

“Hope” is the thing with feathers —
 That perches in the soul —
 And sings the tune without the words —
 And never stops — at all —

And sweetest — in the Gale — is heard —
 And sore must be the storm —
 That could abash the little Bird —
 That kept so many warm —

I’ve heard it in the chilliest land —
 And on the strangest Sea —
 Yet, never, in Extremity,
 It asked a crumb — of Me.

—Emily Dickinson

Daron Hagen

At the age of fifteen, American composer Daron Hagen’s orchestral music came to the attention of Leonard Bernstein, whose enthusiastic comments led to Hagen’s eventual enrollment at the Curtis Institute of Music, where he studied with Ned Rorem. While still a student there, Hagen’s music was introduced by the Philadelphia Orchestra, an honor last bestowed on the work of a young Samuel Barber. Before graduating from Juilliard, Hagen had begun fulfilling commissions from the New York Philharmonic and other major American orchestras.

Hagen has served as composer-in-residence for the Long Beach (CA) Symphony (’91-’92), the Camargo Foundation in Cassis, France (’89), and has received a Rockefeller Foundation Residency at Bellagio, in Italy (’93). He has served as a panelist for the National Endowment for the Arts and other organizations and is a member of the Corporation of Yaddo. He currently teaches composition at the Curtis Institute of Music and has taught at Bard College in upstate New York, New York University and the City College of New York. His work has received numerous prizes and awards, including the Kennedy Center Friedheim Award, the Bearns Prize of Columbia University, the ASCAP-Nissim Prize for Orchestral Music, the Charles Ives Scholarship of the American Academy and Institute of Arts and Letters, the Barlow Endowment International Composition Prize, multiple BMI and ASCAP prizes, as well as multiple residencies at the MacDowell Colony, Yaddo, the Virginia Center for the Creative Arts, Tanglewood, and the Atlantic Center for the Arts.

Catalog No. 5233

for Scott and Kitt

“Hope”

for SATB Chorus and Keyboard *

Emily Dickinson

Daron Hagen

Allegretto $\text{♩} = 63$

Soprano

Alto

Tenor

Bass

Keyboard

mp

mp

mp

* The keyboard part may be performed on piano or the three parts may be played by any three available instruments, such as flute, clarinet, bassoon; 2 violins and cello; flute, violin, bassoon; 2 trumpets and trombone; clarinet, trumpet and cello, etc.

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4 *mp*

"Hope" is the thing with fea - thers - That perch - es in the soul -

mp

"Hope" is the thing That perch - es in the

mp

"Hope" is the thing with - in the

mp

"Hope" is the thing with the fea - thers

9

And sings the tune with - out the words - with - out the

soul - And sings with - out the words - with - out the

soul - that sings with - out, with - out the

sing - ing the tune with - out the words, with - out the

14

words- sweet

words- And sweet - est-

melody

words- And sweet-est- in the

words- And sweet - est

19

- est- in the Gale- And sore must be the

in the Gale- is heard- And sore must be

Gale- is heard- And sore must be the storm- That

in the Gale- is heard- And sore must be the

storm- That could a - bash the lit - tle Bird That
the storm- That could a - bash the Bird That kept so ma - ny warm, so
could a - bash the lit - tle Bird That kept so ma - ny warm, so
storm- that could a - bash the Bird that

This system contains four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The key signature is three sharps (F#, C#, G#). The lyrics are: "storm- That could a - bash the lit - tle Bird That the storm- That could a - bash the Bird That kept so ma - ny warm, so could a - bash the lit - tle Bird That kept so ma - ny warm, so storm- that could a - bash the Bird that".

29

kept so ma - ny warm-
ma - ny warm I've
ma ny warm-
kept so ma - ny warm- melody I've heard it

This system contains four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The key signature changes to three flats (F, C, G) at measure 29. The lyrics are: "kept so ma - ny warm- ma - ny warm I've ma ny warm- kept so ma - ny warm- melody I've heard it".

34

I've heard it on the Sea- Yet, ne-ver, in Ex-tre-mi -
 heard it on the land and on the
 I've heard it on the strang-est Sea- Yet, ne-ver
 in the chil-lest land- And on the strang-est Sea- Yet, ne-ver,

39

ty, *cresc.* It asked a crumb- of Me. *f*
cresc. *f*
 Sea- Yet, ne-ver, It asked a crumb- a crumb of Me. *cresc.* *f*
 did it ask a crumb- a crumb of Me. *cresc.* *f*
 in Ex-tre-mi ty did it e-ver ask a crumb of Me. *f*

* Mi may be played an octave lower.

44 *mf melody*

"Hope" is the thing with fea - thers That

mf

"Hope" is the thing That

mf

"Hope" is the

mf

"Hope" is the thing with

dim.

mf

49

perch - es in the soul - And sings the tune - with - out - the

perch - es in the soul - And - sings with - out - the

thing with - in the soul - that sings with -

the fea - thers sing - ing the tune with - out the

54

words- with - out the words.
words- with - out the words.
out, with - out the words.
words, with - out the words.

59

p dolce

"Hope" is the thing.
p dolce
"Hope" is the thing.
p dolce
"Hope" is the thing.
p dolce
"Hope" is the thing.
p dolce

* *Mi* may be played an octave lower.