

GREGG KALLOR

Exhilaration

nine songs for voice and piano
poems by Emily Dickinson

GKM1
ISMN M-800014-00-0

corrections



“Exhilaration” Corrections

Bee! I’m expecting you!

m. 29 - The tied note in the final measure of the vocal line should be a quarter note, not a half note.

Still own thee - still thou art -

m. 3 - In a most embarrassing oversight, the publishing gremlins replaced the word “thou” with “though” - it should read:

“Still own thee - still thou art”

The corrected version of these measures appears on the following pages of this document.

Composer’s Note

For this edition, I performed some minor “surgery” (as Emily Dickinson would call it): I omitted her wonderful dashes in the vocal line of the score so as to avoid confusion with multi-syllabic words and held notes. Regrettably, I made this decision without first consulting a singer as to its wisdom. My apologies.

The dashes in Dickinson’s poetry influence the rhythm and meaning of her poems, and are an integral part of Dickinson’s unique voice. They are faithfully reproduced on the poems page in the beginning of the score. I strongly urge you to read the poems before singing or playing a note (even if you never sing or play a note).

Bee! I'm expecting you!

26 *espressivo*

bet - ter be with me

mp *espress.* *scherz.*

28 *p*

Yours, Fly

mp *p*

Still own thee - still thou art -

Emily Dickinson

Gregg Kallor

Slow, hushed

p

Still own thee — still thou — art —

p. legato

etc.

I should not dare to leave my friend

Emily Dickinson

Gregg Kallor

14

(r.h.) *decresc.*

44

cresc.

use - less as next morn-ings's sun Where

