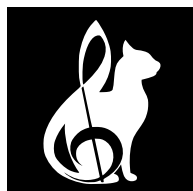


PROKHOR PROTASOFF

Four Poems
of
Emily Dickinson

For Mezzo-Soprano and Piano



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Duration: ca. 20 min.

PERFORMANCE NOTES

Certain bars are notated in unconventional time signatures, such as $\frac{2}{12}$.

The denominators of these time signatures represent equal divisions of a whole note; thus, $\frac{2}{12}$ is a bar with 2 beats, each of which is $\frac{1}{12}$ of a whole note, or one triplet-eighth note.



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Four Poems of Emily Dickinson

Emily Dickinson
(1830–1886)

Prokhor Protasoff
(b. 1988)

1. If I Can Stop One Heart from Breaking

Largo ♩ = ca. 62

The musical score is written for piano and features three systems of staves. The first system consists of a single grand staff (treble and bass clef) with a 4/4 time signature. The second system begins at measure 5 and includes a key signature change to one flat (B-flat major or D minor) and a time signature change to 3/4. The third system begins at measure 9 and includes a section marked 'A' in a box. The score includes various musical notations such as triplets, slurs, and dynamic markings. The tempo is marked 'Largo' with a note equal to approximately 62 beats per minute.

espress.

p

espress.

5

p

pp

9

A

meno p

p espress.

rit.



14 **B** a tempo *p espress.*

If I can stop one heart from break - ing,

espress.

p

8^{ba}

19 rit. a tempo

I shall not live _____ in vain. If I can

(8)

24

ease one life the ach - ing, or cool one pain,

28 **C** rit. a tempo

I shall not live in vain.

mf

8va

Red.

33

If I can

mp

(Red.)

37 **D** *cresc.*

help one faint - ing rob - in un - to his

p espress.

3

41 **E** *mf* *cresc. poco a poco*

nest a - gain, I shall not, I shall not, I shall not, I shall not,

mf *cresc. poco a poco*

45 *f* *rit.* *a tempo*

I shall not, I shall not live.

f

48 *rit.* *p* **F**

in vain.

meaningful *p molto espress.* *meaningful*

54 ...dramatic pause

pp *ppp*

2. Could It Be Madness?

Moderato ♩ = ca. 92

fp *cresc. poco a poco* *ff*

8va *8ba*

5 **A** *mf*

The first Day's Night had come — and

sf *p* *sf*

10

grate - ful that a thing — so ter - ri - ble — had been en -

mf *p* *sf* *p* *mf*

(*Red.*)

15

f **B** rit.

dured — I told my Soul to sing —

mf *sf* *mf* *sf* *mf*

(*Red.*)

20

Meno mosso ♩ = ca. 80

mf

She said her strings — were

mf

24 **Tempo I** ♩ = ca. 92 *p* lyrical

f snap — her Bow — to at -

28 *gliss.* [C]

oms blown —

31 **Meno mosso** ♩ = ca. 80 *mf*

and so, and so — to

accelerando.....**Tempo I** ♩ = ca. 92***p***

34

mend her — gave me work un - til an - oth - er

ff ***p subito***

D39 ***mf*** **Meno mosso** ♩ = ca. 80

Morn — and then, and then — a

mf

Tempo I ♩ = ca. 92***ff***

42

Day as huge as Yes - ter - days in pairs,

f ***sf***

45 $\text{♩} = \text{♩}$ E

p

un - - rolled - - its hor - ror

mp sf p dolce mp

8ba

48 $\text{♩} = \text{♩}$

f p sotto voce mf

in - - my face - - un - til it

p mf p f sf p

8ba *Red.*

51 *rit.* F *Meno mosso* $\text{♩} = \text{ca. } 80$ *mf*

blocked my eyes - - My

f p mf

6 6 6

(Red.)

54

Brain — be - gun to laugh — I mum - bled — like a

57

fool — and tho' 'tis Years a - go — that Day — my

60

G Tempo I ♩ = ca. 92

Brain keeps gig - gling!

f *gliss.* **f** *ppp* **Red.**

63 *p secco* *mp*

Ha, ha, ha, ha, ha, ha, ha, ha, ha! Ha,

f *pp* *f* *p*

(*Red.*)

68 *mf* *cresc. poco a poco*

ha, ha, ha! Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

f *mp* *cresc. poco a poco*

(*Red.*)

71 **H** *f*

ha, ha, ha, ha! Ha, ha! Ha! Ha!

gliss. *mf* *f*

(*Red.*)

75 *ff* *ff*

Ha! Ha! Ha! My Brain...

f *f* *p*

6 3 5 3 5

8ba

78 *mf* *p* rit.....

My Brain keeps gig - gling — still.

f *p* *fr* *fp* *p* *sf*

3 3 3 3

(Led.)

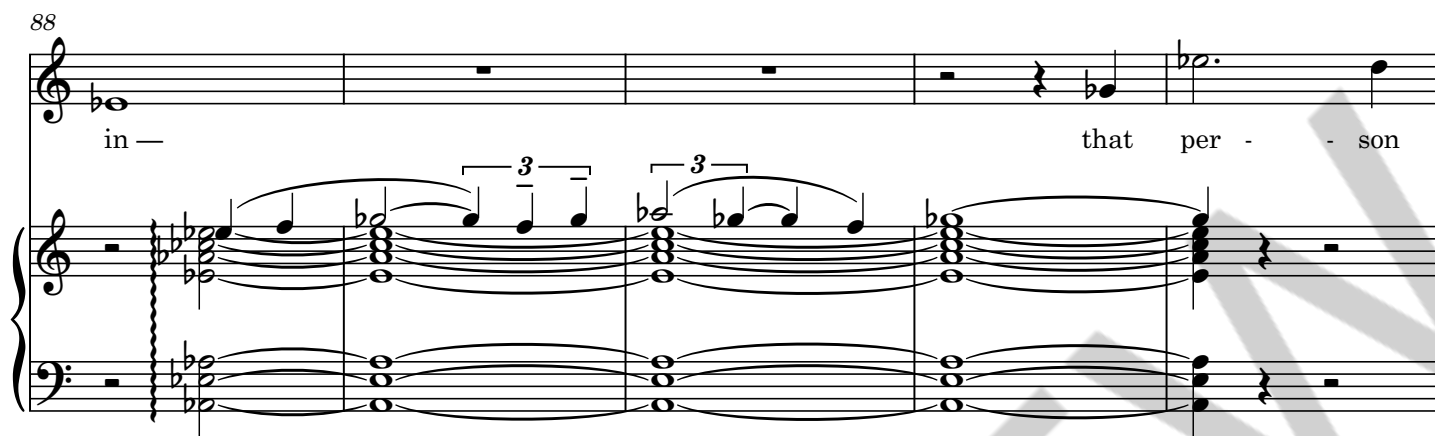
82 **I** **Largo** $\text{♩} = \text{ca. } 40$ *pp* thoughtfully

And Some - thing's odd — with -

p *sf* *pp*

88

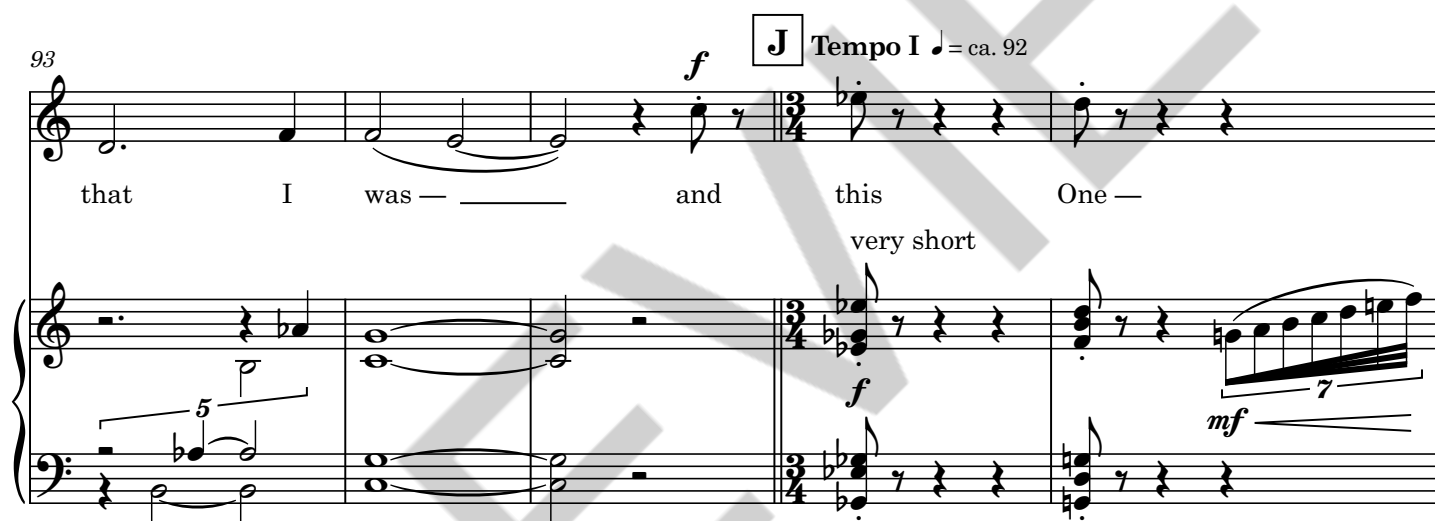
in — that per - son



93

f **J** Tempo I ♩ = ca. 92

that I was — and this One —
very short



98



102

mf

do not feel the same —

mf

5

Detailed description: This system contains measures 102, 103, and 104. The vocal line is in 3/4 time, with lyrics 'do not feel the same —'. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and sustained chords in the left hand. A dynamic marking of *mf* is present. A large number '5' is written below the piano part in measure 103.

105

K

do not

f

mf

Detailed description: This system contains measures 105, 106, and 107. The vocal line has lyrics 'do not'. The piano accompaniment is characterized by triplet patterns in the right hand and sustained chords in the left hand. Dynamic markings of *f* and *mf* are used. A large watermark 'BRUNNEN' is visible across the page.

108

feel the same —

f

mf

Detailed description: This system contains measures 108, 109, and 110. The vocal line has lyrics 'feel the same —'. The piano accompaniment continues with triplet patterns in the right hand and sustained chords in the left hand. Dynamic markings of *f* and *mf* are used. A large watermark 'BRUNNEN' is visible across the page.

110 **L** *f*

do not feel the same —

113

do not feel

116 **M**

do not

ff

123

127

127 **O** Freely

fff 3 *fff* 3

could it be Mad - ness? Could it be Mad - ness?

8 *fff* *fff* *fff*

135 **P**

fff

Could it be Mad - - - - - ness —

fff

141

half-speaking sotto voce

this?

fff

fff

8va

8ba

3. The Saddest Noise, the Sweetest Noise

Lento ♩ = ca. 64 **rit. senza misura**

ff *sfz* *mp* *mf* *espress*

delay *delay* *freely*

3

hold

6 **Tempo I****rit.**..... **senza misura**

ff mp hold

delay 3 delay freely

[10]

A **Tempo I**

ff

3 3

12

Più mosso

ff

3 3 3 3

accel.

17

molto rit. a tempo rit.

21

B Tempo I

25

The sad - dest noise, the

30

sweet - est noise, the mad - dest noise that

33

f gorws - *mf* the birds, they make it in the spring

36

at night, at night's de - li - cious close.

40

pp *mp* *mf* *p*

44 C *p*

Bet - ween the March and A - pril line — that ma - gic - al fron-

pp

49

tier — be - yond which sum - mer he - si -

p

D

Poco più mosso

52

tates, — al - most too hea - ven - ly near. It

f

mf sub.

56

makes us think of all the dead that saunt - ered with us here —

ff

f

59

by se - pa - ra - tion's sor - - ce -

sf

62 *mf* *rit* *p*

ry ——— made cru - el - ly more dear

mp *dim.* *p*

3 3 3

68 **E** Ben articolato ♩ = ca. 50 *Tempo I*

p

It makes us

ppp *espress.* *p*

3 3 3 3

71

think of all we had, and what we now de -

3 3 3 3

8va

74 F

plore. — We al - most wish those si - ren

77 Poco più mosso

throats would go and sing no more. —

80 *f* G

An ear can break a hu - man heart as quick - ly

83 *ff*

as a spear, we

f

85 *mf* rit.....

wish the ear had not a heart

mp *dim.*

sf *H* *sf*

88 *p*

so dan - ger - ous - ly

p

92 *senza misura*

near.

freely

mf *espress*

Con moto
keep the tempo

p

92 93 94 95

96 97 98 99 100

improvise

ca. 15-25s

fff

101 102 103 104 105

4. Vanished

Adagio ♩ = ca. 56

8va

p dolce

The first system of the musical score is in 4/4 time. The right hand (treble clef) features a melody of half notes with dotted stems, each tied to the next measure. The left hand (treble clef) plays a continuous eighth-note accompaniment, starting on a B-flat. The tempo is marked 'Adagio' with a quarter note equal to approximately 56 beats per minute. The dynamics are 'p' (piano) and 'dolce' (sweetly).

The second system continues the piece. It begins with a measure marked with a '5' and a '(8)' above a B-flat, indicating an octave shift. The right hand continues with half notes, while the left hand maintains the eighth-note accompaniment. The system concludes with a change in time signature to 3/4.

The third system starts in 3/4 time. It features a measure with a '(8)' above a B-flat, indicating an octave shift. The right hand plays half notes, and the left hand continues the eighth-note accompaniment. The system ends with a change in time signature to 4/4.

The fourth system begins with a boxed letter 'A' above the first measure, which is marked with a '13'. The right hand plays a more complex melody with eighth and sixteenth notes. The left hand has a rest in the first measure, followed by a bass clef and a series of sustained notes. The system concludes with a change in time signature to 4/4.

17

Musical score for measures 17-20. The vocal line consists of whole rests. The piano accompaniment features a flowing eighth-note melody in the right hand and sustained chords in the left hand.

21

B*p*

Musical score for measures 21-24. Measure 21 includes the lyrics "She died,— this was the way she died; and". The piano accompaniment includes an 8va marking in measure 23.

25

C

Musical score for measures 25-28. Measure 25 includes the lyrics "when her breath was done, took up her simple ward-robe took". The piano accompaniment features a more active melody in the right hand and a complex bass line in the left hand.

29

up her sim - ple ward - robe and start - ed for the sun. _____

(8)

33

rit.

D Meno mosso

Tempo I

(8)

8va

pp *espress.* *mp*

3

37

mp

rit.

Her lit - tle fig - ure at the gate the An - gels must have spied,

(8)

8va

pp

41 **E** *Meno mosso**Tempo I**mf**p*

since I could nev - er find her up - on

mp espress. *mf*

5

8^{va}

45 *pp* **F**

the mor - tal side.

pp *ppp*

8^{va}

49

(8)

53

Musical score for measures 53-55. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The piano part features a series of chords in the right hand and sustained notes in the left hand. The dynamics range from *ppp* to *f*. The piano part includes fingerings 3, 5, 6, 7, and 5. The melodic line has a fermata over the final measure.

56

Musical score for measures 56-59. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The piano part features a series of chords in the right hand and sustained notes in the left hand. The dynamics range from *mp* to *ppp*. The piano part includes the instruction *secco*. The melodic line has a fermata over the final measure.