

# I Had No Time To Hate

Emily Dickinson (1830 - 1886)

Gerda Blok-Wilson

♩=54     $\overset{-3}{\text{♩}} = \overset{-3}{\text{♩}}$

S. *p* To Hate, \_\_\_\_\_ *mp* To te, \_\_\_\_\_

A. *mp* No time, No time, No ti No time,

T. *p* To Hate, \_\_\_\_\_ *mp* To Hate, \_\_\_\_\_

B. *p* No time to Hate, \_\_\_\_\_ *mp* No time to Hate, \_\_\_\_\_

Pno. (rehearsal)

5 *poco rit.* *mf* *mp* **A**

S. To Hate, \_\_\_\_\_ *mf* *mp* I had no time to Hate. \_\_\_\_\_

A. No time, No time, \_\_\_\_\_ *p* I had no time to Hate. \_\_\_\_\_

T. To Hate, \_\_\_\_\_ *mf*

B. No time to Hate, \_\_\_\_\_ *mf*

Pno. **A**

9

S. *mf*  
I had no time to Hate. Be - cause, be - cause, be -

A. *mf*  
I had no time to Hate cause, be - cause,

T. *f*  
Be - cause, be - cause,

B. *mf*  
Be - cause, be - cause,

Pno.

14

S. *f* *p sub* **A tempo** **B**  
cause, be -

A. *f* *p s* *p*  
cause, The Grave would hin - der me

T. *f* *ub* *pp*  
be - cause, The Grave would hin - der me,

B. *p sub* *pp*  
be - cause, The Grave would hin - der me, **B**

Pno.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

18 *mf* poco rall. . . .

S. I could

A. *p* And life was not so am - ple. *mp* *mf* I could

T. *p* And life was not so am - *mp*

B. *p* And life was not so - ple. *mf*

Pno. poco rall. . . . .

22 **C** A tempo *f*

S. fin - ish, En - mi - ty, En -

A. *f* fin - ish, *f* En - mi - ty, En - mi -

T. *f* En - mi - ty, En - mi -

B. *f* En mi -

Pno.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

poco rit. . . .

A tempo

26

S. *mf* *mp* *pp*

A. *mf* *p* *pp*

T. *mf* *p* *pp* *mp*

B. *mf* *p* *pp* *mp*

Pno.

mi - ty, En - mi - ty. ty, En - mi - ty. ty, En - mi - ty. ty, En - mi - ty. Nor had I Nor had I time to

30 **D**

S. *f* But since, but

A. *f* But since,

T. *mf* *f* time .ove Nor had I time to Love

B. *r* *f* ove Nor had I time to Love

Pno.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY



*f* A tempo

44 *mf* *mf* *mf*

S. Be large e-nough for me Be large e - nough for me.

A. Be large e-nough for me, For me,

T. Be large e-nough for me, Be large for me, For

B. For me, e-nough for me, For

Pno.

A tempo

49 *mp* **F** *p* *p* *p*

S. For Hate, To Hate,

A. No time, No time, No time,

T. me To Hate, To

B. No time to Hate, No time to

Pno.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

rit. . . . .

53

S. *pp*  
To Hate.

A. *p* *pp*  
No time, No time, No time.

T. *pp*  
Hate, To Hate.

B. *pp*  
Hate, No time to Hate.

Pno. rit. . . . .



**Emily Elizabeth Dickinson** (December 10, 1830 – May 15, 1886) was an American poet. Little-known for her life, she has since been regarded as one of the most important figures in American literature. Dickinson was born in Amherst, Massachusetts, into a prominent family with strong ties to the community. After studying at the Amherst Academy for seven years in her youth, she briefly attended the Mount Holyoke Female Seminary before returning to her family's home in Amherst. Her correspondence suggests that Dickinson lived much of her life in isolation.

Considered an eccentric by locals, she developed a penchant for white clothing and was known for her reluctance to greet guests or, later in life, even to leave her bedroom. Dickinson never married, and most of her friendships were based entirely upon correspondence.

As a poet, Dickinson was a prolific writer, her only publications during her lifetime were 10 of her approximately 1,800 poems, and one letter. The poems published then were usually edited significantly and did not fit conventional poetic rules. Her poems were unique for her era; they contain short lines, typically lack titles, and often use slant rhyme as well as unconventional capitalization and punctuation. Many of her poems deal with themes of death and immortality, two recurring topics in letters to her friends, and also explore aesthetics, society, nature, and spirituality.



**Gerda Blok-Wilson** is a composer, conductor and music educator who enjoys “musiking” with imaginative and creative singers. Her motto is “If you can talk, you can sing!” Gerda has written several musicals and many choral compositions for developing and intermediate level choirs to encourage the growth of emerging choral skills. In recent years, she has had international success with advanced choral repertoire and welcomes commissions from children’s and adult choirs. Her works have been premiered and recorded by choral groups including Britain’s Gesualdo Six, Scotland’s Voices Inauditae, Halifax’s Choirs for Change, New York’s Composer’s Choir, Vancouver’s Chor Leoni Men’s Choir, BC Boys Choir, St Patrick Regional High School Choirs, Vancouver Cansing Choirs (Vancouver) and Prince George’s Bel Canto, Northern Voices and Cantata Singers.