

Please note that not all pages are included. This is purposely done in order to protect our property and the work of our esteemed composers.

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PROGRAM NOTES

The poetry of Emily Dickinson (1830–1886) is especially appealing due to the wide range of topics, diversity of mood and peculiar imagination of the poet. The writings are reflective, passionate, witty, sensuous, observant and ridiculously humorous. Her heart soars. Her mind pokes fun!

Emily was truly a New Englander. Her poems are understated and compact. Her love of Nature focuses on small things—birds, bees, meadows and a pond.

In creating the musical settings, the composer (herself a New Englander) endeavored to capture the spirit of the poetry, and of the poet, with songs diverse in style, and concise in form. Everything from romance to frogs is explored, briefly.

Great delight is taken in creating musical translations of the colorful imagery: the letters floating off on the breeze (“My Letter to the World”); the shimmering moonlight (“The Moon and the Sea”); a frog croaking in a bog (“The Frog in the Bog”); *hopeful* birds hopping about (“Hope” with Feathers); the *boat of passion* riding the waves and then settling into its mooring (“Passion”); the ship’s cannon firing in celebration (“Joy”); and the tiniest, lightest gifts of Nature (“All I Have to Bring”).

These are the poet’s *Letters to the World*. She lived as a recluse, yet her words took flight—traveling the universe as messengers of the soul.

Duration: 14 minutes

dedicated to Mary Annarella, soprano, and David Kidwell, pianist
 dear friends and colleagues (Holyoke, Massachusetts)

Emily! (from New England)

for Soprano and Piano

Emily Dickinson (1830–1886)

Gwyneth Walker

G. Walker, alt.

1. My Letter to the World

Singer pretends to write a letter (a poem).

Gently flowing ♩ = 92

as a single leaf of paper floating off with a breeze

Piano

p delicately

with pedal

3

6

mf

rit.

p

mf cantabile

9

a tempo

a tempo

mf

This is my let - ter to the

Red.

Note setting and format by Gwyneth Walker Music Productions

29 *Slowly, relaxed tempo* *p tenderly* *cresc. poco a poco*

see. For love of her, for love of her, for love of her, for love of her, for

f *p* *cresc. poco a poco*

32 *with intensity* *f* *p*

love of Her - Sweet - coun - try - men - judge ten - der - ly of

f *p*

36 *a tempo* (♩ = 92) *rit.*

Me. *a tempo* (♩ = 92) *rit.* *8va*

p delicately

with pedal

Singer tosses one last page (her poem) out on the breeze.

2. The Moon and the Sea

Start slowly

accel. poco a poco

shimmering tremoli

pp gently, as moonlight
with pedal

4 *a tempo* (♩ = 112)
p

The Moon is dis - tant from the Sea and

a tempo (♩ = 112)

(Ped.)

8 *rit. mf* **Slightly slower**

yet, with Am - ber Hands, She leads Him, do - cile as a

rit. **Slightly slower**

mf

(Ped.)

12 *p* *a tempo* (♩ = 112)

Boy, a - long ap - point - ed Sands.

a tempo (♩ = 112)

p

(Ped.)

44

Oh, _____

47

Oh, _____ Oh, _____

50

ritard. to end

Sig - nor! _____

as shimmering moonlight

ritard. to end *sensuous arpeggios*

p

2'00"

3. The Frog in the Bog

With energy ♩ = 112

playfully

Piano introduction in 4/4 time, key of B-flat major. The right hand plays a rhythmic melody of eighth notes, while the left hand provides a bass line of quarter notes. The piece starts with a piano (*p*) dynamic and includes the instruction "no pedal".

Vocal line (measures 3-5) and piano accompaniment. The vocal line includes a triplet of eighth notes. Dynamics range from piano (*p*) to mezzo-forte (*mf*). The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The instruction "no pedal" is repeated.

3 *p* I'm no-bod - y! Who are you? — *mf* Are you no-bod - y -

Vocal line (measures 6-8) and piano accompaniment. The vocal line includes a triplet of eighth notes. Dynamics range from piano (*p*) to mezzo-forte (*mf*). The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The instruction "no pedal" is repeated.

6 *p* Too! Then there's a pair of us! *mf* Looking at pianist

Slower (for rehearsal only) *mf* answering the voice

Vocal line (measures 9-11) and piano accompaniment. The vocal line includes a triplet of eighth notes. Dynamics range from piano (*p*). The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The instruction "no pedal" is repeated.

9 *a tempo* (♩ = 112) finger to lips – "hushed" *p* Don't tell, they'd ad - ver - tise, you

a tempo (♩ = 112) *p*

26 *mf*

Frog! to tell one's name - the

mf

(8vb)

29 *rit.* *f* (as if sinking into a bog) with disgust

live - long June - to an admir - ing Bog!

rit. *f* (with voice)

(8vb)

32 *a tempo* (♩ = 112) a dismissive hand gesture (as if avoiding "public admiration")

a tempo (♩ = 112)

p

loco

36 *ritard. to end* dismissive gesture

ritard. to end

a very deep and dreary bog (8vb)

The Singer covers her face with her hands, like a mask of anonymity, holding the pose through the fermata.

4. Hope (with Feathers)

Joyful tempo ♩ = 126

p lightly, birdlike

Hope is the thing with

Joyful tempo ♩ = 126

p light and feathery

ped.

4

feath - ers - that perch - es in the soul - and

(*ped.*)

7

sings the tune with - out the words - and nev - er ___ stops at

ped. *ped.* *ped.*

34

a tempo (♩ = 126)

mf with exuberance

[black-note clusters]
joyfully scampering up
and down the keyboard

Ho - ho - ho - ho -

mf

37

hope, ho - ho - ho - ho - ho - hope,

[black-note clusters]

40

f even more exuberantly

ho - ho - ho - ho - ho - hope, ho - ho - ho - ho,

f

43

no ritard.

ho - ho - ho - ho, ho - ho - ho - ho - ho - hope.

no ritard. *gva*-----

5. Passion

With motion ♩ = 112

f with passion

Leo...

5

with passion *f*

Wild...

9

nights! Wild nights! Wild...

13

rit. Slower

nights! Were I with thee,

rit. *8va* Slower

with passion and abandon

41

Wild!

44

Wild!

ff *rit.*

48

mf peacefully *p*

Slower

Might I but moor - To - night - in

51

Thee!

rit. to end

as a boat settling into its mooring

pp

6. Joy

With a joyful bounce ♩ = 108

p *cresc.*
slight pedal

4 *(cresc.)* *f*
more pedal

7 *rit.* *LH* *Ped.*
(pedal stays through break)

11 *f*ecstatic *with excitement* ♩ = 120
'Tis so much joy!
p *mf* *with excitement* ♩ = 120
5
Ped. *Ped.* *8vb*

14 *rit.*

'Tis so much joy! _____ If

f

rit.

(*Loco.*)

17 *Slower, as a recitative*

I should fail, what pov-er-ty! And yet, as poor as I, have ven-tured all up-on a throw! Have

mf *p*

Slower, as a recitative

mf

loco

20

gained! _____ Yes! _____ Hes-i-ta-ted so. This side the vic-tor-

p

Loco.

23 *accel.* *a tempo* (♩ = 120)

y! _____

f

accel. *a tempo* (♩ = 120)

f

Loco. *Loco.* *simile*

57 (rit.) *a tempo* (♩ = 120) *p enraptured* 3

'Tis so ——— much

(rit.) *a tempo* (♩ = 120)

pp *p peacefully*

60 *rit. to end*

joy! 'Tis so ——— much joy, ——— *rit. to end*

63 (rit.) joy! ———

(rit.) *cresc.* *f* *gliss. to end of keyboard* *(as a broad expanse of joy!)*

Red. 3

7. All I Have to Bring

Singer pretends to write another letter, as in Song #1.

Lightly ♩ = 108, with moderate energy
as a single leaf of paper floating off with a breeze

p delicately

with pedal

The piano introduction consists of two staves in 4/4 time. The right hand plays a delicate, flowing melody of eighth notes, while the left hand provides a simple harmonic accompaniment. The music is marked *p* (piano) and includes a 'with pedal' instruction.

3

p gently, meekly

It's all I have to

pp barely audible background

The vocal line begins at measure 3 with the lyrics 'It's all I have to'. The piano accompaniment is marked *pp* (pianissimo) and is described as a 'barely audible background'. The piano part continues with a delicate, wavy texture.

6

bring to - day - this, and my heart be -

The vocal line continues with the lyrics 'bring to - day - this, and my heart be -'. The piano accompaniment remains delicate and wavy, supporting the vocal melody.

9

side. This, and my heart, and

with more strength
cresc.

cresc.

The vocal line concludes with the lyrics 'side. This, and my heart, and'. The piano accompaniment becomes more active and is marked with a crescendo (*cresc.*), indicating a build-up in intensity.

12 *(cresc.)* *mf*

all the fields, and all the meadows wide.

15 *Strict tempo (as if counting time)* *(mf)*

Be sure you count, should I forget, some

Strict tempo (as if counting time)

18 *(with pedal)* *cresc.*

one the sun could tell. This, and my heart, and

22 *(cresc.)* *f* *ecstatic* *rit.*

all the Bees which in the clover dwell.

(“all of nature” scale)

ecstatic arpeggios

with pedal