

Six chansons pour Emily Dickinson

pour quatuor vocal féminin

Lucien GUÉRINEL

1 - Why do they shut me

$\bullet = 96 \text{ ca.}$
Tutti p

Soprano 1
Why - do they shut me out of Hea - ven? Did I sing - too loud? But - I can

Soprano 2
Why - do they shut me out of Hea - ven? Did I sing - too loud? (loud) **pp**

Alto 1
Why - do they shut me out of Hea - ven? Did I sing - too loud? (loud) **pp**

Alto 2
Why - do they shut me out of Hea - ven? Did I sing - too loud? (loud) **pp**

5

say a lit - tle "mi - nor" Ti - mid as a Bird! Would'nt the An - gels try -

Ti - mid as a Bird! Would'nt the An - gels try -

Ti - mid as a Bird! Would'nt the An - gels try -

Ti - mid as a Bird! Would'nt the An - gels try -

2 - Wild nights

♩ = 70

Tutti *mf*

Wild nights - Wild nights! Were I with thee Wild

Wild nights - Wild nights! Were I with thee Wild

Wild nights - Wild nights! Were I with thee nights__

Wild nights - Wild nights! Were I with with thee nights__

Detailed description: This system contains four staves of music. The first staff is the vocal line, starting with a treble clef and a 6/8 time signature. It features lyrics: 'Wild nights - Wild nights! Were I with thee Wild'. The second staff is a piano accompaniment with a treble clef and 6/8 time signature, including a five-finger exercise. The third and fourth staves are piano accompaniments with treble clefs and 6/8 time signatures, also including five-finger exercises. Dynamics include *p* (piano) and *f* (forte).

5 should be Our lu - xu-ry! Fu-tile - the winds - - To a heart in port -

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Detailed description: This system contains four staves of music. The first staff is the vocal line, starting with a treble clef and a 3/4 time signature. It features lyrics: 'should be Our lu - xu-ry! Fu-tile - the winds - - To a heart in port -'. The second, third, and fourth staves are piano accompaniments with treble clefs and 3/4 time signatures. Dynamics include *Tutti p* (piano).

♩ = 60

9 Tutti *pp*

Done - - Done - - with the Chart - -! Ro-wing in E -

Do-ne with the Com-pass - Done with the Chart! Ro-wing - -

Done with the Com-pass - Done with the Chart! Ro-wing - -

Done with the Com-pass - with the Chart! Ro-wing - -

Detailed description: This system contains four staves of music. The first staff is the vocal line, starting with a treble clef and a 3/4 time signature. It features lyrics: 'Done - - Done - - with the Chart - -! Ro-wing in E -'. The second, third, and fourth staves are piano accompaniments with treble clefs and 3/4 time signatures, including a four-finger exercise. Dynamics include *pp* (pianissimo).

3 - I shall keep singing !

$\text{♩} = 68$
Tutti *f*

I shall keep sin-ging! Birds will pass me _____ to Yel-lo-wer Climes —

I shall keep sin-ging! Birds will pass me On their way Climes —

I shall keep sin-ging! Birds will pass me On their way Climes —

I shall keep sin-ging! Birds will pass me On their way Climes —

$\text{♩} = 62$

4

Each — with a Ro-bin's Ex-pec-ta-tion — I _____ — And my Rhymes _____ —

Each — with a Ro-bin's Ex-pec-ta-tion — with _____ my Red - breast Red - breast _____ —

Each — with a Ro-bin's Ex-pec-ta-tion — with _____ my Red - breast Red - breast _____ —

Each — with a Ro-bin's Ex-pec-ta-tion — with _____ my Red - breast Red - breast _____ —

4 - Over the fence

$\bullet = 100$

p *mf* *p*

O - ver the fence — Straw - ber - ries — grow — —

pp *pp* *pp*

O - ver the fence — Straw - ber - ries — grow — —

O - ver the fence — Straw - ber - ries — grow — —

O - ver the fence — Straw - ber - ries — grow — —

4 (*p*) *Tutti*

O - ver the fence — O - ver the fence — O - ver the fence — I could

p O - ver the fence — I could

p I could climb — O - ver the fence — I could

p I could climb — I could

5 - A word is dead

♩ = 76 ca.
mf

A word is dead, A word____
 A word is dead, A word
 A word is dead, A word____
 A word is dead____, is dead,

3

Tutti

mp

when it is said when it is said____ Some say— I say—
 when it is said when it is said____ Some say— I
 when it is said when it is said____ Some say—
 when it is said____ Some say—

6

Léger

Tutti

pp

it just be-gins to live to live to live to live That day
 say____ it just be-gins to live to live to live to live That day
 I say____ it just be-gins to live to live to live to live That day
 I say____ it just be-gins to live to live to live to live That day

6 - The love is life

Les trois indications métronomiques portées, au début (noire pointée 76), à la mesure 45 (noire 82), puis à la mesure 52 (noire pointée 78) sont, plus encore que dans les cinq autres chansons, de simples suggestions mais en aucun cas un impératif.

Les interprètes, au plus près de ce que le poète exprime dans sa vivacité symbolique, choisiront le mouvement à donner, ici et là, sans autre contrainte et sous le seul élan d'une sensibilité féminine si exclusivement partageable. L'agogique, à l'évidence, s'impose.

♩ = 76
Tutti *p*

The Love a Life can show Bel - low Is but a fi - la - ment,
The Love a Life can show Bel - low Is but a fi - la - ment,
The Love a Life can show Bel - low Is but a fi - la - ment,
The Love a Life can show Bel - low Is but a fi - la - ment,

8 Tutti

I know, Of that di - vi - ner thing That faints u - pon the face
I know, di - vi - ner thing That faints u - pon the face
I know, di - vi - ner thing That faints u - pon the face
I know, di - vi - ner thing That faints u - pon the face

14

of Noon — And smites the Tin - der in the Sun — And _____

of Noon — And smites the Tin - der in the Sun — And hin - ders _____

of Noon — And smites the Tin - der in the Sun — And _____

of Noon — And smites the Tin - der in the Sun — And hin - - - ders

21

Tutti p, souple

Ga - bri - el's Wing — in Mu - sic — hints and

Ga - bri - el's Wing — in Mu - sic — hints and sways —

p
Ga - bri - el's Wing — Tis this — hints ans sways —

Ga - bri - el's Wing — in Mu - sic — hints and sways —

27

sways — And far a - broad on Sum - mer days — Dis - tills —

And far a - broad on Sum - mer days — Dis - tills —

And far a - broad on Sum - mer days — Dis - tills —

And far a - broad on Sum - mer days — Dis - tills —