

for the Jubilate Vocal Ensemble, director: Dr. Larry Nickel

# The Pierless Bridge

Emily Dickinson

Mark Sirett

Andante ♩ = 70

Piano introduction in 4/4 time, key of B-flat major. The right hand features a flowing eighth-note melody, while the left hand provides a simple harmonic accompaniment. The piece begins with a piano (*p*) dynamic.

5 **A** Alto or Baritone solo

Solo *p* Faith is the Pier-less Bridge sup- port - /hat We see, sup - *mp*

**A**

Piano accompaniment for the first vocal line, starting at measure 5. It continues the eighth-note melody from the introduction. The dynamic is mezzo-piano (*mp*).

9 Solo *p* (solo out) port - ing what W un-to the Scene We do not.

S. *p* sopranos *p* Faith

Piano accompaniment for the second vocal line, starting at measure 9. It continues the eighth-note melody. The dynamic is piano (*p*).

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note: punctuation and spelling as in the original poem

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13 **B**

S. *mp*  
is the Pier-less Bridge sup - port - ing what We see, Sup - port - ing what we

A. *p mp*  
Faith is the Bridge sup - port - ing what We see, a Bridge. Bridge sup -

T. *p mp*  
Faith is the Bridge sup - port - ing what We see, a Bridge sup -

B. *p mp*  
Faith is the Bridge sup - port - ing what We see, a Bridge, a Bridge sup -

Piano accompaniment for measures 13-17, featuring a treble and bass clef with various chords and melodic lines.

18

S. *p pp rit.*  
see ur .ne we do not

A. *p pp*  
port - ing un-to r' We do not

T. *p pp*  
port - ing Scene, the Scene We do not

B. *p pp*  
por an-to the Scene, the Scene We do not

Piano accompaniment for measures 18-22, including a *rit.* marking and dynamic changes from *p* to *pp*.

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22

**C** Più mosso ♩ = 76

S. *mp* Too slen-der, too slen-der for the eye it bears the Soul, *mf*

A. *mp* Too slen-der, too slen-der for the eye it bears, it bears the *mf*

T. *mp* Too slen-der for the eye, it *mf* it bears the

B. *mp* Too slen-der for the oears the Soul

**C** Più mosso ♩ = 76

*p* *mp* *mf*

26

S. *mp* *mf* *f* bold, bold As it were rocked in Steel with Arms of Steel,

A. *mp* *mf* *f* Soul, bold, be were rocked in Steel with Arms of Steel,

T. *mp* *f* *f* Soul, bold As it were rocked in Steel with

B. *mf* *f* *f* bold As it were rocked in Steel with

*mf* *f*

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30 **rit.** *mp*

S. Arms of Steel on ei-ther side It *mp*

A. Arms of Steel on ei-ther side It *mp*

T. Arms of Steel on ei-ther side It *mp*

B. Arms of Steel on ei-ther side It

**D** Adagio **Largo** ♩ = 60 *pp*

S. joins; To what could We pre-sume *p*

A. joins; be-hir To what, could We pre-sume *pp*

T. joins; be-hind the Veil To what, could We pre-sume *p* *pp*

B. joins; be eil, the Veil To what, could We pre-sume *p* *pp*

**D** **Largo** ♩ = 60 *p*

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38 **E** Tempo primo ♩ = 70

S. *mp* The Bridge would cease to be, would

A. *mp* The Bridge would cease, would

T. *mp* The Bridge would would

B. *mp* The Bridge cease, would

**E** Tempo primo ♩ = 70

*p* *mp*

42 *mf* *f*

S. cease, cease to be, to Our va-cil-lat-ing Feet,

A. *mf* *f* cease, would cease to to Our Feet, Our Feet,

T. *f* cease, would cease to be, to Our Feet, Our Feet,

B. *mf* *f* cease, to be, to Our Feet, Our Feet,

*mf* *f*

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46 *mf* *f* *p* **rit.** . . . . .

S. far, va-cil-lat-ing Feet, far, va-cil-lat-ing Feet

A. To Our feet, to Our Feet, To Our Feet

T. To Our feet, Our Feet, To Our

B. To Our feet, Our Feet, To feet

*mf* *f* *p* **rit.** . . . . .

*mf* *f* *sub* **rit.** . . . . .

50 **Adagio** **F** **rit.** . . . . .

S. A first Ne - ces - si - ty.

A. A first Ne - ces - si - ty.

T. A Ne - ces - si - ty.

B. first Ne - ces - si - ty.

**F** **rit.** . . . . .

*pp* **rit.** . . . . .

(Eb)

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