

Olivier Miquel

# Under the Light, yet under

Six poésies d'Emily Dickinson

pour deux mezzo-sopranos et piano

## I.

Under the Light, yet under,  
Under the Grass and the Dirt,  
Under the Beetle's Cellar  
Under the Clover's Root,

Further than Arm could stretch  
Were it Giant long,  
Further than Sunshine could  
Were the Day Year long ;

Over the Light, yet over,  
Over the Arc of the Bird –  
Over the Comet's chimney –  
Over the Cubit's Head,

Further than Guess can gallop  
Further than Riddle ride –  
Oh for a Disc to the Distance  
Between Ourselves and the Dead !

1068

## II.

There is a solitude of space  
A solitude of sea  
A solitude of Death, but these  
Society shall be  
Compared with that profounder site  
That polar privacy  
A soul admitted to itself –

1696

## III.

To make a prairie it takes a clover and one bee,  
One clover, and a bee,  
And revery,  
The revery alone will do,  
If bees are few.

1779

#### IV.

Tell all the Truth but tell it slant –  
Success in Circuit lies  
Too bright for our infirm Delight  
The Truth's superbe surprise  
As Lightning to the Children eased  
With explanation kind  
The Truth must dazzle gradually  
Or every man be blind –

1263

#### V.

Fame is a bee,  
It has a song –  
It has a sting –  
Ah, too, it has a wing.

1788

#### VI.

Some things that fly there be –  
Birds – Hours – the Bumblebee –  
Of these no Elegy.

Some things that stay there be –  
Grief – Hills – Eternity –  
Nor this behooveth me.

There are that resting, rise,  
Can I expound the skies ?  
How still the Riddle lies !

68

Emily Dickinson (1830 – 1886)

# Under the Light, yet under

Six poésies d'Emily Dickinson  
pour deux mezzo-sopranos et piano

à Sylvie Ottoz et Alexandra Maillard

Olivier Miquel  
25-31 décembre 2011

## I.

Tranquille ♩ = 60

1e Mezzo-soprano

2e Mezzo-soprano

Piano

The first system of the score consists of three staves. The top two staves are for the 1st and 2nd Mezzo-sopranos, both in 5/4 time. The piano accompaniment is in 5/4 time and begins with a piano (*p*) dynamic. It features several triplet patterns in the right hand and a steady bass line in the left hand. The tempo is marked as *Tranquille* with a quarter note equal to 60 beats per minute. The piece concludes with the instruction *a tempo* and a fermata over the final chord.

The second system continues the musical score. It features two staves for the Mezzo-sopranos and a piano accompaniment. The piano part includes complex rhythmic patterns, including triplets and sixteenth-note runs. The system concludes with a double bar line and a fermata over the final chord.

6

1. *mf* Un - der the Light, Un - der the Grass

2. *mf* yet un - der \_\_\_\_\_ and the

9

1. Un - der the Bee - tle's Cel - lar

2. Dirt, Un - der the Clo - ver's

11

1. Fur - ther than Arm could stretch Fur - ther

2. Root, Were it Gi - ant long \_\_\_\_\_

13

1. 
  
 than Sun-shine could

2. 
  
 Were the Day Year long,

15

1. 
  
 O - ver the Light,

2. 
  
 yet o - ver,

18

1. 
  
 O - ver the Arc of the Bird

2. 
  
 O - ver the Co - met's chim - ney

20

1. O - ver the Cu - bit's Head, Fur - ther than Guess can gal - lop

2. Fur - ther than Guess can gal - lop

*f*

22

1. Fur - ther than Rid - dle ride

2. Fur - ther than Rid - dle ride

*un peu plus lent*

*pp*

24

1. Oh for a Disc To the dis - tance Beet-ween Our - sel - ves and the Dead !

2. Oh for a Disc To the dis - tance Beet-ween Our - sel - ves and the Dead !

*pp*

*ppp*

## II.

Pas trop lent ♩ = 112

2.

*legato*  
*mf*

3

*mf*

2.

There is a so - li - tude of space A so - li - tude of sea

5

2.

A so - li - tude of Death - , but these So - cie - ty shall be \_\_\_\_\_



7  
2.

Com - pa - red with—

9  
2.

That pro - foun - der site— That po - lar pri -

11  
2.

va - cy A soul ad -

13  
2.

mit - ted to it - self.

*p rit.*

# III.

Fluide et léger

♩. = 96

1. *p*

2. *p*

6 *mf*  
1. To make a prai-rie  
2. To make a prai-rie

11 *crescendo* *mf*  
1. it takes a clo-ver and one bee, — One clo -  
2. it takes a clo-ver and one bee, —

16

1. ver,

2. and a bee, \_\_\_\_\_

*diminuendo*

*p*

21

1. *p* And Re - ve - ry. \_\_\_\_\_ *mf* The re - ve - ry a - lone

2. *p* And Re - ve - ry. \_\_\_\_\_ *mf* The

27

1. will do, If bees are few.

2. re - ve - ry a - lone will do, \_\_\_\_\_ If bees are few.

33

1. *p* To make a

2. *p* To make a

38

1. prai-rie it takes a clo-ver and one bee, \_\_\_\_\_

2. prai-rie it takes a clo-ver and one bee, \_\_\_\_\_

*rit.*

## IV.

Avec assurance

1.

*f*

*p*

5 *f*

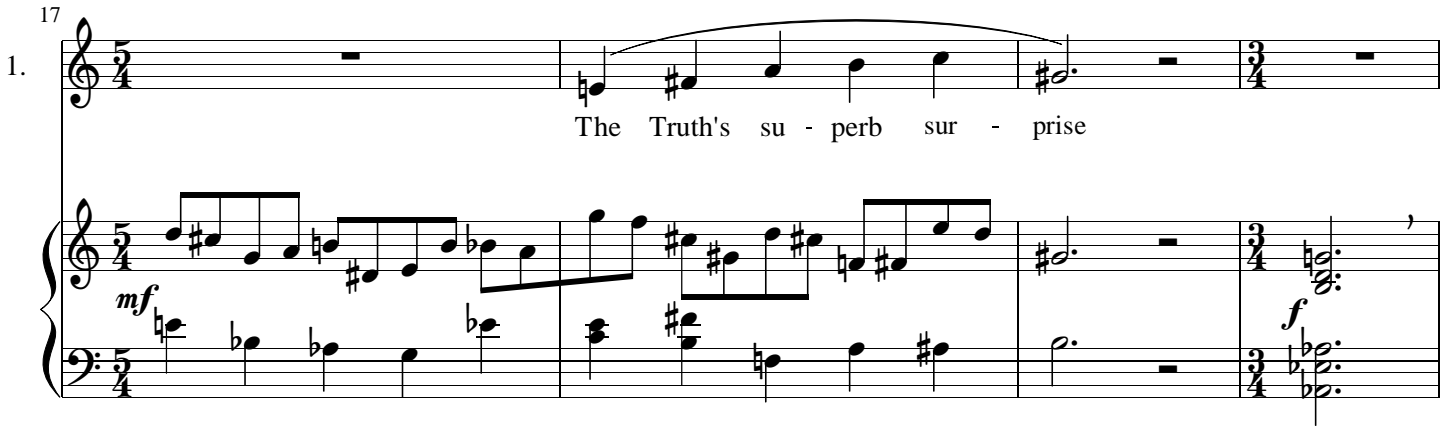
1. Tell all the Truth but tell it slant

10

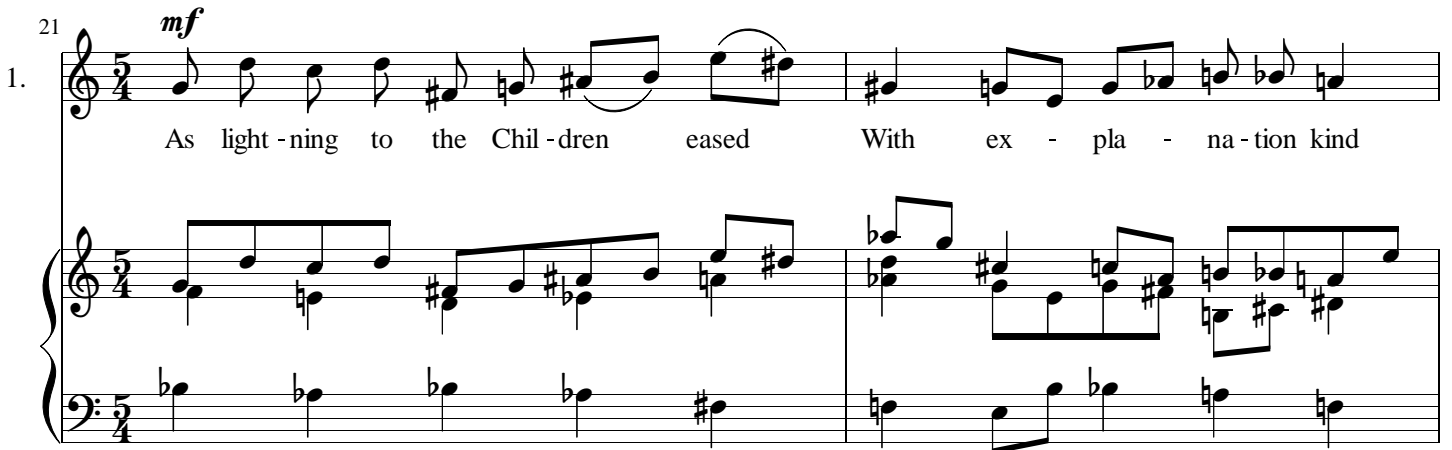
1. Suc - cess in Cir - cuit lies

13

1. Too bright for our in - firm De - light

17  
1. 

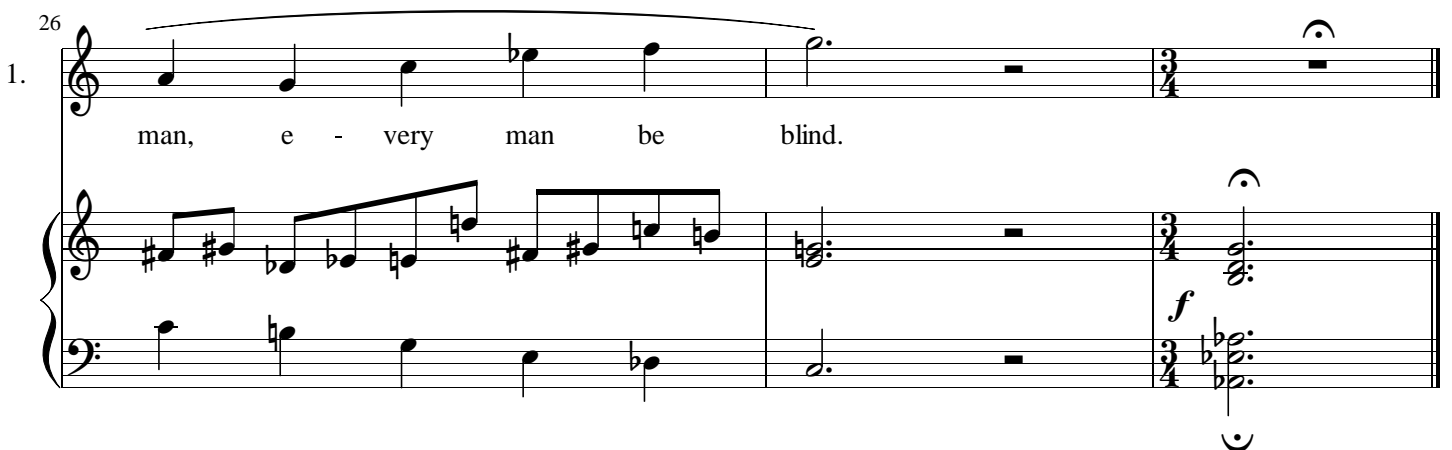
The Truth's su - perb sur - prise

21  
1. *mf* 

As light - ning to the Chil - dren eased With ex - pla - na - tion kind

23  
1. 

The Truth must daz - zle gra - dual-ly Or e - very

26  
1. 

man, e - very man be blind.

# V.

Vif ♩ = 84

1. Fame is a bee.

2.

5. 1. It has a song

2. Fame is a bee It has a

The musical score consists of two systems. The first system (measures 1-4) features a vocal line (1.) with lyrics 'Fame is a bee.' and a piano accompaniment. The piano part has a treble clef with a melodic line and a bass clef with a bass line. The second system (measures 5-8) features two vocal lines (1. and 2.) and a piano accompaniment. Line 1 has lyrics 'It has a song' and line 2 has lyrics 'Fame is a bee It has a'. The piano accompaniment continues with similar rhythmic patterns.

9

1. Fame is a bee

2. song

13

1. It has a song

2. Fame is a bee It has a

17

1. It has a sting

2. song It has a sting



21

1. It has a sting ——— It has a sting It has a

2. It has a sting ——— It has a sting

26

1. sting Ah, too,

2. It has a sting Ah, too,

*f*

*f*

30

1. it has a wing.

2. it has a wing it has a wing.

# VI.

Lent, avec souplesse

1. *mp*

2.

4 *mf* avec nonchalance

1. Some things that fly —

7

1. there — be —

2. Birds - Hours - the Bum-ble - bee

Detailed description: The score is for a piece titled 'VI.' in a slow, flexible tempo ('Lent, avec souplesse'). It features two vocal parts (1. and 2.) and a piano accompaniment. The music is in a key with one flat (B-flat major or D minor) and uses 2/4, 3/4, and 4/4 time signatures. The piano part includes dynamic markings like *mp* and *mf*, and the instruction 'avec nonchalance'. The lyrics are: 'Some things that fly — there — be — Birds - Hours - the Bum-ble - bee'. The score is divided into three systems, with measures 4 and 7 marked at the beginning of the second and third systems respectively.

10

1. 
  
Of these no E - le - gy

2. 
  
Of these no E - le - gy

14

2. 
  
Some things that stay—

17

1. 
  
Grief - Hills - E - ter - ni - ty

2. 
  
there\_\_\_ be\_\_\_

20

1. Nor these be-hoo-veth me

2. Nor these be-hoo-veth me

24

1. There are that res-ting,

2. that res-ting—

26

1. rise \_\_\_\_\_ Can I ex-pound the

2. rise \_\_\_\_\_

28

1. skies ? How still the Rid - dle lies !

2. Can I ex - pound the skies ?

30

1. *f* How still the Rid - dle lies

2. How still the Rid - dle lies ! How still the Rid - dle

32

1. *p* the Rid - dle lies

2. *p* the Rid - dle lies !