

Robert Kyr:
Dwell in Possibility

In Memory of Dana Upshaw

I dwell in possibility—

**Dear friend:
You left us far too soon.**

I dwell in possibility—

A fairer House than Prose—

Through every sound you loved,

More numerous of Windows—

Superior—for Doors—

**Through every sound you loved,
Your voice lives on!**

Of Chambers as the Cedars—

Impregnable of Eye—

And for an Everlasting Roof

The Gambrels of the Sky—

Of Visitors—the fairest—

For Occupation—This—

The spreading wide my narrow Hands

To gather Paradise—

In paradisum deducant te Angeli.

[May the angels lead you into paradise]

The spreading wide my narrow Hands

Chorus Angelorum te suscipiat,

[May a choir of angels receive you]

To gather Paradise—

O Make me into music

I dwell in possibility—

O Sing me alive

I dwell in possibility—

O Sing me alive

O Sing me

O Sing

O

—Text by Emily Dickinson and Robert Kyr, with an
excerpt from “In Paradisum” from the *Requiem Mass*

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Dwell in Possibility

In memory of Dana Upshaw

Bell Sequence

1) When to begin...

After 2–5 seconds, begin to ring your bell. You should not begin at the same time as anyone else; each bell part should be completely independent.

2) When to ring...

While singing your part as notated, you should ring your bell for 2–3 seconds, pause for 3–5 seconds, then ring your bell for 2–3 seconds again, and so forth.

3) Quality of sound & dynamics...

You should ring your bell very gently (“*pp*”) and do not synchronize your bell-ringing with anyone else; you are completely independent. You should never ring your bell in a frenzied, hectic way, but rather, the sound of your bell should be peaceful and serene, as if you are a set of wind chimes that is set into motion by a gentle breeze.

4) When to stop ringing...

At the point marked in the score with a “Y” in a circle with a downward-point arrow. Please see “Closing Sequence” (below) for instructions about your final cut-off.

Closing Sequence

1) Duration for each tone...

Hold the pitch indicated for as long as possible on one breath, then wait 1–2”, take another big breath and repeat the tone; keep repeating the tone in this manner until the final cut-off sequence. The duration of each tone will be determined by how long your breath lasts.

2) Dynamics, quality of sound & breath...

Please sing each tone “*dolcissimo, pp.*” Your part is completely independent and you should not synchronize your breathing with anyone else.

3) Cut-off sequence...

At the “X” cue (in a circle with downward-pointing arrow), the conductor will pass his or her hand very slowly in front of the chorus. When his or her hand passes in front of you, finish the tone that you are singing, then take one more big breath and sing your final, long tone. Keep ringing your bell, even after you have finished singing your final tone. At the “Y” cue (in a circle with downward-pointing arrow), the conductor will pass his or her hand very slowly in front of the chorus again. This time, when his or her hand passes in front of you, ring your bell for three more cycles and then stop. Remain absolutely still and silent.

Dwell in Possibility

for Soprano Solo, SSATBB Chorus unaccompanied

Text by Emily Dickinson and Robert Kyr, with an excerpt from "In Paradisum" from the *Requiem Mass*

Robert Kyr

Luminous, radiant $\text{♩} = 76$ **Freely** *espressivo, mp* **rit.**

Soprano Solo

Soprano 1

Soprano 2

Alto

Tenor

Bass 1

Bass 2

Keyboard
(for rehearsal only)

Dear friend: you left us far too

I dwell in pos - si - bil - i - ty — (O) —

I dwell in pos - si - bil - i - ty — (O) —

I dwell in pos - si - bil - i - ty — (O) —

I dwell in pos - si - bil - i - ty — (O) —

I dwell in pos - si - bil - i - ty — (O) —

I dwell in pos - si - bil - i - ty — (O) —

Luminous, radiant $\text{♩} = 76$ **Freely** **rit.**

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A Subito a tempo

$\text{♩} = 76$

6

soon.

mp cresc. ----- (*mf*) ----- *f* *sub. mp cresc.* ----- (*mf*) ----- *f*

I dwell in pos - si - bil - i - ty — A fair - er House than Prose —

mp cresc. ----- (*mf*) ----- *f* *sub. mp cresc.* ----- (*mf*) ----- *f*

I dwell in pos - si - bil - i - ty — A fair - er House than Prose —

mp cresc. ----- (*mf*) ----- *f* *sub. mp cresc.* ----- (*mf*) ----- *f*

I dwell in pos - si - bil - i - ty — A fair - er House than Prose —

mp cresc. ----- (*mf*) ----- *f* *molto* *p* *mp cresc.* ----- (*mf*) -----

I dwell in pos - si - bil - i - ty — A fair - er House than

mp cresc. ----- (*mf*) ----- *f* *molto* *p* *mp cresc.* ----- (*mf*) -----

I dwell in pos - si - bil - i - ty — A fair - er House than

mp cresc. ----- (*mf*) ----- *f* *molto* *p* *mp cresc.* ----- (*mf*) -----

I dwell in pos - si - bil - i - ty — A fair - er House than

A Subito a tempo

$\text{♩} = 76$

The piano accompaniment for the second system consists of two staves. The right hand (treble clef) plays a series of chords, primarily triads and dyads, with some grace notes. The left hand (bass clef) plays a more rhythmic accompaniment, often using octaves and chords. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Subito a tempo' with a quarter note equal to 76 beats per minute.

Freely

mp < *f*, *espr.*

[B] Subito a tempo

♩ = 76

mp
(Cb)

10

Through ev - 'ry sound you loved,

Through

p cresc. ----- (*mp*) ----- *mf* *molto*

More nu - mer - ous of Win

p cresc. ----- (*mp*) ----- *mf* *molto*

More nu - mer - ous of Win -

p cresc. ----- (*mp*) ----- *mf* *molto*

More nu - mer - ous of Win -

f *molto* *p**p cresc.* ----- (*mp*) ----- *mf*

Prose— More nu - mer - ous of Win - dows—

f *molto* *p**p cresc.* ----- (*mp*) ----- *mf*

Prose— More nu - mer - ous of Win - dows—

f *molto* *p**p cresc.* ----- (*mp*) ----- *mf*

Prose— More nu - mer - ous of Win - dows—

Freely

[B] Subito a tempo

♩ = 76

(Cb)

Prose— More nu - mer - ous of Win - dows—

Freely

espr., mf < f > mf

14 *mf*

ev - 'ry sound you loved, Through ev - 'ry sound you loved,

p! *p cresc. --- (mp) --- mf mp cresc.*

dows— Su - per - i - or— for Doors— Your

p! *p cresc. --- (mp) --- mf mp cresc.*

dows— Su - per - i - or— for Doors— Your

p! *p cresc. --- (mp) --- mf mp cresc.*

dows— Su - per - i - or— for Doors— Your

p cresc. --- (mp) --- ^{molto} mf > p

Su - per - i - or— for Doors—

p cresc. --- (mp) --- ^{molto} mf > p

Su - per - i - or— for Doors—

p cresc. --- (mp) --- ^{molto} mf > p

Su - per - i - or— for Doors—

Freely

8 **C** Subito rit. ----- Broader
a tempo (♩ = c. 60)

19

f! < *ff* *f!* <

(Ah) _____ (Ah) _____

voice ___ lives on! _____ Your voice ___ lives on! Your voice ___ lives on!

molto
(mf) ----- *(f)* ----- *f* *f!* *f!*

voice ___ lives on! _____ Your voice ___ lives on! Your voice ___ lives on!

molto
(mf) ----- *(f)* ----- *f* *f!* *f!*

voice ___ lives on! _____ Your voice ___ lives on! Your voice ___ lives on!

molto
(mf) ----- *(f)* ----- *f* *f!* *f!*

voice ___ lives on! _____ Your voice ___ lives on! Your voice ___ lives on!

mf cresc. (f) ----- *f* *f!* *f!*

Your voice ___ lives on! _____ Your voice ___ lives on! Your voice ___ lives

molto
mf cresc. (f) ----- *f* *f!* *f!*

Your voice ___ lives on! _____ Your voice ___ lives on! Your voice ___ lives

molto
mf cresc. (f) ----- *f* *f!* *f!*

Your voice ___ lives on! _____ Your voice ___ lives on! Your voice ___ lives

C Subito rit. ----- Broader
a tempo (♩ = c. 60)

rit.-----

mf < *f*!

(prominent)
f, non dim.!

23

Musical staff with notes and rests, including a fermata over a note.

(Ah) _____ (Ah) _____

sub. *mp* cresc. ----- (*mf*) ----- *f*, non dim.!

Musical staff with notes and rests, including a fermata over a note.

Your voice _____ lives on! _____ Your voice _____ lives _____ on!

sub. *mp* cresc. ----- (*mf*) ----- *f*, non dim.!

Musical staff with notes and rests, including a fermata over a note.

Your voice _____ lives on! _____ Your voice _____ lives _____ on!

sub. *mp* cresc. ----- (*mf*) ----- *f*, non dim.!

Musical staff with notes and rests, including a fermata over a note.

Your voice _____ lives on! _____ Your voice _____ lives _____ on!

sub. *mp* cresc.----- (*mf*) ----- *f*, non dim.!

Musical staff with notes and rests, including a fermata over a note.

on! Your voice _____ lives on, your voice _____ lives _____ on!

sub. *mp* cresc.----- (*mf*) ----- *f*, non dim.!

Musical staff with notes and rests, including a fermata over a note.

on! Your voice _____ lives on, your voice _____ lives _____ on!

sub. *mp* cresc.----- (*mf*) ----- *f*, non dim.!

Musical staff with notes and rests, including a fermata over a note.

on! Your voice _____ lives on, your voice _____ lives _____ on!

rit.-----

Piano accompaniment musical staff with chords and notes.

E Subito
♩ = 76

33 *sub. p* ————— *mf* *sub. p* ————— *mf* *mp* —————

Sop. Solo

The Vis-i-tors— the fair - est— For Oc-cu-pa-tion— This— The spread-ing

sub. p ————— *mf* *sub. p* ————— *mf* *mp* —————

S

The Vis-i-tors— the fair - est— For Oc-cu-pa-tion— This— The spread-ing

sub. p ————— *mf* *sub. p* ————— *mf* *mp* —————

A

The Vis-i-tors— the fair - est— For Oc-cu-pa-tion— This— The spread-ing

sub. p ————— *mf* *sub. p* ————— *mf*

T

The Vis-i - tors— the fair - est— For Oc-cu-pa-tion— This—

sub. p ————— *mf* *sub. p* ————— *mf*

B

The Vis-i - tors— the fair - est— For Oc-cu-pa-tion— This—

E Subito
♩ = 76

Copyright Review

36 *rit.* *f* *mf* *ff*

Sop. Solo
wide my nar - row Hands— To gath - er Par - a - dise—

S 1
wide my nar - row Hands— To gath - er Par - a - dise—

S 2
wide my nar - row Hands— To gath - er Par - a - dise—

A
wide my nar - row Hands— To gath - er Par - a - dise—

T
8 *mp cresc.* *(mf)* *(f)* *ff*
The spread - ing wide my nar - row Hands— To gath - er Par - a - dise—

B
mp cresc. *(mf)* *(f)* *ff*
The spread - ing wide my nar - row Hands— To gath - er Par - a - dise—

rit.

Broader

(♩ = c. 60)

F

molto!

39

pp mp cresc. (mf) f

S 1 In pa - ra - di - sum de - du - cant te An - ge -

molto! pp mp cresc. (mf) f

S 2 In pa - ra - di - sum de - du - cant te An - ge -

molto! pp mp cresc. (mf) f

A In pa - ra - di - sum de - du - cant te An - ge -

mp cresc. (mf) f dim. (mf)

T In pa - ra - di - sum de - du - cant te An - ge -

mp cresc. (mf) f dim. (mf)

B 1 In pa - ra - di - sum de - du - cant te An - ge -

mp cresc. (mf) f dim. (mf)

B 2 In pa - ra - di - sum de - du - cant te An - ge -

Broader

(♩ = c. 60)

F

3:2

42 *(prominent)* *mf* *espr.* *f* *rit. - - - -*
f!

Sop. Solo
 The spread-ing wide my nar-row Hands— To gath-er

S 1
mp (non cresc.) *mp cresc.* *(mf)*
 li: _____ Cho - rus An-gel-lo-rum te su - sci - pi-

S 2
mp (non cresc.) *mp cresc.* *(mf)*
 li: _____ Cho - rus An-gel-lo-rum te su - sci - pi-

A
mp (non cresc.) *mp cresc.* *(mf)*
 li: _____ Cho - rus An-gel-lo-rum te su - sci - pi-

T
mp *pp* *mp cresc.* *(mf)*
 li: _____ Cho-rus An-gel - lo-rum te su-sci - pi - at _____

B 1
mp *pp* *mp cresc.* *(mf)*
 li: _____ Cho-rus An-gel - lo-rum te su-sci - pi - at _____

B 2
mp *pp* *mp cresc.* *(mf)*
 li: _____ Cho-rus An-gel - lo-rum te su-sci - pi - at _____

rit. - - - -

G Subito a tempo

(♩ = c. 60)

45 *cresc.* *(molto f)* *ff*

Par - a - dise! _____

at _____ Make me in - to mu -

at _____ Make me in - to mu -

at _____ Make me in - to mu -

at _____ Make me in - to mu -

8 _____ Make me in - to mu - sic, Make

_____ Make me in - to mu - sic, Make

_____ Make me in - to mu - sic, Make

G Subito a tempo

(♩ = c. 60)

rit. -----

H Slightly broader

(♩ = c. 56)

(prominent)

f!

ff

mf < f non dim.!

51

O make me in-to mu - sic. O sing me a-live!

mp

f

molto!

sic. O sing me a - live!

mp

f

molto!

sic. O sing me a-live!

mp

f

molto!

sic. O sing me a-live!

molto

mp

sub.

p

mp

sic. O make me in-to mu - sic. (O) O

molto

mp

sub.

p

mp

sic. O make me in-to mu - sic. (O) O

molto

mp

sub.

p

mp

sic. O make me in-to mu - sic. **H** (O) O

rit. -----

Slightly broader

(♩ = c. 56)

(prominent...)

espr.

mf < *f*, non dim.!

mf < *f*!

molto rit. - -
mf < *f*!

55

O sing _____ me a-live! O sing _____ me _____ O sing _____

_____ (O) _____ O _____

_____ (O) _____ O _____

_____ (O) _____ O _____

8 make me in-to mu - sic. (O) _____ O _____

make me in-to mu - sic. (O) _____ O _____

make me in-to mu - sic. (O) _____ **molto rit.** O _____

* 1-2 singers from each section begin "Bell Sequence."

Broader; freely

I (♩ = c. 48)

molto espressivo
mp < mf *f* *mf* (walking) *mp* *mf* *mp* (walking)

Sop. Solo
 O make me in - to mu - sic: O sing.

S
 * *p, hushed*

A
 * *p, hushed*

T
 * *p, hushed*

B
 * *p, hushed*

* Two more singers from each section begin "Bell Sequence."
 All vocalists sing "Closing Sequence."

** During the rests marked "(walking)," the soloist should gradually walk down an aisle toward the back of the hall.

Becoming serene

mf < f *mp* (walking) *mp < mf* *mp* (walking) *p < mp*

Sop. Solo
 O sing. O sing. O sing.

one breath only

pp *molto!* *molto!* *n* (tacet)

(walking) O-----m (bells...)