

CHARLES SHADLE: SIX DICKINSON SONGS (2000)
For Soprano and Clarinet

- I. I'm Nobody
I'm Nobody! Who are you?
Are you nobody too?
Then there's a pair o' us -
Don't tell! They'd banish us, you know.

How dreary to be somebody!
How public like a frog
To tell your name the live long day
To an admiring bog.

2. Brazil

I asked no other thing,
No other was denied.
I offered Being for it;
The mighty merchant smiled.

"Brazil!" He twirled at button,
Without a glance my way:
"But, madam, is there nothing else
That we can show today?"

3. Wild Nights!

Wild nights! Wild nights!
Were I with thee,
Wild nights should be
Our luxury!

Futile the winds
To a heart in port, -
Done with the compass
Done with the chart.

Rowing in Eden
Ah! The sea!
Might I but moor tonight
In thee!

4. Come Slowly, Eden

Come slowly, Eden
Lips unused to thee
Bashful, sip thy jasmynes,
As a fainting Bee.

Reaching late his flower
Round her chamber hums,
Counts his nectars-
Enters And is lost in balms!

5. Aristocracy

The pedigree of honey
Does not concern the bee;
A clover any time, to him
Is aristocracy!

6. The Morning After Death

The bustle in a house
The morning after death
Is solemnest of industries
Enacted upon earth,--

The sweeping up the heart,
And putting love away
We shall not want to use again
Until Eternity.

for Margaret O'Keefe

Six Dickinson Songs

for soprano and clarinet

Emily Dickinson (1830-1886)

Charles Shadle (b. 1960)

1. I'm Nobody!

Andante

The musical score is arranged in three staves: Soprano, Score in C, and Clarinet Bb. The tempo is marked 'Andante'. The key signature has one flat (Bb) and the time signature is 3/4. The score begins with a 4-measure rest for the Soprano part. The instrumental parts start with a piano (*p*) dynamic, followed by a mezzo-piano (*mp*) section, and then a piano (*p*) section. The vocal line enters at measure 5 with the lyrics: 'I'm no-bo-dy! Who are you? Are you'. The vocal melody is marked with dynamics *f* and *n,p* (normal piano), and includes a 'subp' (sub-piano) marking. The instrumental accompaniment features triplets and dynamic markings of *mp*, *f*, and *p*.

no - bo - dy too? Then there's a pair of us don't

tell! They'd ban - ish us, you know.

How drear - y

mf *p* *p* *mf* *mp* *pp* *mf* *mp* *pp*

Detailed description: This is a musical score for voice and piano. It consists of three systems of staves. The first system (measures 9-11) features a vocal line with lyrics 'no - bo - dy too? Then there's a pair of us don't'. The piano accompaniment includes triplets and dynamic markings like *p* and *mf*. The second system (measures 12-14) has lyrics 'tell! They'd ban - ish us, you know.' and includes dynamic markings *mf*, *p*, and *pp*. The third system (measures 15-17) has lyrics 'How drear - y' and includes dynamic markings *mp*, *mf*, *p*, *mp*, and *pp*. The score uses various time signatures (5/4, 4/4, 3/4) and includes performance instructions such as crescendos and decrescendos.

19 *mf* *mp* *mf* *p*
to be some - bo - dy! How pub - lic like a frog to tell your

19 *mf* *p* *mp*

19 *mf* *p* *mp*

23 *f* *mp* *mf* *f*
name the live - long day To an ad - mir - ing bog.

23 *mf* *f* *mp* *p*

23 *mf* *f* *mp* *p*

27 *mp* *pp* *pp*
Presto possibile

27 *mp* *pp* *pp*
Presto possibile

2. Brazil

Andante *pp* *p* *mp* *mf* *p* *mp* (*dolce*)

Soprano
I asked no oth-er thing, No oth-er was de-nied. I of-fered Be-ing for

Score in C

Saxinet in Bb

6 *p* *f* a piacere *p*
it. The might-y mer-chant smiled. "Bra-zil" He twirled a

6 *p*

6 *p*

11 *Largo religioso* *senza misura* *mp* *mf* *mp* *p*
button, With-out ag-lance my way: "But, ma-dam, There n()ing else That we can show to-day!"

11 *senza misura* *colla voce* *p* *mf* *mp* *p*

11 *senza misura* *colla voce* *p* *mf* *mp* *p*

3. Wild Nights!

Allegro *f*

Soprano

Wild nights! Wild nights!

Score in C

mf *f*

Saxinet in Bb

mf *f*

4 *mf* *f*

Were I with thee, Wild

4 *mf* *f* *mf* *f*

4 *mf* *f* *mf* *f*

7 *mf*

nights should be Our lux - u - ry!

7 *ff*

7 *ff*

The musical score is written for Soprano, Score in C, and Saxinet in Bb. It begins with the tempo marking 'Allegro' and a dynamic of 'f'. The Soprano part has lyrics: 'Wild nights! Wild nights!'. The instrumental parts (Score in C and Saxinet in Bb) feature complex rhythmic patterns with dynamic markings of 'mf' and 'f'. A section starting at measure 4 has lyrics: 'Were I with thee, Wild'. This section continues with dynamic markings of 'mf', 'f', and 'mf'. A section starting at measure 7 has lyrics: 'nights should be Our lux - u - ry!'. The instrumental parts in this section reach a dynamic of 'ff'.

11

11

11

poco rail. poco meno mosso

poco rail. poco meno mosso

14

mp doice *J*

Fu - - - - - tile the winds

14

mp *p* *mp* *p*

14

mp *p* *mp* *p*

17

mf *mp*

To a hean in pon,

17

pp *p* *mp*

17

pp *p* *mp*

21 *mp* *mf* *mp* *mf*
Done with the corn pass Done with the chan.

21 *p* *p* 3

25 poco accel. a Tempo I

25 poco accel. a Tempo I esp. *mp* *mf* *f* sub. *p* *mf* esp.

25 poco accel. a Tempo I *mp* *mf* *f* sub. *p* *mf*

30 Row ing in E den

30 *mp* > *p* *mf* *f*

30 *mp* > *p* *mf* *f*

Musical score for measures 35-37. The vocal line (top staff) begins with a rest, followed by the lyrics "Ah! the sea!". The melody features a half note "Ah!", a quarter note "the", and a half note "sea!". The accompaniment (middle and bottom staves) consists of eighth-note patterns. Dynamic markings include *mf* and *f*. There are triplets of eighth notes in the vocal line and accompaniment.

Musical score for measures 38-41. The vocal line (top staff) has the lyrics "Might I but moor in night in". The melody is mostly quarter notes. The accompaniment (middle and bottom staves) features eighth-note patterns. Dynamic markings include *f*.

Musical score for measures 42-45. The vocal line (top staff) has the lyric "thee!". The melody starts with a half note "thee!". The accompaniment (middle and bottom staves) features eighth-note patterns. Dynamic markings include *ff*, *p*, and *pp*.

4. Come Slowly, Eden

Larghetto

Soprano

Score in C

Clarinet in Bb

p Come slow - ly,

esp.

p *mp* *p*

esp.

mp *p*

mp *mp* *p* *mp*

7 E - den Lips un - used O thee Bash - ful, sip thy jas - mines, As a

pp *p* *mp* *p*

pp *p* *mp* *p*

12 *sub.p* *mp* *p*

faint - - - ing Bee,

mp *mf pp* *mp*

mp *mf pp* *mp*

17 *p* *mp* *p* *mp* *p*
Reach•ing late his flower Round her cham - ber hums,

22 *mp* *sub:pp* *mp* *p* *p*
Counts his nec - tars en - ters And is lost in

26 *pp*
balms!

pp *pp* *p* *pp*
pp *pp* *p* *pp*

Detailed description: This is a musical score for three staves. The first system (measures 17-21) features a vocal line with lyrics and piano accompaniment. Dynamics include *p*, *mp*, and *p*. The second system (measures 22-25) continues the vocal line with lyrics and piano accompaniment. Dynamics include *mp*, *sub:pp*, *mp*, and *p*. The third system (measures 26-28) shows the vocal line with lyrics and piano accompaniment. Dynamics include *pp*. The score includes various musical notations such as slurs, ties, and dynamic markings.

5. Aristocracy

Vivo c scherzando

Soprano

Score in C

Clarinet in Bb

6 *p*

The

6 *f sub. p* *pp* *p*

6 *f sub. p* *pp* *p*

12 *mf* *p*

ped - i - gree of hon - - - ey Does not con - cern the bee;

12 *mf* *p*

12 *mf* *p*

The musical score consists of three systems of staves. The first system (measures 17-21) features a vocal line and two piano accompaniment staves. The vocal line begins with a rest, then enters with the lyrics "A clo-ver an-y time, to him Is ar-i-". The piano accompaniment includes triplets and dynamic markings such as *mf*, *mp*, *f*, and *p*. The second system (measures 22-26) continues the vocal line with the lyrics "sto - - - cra - cy!". The piano accompaniment features a rhythmic pattern of eighth notes with triplets and dynamic markings of *mf* and *f*. The third system (measures 27-32) shows the vocal line with a rest, while the piano accompaniment continues with a rhythmic pattern of eighth notes, including triplets and sextuplets, with dynamic markings of *p*, *pp*, and *ppp*.

6. The Morning After Death

Adagio (Tempo I)

Soprano

Score in C

Clarinet in Bb

5

moderato (a piacere)

presto

a tempo

f

p

The bus-tie in a house The morn-ing af-ter

9

(dolce)

mf

mp

p

death is sol-em-nest of In-dus-tries En-act-ed up-on earth,

14 *Tempo I* *mp* *p* *mp*
The sweep - ing up the heart, And p:xt - ting love a - way

19 *mf* *p* *rall.* *mf* *a tempo* *f*
We shall not want to use a - gain Un - til E - tr - - - ni -

23 *p*
ty.

14 *Tempo I* *pp* *p* *pp*

19 *mp* *p* *mf* *f* *a tempo*

23 *p* *mp* *p* *ppp*

14 *Tempo I* *pp* *p* *pp*

19 *mp* *p* *mf* *f* *a tempo*

23 *p* *mp* *p* *ppp*

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