

Olivier Miquel

Five Emily's Poems

Emily Dickinson

pour mezzo-soprano et piano

I.

As from the Earth the light Balloon
Asks nothing but release –
Ascension that for which it was,
It's soaring, Residence.

The spirit looks upon the Dust
That fastened it so long
With indignation,
As a Bird
Defrauded of it's Song.

1651

II.

Perhaps I asked too large –
I take – no less than skies –
For Earths, grow thick as
Berries, in my native Town –

My Basket holds – just – Firmaments –
Those – dangle easy – on my arm,
But smaller bundles – Cram.

358

III.

How much the present moment means
To those who've nothing more –
The Fop – the Carp – the Atheist –
Stake an entire store
Upon a moment's shallow Rim
While their commuted Feet
The Torrents of Eternity
Do all but inundate -

1420

IV.

I'd rather recollect a Setting
Than own a rising Sun
Though one is beautiful forgetting
And true the other one.

Because in going is a Drama
Staying cannot confer –
To die divinely once a twilight –
Than wane is easier -

1366

V.

This is my letter to the World
That never wrote to Me –
The simple News that Nature told –
With tender Majesty
Her Message is committed
To Hands I cannot see –
For love of Her – Sweet – countrymen –
Judge tenderly – of Me.

519

Emily Dickinson (1830 – 1886)

Durée : 5 mn 30 environ

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Five Emily's Poems

pour mezzo-soprano et piano (Emily Dickinson)

à Sylvie

Olivier Miquel (2015)

Modéré, sans lenteur $\text{♩} = 76$

Piano

mf

4

f *ff* *p* *pp*

7

mp

As from the Earth

11 *cresc.*

the light Balloon Asks no-thing but re-lea - se

14

As - cension that

17 *dim.*

for whishit was, it's soa - ring, Re - si - den - ce.

même tempo ♩ = 76

20

The spi-rit looks u - pon the Dust

p *cresc.*

Detailed description: This system contains measures 20, 21, and 22. The vocal line is in 4/4 time, starting with a whole rest in measure 20, followed by quarter notes in measures 21 and 22. The piano accompaniment is in 4/4 time, featuring a complex harmonic texture with many accidentals. It begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) starting in measure 22. The piano part has a melodic line in the right hand and a more rhythmic, chordal line in the left hand.

23

That fas - te-ning it so long With in-di-gnation,

f

Detailed description: This system contains measures 23, 24, and 25. The vocal line is in 4/4 time, starting with a half note in measure 23, a quarter note in measure 24, and a quarter note in measure 25. The piano accompaniment is in 4/4 time, featuring a complex harmonic texture with many accidentals. It begins with a forte (*f*) dynamic and includes a triplet in measure 24. The piano part has a melodic line in the right hand and a more rhythmic, chordal line in the left hand.

26

As a Bird De - frau - ded of it's Song.

cresc. *f*

Detailed description: This system contains measures 26, 27, and 28. The vocal line is in 3/4 time, starting with a quarter note in measure 26, a quarter note in measure 27, and a half note in measure 28. The piano accompaniment is in 3/4 time, featuring a complex harmonic texture with many accidentals. It begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) starting in measure 26, reaching a forte (*f*) dynamic in measure 28. The piano part has a melodic line in the right hand and a more rhythmic, chordal line in the left hand.

ff

p

ppp

(même tempo, un peu vif)

Per - haps I asked too large - I take - no less than skies -

mp

40

For Earths, grow thick as Ber-ries, in my na-tive Town -

legato

42

My Bas - ket holds - just - Fir-maments -

44

Those - dangle easy - on my arm, But smaller bundles - Cram.

p

Tranquille ♩ = 66

47 *p*

How much the pre - sent mo - ment means

52 *mf*

To those who've no - thing more - The Fop - The Carp

58

- The A - the - ist - Stake an en - ti - re store Opon a mo - ment's shal - low

63 *f*

Rim While their com - muted Feet The Tor-rents of

67 *mf*

E-ter-ni-ty Do all but i - nun - da - te.

rit. poco a poco

72

a tempo

p

pp

I'd

ra-ther re-col-lect a Set - ting than own a ri - sing Sun

Though one is beautiful for-get - ting And true the o-ther one.

p

Be - cause in go - ing is a Dra - ma Stay - ing

can - not con - fer - To die di - vine - ly once a twi - light

f

120

p

Than wane is ea - sier -

Un peu plus animé ♩ = 80

127

mf

131

This is my let - ter to the World that ne - ver wrote to

Me - The sim - ple News that Nature told - with ten - der Ma - jes -

ty Her Mes - sage is commi - ted to Hands I can - not

see - For love of Her

144

- Sweet - coun - try - men - Judge ten - der - ly

Musical score for measures 144-146. The vocal line (treble clef) contains the lyrics: "- Sweet - coun - try - men - Judge ten - der - ly". The piano accompaniment (grand staff) features a complex harmonic structure with many accidentals and dynamic markings, including a piano (*p*) marking in the second measure.

147

- of Me.

Musical score for measures 147-150. The vocal line (treble clef) contains the lyrics: "- of Me.". The piano accompaniment (grand staff) features a complex harmonic structure with many accidentals and dynamic markings, including piano (*p*), fortissimo (*fz*), and mezzo-piano (*mp*) markings.

151

Musical score for measures 151-154. The vocal line (treble clef) is mostly silent, indicated by a series of horizontal lines. The piano accompaniment (grand staff) features a complex harmonic structure with many accidentals and dynamic markings, including *dim.* and *pp* markings.

9 - 12 mai 2015