



I Am Out With Lanterns

SSA and Djembe*

Words by
Emily Dickinson

Music by
Ayrian Norman

Steady and Rhythmic ♩ = 100

Djembe

mf

4 SS *p cresc.*

A *p cresc.*

Hmm.

p cresc.

7 *mp cresc.*

Oo.

mp cresc.

mp

Duration: approx. 3:00

* Djembe part is on page 8.

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2 10

Musical score for measures 10-12. The score is in treble clef with a key signature of two sharps (F# and C#). It consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The vocal line begins with a whole note chord and is followed by a colon. The piano accompaniment consists of a single whole note chord. The bass line features a rhythmic pattern of eighth and sixteenth notes with accents.

13 *f cresc.*

Ey. _____

f cresc.

f

Musical score for measures 13-15. The score is in treble clef with a key signature of two sharps. It consists of three staves. The vocal line has a whole note chord, followed by a colon, and then a whole note chord. The piano accompaniment has a whole note chord, followed by a colon, and then a whole note chord. The bass line continues with the rhythmic pattern from the previous system. Dynamics include *f cresc.* and *f*.

16 *ff*

ff *sub. p*

I am...

ff *sub. p*

Musical score for measures 16-18. The score is in treble clef with a key signature of two sharps. It consists of three staves. The vocal line has a whole note chord, followed by a colon, and then a whole note chord. The piano accompaniment has a whole note chord, followed by a colon, and then a whole note chord. The bass line continues with the rhythmic pattern. Dynamics include *ff* and *sub. p*. The lyrics "I am..." are written below the vocal line.

19 *p* S1 out with...

out. S2 lan - terns.

I am I am...

Musical score for measures 19-21. The score is in treble clef with a key signature of two sharps. It consists of three staves. The vocal line has a whole note chord, followed by a colon, and then a whole note chord. The piano accompaniment has a whole note chord, followed by a colon, and then a whole note chord. The bass line continues with the rhythmic pattern. Dynamics include *p*. The lyrics "I am" and "I am..." are written below the vocal line. The lyrics "S1 out with..." and "S2 lan - terns." are written above the vocal line.

34

look-ing for my - self.

37

S1 *sub. p* *cresc.*

S2 *sub. p* *cresc.*

A *sub. p* *cresc.*

Look-ing for my - self.

Look-ing for my - self.

Look-ing for my - self.

sub. p *cresc.*

40

ff

I am out with lan-terns

ff

I am out with lan-terns

ff

I am out with lan-terns

43 *decresc.* *mp*

look - ing, look - ing, look - ing. I

decresc. *mp*

look - ing, look - ing, look - ing. I

decresc. *mp*

look - ing, look - ing, look - ing. I

46 **Slower** ♩ = 66

can - not tell you how, I'd ra - ther not re - mem - ber.

can - not tell. Oo.

can - not tell. Oo.

48 *p* *freely, slightly slower*

And the death-less me on foot, not man - y mo - ments

p

And the death - less me on foot, not man - y mo - ments

p

And the death - less me on foot, not man - y mo - ments

51 *mf*
 af - ter _____ I took note of my sens - es, my
 af - ter _____ I took note of my sens - es, my
 af - ter _____ I took note of my sens - es, my

54 *a tempo*
 hat, my coat, my shoes. _____ But it was
 hat, my coat, my shoes. _____
 hat, my coat, my shoes. _____

57 *f* *cresc.* *ff* *delesc.*
 lost, it was lost, it was lost _____ in the
f *cresc.* *ff* *delesc.*
 Lost, lost, _____ lost in the
f *cresc.* *ff* *delesc.*
 Lost, lost, _____ lost in the

60
 me - lee, _____ lost, _____ lost lost. _____
 me - lee, _____ lost, _____ lost lost. _____

Tempo I ♩ = 100

63 *p*

p

Djembe

mf

67 *pp cresc.*

I am out with lan-terns. I am out with lan-terns.

pp cresc.

pp cresc.

70

I am out with lan-terns.

73 *ff sfz*

I am out with lan - terns. — Look-ing for my-self!

ff sfz