

Three Verses of Emily Dickinson

Texts by Emily Dickinson

Music by Stuart P. O'Neil

1. It Struck Me Every Day

Troubled, with Grief $\text{♩} = 104$

The musical score consists of three staves. The top two staves are for the voice, and the bottom staff is for the piano/bass. The key signature is A minor (no sharps or flats). The tempo is $\text{♩} = 104$. The dynamics are marked with *mp* (mezzo-piano) throughout. The lyrics are repeated three times: "It struck me ev-ery day the light-ning was as new, As". The piano/bass part features eighth-note patterns.

The musical score continues with three staves. The top two staves are for the voice, and the bottom staff is for the piano/bass. The key signature changes to E major (one sharp). The dynamics include *cresc* (crescendo), *f* (fortissimo), *dim* (diminuendo), and *mf* (mezzo-forte). The lyrics are repeated three times: "if the cloud that in - stant slit and let the fire through. It". The piano/bass part includes chords and eighth-note patterns.

Three Verses of Emily Dickinson - 2 -

9

burned me in the night it blist - ered to my dream, It sick - ened fresh up - on my sight with

burned me in the night it blist - ered to my dream, It sick - ened fresh up - on my sight with

burned me in the night it blist - ered to my dream, It sick - ened fresh up - on my sight with

12 ***ff***

ev - ery morn that came.

ev - ery morn that ev - ery morn that ev - ery morn that came.

ev - ery morn that ev - ery morn that ev - ery morn that came.

Three Verses of Emily Dickinson – 3 –

15

p

I thought that storm was brief, the mad-dest quick-est by,

p

I thought that storm was brief, the mad-dest quick-est by,

p

I thought that storm was brief, the mad-dest quick-est by,

19

— But na - ture lost the date of this and left it in the sky.

— But na - ture lost the date of this and left it in the sky.

— But na - ture lost the date of this and left it in the sky.

rall

Three Verses of Emily Dickinson – 4 –

2. She Went as Quiet as the Dew

Haunted, with Persistence $\text{J} = 64-68$

The musical score consists of three systems of music. The first system (measures 1-3) features a piano part with a bass line and a treble line, and a vocal part with lyrics. The piano part starts with a dynamic of *p*. The vocal part begins at measure 4 with the lyrics "She went as quiet as the dew from an accustom'd". The piano part includes dynamics *mp* and *poco cresc*. The vocal part continues in measures 5-6 with the same lyrics. The piano part ends at measure 7 with a dynamic of *mp*. The vocal part continues in measure 8 with the lyrics "flow - er. Not like the dew, did she re - turn". The piano part includes dynamics *poco cresc* and *poco cresc*. The vocal part continues in measure 9 with the same lyrics. The piano part ends at measure 10 with a dynamic of *poco cresc*.

Measures 1-3: Haunted, with Persistence $\text{J} = 64-68$. *p*

Measures 4-6: *mp*

Measures 7-9: *poco cresc* *mp*

Measures 10: *poco cresc*

Lyrics:

- She went as quiet as the dew from an accustom'd
- She went as quiet as the dew from an accustom'd
- She went as quiet as the dew from an accustom'd
- flow - er. Not like the dew, did she re - turn
- flow - er. Not like the dew, did she re - turn
- flow - er. Not like the dew, did she re - turn

Three Verses of Emily Dickinson – 5 –

11 *dim*

at the ac - cust - omed hour! _____

dim

at the ac - cust - omed hour! _____

dim

at the ac - cust - omed hour! _____

dim

molto cresc

This musical score page contains three staves of lyrics and two staves of piano accompaniment. The lyrics are repeated three times, each time ending with a blank line for a vocal response. The piano accompaniment consists of eighth-note patterns in the bass staff, with grace notes added to some notes. The score begins with a dynamic of 'dim' (diminuendo). The piano part continues with eighth-note patterns throughout the page.

14

f

She dropt as soft - ly as a star _____

f

She dropt as soft - ly as a star _____

f

She dropt as soft - ly as a star _____

f

3

f

This musical score consists of four staves. The top three staves represent three voices, each with a soprano clef and a key signature of one flat. The lyrics "She dropt as soft - ly as a star" are repeated three times across these staves. The bottom staff represents the basso continuo, indicated by a bass clef and a key signature of one flat. It features a series of eighth-note patterns. The dynamic marking "f" appears at the beginning of the first two measures of each vocal line, and again at the start of the basso continuo section. The measure number "14" is positioned above the first staff.

Three Verses of Emily Dickinson – 6 –

16

from out my sum - mer's eve-

from out my sum - mer's eve-

from out my sum - mer's eve-

3

18

Less skill - ful than Le Ver - ri -

Less skill - ful than Le Ver - ri -

Less skill - ful than Le Ver - ri -

3 3 3 3

Three Verses of Emily Dickinson – 7 –

20

poco dim et rit

p

ere

poco dim et rit

p

ere

poco dim et rit

p

ere

it's sor - er to be -

it's sor - er to be -

it's sor - er to be -

poco dim et rit

p

23

lieve!

lieve!

lieve!

a tempo

rall

3. I Died for Beauty but was Scarce

Calm, with Acceptance $\text{♩} = 76$

The musical score consists of three systems of music. System 1 (measures 1-3) starts with a treble clef, 4/4 time, and a key signature of one sharp. It includes lyrics: "I died for Beau - ty". Measure 1 has a dynamic of *mp* and *unis*. Measure 2 has a dynamic of *mp*. Measure 3 has a dynamic of *con pedale*. System 2 (measures 4-7) starts with a treble clef, 4/4 time, and a key signature of two sharps. It includes lyrics: "but was scarce ad - just - ed in the tomb, When one who died for". Measure 4 has a dynamic of *mp*. Measure 5 has a dynamic of *mp*. Measure 6 has a dynamic of *mp*. Measure 7 has a dynamic of *mp*. System 3 (measures 8-11) starts with a treble clef, 4/4 time, and a key signature of one sharp. It includes lyrics: "Truth was lain in an ad - join - ing room.". Measure 8 has a dynamic of *poco cresc*.

Three Verses of Emily Dickinson – 9 –

11

mf

He quest-ioned soft - ly "Why I failed"? "For

mf

He quest-ioned soft - ly "Why I failed"? "For

mf

He quest-ioned soft - ly "Why I failed"? "For

14

Beau - ty" I re - plied, _____ "And I for Truth them -

Beau - ty" I re - plied, _____ "And I for Truth them -

Beau - ty" I re - plied, _____ "And I for I for Truth _____

Three Verses of Emily Dickinson – 10 –

17

self are one, We brethe-ren are," he said.

self are one, We brethe - ren are," he said.

self are one, We brethe-ren are," he said.

21

p unis

And so, as Kins - men met a night we

25

SI, S2

talked be - tween the rooms, _____
A
Un - til the moss had reached our

talked be - tween the rooms, _____
Un - til the moss had reached our

Three Verses of Emily Dickinson – 11 –

29 *3-pt div*

4-pt div

S1 And cov - ered up *A1*

And cov - ered up *S2*

lips, And cov - ered up

lips, And cov - ered up

lips,

poco rit

cov-ered up

pp *3-pt div*

our names.

poco rit

our names.

poco rit *A2*

And cov - ered up our names.

poco rit

pp

rit et morendo