

# Andrew Rindfleisch

## ***I Sing to Use the Waiting***

for unaccompanied mixed chorus SATB

Do Not Copy

### **Manzo Music**



[www.manzomusic.com](http://www.manzomusic.com)

# ***I Sing to Use the Waiting (2014)***

for unaccompanied mixed chorus SATB

Duration: 5 minutes

**Andrew Rindfleisch**

**Manzo Music**

Commissioned by the San Antonio Chamber Choir

Scott MacPherson, conductor

## *I Sing to Use the Waiting*

*I sing to use the waiting  
My bonnet but to tie  
And shut the door unto my house  
No more to do have I.*

*Till his best step approaching  
We journey to the day  
And tell each other how we sang  
To keep the dark away.*

- *Emily Dickinson*

# I Sing to Use the Waiting

Andrew Rindfleisch

♩ = ca. 72-76 Expressive, bittersweet

Soprano *p* *mp* *p* *mp*  
I sing, I sing to use the wait - ing, My bon-net but to tie,

Alto *p* *mp* *p* *mp*  
I sing, I sing to use the wait - ing, My bon-net but to tie,

Tenor

Bass

Piano (for rehearsal only)

7 *mf* *mp* *p* rit. a tempo  
— And shut the door un - to my house; No more to do have I, I sing to use the

— And shut the door un - to my house; No more to do have I, I sing to use the

*p*  
I sing, sing to use the  
divisi  
*p*  
I sing, sing to use the

14 *mp* wait - ing, My bon-net but to tie, And shut the door un-to my house, my house, my house;

*mf*

*divisi mp* wait - ing, My bon-net but to tie, And shut the door un-to my house, my house, my house;

*mf*

*mp* wait - ing, My bon-net but to tie, And the door, shut the door, my, my house;

*mf*

*mp* wait - ing, My bon-net but to tie, And the door, shut the door, my, my house;

20 *f* No more, No more, No more to do have I, No more to do have I

*mf* *mp* *p* *rit.* *poco* *a tempo*

*f* *mf* *mp* *unis. p* *poco*

*f* *mf* *mp* *p* *poco* *p*

*f* *mf* *mp* *p* *poco* *p unis.*

No more, No more, No more to do have I, No more, have I Till, his,

No more, No more, No more to do have I, No more, have I Till, his,

No more, No more, No more to do have I, No more, have I Till, his,

No more, No more, No more to do have I, No more, have I Till, his,

27

divisi *mp*

his best step ap - proach - ing, We jour-ney to the, the day, And tell each oth-er

divisi *mp*

his best step ap - proach - ing, We, to the, to the day, to the day,

33

rit. . . . .

unis.

how we sang, To keep the dark, keep the dark a - way, a - way

how we sang, To keep the dark, keep the dark a - way, a - way

we sang, we sang, a - way, a - way

## a tempo

39 *p* *mp*

Till, his best step ap-proach-ing, step ap-proach-ing, We jour-ney to the

divisi *p* *mp*

Till, his best step ap-proach-ing, step ap-proach-ing, We jour-ney to the

*p* *mp*

Till, his best step ap-proach-ing, his step ap-proach-ing, We jour-ney, jour-ney to the

*p* *mp*

Till, his best step ap-proach-ing, his step ap-proach-ing, We jour-ney, jour-ney to the

Slower  $\text{♩} = \text{ca. } 64$ 

## poco rit. . . . .

43 *mf* *f*

day, And tell each oth-er how we sang, how we sang, tell each oth - er how we sang, \_\_\_\_\_

*mf* *f*

day, And tell each oth-er how we sang, how we sang, tell each oth - er how we sang, \_\_\_\_\_

*mf* *f*

day, And tell each oth-er how we sang, \_\_\_\_\_ how we, tell each oth - er how we sang, \_\_\_\_\_

*mf* *f*

day, And tell each oth-er how we sang, \_\_\_\_\_ how we, tell each oth - er how we sang, \_\_\_\_\_

♩ = ca. 64

48 molto legato

how we sang, how we, how we sang, how we sang, how we, how we sang,

unis. molto legato

tell each oth-er how we sang, sang, tell each oth-er how we sang, sang,

divisi molto legato

unis.

how we, we sang, how we, we sang,

molto legato

how we, we sang, how we, we sang,

52 *mf* how we sang, how we, how we sang, how we sang, *mp* how we, And we tell each

*mf* tell each oth-er how we sang, sang, *mp* tell each oth-er how we, And we tell each

*mf* how we, we sang, *mp* how we, we sang,

*mf* how we, we sang, *mp* how we, we sang,

rit. . . . .

56 *poco* *p* *pp non cresc.*

oth-er how we sang, how we sang, sang, how we sang, To keep the

oth-er how we sang, how we sang, sang, how we sang, To keep the

8 how we sang, we sang, To keep the

how we sang, we sang, To keep the

*pp non cresc. unis.*

61 rit. *p* *pp non cresc. unis.* *rit.* *p* *pp non cresc. unis.* *rit.*

dark a - way, Till, his best step ap-proach-ing, We jour-ney to the day,

dark a - way, sang,

8 dark a - way, we sang,

dark a - way, we sang,

dark a - way, we sang,

*divisi p* *divisi p*



♩ = ca. 60

rit. . . . ♩ = ca. 52

rit. . . . .

65

And tell each oth-er how we sang To keep the dark a - way

a - - - - way

a - - - - way

a - - - - way

a - - - - way

The musical score consists of five systems. The first system is the vocal line with lyrics. The second, third, and fourth systems are piano accompaniment for the vocal line, with lyrics 'a - - - - way' written below. The fifth system is the grand piano accompaniment. The score is in a key signature of three flats (B-flat major or D-flat minor) and a 7/4 time signature. It features a tempo marking of approximately 60 beats per minute and a 'rit.' (ritardando) section where the tempo slows to approximately 52 beats per minute. The dynamics include 'pp' (pianissimo) in the later sections. The piece concludes with a double bar line.

Do Not Copy

## *Program Note*

*I Sing to Use the Waiting* was commissioned by the San Antonio Chamber Choir for the occasion of director Scott MacPherson's final concert with the ensemble as its conductor and music director in 2014. After nearly ten years of frequent collaboration with this ensemble, I sought out a text that would be meaningful in some way to the occasion. Emily Dickinson's poignant poem seemed the perfect fit- a bittersweet poem using the metaphor of singing to illuminate the beauty and sadness of endings. The first stanza begins with only the women's voices, while the second begins with only the men's. Each is followed by a dark and rich setting of the text in, most often, six-part writing, before the single voice part of the soprano remains alone at the work's conclusion.

(A. Rindfleisch)