



FIREHEAD EDITIONS

Frederick Frahm

BOSQUE SONGS, BOOK 3

(ON POEMS BY EMILY DICKINSON)

SATB MIXED VOICES, STRING TRIO & PIANO

CAT: FH-115

Score

Bosque Songs, Book 3

1. I Asked No Other Thing

Emily Dickinson (1830-1886), adapt.
Poem # 621

Frederick Frahm
ASCAP

Broadly, $\text{♩} = 42$

The musical score is arranged for Violin I, Violin II, Cello, SA (Soprano Alto), TB (Tenor Bass), and Piano. The score is in 4/4 time and consists of two systems of four measures each. The first system begins with a tempo marking of 'Broadly, ♩ = 42'. The dynamics for the strings and piano are marked as *fz p*, *p*, *mp*, and *p* across the measures. The piano part features a complex harmonic texture with various chords and melodic lines. A large red watermark reading 'order now from Firehead Editions! www.fireheadeditions.com' is overlaid diagonally across the score.

9

Vln. I *p* *mf* *p* *mf* *p* *f* *fz p*

Vln. II *p* *mf* *p* *mf* *p* *f* *fz p*

Vc. *p* *mf* *p* *mf* *p* *f* *fz p*

SA *mp* sops. *mf* altos
I asked no o-ther thing — No o-ther was de-nied —

TB *mp* basses *mf* tenors
I asked no o-ther thing — No o-ther was de-nied —

p *fz* *f*

13

Vln. I *p* *p* *p*

Vln. II *p* *p* *p*

Vc. *mp* *p* *p*

SA

TB

p

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17

Vln. I *p* *mp* *f*

Vln. II *p* *mp* *f*

Vc. *p* *mp* *f*

SA *unis.* *mp* *f*

TB *unis.* *mp* *f*

I off-ered Be-ing for it the Migh-ty Mer-chant sneered. Bra-

I off-ered Be-ing for it the Migh-ty Mer-chant sneered. Bra-

fz *p*

21

Vln. I *fp*

Vln. II *fp*

Vc. *fp*

SA *mp*

TB *mp*

zil? He twirled a but-ton with-out a glance my way

zil? He twirled a but-ton with-out a glance my way

f *mp* *f*

Pomposo, ♩ = 78

25

Vln. I *p* *mf*

Vln. II *p* *mf*

Vc. *p* *mf*

SA

TB

mp

29

Vln. I *f* *mf*

Vln. II *f* *mf*

Vc. *f* *mf* *mf*

SA

TB

But Ma - dam, ma - dam, ma - dam is there no - thing else we can

mf

But Ma - dam, ma - dam, ma - dam is there no - thing else we can

f *mf*

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33

Vln. I

Vln. II

Vc.

SA

TB

show to - day, show to - day? Ma-dam, ma-dam, ma-dam, is there no-thing else?

show to - day, show to - day? Ma-dam, ma-dam, ma-dam, is there no-thing else?

37

Vln. I

Vln. II

Vc.

SA

TB

no-thing else? is there no-thing else?

no-thing else? is there no-thing else?

mf *ff*

rit.

42 Quietly, ♩ = 100

Vln. I *p*

Vln. II *p*

Vc. *p*

SA *p*

TB *p*

I asked no o-ther thing,

I asked no o-ther thing,

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Vln. I

Vln. II

Vc.

SA

TB

No o-ther, I asked no o-ther thing, No o-ther, I asked no o-ther thing, No o-ther,

No o-ther, I asked no o-ther thing, No o-ther, I asked no o-ther thing, No o-ther,

56

rit.

Vln. I *p*

Vln. II *p*

Vc. *p*

SA *unis. p*
No o - ther thing

TB *p*
No o - ther thing

p

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Poem # 301
Broadly, ♩ = 42

2. I Reason That Earth is Short

The musical score is arranged in a system with the following parts from top to bottom: Vln. I, Vln. II, Vc., SA, TB, and Piano. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems. The first system contains measures 1 through 4. The second system starts at measure 5, indicated by a '5' above the Vln. I staff. In the second system, measures 5-7 feature sustained notes in the strings (Vln. I, Vln. II, and Vc.) marked with a piano (*p*) dynamic. The piano part continues with a melodic line in the right hand and a harmonic accompaniment in the left hand. A large red watermark is overlaid diagonally across the center of the page, reading "order now from Firehead Editions! www.fireheadeditions.com".

9

Vln. I *mf*

Vln. II *mf*

Vc. *mf*

SA *mp*
I rea - son, — Earth — is short

TB *mp*
I rea - son, — Earth — is short

mf

12

Vln. I *pizz.* *mp*

Vln. II *pizz.* *mp*

Vc. *p* *pizz.* *mp*

SA *unis. mp* *p* *mf* *>*
And An - guish ab - so - lute — And ma - ny hurt, — But, what of that?

TB *unis. mp* *p* *mf* *>*
And An - guish ab - so - lute — And ma - ny hurt, — But, what of that?

p *pp*

17

Vln. I

Vln. II

Vc.

SA

TB

arco

p

p

p

22

Vln. I

Vln. II

Vc.

SA

TB

p

p

p

p

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26

Vln. I *mf*

Vln. II *mf*

Vc. *mf*

SA *mp*
I rea - son, we could die

TB *mp*
I rea - son, we could die

mf

29

Vln. I *pizz.* *mp*

Vln. II *pizz.* *mp*

Vc. *pizz.* *mp*

SA *unis. mp*
The best Vi - ta - li - ty *p* Can - not ex - cel De - cay, *mf* But, what of that?

TB *unis. mp*
The best Vi - ta - li - ty *p* Can - not ex - cel De - cay, *mf* But, what of that?

p *pp*

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34

Vln. I *arco* *p*

Vln. II *arco* *p*

Vc. *arco* *p*

SA *mp* *f*
I rea - son that in hea - ven _____ Some - how it will be e - ven _____

TB *mp* *f*

mp

39

Vln. I

Vln. II

Vc.

SA *mp*
Some new e - qua - tion _____ giv - en _____

TB *mp*
Some new e - qua - tion _____ giv - en _____

mp

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43

Vln. I *mf*

Vln. II *mf*

Vc. *mf*

SA

TB

mf *p*

49

Vln. I *p*

Vln. II *p*

Vc. *p*

SA *mp* *mf*

TB *mp* *mf*

But what of that? _____

But what of that? _____

p

53

Vln. I

Vln. II

Vc.

SA

TB

mp

mp

mp

mp

What _____ of that?

58

Vln. I

Vln. II

Vc.

SA

TB

pp

pp

pp

p

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3. Time Does Go On

Poem # 1121
Stately, ♩ = 60

The musical score is arranged in systems. The first system includes Vln. I, Vln. II, Vc., SA, TB, and Piano. The second system includes Vln. I, Vln. II, Vc., SA, TB, and Piano. The lyrics are: "Time does go on, time does go on, ad in- fi-ni-tum. Time does go on, ad in- Time goes on, time does go on. Time does go on, ad in -".

Instrumentation and Dynamics:

- Vln. I:** *p* (first system), *mf* (second system)
- Vln. II:** *p* (first system), *mf* (second system)
- Vc.:** *p* (first system), *mf* (second system)
- SA:** *mp* (first system), *f* (second system)
- TB:** *mp* (first system), *unis. f* (second system)
- Piano:** *p* (first system), *mf* (second system)

Performance Markings:

- unis.* (unison) markings are present in the Vln. I, Vc., and TB parts.
- Dynamic markings include *p*, *mf*, and *f*.
- There are crescendo and decrescendo hairpins in the Vc. and Piano parts.

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16

Vln. I *ff*

Vln. II *ff*

Vc. *ff*

SA
fi-ni - tum! Time does go on, ad in - fi - ni -

TB
fi - ni - tum! Time does go on, ad in - fi - ni - tum, in - fi - ni -

21

Vln. I *p*

Vln. II *p*

Vc. *p*

SA *p solo*
tum. I tell this truth to those who suf - fer: Time does - go -

TB
tum.

30

Vln. I *p*

Vln. II *p*

Vc. *p*

SA on. _____

TB *p solo*

I tell this truth to those who suf - fer: _____ They shall sur - vive _____ and there is a

38

Vln. I *pp*

Vln. II *pp*

Vc. *pp*

SA _____

TB *mp*

sun _____ I tell this truth to

I tell this truth to

46

Vln. I

Vln. II

Vc.

SA

TB

those who suf - fer, _____ though they don't be - lieve it now:

those who suf - fer, _____ though they don't be - lieve it now:

p

53

Vln. I

Vln. II

Vc.

SA

TB

p *mf*

p *mp* *mf*

unis. *mp*

Time does go on, _____ time does go on, _____ ad in - fi - ni - tum.

mp

Time goes

mf

60

Vln. I

Vln. II

Vc.

SA

TB

Time does go on, ad in

on, time does go on. Time does go on, ad in -

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66

Vln. I

Vln. II

Vc.

SA

TB

fi-ni - tum! Time does go on, ad in - fi - ni -

fi - ni - tum! Time does go on, ad in - fi - ni - tum, in - fi - ni -

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71

Vln. I

Vln. II

Vc.

SA

TB

tum.

tum.

pp

pp

pp

mp

p

p

Time does go on.

Time does go on.

80

Vln. I

Vln. II

Vc.

SA

TB

Time does go on.

Time does go on.

Time does go on.

Time does go on.

86

Vln. I *p*

Vln. II

Vc.

SA
Time _____ goes _____ on. _____

TB
Time _____ goes _____ on. _____

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Violin I

Bosque Songs, Book 3

1. I Asked No Other Thing

Emily Dickinson (1830-1886), adapt.

Frederick Frahm

ASCAP

Broadly, ♩ = 42

6

13

18

25

31

37

49

fz p *p* *mp* *p* *p*

p *fz p* *p* *p* *mf* *p* *mf* *p* *f* *fz p*

mp *p* *p* *p*

mp *f* *fp*

Pomposo, ♩ = 78

p *mf* *f*

mf *f*

Quietly, ♩ = 100

p

rit.
p

2. I Reason That Earth is Short

Broadly, ♩ = 42

The musical score is written for a single melodic line in treble clef. It begins with a 3/4 time signature and a tempo marking of ♩ = 42. The score is divided into measures, with measure numbers 7, 12, 18, 25, 31, 36, 40, 45, 52, and 57 indicated at the start of their respective lines. The piece features a variety of dynamics, including *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), and *pp* (pianissimo). Performance techniques such as *pizz.* (pizzicato) and *arco* (arco) are also indicated. The score includes slurs, accents, and hairpins to guide the performer's phrasing and dynamics. A large red watermark reading "Order now from Firehead Editions! www.fireheadeditions.com" is overlaid diagonally across the middle of the page.

3. Time Does Go On

Stately, ♩ = 60

The musical score is written in treble clef with a 4/4 time signature. It consists of ten staves of music. The first staff begins with a 4-measure rest, followed by a melody starting on G4. The dynamics are marked *p* and *mf*. The second staff (measures 11-16) features a melody with a *f* dynamic. The third staff (measures 17-21) contains a dense sixteenth-note texture with a *ff* dynamic. The fourth staff (measures 22-30) has a melody with *p* dynamics and slurs. The fifth staff (measures 31-39) continues the melody with *p* and *pp* dynamics. The sixth staff (measures 40-48) features a melody with *p* dynamics and slurs. The seventh staff (measures 49-60) includes a 4-measure rest followed by a melody with *p* and *mf* dynamics. The eighth staff (measures 61-66) has a melody with a *f* dynamic. The ninth staff (measures 67-71) contains a dense sixteenth-note texture. The tenth staff (measures 72-76) features a melody with *pp* and *mp* dynamics and slurs.

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Violin II

Bosque Songs, Book 3

1. I Asked No Other Thing

Emily Dickinson (1830-1886), adapt.

Frederick Frahm

ASCAP

Broadly, ♩ = 42

6

13

18

25 Pomposo, ♩ = 78

31

37 Quietly, ♩ = 100

47

54

fz p *p* *mp* *p* *p*

p *fz p* *p* *p* *mf* *p* *mf* *p* *f* *fz p*

mp *p* *p*

mp *f* *fp*

p *mf* *f*

p

rit. *p*

2. I Reason That Earth is Short

Broadly, ♩ = 42

The musical score is written in treble clef and consists of ten staves of music. The piece begins with a 3/4 time signature and a tempo marking of 'Broadly, ♩ = 42'. A fermata is placed over the first measure, with the number '7' written above it. The first staff contains measures 1 through 11, with dynamics *p* and *mf*. The second staff (measures 12-18) includes markings for *pizz.* and *arco*, with dynamics *p* and *mp*. The third staff (measures 19-24) features a series of eighth notes with dynamics *p*. The fourth staff (measures 25-31) includes *pizz.* and *arco* markings, with dynamics *p* and *mf*. The fifth staff (measures 32-36) starts with *pizz.* and *arco*, with dynamics *mp* and *p*. The sixth staff (measures 37-40) continues with eighth notes and dynamics *mf*. The seventh staff (measures 41-47) features eighth notes with dynamics *mf*. The eighth staff (measures 48-55) includes dynamics *p* and *mp*. The ninth staff (measures 56-62) concludes with dynamics *pp*. A large red watermark reading 'order now from Firehead Editions! www.fireheadeditions.com' is overlaid diagonally across the middle of the page.

3. Time Does Go On

Stately, ♩ = 60

The musical score is written in treble clef with a 4/4 time signature. It begins with a tempo marking of 'Stately, ♩ = 60'. The score consists of ten staves of music, with measure numbers 12, 18, 24, 33, 41, 51, 63, 68, and 75 indicated at the start of their respective staves. The piece features a variety of dynamics, including piano (*p*), mezzo-forte (*mf*), forte (*f*), fortissimo (*ff*), and pianissimo (*pp*). The music includes melodic lines with slurs and ties, as well as rhythmic patterns such as sixteenth-note runs and dotted rhythms. A large red watermark reading 'order now from Firehead Editions! www.fireheadeditions.com' is overlaid diagonally across the center of the page.

Cello

Bosque Songs, Book 3

1. I Asked No Other Thing

Emily Dickinson (1830-1886), adapt.

Frederick Frahm

Broadly, ♩ = 42

ASCAP

6

13

18

25 Pomposo, ♩ = 78

29

34

43

52

fz p *p* *mp* *p* *p* *p*

p *fz p* *p* *p* *mf* *p* *mf* *p* *f* *fz p*

mp *p* *p* *p*

mp *f* *fp*

p *mf* *mf*

f *mf*

f *p*

Quietly, ♩ = 100

p

rit.

p

2. I Reason That Earth is Short

Broadly, $\text{♩} = 42$

7

p *mf*

12 *p* *mp* *p* arco

19 *p* *p* *p*

27 *mf* *p*

33 pizz. arco *mp* *p*

38

42 *mf* *p*

50 *mp*

57 *pp*

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3. Time Does Go On

Stately, ♩ = 60

The musical score is written in bass clef with a tempo of 60 beats per minute. It consists of ten staves of music. The first staff begins with a piano (*p*) dynamic and features a melodic line with slurs and ties. The second staff includes a four-measure rest marked with a '4' and a fortissimo (*f*) dynamic. The third staff features a fortissimo (*ff*) dynamic followed by a piano (*p*) dynamic. The fourth and fifth staves continue with piano (*p*) dynamics and slurs. The sixth staff has a piano (*p*) dynamic. The seventh staff includes a piano (*p*) dynamic and a four-measure rest marked with a '4' and a fortissimo (*f*) dynamic. The eighth staff continues with piano (*p*) dynamics. The ninth staff begins with a pianissimo (*pp*) dynamic and includes a piano (*p*) dynamic. The tenth staff concludes the piece with a final chord.

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