



I am Nobody!

Compulsory work - category E - EMJ Neerpelt 2016

Emily Dickinson (1830-1886)

Hans Helsen (*1989)

mp Tempo I (♩ = ca. 50)

S1 *mp* I am No-bo- dy! Who are you? Who__ are you? *n*

S2 *mp* I am No-bo- dy! Who are you? Who__ are

A1 *mp* Who are you, who are you?

A2 *mp* No - bo - dy, no-bo - dy!

5 *mp* rit. Tempo I

S1 *mp* I am No - bo - dy, Who are you? Who are you? Are you - No - bo - dy - ,

S2 *n* *mp* *mf* < *f* you? I am No - bo - dy! Who are you?

A1 *mp* *mp* Who are you, who are you? Are you - No - bo - dy - ,

A2 *mp* *mf* < *f* I am* No - bo - dy! Who are you?

* Original poem: I'm Nobody instead of I am Nobody

Tempo II
(♩ = ca. 60) 1

8

sub f *sub p*

S1 are you - No - bo- dy -, are you - No - bo- dy -, too? _____

mf < f *sub p* *mp*

S2 Who are you? are you - No - bo- dy -, too? _____ Then

sub f *sub p* *mp* *p*

A1 are you - No - bo- dy -, are you - No - bo- dy -, Then there_ is a pair of us! _____

mf < f *sub p*

A2 Who are you? are you - No - bo- dy -, too? _____

12

mp *p* *molto cresc.*

S1 _____ Then there_ is a pair of us! _____ A

p *molto cresc.*

S2 there_ is a pair of us! _____ Then there's _____ a pair of us! A

molto cresc.

A1 _____ A pair of us! _____ A pair of us! A

mp *p* *molto cresc.*

A2 Then there_ is a pair of us! A pair of us! _____ A

15

S1 pair...

S2 pair...

A1 pair...

A2 pair...

One choir member notably interrupts the singing with the spoken solo:

Don't tell! They'd advertise - you know!

When she points towards the public, the other choir members act like they clearly understand what she means.

2

Senza misura, slowly
Annoying, flat, nasal sound
Long consonants, short vowels

16

S1 *ff* How drea - ry - to be - Some - bo - dy!

S2 *ff* How drea - ry - to be - Some - bo - dy!

A1 *ff* How drea - ry - to be - Some - bo - dy!

A2 *ff* How drea - ry - to be - Some - bo - dy!

Presto

♩. = ca. 60

3

21

S1 *ff* How pu - blic

S2 *ff* How pu - blic *p* nat. sound like a frog, like a frog, like a

A1 *ff* How pu - blic *p* nat. sound like a frog, like a frog, like a

A2 *ff* How pu - blic

24

S1 *p* nat. sound like a frog, like a frog,

S2 frog, like a frog like a frog, like a frog, like a frog like a frog, like a

A1 frog, like a frog like a frog, like a frog, like a frog like a frog, like a

A2 *p* nat. sound like a frog, like a frog,

Tempo II poco accel. molto rall. Tempo II

55 **ff**

S1 **ff** Exclamation, no pitch

Bog! like a frog!

S2 **pp cresc.** **ff**

like a frog, like a frog, like a frog, Like a frog! like a frog!

A1 **pp cresc.** **ff**

like a frog, like a frog, like a frog, like a frog! like a frog!

A2 **pp cresc.** **ff**

like a frog, like a frog, like a frog, like a frog! like a frog!

Duration: ca. 2' 45"

Performance notes

* Emily Dickinson was absolutely unknown while she was alive. This poem is her most famous and most playful defense of the kind of spiritual privacy she favored, implying that to be a Nobody is a luxury incomprehensible to the dreary Somebodies — for they are too busy keeping their names in circulation, croaking like frogs in a swamp in the summertime.

* Suggestion: If you want to stage this piece with an alternative setting, it might work if you do something with S1/A1 and S2/A2 as two separate groups.