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## Emily Somebody: a Chamber Opera in Three Acts

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**EMILY SOMEBODY:  
A CHAMBER OPERA IN THREE ACTS**

A Thesis

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Master in Music

in

The School of Music

by

Rodrigo Afonso Salles Camargo  
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## **ACKNOWLEDGEMENTS**

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## **ABSTRACT**

Emily Somebody is a chamber opera in three acts that tells the story of the friendship between the American poet Emily Dickinson and the man that would become her first editor, Mr. Thomas Higginson. This story, for me, is ultimately about a poet (or an artist) in the process of finding not only her own voice but also discovering what poetry and art mean to her, in the most genuine way, and standing up for these beliefs and values.

All the lyrics used in this work are from Emily Dickinson's poems and letters exchanged between her and Mr. Thomas Higginson.

## **PROGRAM NOTES**

Emily Dickinson, soprano

Thomas Higginson, tenor

Ensemble: Flute (and piccolo), violin, cello, piano, conductor.

### **FIRST ACT**

Amherst, Massachusetts. The 1860s. Emily Dickinson is in her room. She feels alone and hopeless, away from the real world, without anyone to share her poetry with. Also, the Civil War is at its most critical stage, making the country a hostile place to live. Inserted in this environment she feels that her life has reached a dead end.

However, reading the newspaper, she comes across an article by Thomas Wentworth Higginson, a prominent writer and editor. His article is addressed to young poets, providing inspirational and technical advice for the better writing of poetry. This article is enough to give her hope and a new horizon to look forward to.

Reading the article Emily gazes at a new opportunity, and even though Thomas Higginson have not properly encouraged any poet to write back to him, Emily Dickinson makes a bold move and feels compelled to send him a letter presenting herself. Attached to the letter, she sends some “sample” poems of her own.

### **SECOND ACT**

This act depicts the correspondence exchange between Emily and Thomas Higginson. When Higginson receives the first letter from Emily, he gets fascinated by her poetry and style,

and responds immediately, wanting to know more about this mysterious poet who writes such enigmatic and powerful verses.

Little by little (or letter by letter) the image of Emily Dickinson becomes more clear, not only for Thomas Higginson, but also for the audience. Through her letters, she explains who she is and what poetry means to her. She considers herself an amateur, who has a lot to learn in terms of poetry. Indeed, her goal with this correspondence exchange to Mr. Higginson is to have him as a mentor or poetry teacher, a task that he refuses, since Emily, for him, is already a much greater poet than he could ever be. However, he offers his friendship and poetic faithful complicity.

### THIRD ACT

This act takes place in Amherst, Massachusetts, at Emily's father's house, 8 years after the first correspondence between Emily and Thomas Higginson. After a long time and some failed attempts, they finally meet in person in 1870.

This meeting seals a friendship that started years before through letters and mutual admiration and ultimately helps Higginson and the audience to complete the enigmatic mosaic Emily Dickinson still was even after many letters and poems exchanged. Here we witness a poet who is sure about what poetry means to her and, even though she had never left her father's house, she could communicate and relate to others, as well as grow as a person, exclusively through her verses.

\* \* \*

What is not covered in this work is that Emily and Higginson remained friends until her death sixteen years after their first meeting. The worth of mention too is that Higginson was the first editor of Emily's poems after her death, a surprisingly tremendous literary success at the time.

The book edited by Higginson contained some of Emily's best poems and was the first step toward her unquestionable acknowledgment as one of the most important poets in Western literature.

Right before her first letter to Higginson, she could feel somehow that this first contact would be of great importance. Somehow she could feel that this was a letter from her to the world. And it was. Indeed, after her death, almost 30 years after this first letter, Thomas W. Higginson would publish the first book containing her poetry. From then on the world would meet Emily Dickinson.



# ACT I

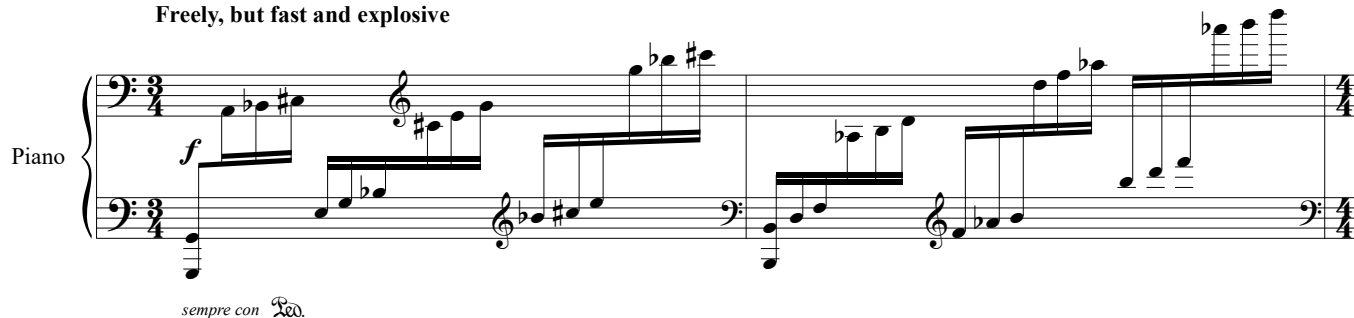
The action takes place in Emily Dickinson's room. Displayed on the stage there's a writing desk with a chair, a quill-pen and lots of books, loose sheets and fascicles (handmade thread-tied chunks of sheets containing her poetry).

- every accident is valid only for the octave and measure they appear.

Music by Rodrigo Camargo

Freely, but fast and explosive

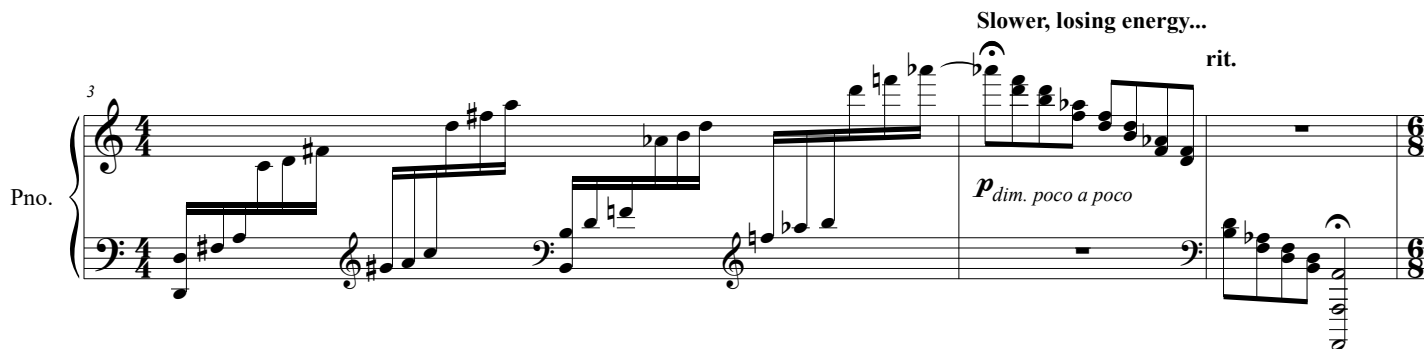
Piano



*sempre con  $\text{Rit.}$*

Slower, losing energy...

Pno.



*p dim. poco a poco*

*rit.*

6 Introspective, calm  $\text{♩} = 36$   
[Emily Dickinson enters]

Pno.



*pp* *mp* *p*

Emily



*rit.* *p* somehow introspective, almost self-speaking

I dread-ed the first Ro - bin so. But He is mas - tered now, I'm

Pno.



*p*

# ACT I

18 *rit.* *shyly, halfspeaking* **22** *p* *a tempo*

Emily some ac - cus - tomed to him grown It hurts a lit - tle, though I thought if I could on - ly

Fl.

Pno.

23

Emily live Till that first Shout got by Not all Pi - an - os in the woods Had pow - er to

Fl.

Pno.

29 *mf* **31** *mf* *unquiet, a bit anxious*

Emily man - gle me I dared not meet the Daf - fol - dis For fear they Yel - low

Fl. *p* *p* *fp*

Pno. *cresc.* *sf p* *sf p*

Emily 35 *mf*  
Gown Would pierce me with a fa - shion So For - eign to my own

Fl. 35 *p* *fp* *mf*

Pno. 35 *sf* *p*

Emily 39 *mf*  
I wished the grass would hur - ry So when t'was time to see He'd

Fl. 39 *p* *fp* *p* *fp*

Vln. 39

Vc. 39 *p* *mf* *p* *mf*

Pno. 39 *sf* *p*

## 45

Emily

Fl.

Vln.

Vc.

Pno.

*mf*

ACT I

50

Emily

Fl.

Vln.

Vc.

Pno.

*mf*

*mp*

*don't play. Just let reverberate*

54

Emily

Fl.

Vln.

Vc.

Pno.

*mf*

*mf*

*mf*

*mf*

I could not bear the bees should come I wished they'd stay a - way

ACT I

58 *mp*

Emily In those dim coun - tries where <sup>2</sup> they go what word had

Fl. *mp* *mp*

Vln. *mp* <sup>2</sup> <sup>2</sup>

Vc. *mp* <sup>2</sup> <sup>2</sup>

Pno. *mp*

62 *poco rit.* 64 *a tempo* *p* *sempre cresc.* *mf*

Emily they, for me? They are here <sup>2</sup> though, not a crea - ture failed

Fl. *p* *mp*

Vln. <sup>2</sup> <sup>2</sup> *p* *mp*

Vc. <sup>2</sup> <sup>2</sup> *p* *mp*

Pno. *p cresc.* *mp*

ACT I

66 *mf* 69 *f* optional -----

Emily No Blossom stayed a-way In gentle deference to me

Fl. *mf* *mp* *mf* *f*

Vln. *mf* *mp* *mf* *f*

Vc. *mf* *mp* *mf* *f*

Pno. *mf* *mp cresc.* *mf cresc.* *f*

70 *f*

Emily The Queen of Calvary

Fl. *mf*

Vln. *p*

Vc. *p*

Pno. *p*

ACT I

74 Freely, like a small cadence *p*

Emily

Each

Fl.

*sempre dim.*

Vln.

Vc.

78 Slower, calm  $\text{♩} = 32$   
*sorrowful*

Emily

one sa - lutes me, as he goes And I my child - ish

Fl.

*p dolce*

Vln.

*p dolce*

Vc.

*p dolce, but marking the bass*

81

Emily

plumes Lift in be - reaved ac - knowl - edge - ment *rit.*

Fl.

Vln.

Vc.



ACT I

84 Freely, slow

Emily *p*  
Of their un - think - ing drums *p*

Fl. *sfp* *colla voce* *pp* *al niente*

Vln. *sfp* *colla voce* *pp* *al niente*

Vc. *sfp* *colla voce* *pp* *al niente*

Introspective, yearning for something ♩ = 50

90 [ Emily freely interacts with her room.  
She walks around, looks through the window and sings for herself... ]

Emily  
I see life out-side through the win-dow — But mine is just in-side this room My ver-ses are my gods but to their praying

95

98 A bit anxious ♩ = 60  
*mf*

Emily  
I find no one to kneel but me I had a ter-ror

Fl. *p* *p* *f* *mf* straight, marked

Vln. *p* *p* *cresc.* *f* pizz. *mf*

Vc. *p* *cresc.* *f* *mf*

Pno. *p* *mp*

8va

99

Emily

I could tell to none And so I sing as the boy does by the Bury-ing ground

Fl.

Vln.

Vc.

Pno.

(8<sup>va</sup>)  
sempre con Ped. ad lib

*p espress.*  
arco

*p espress.*

**Ritenuato...**  
[ Casually picking up a newspaper ]

102

Emily

Be-cause I am a - fraid... News-pa-per pa-ges are filled with si-lence Grief and

Fl.

Vln.

Vc.

Pno.

menacing...

104 **a tempo**

subito *p* whispered, but well marked.

(8<sup>va</sup>)

107 *[Throws the newspaper on the floor]* **mf** *[kneeling on the floor, getting back to the newspaper]* **mf** *A bit faster, building up... ♩ = 64*

Emily *Death...* *But,*

Fl. *p* *mf*

Vln. *mp*

Vc. *mp*

Pno. *p* *mf*

(8va) *8va*

(8va)

110 *sempre cresc.* **f**

Emily *May - be there's a light in this dark - ness An es - say by Tho - mas Went - worth*

Fl. *f* *p cresc.* *f*

Vln. *mp* *f* *p cresc.*

Vc. *f* *f* *p cresc.*

Pno. *p* *f* *f intense*

ACT I

[Higginson sings as he enters the stage.  
He walks to Emily's and stands behind her while she  
is kneeling. She doesn't see him.  
He is like a voice in her head.]

rit. 117 Slower ♩ = 50 Repeat many times as wanted

Higginson 115 Dear young gen-tle-man and young

Emily 115 Hig - gin - son!

Fl. 115 *fp* *fz*

Vln. 115 *fp* *fz* pizz. *p*

Vc. 115 *fp* *fz* pizz. *p*

Pno. 115 *f* *mf* *f* subito *p* slightly arpeggiando.. *p* slightly arpeggiando, sempre

Higginson 120 la - dy As I say of po-et-ry That is in the per-fec-tion and pre-ci-sion of that in-stan-ta-ne-ous

Vln. 120 *mf* dim. *p* *mf* dim. *p*

Vc. 120 *mf* dim. *p* *mf* dim. *p*

Pno. 120

124

Higginson

line that the claim to im - mor - tal-i-ty is made

124

Fl.

*mf*

124

Vln.

*mf* *dim.* *p* *pp* *p* *cresc.* *mf*

arco

124

Vc.

*mf* *dim.* *p* *pp* *p* *cresc.* *mf*

arco

124

Pno.

128

Higginson

*mf*

There may be years of crowd-ed pas-sion in a word, and half a life in a sen-tence Charge your verse with

Fl.

*sf*

Vln.

*sf* *mf*

Vc.

*sf* *mf* expressive

Pno.

*sf* *mf*

132

Higginson

life Ge-nius is on-ly great pa-tience Charge your verse with life

Fl.

Vln.

Vc.

Pno.

*p*

*mf*

*mf*

137

Higginson

Charge your fea-ther with love Charge your verse with life Ge-nius is on-ly great

Fl.

Vln.

Vc.

Pno.

*p*

*pizz.*

*p*

*fp*

*p*

*fp*

[Moving away, exiting the stage,  
but without giving the back to the audience.]

142 *pp*

Higginson

8 pa - tience Charge your verse with life

Fl.

*pp*

Vln.

*pp*

Vc.

*pp*

Pno.

145 [stops and sings before leaving the stage] *pp* [leaves the stage]

Higginson

8 This <sup>3</sup> is your let - ter to the world \_\_\_\_\_

Fl.

*mf*

*al niente*

Vln.

*mf*

*arco*

Vc.

*mf*

*arco*

*al niente*

Pno.

Let it resonate

## Sublime, in the clouds ♩ = 70

151

*[Emily gets up, leaving the newspaper on the floor.**Apparently in the clouds, she moves slowly towards her desk and picks up her quill-pen.]*

159

*mp*

Emily

Hope is the thing with

if any note written here is impossible to be intonated,  
please produce it by harmonics.

Vln.

*p delicate, but expressive**p always with deep feeling.  
As soft as possible*if any note written here is impossible to be intonated,  
please produce it by harmonics.

Vc.

*p delicate, but expressive**p always with deep feeling.  
As soft as possible*

Pno.

*pp*  
*p always delicate and  
ressonant.*

Emily

160

fea - thers That perch - es in the soul And sings the tune with - out the words And nev - er

Vln.

160

Vc.

Pno.

160



166 *mf* 168 *p*

Emily stops at all And sweet - est in the ga - le is heard and sore must be the storm That

Vln.

Vc.

Pno.

172 *mf* 177 *f* somehow airy, distant

Emily could a - bash the lit - tle bird that kept so ma - ny warm I've

Fl.

Vln.

Vc.

Pno.

178

Emily heard it in the chil-lest land And on the strang-est sea Yet

Fl. *f*

Vln.

Vc.

Pno.

184

Emily *dim.* nev-er in ex-trem-i-ty It asked a crumb of me *p*

Fl. *dim.* *p* al niente, let it die naturally

Vln. *dim.* *p* al niente, let it die naturally

Vc. *dim.* *p* al niente, let it die naturally

Pno. *dim.* *p* *pp* Let the ressonation die naturally

Surprisingly excited, messy and hurried ♩ = 84

[Returning to the newspaper on the floor,  
grabbing it, staring at it with excitement]

191

Emily *ff subito* I must write him now! All things are rea-dy! And so much has been un-heard **Free**

Fl. *ff* colla voce

Vln. *ff* colla voce

Vc. *ff* colla voce

Pno. *f subito* colla voce

cluster on the lower keys

194 Slower... ♩ = 58

[Emily starts browsing through her fascicles  
and loose sheets with her poetry]

Emily

Fl. *p* sul pont.

Vln. *p*

Vc. *p* grave

Pno. *p*

195

Emily

*mf*

I must ga-ther my best poems

Fl.

*p*

*pp*

Vln.

Vc.

Pno.

6/4

197

Emily

halfspoken, well-marked

Should I start with...

198 Swingin' blues ♪ = ♪-♭-♪

Pno.

*p*

*f*

*f sempre*

*sempre con Red. ad lib.*

201

Emily

*f*

Wild \_\_\_\_\_ nights \_\_\_\_\_

Pno.

201

[While searching in her fascicles and loose sheets,  
Emily sings the opening lines from some of her poems.  
No pause should happen between each section.]

206

Emily

Wild \_\_\_\_\_ nights \_\_\_\_\_ were \_\_\_\_\_ I \_\_\_\_\_ with \_\_\_\_\_ thee \_\_\_\_\_

Pno.

*expressive, groovy*

211

Emily

Wild nights should be \_\_\_\_\_ Our \_\_\_\_\_ lux - u - ry! \_\_\_\_\_

Pno.

217 **Introspective, dark. Straight** ♩ = 56

Emily

*p* There's a cer-tain slant of light *mf* On win-ter af-ter - noons That op - res-ses like the

Fl.

*p* *mf*

Vln.

*p* *mf*

Vc.

*p* *mf*

Pno.

231 Live, upbeat, charming,  
like a vaudeville ♩ = 88

Emily 225 *p* *mf*  
weight of \_\_\_\_\_ Ca-the-dral tunes

Fl. 225 *p* *mf* *fp*

Vln. 225 *p* *mf* *fp*

Vc. 225 *p* *mf* *fp*

Pno. 225 *p*

Emily 232 *f*  
Suc-cess is count-ed sweet-est By those who nev-er suc-ceed

Fl. 232 *sfz* *mf* *f* *mf* *f*

Vln. 232 *sfz* *mf* *f* *mf* *f*

Vc. 232 *sfz* *mf* *f* *mf* *f*

Pno. 232 *f*

236

Emily

To com - pre - hend a nec - tar Re - qui - res sor - est

Fl.

Vln.

Vc.

Pno.

243 Meditative, sorrowful  $\text{♩} = 54$   
*p* introspective

240

Emily

need Af - ter great pain a

Fl.

Vln.

Vc.

Pno.

245 *cresc.*

Emily for-mal feel-ing comes the nerves sit cer-e-mo-ni-ous like tombs The stiff heart ques-tions was it

Fl.

Vln.

Vc.

Pno.

249 *f* **252** Serious, committed ♩ = 54 *p*

Emily he <sup>3</sup> that bore? and yes-ter-day or cen-tu-ries be-fore? Some keep the Sab-bath go-ing to \_\_\_ church

Fl.

Vln.

Vc.

Pno.



255

Emily

Fl.

Vln.

Vc.

Pno.

*mf* *dim.* *p*

*mf* *dim.* *p*

*mf* *dim.* *p*

*mf* *dim.* *p*

257

Crazy, anarchist ♩ = 112

Emily

Fl.

Vln.

Vc.

Pno.

*f*

I \_\_\_\_\_ keep it stay - ing \_\_\_\_\_

Emily *ff* *[Runs to her desk, picks her quill-pen and writes a letter...]*

at home

Fl. *ff* *flz.*

Vln. *ff*

Vc. *ff*

Pno. *ff*

**Breathless, over excited, stumbling in words** ♩ = 60 approx.

269 *f* *[singing while writing the letter with the quill-pen]*

Emily Mis-ter Hig-gin-son Are you too deep-ly oc-cu-pied to say if me verse<sup>3</sup> is a-live? The mind<sup>3</sup> is so

Fl. *fp* *pp*

Vln. *fp* *pp*

Vc. *fp* *pp*

Pno. *sfz* *p*

276 rit. 281 a tempo

Emily *near* <sup>3</sup>*it - self* *it can-not see dis-tinct-ly* *and I have none — to ask* *Should you think it*

Fl. *pp*

Vln. *pizz.* *mf* *pizz.* *arco* <sup>3</sup> *pp* <sup>3</sup> *pizz.* *pp*

Vc. *mf* *p* *pp*

Pno. *pp* *pp* *p* *p*

282

Emily *breathed and had you the lei-sure* <sup>3</sup>*to tell me* *I should feel quick grat-i-tude* *If I make the mis-take that you dared to tell me,*

Fl. *pp*

Vln. *arco* *pizz.*

Vc. *pp*

Pno. *pp*

289 *rit.* **293** *a tempo*

Emily would give me sin-cer-er ho-nor to-ward you I en-close my name ask-ing you if you please

Fl. *pp*

Vln. *pp*

Vc. *pp* arco

Pno. *p*

**296** Hopeful, bright ♩. = 60 *mp*

Emily Sir, to tell me what is true?

Fl. *p dolce and delicate*

Vln. *p dolce and delicate*

Vc. *p dolce and delicate*

Pno. *p dolce and delicate*

304 *p* [singing, holding the quill-pen]

Emily

This is my let - ter to the world \_\_\_\_\_ That nev - er

Fl.

*p*

Vln.

*p* *subito p*

Vc.

*p* *subito p*

Pno.

*p* *subito p*

Emily

wrote to me that sim - ple news that na - ture told with

Fl.

*p*

Vln.

*expressive* *p*

Vc.

*expressive* *p*

Pno.

*expressive* *p*

316 *mf* **322**

Emily ten - der maj - es - ty Her mes - sage is com -

Fl. *subito p*

Vln. *sul pont.* *subito p* *sempre cresc.*

Vc. *sul pont.* *subito p* *sempre cresc.*

Pno. *subito p* *sempre cresc.*

323 *p* **327** Just a bit slower

Emily mit - ted to hands I can - not see For love of her sweet

Fl. *f dim.*

Vln. *ord.* *f dim.* *p*

Vc. *ord.* *f dim.* *p*

Pno. *fp* *p*

331

Emily 328 coun - try men judge ten - der - ly of me

Fl. 328 *p* *f*

Vln. 328

Vc. 328

Pno. 328 *p*

Emily 334 *p* 335 Even slower *rit.* quiet, as if speaking to herself. for love of her sweet coun - try men judge ten - der - ly of

Fl. 334 *p* *tr* *colla voce*

Vln. 334 *pizz.* *arco* *pizz.* *arco* *pizz.* *colla voce*

Vc. 334 *pizz.* *arco* *pizz.* *arco* *pizz.* *colla voce*

Pno. 334 *let vibrate* *colla voce*

340 Slow, unhurried ♩. =40

rit.

Emily

me

Fl.

340

arco  
sul pont.

Vln.

pp

ord.

Vc.

arco  
sul pont.

ord.

pp

Pno.

340

2 2 2 2

pp



Emily's and Higginson's writing desks are displayed on the stage. They are placed opposite from each other with a bookshelf in the middle.

Rodrigo Camargo

T. Higginson

Flute

Violin

Cello

Piano

*always with Leo.*

T. H.

F1.

Vln.

Vc.

Pno.

**10** *p* *wirh fascination*

I taste a liq-uor nev-er \_\_\_\_\_ brewed From

*sempre cresc.*

12

T. H. *8* Tank - ards scooped in Pearl Not all the frank - fort ber - ries — yield such an al - co - hol In -

Fl. 12

Vln. 12 *p* *p* *p* *cresc.*

Vc. 12 *p* *p* *p* *cresc.*

Pno. 12 *cresc.*

*poco rit... a tempo*  
*mp*

19 *f* e - bri - ate of air am I and deb - au - chee of dew Re - eling thro' end - less sum - mer days from

Fl. 19

Vln. 19 *f* *mp* *pizz.*

Vc. 19 *f* *mp* *pizz.*

Pno. 19 *f* *mp*

25 27

T. H. 8  
inns of mol-ten blue \_\_\_\_\_

Fl. 25  
*p* *mf*

Vln. 25  
arco *dim.* *p* *p*

Vc. 25  
arco *dim.* *p* *p*

Pno. 25  
*dim.* *p* *p*

31 32

T. H. 8  
*p*  
When Land - lords turn the drunk-en \_\_\_\_\_ bee \_\_\_\_\_ Out of the Fox-glove's door When

Fl. 31  
*pp*

Vln. 31  
*p* *p* *p* *p*

Vc. 31  
*p* *p* *p* *p*

Pno. 31  
*p*

36 *sempre cresc.* 41 ***f***

T. H. 8 But - ter - flies re - nounce their drams — I shall but drink the more! Till Se - raphs swing their

Fl. 36 ***f*** 3 3

Vln. 36 ***p*** *sempre cresc.* ***f***

Vc. 36 ***p*** *sempre cresc.* ***f***

Pno. 36 *sempre cresc.* ***f***

42 *poco rit...* 45 ***p*** *a tempo*

T. H. 8 snow - y hats and Saints to win - dows run To see the lit - tle tip - pler lean - ing a -

Fl. 42 3 3 3 ***p*** pizz.

Vln. 42 ***p*** pizz.

Vc. 42 ***p*** pizz.

Pno. 42 ***p***

47 **a tempo**

T. H. 8 *pp* *p*  
 against the sun To see the lit-tle tip-pler lean-ing a - gainst —

Fl. 47 *pp*

Vln. 47 *pp* *pizz.* *p* *pp dolce*  
*arco* *arco*

Vc. 47 *pp* *p* *pp dolce*  
*arco* *arco*

Pno. 47 *p* *pp*

53 **rit.** **55 a bit slower** **rit.**

T. H. 8 *pp* *p*  
 the sun

Fl. 53 *p*

Vln. 53

Vc. 53

Pno. 53 *pp* *p*  
*always arpeggiando, as if it was a guitar.* **hold the pedal**

Note: If the singer cannot whistle effectively, the melody must be assigned to the piccolo

whistling piccolo

60 Somehow mysterious ♩. = 50

T. H. *p*  
Who writes such a mys - te - ri - ous let - ter? Who writes with such a great urge? Em - i - ly Dick - in -

Fl. *p* *mp*

Vln. *p* sul pont.

Vc. *p* sul pont.

Pno.

73

T. H. *sempre cresc.*  
son... Is she just an e - nig - ma? A child she might not be... A whole life ex - pe - ri - ence is

Fl. *exhale through the flute* *pp* *p* *p*

Vln. *ord.* *p* *pp* *p* *p cresc.*

Vc. *ord.* *p* *pp* *p* *p cresc.*

Pno. *dolce*

74 *mf* *p* **79** *cresc.*

T. H. 8 car - ried through a cou - ple or three ver - ses en - closed with - in She de - serves an

Fl. *mf* *dim.* *p* *p* *cresc.*

Vln. *mf* *dim.* *p* *p* *cresc.*

Vc. *mf* *dim.* *p* *p* *cresc.*

Pno. *mf* *dim.* *p* *p* *cresc.*

80 *fp* *rit.*

T. H. 8 an - swer I won't let her dis - ap - pear.

Fl. *f* *p* *dim al niente*

Vln. *f* *p* *dim al niente*

Vc. *f* *p*

Pno. *f* *p*

87 Still with fascination ♩ = 54

T. H. *mf*  
Who are you? who are you?

Vc. *mp* always expressive and cantabile *mp*

Pno. *p* steady and slightly arpeggiando

Em. *mp*  
I'm no - bod - y Are \_\_\_\_ you no - bod - y too? Don't

T. H. *p* *mp*  
who are you? \_\_\_\_ Then there is a pair of us

Vc. *mf*

Pno. *mp*



ACT 2

96 98 *mf*

Em. tell they would <sup>3</sup>ad - ver - tise you know \_\_\_\_\_ To be some - bod-y

T. H. *mf*  
How drear - y \_\_\_\_\_ How

Vc. *mp* *f* *mf*

Pno. 96

100 103

Em. To tell one's name the live - long June How drear - y \_\_\_\_\_

T. H. 8 pu - blic like a frog To an ad - mir - ing bog! To be

Vc. *f*

Pno. 100

104

Em. How pu-blic like a frog live - long June To an ad-mir - ing bog! How

T. H. some - bod - y To tell one's name the live - long June To an ad-mir - ing bog!

Vc. *mf*

Pno. 104

108

Em. drear - y \_\_\_\_ To be some - bod - y How pu-blic like a frog To tell one's name the live - long June

T. H. How drear - y \_\_\_\_ To be some - bod - y How pu-blic like a frog \_\_\_\_ To tell one's name the live - long

Vc. *f* *mf*

Pno. 108

113

Em. *To an ad-mir - ing \_\_\_\_\_*

T. H. *June To an ad-mir - ing \_\_\_\_\_* *[Thomas Higginson finishes writing the letter on his desk]*

Vc.

Pno.

118

Em. *How drear - y \_\_\_\_\_ To be some - bod - y How pu - blic like a frog To tell one's name the live - long June* *[Gets up and moves to the conductor, handing them the letter he just wrote]*

T. H. *How drear - y \_\_\_\_\_ To be some - bod - y How pu - blic like a frog To tell one's name the live - long June*

Vc.

Pno.

123

[The conductor gets off the podium and gives the letter to Emily]

Em. 122 To an ad-mir-ing — Bog

T. H. 8 To an ad-mir-ing — Bog

Fl. 122 *p*

Vln. 122 *p*

Vc. *mf*

Pno. 122

128

[ Emily receives the letter,  
but doesn't open it yet ]

Always reciting, in a speaking manner

Em. Presentiment is that long shadow  
on the lawn

Fl. 128 *as pp as possible*

Vln. 128 *pp*

Vc. *pp*

Pno. 128 *pp*

[ opening the letter ]

singing **mp**

reciting, in a speaking manner

Em. Indicative that  
suns go down

Who am I? I'm no - bod-y...

The notice to  
startled grass

132

Fl.

Vln.

Vc.

Pno.

**138** Euphoric ♩. = 112

[ Emily goes to her desk to write her response ]

Em. That darkness is about to pass

ad lib

Fl. abrupt silence

colla voce **f**

Vln. abrupt silence

colla voce **f**

Vc. abrupt silence

colla voce **f**

Pno. abrupt silence

colla voce **f**

136

**Lively, with excitement** ♩. = 94

**149** *[ Emily sings while seated writing her response letter ]*

The image displays a musical score for the song "The Snowman". It features five staves: Em. (English Male), Fl. (Flute), Vln. (Violin), Vc. (Violoncello), and Pno. (Piano). The Em. staff includes the lyrics: "I made no verse but one or two un - til this win - ter sir. I went to school but". The score is marked with various dynamics such as *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). The key signature is one flat (B-flat), and the time signature is 4/4. The score includes measures 149 and 150, with a repeat sign at the end of measure 150.

155 158

Em. in your man-ner of the phrase had no e-du - ca<sup>2</sup> - tion. When a lit - tle girl I had a friend who taught me

Fl.

Vln.

Vc.

Pno.

161 167

Em. — im-mor-tal-i-ty but ven-tur - ing too near him - self, he nev-er re - turned. Soon af-ter my tu - tor

Fl.

Vln.

Vc.

Pno.

168

Em.    
 died, for sev-er-al years my lex-ton was my on-ly com-pan-ion Then I found one

Fl. 

Vln. 

Vc. 

Pno. 

174

Em.    
 more, but he was not con-tend-ed I be his schol-ar So he \_\_\_\_\_ left the

Fl. 

Vln. 

Vc. 

Pno. 



180

Em. land My com - pan - ions are the hills \_\_\_\_ and the

Fl. *f* *mp*

Vln. *mp*

Vc.

Pno. *mp*

189

Em. mount - ains They are bet - ter than beings be - cause they know but do not tell I

Fl. *f* *mf*

Vln. *mf*

Vc. *mf*

Pno.

193

Em. have a broth-er and sis-ter my mo-ther does not care for thought and fa-ther too bus-y with his briefs to no-tice

Fl. *mp* *cresc.* *f* *dim. poco a poco*

Vln. *mp* *cresc.* *f* *dim. poco a poco*

Vc. *mp* *espress.* *cresc.* *f* *dim. poco a poco*

Pno. *cresc.* *f* *dim. poco a poco*

200

Em. what we do He buys me man-y books, but begs me not to read them, be-cause he fears they jog-gle the

Fl. *tr* *sf* *mf* *2* *2*

Vln. *espress.* *mf* *sf* *tr* *sf* *tr* *mf*

Vc. *tr* *mf* *espress.* *sf* *sf* *mf*

Pno. *mf* *sf* *sf* *mf*

202

ACT 2

208 *mp* **210** *sempre cresc.*

Em. mind They are re - li - gious ex - cept me, and ad - dress an e - clipse e - very

Fl. *mp* *sempre cresc.*

Vln. *mp* *sempre cresc.*

Vc. *mp* *sempre cresc.*

Pno. *mp* *sempre cresc.*

214 *sf* **218** *mf rit.*

Em. mor - ning who they call their "Fa - ther" But I fear my sto - ry fa - tiges you

Fl. *sfz* *mf*

Vln. *sfz* *mf*

Vc. *sfz* *mf*

Pno. C. 90 *sfz* *mf*

Full, hopefull ♩ = 66

222 [ Emily gets up holding her quill-pen ]

Em. *f* I'd like to learn could you help me grow

Fl.

Vln.

Vc.

Pno. *f* 3 8<sup>va</sup> 3 8<sup>va</sup>

Em. or it's un - con - veyed like witch - craft or mel - o -

Pno. 3 8<sup>va</sup> 3 8<sup>va</sup>

Em. *f* 227 dy? I would like to learn

Pno. 3 8<sup>va</sup> 3 8<sup>va</sup>

228

Em. — could you help me grow or it's un - con -

Pno. 228

230

Em. veyed like witch-craft or mel - o - dy? —

Pno. 230

232

Em. —

Pno. 232

*[ Emily puts the letter on the center shelf ]*

*p*

Will you

Let it vibrate ]

235 **rit.** 237 **a tempo** (♩ = 66 ) [ Thomas Higginson picks the letter and opens it ]

Em. *be my per-cept-or, mis-ter Hig-gin-son?*

Fl. *mp*

Vln. *p*

Vc. *p*

Pno. *p*

245 246 *mp*

T. H. *Yes, miss Dick-in-son but I'm a-fraid I can't help much you seem not an*

Fl.

Vln. *p*

Vc. *p*

Pno. *p*

252 258

T. H. *a-mat-eur poet And I have not such an e - vo-ca-tive mind I'd glad - ly read all your*

Vln. *cresc. f*

Vc. *cresc. f*

Pno. *cresc. f*

259

T. H. *ver-ses eve-ry day if that shall be I can of-fer my friend-ship and some thoughts on the ver-ses I*

Vln. *always expressive*

Vc.

Pno.

265

T. H. *see*

Vln. *f* very expressive

Vc. *f* very expressive

Pno. *subito p* *cresc.* *f* very expressive

[ The flutist gives the letter to Emily.  
She promptly opens it ]

Em. *f*

Vln. *f* *mf*

Vc. *f* *mf*

Pno. *f* *mf*



**281** Over excited ♩ = 82

Em. *could<sup>3</sup> not weigh<sup>3</sup> my - self, my - self!* My size felt small to me I read your chap-ters in the, At -

Fl. *281*

Vln. *281* pizz. arco *tr*

Vc. *281* pizz. arco *tr*

Pno. *281* *f* *tr*

**289** Emotive and confident ♩ = 60

Em. *lan - tic and ex - pe-ri-enced hon-or for you* *mp* I was sure you'd not re - ject

Fl. *286* *p*

Vln. *286* arco *p*

Vc. *286* arco *p*

Pno. *286* *tr* *p*

296 much slower, peacefull... ♩ = 42

291 rit.

Em. such a con-find - ing ques - tion. your scho-lar Dick - in-son

Fl. *mp*

Vln. *mp*

Vc. *mp*

Pno. *mp*

302 [ Emily rises and sings ]

298 *mp* *mp*

Em. I'll tell you how the sun rose — A Rib - bon

Fl. *p* *p*

Vln. *p* *p*

Vc. *p* *p*

Pno. *p* *p*

315 More vivid,  
with energy ♩ = 64

307

Em. *at a time* \_\_\_\_\_ The *ste-e-les swam in* am-e - thyst \_\_\_\_\_ the news, like *squir<sup>3</sup>rels run*

Fl. *p cresc.*

Vln. *p* *p* *p cresc.*

Vc. *p* *p* *p cresc.*

Pno. *p* *p* *p cresc.*

[ Emily goes to the central shelf  
holding the letter she just wrote]

[ Emily puts the letter on the shelf ]

316

Em.

Fl. *ff*

Vln. *ff*

Vc. *ff*

Pno. *ff* *8va-*

ACT 2

[ Higginson moves to the center shelf ]

322 **f** **323**

Em. *The hills un-tied their Bon-nets the bo-bo-links be-gun Then*

Fl. **f**

Vln. **mf**

Vc. **mf**

Pno. **mf**

[ Higginson picks the letter and opens it ]

**331**

327

Em. *I said soft-ly to my-self "that must have been the Sun!"*

T. H. **f** *But how he set I know*

Fl. **f**

Vln. **f** **mp**

Vc. **f** **mp**

Pno. **f** **mp**

332

Em.

T. H.

Fl.

Vln.

Vc.

Pno.

not There seemed a pur - ple stile That lit - tle yel - low boys and girls were

*mp* *f* *f* *f*

Waltzy ♩. = 44

339 / Both singing, apart from each other by the center shelf / accel...

mp

Em. Till when they reached the oth - er ther side a Dom - i - nie in

T. H. climb - ing all the while Till when they reached the oth - er ther side a Dom - i - nie in

Fl. mp

Vln. p pizz. mf pizz.

Vc. p mf

Pno. p always light

342 *sempre cresc.*

Em. Gray put gen - tly up the eve - ning bars and let the flock a - way

T. H. 8 Gray put gen - tly up the eve - ning bars and let the flock a - way

Fl. 342 *mp* *sempre cresc.*

Vln. 342 *arco* *mp* *sempre cresc.*

Vc. 342 *arco* *mp* *sempre cresc.*

Pno. 342 *mp* *sempre cresc.*

347 **More vivid,  
with energy** ♩ = 64

Em. I'll tell you how the sun rose A Rib - bon at a

T. H. 8 the hills un - tied their Bon - nets the bo - bo -

Fl. 347 *f*

Vln. 347 *ff* *mf*

Vc. 347 *ff* *mf*

Pno. 347 *ff* *8va*

352

Em. time The Ste - eples swan in Am - e - thyst the news, like squir - rels run

T. H. 8 links be - gun Then I said soft - ly to my - self "that must have been the Sun!" But

Fl. 352 *f*

Vln. 352

Vc. 352

Pno. 352

357

Em. *mf* the hills un - tied their Bon-nets the bo - bo - links be - gun Then I said

T. H. 8 how he set I know not There seemed a pur - ple stile That lit - tle yel-low

Fl. 357 *mp* *f* *mp* *f*

Vln. 357 *mp* *f*

Vc. 357 *mp* *f*

Pno. 357 *mp* *f*

365 Waltzy  $\text{♩} = 44$ 

Em. *mp*  
soft - ly to my - self "that must have been the Sun!" Till when they reached the oth - er ther side a

T. H. *mp*  
boys and girls were climb - ing all the while Till when they reached the oth - er ther side a

Fl. *mp*

Vln. *p* pizz. *mf* pizz.

Vc. *p* *mf*

Pno. *p* always light

Em. *accel...* *sempre cresc.*  
Dom - i - nie in Gray put gen - tly up the eve - ning bars and let the flock a -

T. H. *sempre cresc.*  
Dom - i - nie in Gray put gen - tly up the eve - ning bars and let the flock a -

Fl. *mp* *sempre cresc.*

Vln. *arco* *mp* *sempre cresc.*

Vc. *arco* *mp* *sempre cresc.*

Pno. *mp* *sempre cresc.*



More vivid,  
373 with energy ♩ = 64

Em. 372 way Till when they reached the oth - er side a Dom - i - nie in gray Put

T. H. 8 way Till when they reached the oth - er side a Dom - i - nie in gray Put

Fl. 372 *f* 6

Vln. 372 *f* 3 3 3 3

Vc. *f* 3 3 3 3

Pno. 372 *f*

381 Slightly faster, if possible ♩ = 68 *ff*

Em. 377 gen - tly up the eve - ning bars and led the flock a - way Till when they reached the

T. H. 8 gen - tly up the eve - ning bars and led the flock a - way Till when they reached the

Fl. 377 *f* 6 *ff*

Vln. 377 3 3 3 3 *ff*

Vc. 3 3 3 3 *ff*

Pno. 377 *f* *ff*

382

Em. oth - er side a dom - i-nie in gray Put gen - tly up the eve - ning bars and led the flock a -

T. H. 8 oth - er side a dom - i-nie in gray put gen - tly up the eve - ning bars and led the flock a -

Fl. 382 6

Vln. 382 3

Vc. 3

Pno. 382

388

Em. way! \_\_\_\_\_

T. H. 8 way! \_\_\_\_\_

Fl. 388 6

Vln. 388 3

Vc. 3

Pno. 388 *ff* 8va - -

# ACT 3

The action takes place in Emily's living room. Displayed on the stage are two chairs and coffee table in the middle, late 19th century style. The chairs are slightly turned outside (to the audience).

Aprehensive  $\text{♩} = 48$

Emily Dickinson

Thomas Higginson

Flute

Violin

Cello

Piano

*p*

The soul se-lects her own so-ci-e - ty \_\_\_\_\_ Then, shuts the door To her di-vine ma-

*p*

*al niente*

*p*

*p*

*p* but with presence

*sfz*

*8va*

# ACT 3

*poco rit...* **13** *a tempo*

T. H. 9  
 8 jor - i - ty pre - sents no more Un - moved she notes the char - i - ots paus - ing at

Fl. 9  
*p* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Vln. 9  
*al niente* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Vc. 9  
*al niente* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Pno. 9  
*p* but with presence *mp* *p* dramatic

(8<sup>va</sup>)

T. H. 17  
 8 her low gate Un - moved, an Em-per-or be kneel-ing u - pon her mat

Fl. 17  
*mf* *f* *mf* *f* *p* *p* *p* *p* *p* *p*

Vln. 17  
*mf* *f* *mf* *f* *p* *p* *p* *p* *p* *p*

Vc. 17  
*mf* *f* *mf* *f* *p* *p* *p* *p* *p* *p*

Pno. 17  
*p*

# ACT 3

25 (♩. = ♩) 26 slightly more vivid ♩ = 58

Em.

T. H. I know her

Fl.

Vln.

Vc.

Pno.

28

Em.

T. H. from an ample nation Choose one

Fl.

Vln.

Vc.

Pno.

# ACT 3

poco rit... a tempo poco accel...

Em.

T. H. *subito p*

Fl. *p cresc.*

Vln. *p cresc.*

Vc. *p cresc.*

Pno. *mf dim. p*

Then close the valves of her at - ten-tion like stone

36 a tempo [Emily Dickinson enters carrying 2 day-lilies]

Em.

T. H.

Fl. *f*

Vln. *f*

Vc. *f*

Pno. *f*

# ACT 3

39

Em.

T. H.

Fl.

Vln.

Vc.

Pno.

*mf*

*dim.*

*p*

44

Em.

T. H.

Fl.

Vln.

Vc.

Pno.

*rit...*

*[Emily hands T. Higginson the day-lilies]*

*Similar tempo, but the voice may be free*

*p*

*pp*

*pp*

*pp*

These are my in-tro-duc-tion for -

# ACT 3

49

Em. give me, if I am freight - ened I nev - er see stren - gers and hard - ly know what I say

T. H.

Fl.

Vln.

Vc.

Pno.

52

Em.

T. H. To wor - ry a - bout this is need - less I just came to lis - ten to you I feel ho - nored to fi - nal - ly meet

Fl.

Vln.

Vc.

Pno.



# ACT 3

56 slightly more vivid ♩ = 58

55

Em.

T. H.

Fl.

Vln.

Vc.

Pno.

the per - son who writes such ver - ses

*p*

*p*

*p*

*p*

57 *mp*

Em.

T. H.

Fl.

Vln.

Vc.

Pno.

I have lived in this house day and night The plants out - side I take care

*p*

*mp*

# ACT 3

59

Em. the bread <sup>3</sup> for the fam - i - ly I cook And at night when I just <sup>3</sup> can - not

T. H.

Fl.

Vln.

Vc.

Pno.

61

Em. sleep I walk <sup>3</sup> just some steps <sup>3</sup> to my desk and write <sup>3</sup> there my se - cret

T. H.

Fl.

Vln.

Vc.

Pno.

63

Em. *po - et - ry*

T. H. *It i - so - lates one a - ny -*

Fl. *mp*

Vln. *mp*

Vc. *mp*

Pno. *mp*

65

Em. *cresc. poco a poco*

T. H. *mf* *cresc. poco a poco*

Fl. *cresc. poco a poco* *mf* *cresc. poco a poco*

Vln. *cresc. poco a poco* *mf* *cresc. poco a poco*

Vc. *cresc. poco a poco* *mf* *cresc. poco a poco*

Pno. *cresc. poco a poco* *mf* *cresc. poco a poco*

8 *where to think be-yond a cer - tain point or have such lum - i - nous flash - es*

# ACT 3

68 Calm ♩ = 40

Em. 67

T. H. 8 *mp*  
as it come to you I've al - ways felt that per - haps If

Fl. 67 *p subito*

Vln. 67 *p subito*

Vc. *p subito*

Pno. 67 *p subito mp p mp*

Em. 72

T. H. 8 *[ holds Emily's hands ]*  
I could just once Take you by the hand I might be some-thing to

Fl. 72 *sf*

Vln. 72 *sf*

Vc. 72 *sf*

Pno. 72 *p espress. sf*

# ACT 3

77 [Emily shyly recovers her hands] 79 ♩ = 54

Em. *p* Your gen - er - os - i - ty dis - a - bles my lips as it e - lec - tri - fies

T. H. you

Fl. *p* sul pont. *p* sul pont.

Vln. *p* sul pont. *p* sul pont.

Vc. *p* sul pont. *p* sul pont.

Pno. *p* delicate, almost arpeggiando

right hand cluster encompassing the whole chromatic from E3 to E4.

81 Ritenuto 83 Aria ♩ = 54 *mp*

Em. it al - so makes de-crep-it Each life con-verg-es to some cen-ter Ex-pressed or still Ex-

T. H.

Fl.

Vln. *mp*

Vc. *mp*

Pno. *p* *mp* slightly arpeggiando, always

ACT 3

86

Em. ists in eve - ry hu - man na - ture a goal Em - bod - ied scarce - ly to it - self it

T. H.

Fl.

Vln.

Vc.

Pno.

90

Em. may be too fair for cred - i - bil - i - ty pre - sumpt - ion to mar A -

T. H.

Fl.

Vln.

Vc.

Pno.

94 *mf*

Em. *mf*

T. H.

Fl. *mf*

Vln. *mf*

Vc. *mf*

Pno. *mf* slightly arpeggiando, always

dored with cau - tion as a brit - tle heav - en to reach \_\_\_\_\_ Were

97

Em.

T. H.

Fl.

Vln.

Vc.

Pno. slightly arpeggiando, always

hope - less as the Rain - bow's rai - ment to \_\_\_\_\_ touch

ACT 3

100 *cresc. poco a poco*

Em. Yet per - sev - ered tow - ard sure for the dis - tance how high Un-to the Saint's slow di-li-gencethe

T. H.

Fl. *cresc. poco a poco* *sfz* *dim.*

Vln. *cresc. poco a poco* *sfz* *dim.*

Vc. *cresc. poco a poco* *sfz* *dim.*

Pno. *cresc. poco a poco* *sfz* *p*

103 **104** *f* *mf* like if it was a fascinating secret *mp*

Em. sky Un - gained it may be by a Life's low ven-ture but then e-ter-ni-ty en - a-ble theen-deav-oringa-

T. H.

Fl. *mf* *f*

Vln. *mf* *f* *p* *p* *pp* *p*

Vc. *mf* *f* *p* *p* *p* *pp* *p*

Pno. *mf* *f* *mp*



109

Em. *gain*

T. H. *8<sup>va</sup>*

Fl. *mf*

Vln. *subito p*

Vc. *subito p*

Pno. *mp*

118

Slow, recit. (♩ = 50)

poco rit...

Em. *p*

T. H. *colla voce*

Fl. *colla voce*

Vln. *do not slow down* *mf* *mp dim.* *colla voce*

Vc. *do not slow down* *mf* *mp dim.* *p* *sfp* *colla voce*

Pno. *do not slow down* *mf* *mp dim.* *p* *colla voce*

I find ecs-ta-sy, in liv - ing

# ACT 3

119

Em.

T. H.

Fl.

Vln.

Vc.

Pno.

*pp*

*pp*

The mere sense of liv - ing is joy <sup>3</sup>ce - nough

123

Em.

T. H.

Fl.

Vln.

Vc.

Pno.

*mp*

*p* *mf* *sf*

But have you ev - er want - ed a job? Have you ev - er had a de - sire to trav - el Have you ev - er wished to see <sup>3</sup>oth - er peo - ple

# ACT 3

*poco rit...* *a big yawn!* *p* **128** *a bit faster, ♩ = 58* *f* *well articulated, with mockery tone*

Em. Ahh... I nev-er thought of con-ceiv-ing that I could ev-er have the slight-est ap-proach

T. H. colla voce

Fl. *p* *colla voce* *f*

Vln. *p* *colla voce*

Vc. *p* *colla voce* *f*

Pno. *colla voce* *f*

*poco rit...*

Em. to such a want in all fu-ture time

T. H. And

Fl. *dim.*

Vln. *dim.*

Vc. *dim.*

Pno. *dim.*

# ACT 3

133 a bit slower, cautious ♩ = 54

Em.

T. H. *mp*  
8 how \_\_\_ does po - et - ry ful - fill your life and your own \_\_\_ soul? What do \_\_\_ you be - lieve?

Fl. *mp*  
133 *tr*

Vln. *mp*  
133

Vc. *mp*

Pno. *mp*  
133

passionate, but pure and sincere ♩ = 52

138 [Emily pulls away a little bit, as if she was speaking to no one] *cresc.*

Em. *molto rit...*  
136 *mf* *dim.*  
If I read a book and it makes my whole bod - y so cold

T. H. *3*  
8 What do you feel?

Fl. *change to piccolo*  
136 *f*

Vln. *sfp* *mf* *always tenuto*  
136

Vc. *sfp* *mf* *always tenuto*

Pno. *mf* *p* *mf*  
136

ACT 3

141 *mf* *sf*

Em. no fire ev - er<sup>3</sup> can warm me I know that is po - e - try —

T. H.

Fl. *mf*

Vln. *mf* *sf* *fp* *sfz* *p*

Vc. *mf* *sf* *fp* *sfz* *p*

Pno. *mf* *sfz* *p*

145 *mf* *cresc.* *dim.*

Em. If I feel phy-sic-al-ly as if the top<sup>3</sup> of my head were tak-en off

T. H.

Fl. *f* *piccolo*

Vln. *fp* *sfz* *mf* *always tenuto*

Vc. *fp* *sfz* *mf* *always tenuto*

Pno. *mf* *sfz* *mf*

ACT 3

150 *mf* *< sf* *mp*

Em. I know that is po-e-try — And this is how I know it

T. H.

Fl. *mf* *mf < sf*

Vln. *mf* *sf* *p* *p* *fp < sfz*

Vc. *mf* *sf* *p* *p* *fp < sfz*

Pno. *mf* *sf* *p* *p* *mf* *sfz*

155 *molto rit...* 158  $\text{♩} = 40$

Em. Is there an - y oth-er way? —

T. H.

Fl. *mf* *p* *6* *p* *6*

Vln. *p* *p* *p* *3* *3* *p* *3* *3*

Vc. *p* *p* *p* *p*

Pno. *p* *p*

**162** *[Emily wanders slowly in the room, as if Mr. Higginson wasn't there]*

Em.

T. H.

Fl. *change to flute*

Vln. *with some freedom, as a brief cadence* *a bit faster* *fp* *fp*

Vc.

Pno.

**170** *[While Higginson sings, Emily still wanders in the room, but ultimately goes to the piano and picks her quill-pen placed on the instrument]*

Em.

T. H. *p* *3* *3*  
It's eas-y to, in-vent a life God does this — eve-ry day

Fl.

Vln. *mf* *p* *mf* *3*

Vc.

Pno. *p*  
*Let it decay naturally.*

# ACT 3

177

Em.

T. H.

Fl.

Vln.

Vc.

Pno.

Cre-at-ion but the Gamb-ol Of His au-thor-i-ty

*mp*

*p*

3

tr

tr

^

182

Em.

T. H.

Fl.

Vln.

Vc.

Pno.

It's eas-y to ef-face it

*mp*

*mf*

*mf*

*mf*

*mf* but with presence

Flute

3

^



ACT 3

185 *mf*

Em. The thrift - y De - i - ty could scarce af - ford e -

T. H.

Fl. *p* *mf* *p* *mf*

Vln. *p* *mf* *p*

Vc. *p* *mf* *p*

Pno.

188 *rit...*

Em. tern - i - ty To Spon - ta - ne - i - ty

T. H. *p*

Fl. *f*

Vln. *mf* *f* *sempre dim.*

Vc. *mf* *f* *sempre dim.*

Pno. *mf* *p* *sempre dim.* *pp*

The

let the ressonation decay naturally.  
Keep pedal pressed until sound is completely gone.

# ACT 3

**194** Slow, ethereal  $\text{♩} = 34$

Em. *p* Pro - ceed in - sert - ing

T. H. *8* per - ished pat - tern mur - mur But His Per - turb - less plan

Fl. *194*

Vln. *194 pp* *3* *3* *3* *3* *3* *3*

Vc. *pp*

Pno. *194 pp delicate, glassy* *8va*

**204** even slower, very calm  $\text{♩} = 30$

Em. here a sun

T. H. *8* There leav - ing out a man

Fl. *199*

Vln. *199 pp* *3* *3* *3* *3* *mp* *pp*

Vc. *pp* *mp* *pp*

Pno. *199* *tr* *p as if it was a little music box*

Always con *Ped*

*[Emily Approaches Higginson  
holding her quill-pen]*



210 **Recit, a bit faster** ♩ = 46

Em. *p* Of our great-est acts we are ig-no-rant The vein can-not thank the ar-ter-y but her solm-ness to

T. H.

Fl. *pp* *pp* *pp*

Vln. *pp* *pp* *pp*

Vc. *pp* *pp* *pp*

Pno. *pp* always soft

Hold the pedal.  
Let it decay naturally.

ACT 3

[Emily gives her quill-pen to Higginson]

214

Em. *him e - ven the sto-lid-est ad - mit*

T. H.

Fl. *pp p fp*

Vln. *pp p fp*

Vc. *pp p fp*

Pno. *p fp*

218 *mf* gently, but articulating each syllable

Em. *You were not a - ware that you saved my life* *mp*

T. H. *colla voce* *Ms.*

Fl. *colla voce p*

Vln. *colla voce p*

Vc. *colla voce p*

Pno. *colla voce p*

ACT 3

222

Em.

T. H.

8 Dick-in-son I will nev-er for-get this day<sup>3</sup> That rare spark-les of light en-

Fl.

Vln.

Vc.

Pno.

*p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

225

Em.

T. H.

8 shroud-ed in fier-y mist of your ver-ses and let-ters now \_\_\_ have a face now \_\_\_ have a voice I

Fl.

Vln.

Vc.

Pno.

*p* *p* *f* *f* *f* *mf* *p* *f* *f* *f* *mf* *f* *mf* *dim. poco a poco . . .*

ACT 3

231

Em. *f* *dim. poco a poco . . .* 234 *f* *dim. poco a poco . . .*

T. H. Say in a long time... in a long time... that will be

Fl. *dim. poco a poco . . .* *p* *fp*

Vln. *dim. poco a poco . . .* *p* *fp*

Vc. *dim. poco a poco . . .* *p* *fp* *espress.* 3

Pno. *p* *fp*

236 *p* *rit...* 240 *a tempo*

Em. near-er Some time is no-thing Some time is ne- ver... For - e - ver

T. H.

Fl. 236

Vln. 236

Vc. 236

Pno. 236

ACT 3

241

Em. *is com-posed of nows 'Tis not a dif-ferent time Ex-cept for in-fi-nit-ness and la-ti-tude of*

T. H.

Fl.

Vln.

Vc.

Pno. *p slow arpeggio*

247 Expressive and peaceful ♩ = 68

Em. *mf* *home From this ex-pe-ri-enced here Re-move the*

T. H.

Fl.

Vln.

Vc.

Pno. *mf*

# ACT 3

249

Em. *dates \_\_\_\_\_ to these Let months dis - solve in fur - ther*

T. H.

Fl.

Vln.

Vc.

Pno.

252

Em. *months And Years \_\_\_\_\_ ex - hale in years \_\_\_\_\_*

T. H. *mf With - out de - bate \_\_\_\_\_ or \_\_\_\_\_*

Fl.

Vln.

Vc.

Pno.

255



# ACT 3

256

Em.

T. H.

8 pause or cel - e - brat - - - ed days As \_\_\_\_ in -

Fl.

Vln.

Vc.

Pno.

259

Em.

262

T. H.

8 fin - i - ty \_\_\_\_ our Years would be As An - no Do - mi - ni \_\_\_\_

Fl.

Vln.

Vc.

Pno.

# ACT 3

263

Em.

T. H.

Fl.

Vln.

Vc.

Pno.

266

Em.

T. H.

Fl.

Vln.

Vc.

Pno.

ACT 3

269

Em. *f* From this ex - pe - ri - enced here Re - move the

T. H. *f* From this ex - pe - ri - enced here Re - move the

Fl. *ff*

Vln. *p subito* *ff*

Vc. *p subito* *ff*

Pno. *mf* *ff*

Em. dates to these Let months dis -

T. H. dates to these Let months dis -

Fl. *ff*

Vln.

Vc.

Pno.

# ACT 3

273

Em. solve in fur - ther months And Years

T. H. solve in fur - ther months And Years

Fl. 273

Vln. 273

Vc. 273

Pno. 273

275 *ff* 276

Em. With - out de - bate or pause or cel - e -

T. H. ex - hale in years With - out de - bate or pause

Fl. 275 *ff*

Vln. 275 *p subito* *ff*

Vc. 275 *p subito* *ff*

Pno. 275 *mf* *ff*

# ACT 3

278

Em. brat - - - ed days As in - fin - i - ty our Years would

T. H. 8 Or ce - le - brat - ed days As in -

Fl. 278 *ff*

Vln. 278

Vc. 278

Pno. 278

281

Em. be As An - - no Do - mi - ni

T. H. 8 fin - i - ty our years would be as An - no do - mi - ni

Fl. 281 *p subito* *ff*

Vln. 281 *p subito* *ff*

Vc. 281 *p subito* *ff*

Pno. 281 *mf* 3

# ACT 3

**285** a bit slower ♩ = 58

*p*

Em. From this ex-pe-ri-enced here Re-move the dates \_\_\_\_\_ to these Let months dis-solve in fur-ther

T. H. *p*  
8 From this ex-pe-ri-enced here Re-move the dates \_\_\_\_\_ to these Let months dis-solve in

**294**

Em. months And Years \_\_\_\_\_ ex-hale in years \_\_\_\_\_ With-out de-bate or pause Or ce-le-brat-ed days

T. H. *p*  
8 fur-ther months And Years ex-hale in years With-out de-bate or pause Or ce-le-brat-ed days

**298**

**300** Even slower, calm and peaceful ♩ = 42 *rit...*  
[the lights gradually fade to dark]

Em. As in-fin-i-ty \_\_\_\_\_ our years would be As An-no-do-mi-ni \_\_\_\_\_ al niente...

T. H. *p*  
8 As in-fin-i-ty \_\_\_\_\_ our years would be As An-no-do-mi-ni \_\_\_\_\_ al niente...

Fl. *p* al niente...

Vln. *p* al niente...

Vc. *p* al niente...

Hold as long as possible, decaying little by little. The voices can finish first.

## VITA

Rodrigo Camargo is a Brazilian composer. He studied Composition (BM) at Rio de Janeiro Federal University (UFRJ) with Marcos Nogueira and Liduino Pitombeira. His music has been played at events such as Panorama da Música Brasileira Atual (Brazilian contemporary music panorama), Série Compositores, Bienal da Música Brasileira Contemporânea, Atlantic Music Festival and Penn State New Music Festival. His works have been performed by contemporary music groups like Quinteto Lorenzo Fernandez, Quarteto Kalimera, Orquestra de Sopros da UFRJ (UFRJ Wind Ensemble) Homegrown Music Ensemble and Orquestra Filarmônica SCAR. In 2022 he released his first EP “5 Poemas de Fernando Pessoa” on streaming platforms. This was followed by the early 2023 release of “Two Duos”.

Rodrigo plans to receive his Masters degree in Composition at LSU in May 2023. He is from the studio of Dr. Mara Gibson.