _____

A *f* Part - ting with a world, _____ a hol - i -

T un - der-stood, for bet - ter still it be un - furled. _____ a

B1 end - ed, _____ we have end - ed, _____ we have end - ed, _____

B2 _____ we have end - ed, _____ we have end - ed, _____

Pno.

102

Solo *f* a hol - i -

S1

S2 a hol - i - day.

A day.

T hol - i - day.

B1

B2

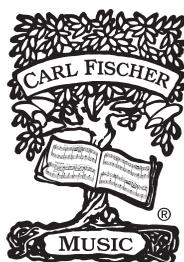
Pno. *mp*

107

Solo day

Pno.

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