

ROBERT BAKSA
Letters from Emily

Sixteen new songs to poems of Emily Dickinson
(2005-2006)

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Letters from Emily

Sixteen new songs to poems of Emily Dickinson

VOLUME TWO

(2005-2006)

GOOD MORNING, MIDNIGHT

EMILY DICKINSON

ROBERT BAKSA

Gently, smoothly ♩ = 84

mp

sim.

5 Good Morn - ing, Mid-night, I'm com - ing home,

simile

8 Day got tired _ of me. How could I of

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FLOSS AND ROPE

EMILY DICKINSON

ROBERT BAKSA

Lively ♩ = 132 - 138

mf

dim. *mp*

4

7 Floss won't save you from an a-byss but a

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THE CATERPILLAR

EMILY DICKINSON

ROBERT BAKSA

p

Smoothly and quietly $\text{♩} = 72$ How soft, how soft

5 the cat - er - pil - lar steps. How soft.

9 I find one on my hand From such a vel - vet world it comes.

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SHUT OUT OF HEAVEN

EMILY DICKINSON

ROBERT BAKSA

Not too fast ♩ = 116-120

pp (as if from a distance)

This system shows the beginning of the piece. It features a vocal line with a whole rest followed by a melodic phrase starting on a dotted quarter note. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The tempo is marked 'Not too fast' with a quarter note equal to 116-120 beats per minute. The dynamic is *pp* (pianissimo), with the instruction '(as if from a distance)'.

Why _____ do they shut me out of hea - ven? _____

mf

This system contains the first line of lyrics. The vocal line has a fermata over the first measure, followed by a melodic line for the rest of the phrase. The piano accompaniment continues with chords and a bass line. The dynamic is *mf* (mezzo-forte).

Did I sing too loud? But I can say a lit - tle

mp

This system contains the second line of lyrics. The vocal line begins with a fermata, followed by the lyrics. The piano accompaniment continues with chords and a bass line. The dynamic is *mp* (mezzo-piano).

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THE SPIDER

EMILY DICKINSON

ROBERT BAKSA

Lightly ♩ = 108

mp

The Spi-der

4 holds a sil-ver ball in un - per-ceived hands. And

8 dan-cing soft-ly to him-self, his yarn of pearl — un - winds, —

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BEE, I'M EXPECTING YOU

EMILY DICKINSON

ROBERT BAKSA

Lively, not too fast ♩ = 144

mp *cresc.*

4 Bee, I'm ex - pec - ting you, I'm ex -

mf *mp*

7 pec - ting you!

cresc. *dim.* *8va*

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WHEN THEY COME BACK

EMILY DICKINSON

ROBERT BAKSA

Pensive, not too slow ♩ = 88

mp

When they come back, if

blos-soms do, I al-ways have a doubt if blos-soms can be born a - gain -

when once the art is out.

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MY FRIEND ATTACKS MY FRIEND

EMILY DICKINSON

ROBERT BAKSA

Fast, aggressive ♩ = 152-160

f

5

mf

9

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13 My friend at - tacks my friend, my friend _____

cresc.

This system contains measures 13 through 16. The vocal line begins with a whole rest in measure 13, followed by the lyrics "My friend at - tacks my friend, my friend" with a long underline. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A *cresc.* marking is placed above the piano part in measure 15.

17 _____ at - tacks my friend. Oh, bat-tle pic - tur -

f

This system contains measures 17 through 20. The vocal line continues with "_____ at - tacks my friend. Oh, bat-tle pic - tur -". The piano accompaniment continues with the eighth-note bass line and chords. A *f* (forte) dynamic marking is placed above the piano part in measure 18.

21 _____ esque. How mar - tial, how

dim. *mf*

This system contains measures 21 through 24. The vocal line begins with "_____ esque. How mar - tial, how". The piano accompaniment continues with the eighth-note bass line and chords. A *dim.* (diminuendo) marking is placed above the piano part in measure 22, and a *mf* (mezzo-forte) marking is placed above the piano part in measure 23.