

Nicolas De Cock

Gorgeous Nothings

Commissioned by Gemeente Lovendegem
Dedicated to Paul Robbrecht

Lyrics: Emily Dickinson

VOCAL SCORE

D/2020/6045/036

Gorgeous Nothings

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Gorgeous Nothings

Commissioned by "Gemeente Lovendegem"
Dedicated to Paul Robbrecht

I - The Red Blaze is Morning

Emily Dickinson

Nicolas De Cock

Choir

$\text{♩} = 88$

f

The Red _____ The Red Blaze The Red

f

The Red _____ The Red Blaze The Red

f

The Red Blaze The Red

f

The Red Blaze The Red

p *f*

5

f b^{\flat}

Morn -

The Red Blaze _____ is morn - ing _____

The Red Blaze _____ is morn - ing _____

8 Blaze _____ is morn - ing _____

Blaze _____ is morn - ing _____

5

9 A

ing

p The vio - let vio - let is noon

p The vio - let vio - let is noon

p The vio - let vio - let is noon

p The vio - let vio - let is noon

The vio - let vio - let is noon

Detailed description: This block contains the vocal staves for measures 9 through 15. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The music is in a minor key and features a complex, changing time signature: 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 4/4. The lyrics are "The violet violet is noon". The piano part includes a section marked with an asterisk (*) from measure 10 to 15. Dynamics include piano (*p*) and accents.

p

*

Detailed description: This block shows the piano accompaniment for measures 9 through 15. It consists of two staves (treble and bass clef). The music is in a minor key and features a complex, changing time signature: 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 4/4. Dynamics include piano (*p*) and accents.

16 *p*

The yel - low day is fal - ling Fal - ling fal - ling

p The Yel - low day is Fal - ling Fal - ling

p The Yel - low day is Fal - ling Fal - ling

p The Yel - low day is Fal - ling Fal - ling

p The Yel - low day is Fal - ling Fal - ling

p Day is Fal - ling Fal - ling

pochiss.

pochiss.

pochiss.

pochiss.

pochiss.

Detailed description: This block contains the vocal staves for measures 16 through 22. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "The yellow day is falling falling falling". The piano part includes a section marked with an asterisk (*) from measure 16 to 22. Dynamics include piano (*p*) and *pochiss.* (pochissimo). Accents are used throughout.

p

Detailed description: This block shows the piano accompaniment for measures 16 through 22. It consists of two staves (treble and bass clef). The music is in a minor key and features a complex, changing time signature: 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 4/4. Dynamics include piano (*p*) and accents.

II - The Face I Carry With me - last

♩ = 72

Choir

The musical score is divided into two systems. The first system (measures 1-10) features a choir with five staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The piano part begins with a *pp* dynamic, followed by a *p* dynamic, and ends with a *cresc.* marking. The second system (measures 11-14) continues the piano accompaniment, starting with a *mf* dynamic and reaching a *f* dynamic. The piano part includes complex rhythmic patterns and dynamic markings. The choir parts are mostly rests, with some rhythmic notation in the final measures of the second system.

19 *rubato* **p** **A**

The face I car-ry with me last When I go out of time To

Instrumental accompaniment for measures 19-23, including vocal line and piano accompaniment.

19 **p**

Piano accompaniment for measures 19-23, including vocal line and piano accompaniment.

24 **mf** **B**

take my Rank by in the West That face will just be thine

Instrumental accompaniment for measures 24-28, including vocal line and piano accompaniment.

24 **mp**

Piano accompaniment for measures 24-28, including vocal line and piano accompaniment.

Vocal Score

III - There is a Sea

Allegro ♩ = 132

Choir

The musical score is presented in two systems. The first system (measures 1-5) shows a piano accompaniment with a forte (*ff*) dynamic. The piano part features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with some melodic lines in the right hand. The choir part is currently silent, indicated by rests on all staves. The second system (measures 6-10) shows the piano accompaniment continuing with a piano (*p*) dynamic. The piano part features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with some melodic lines in the right hand. The choir part is currently silent, indicated by rests on all staves.

12

mp

Be-
Be-

12

p

A

tween my coun-try and the oth - ers There
tween my coun-try and the oth - ers There

IV - Longing is like the Seed

Lento ♩=66

U.C.
ppp
pp
Led. * Led. *

sotto voce senza vib.
pp
5 Long-ing Long-ing Long-ing is Long-ing is
5
Led.

9 like the seed That Wrest-less that
9
p cresc.
* Led.

13 Wrest-les Wrest-less Wrest-less Wrest-less in the ground Be -
13
mp cresc. (f) pp A a tempo p
ordin.
*

17

liev - ing Be - liev - ing if Be - liev - ing if it in - ter -

mp

22

poco

cede It shall at length be found

p

B

The

pp

Leg. * *Leg.*

32

hour and the Clime Each cir-cum-stance un -

*

V - Water, is taught by thirst

Giocoso ♩ = 132

Choir

Four empty vocal staves for the choir, arranged in a four-part setting (Soprano, Alto, Tenor, Bass).

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The music begins with a piano (*p*) dynamic and transitions to a mezzo-forte (*mf*) dynamic. The right hand features a complex, rhythmic pattern of chords and eighth notes, while the left hand provides a steady bass line.

Four empty vocal staves for the choir, arranged in a four-part setting (Soprano, Alto, Tenor, Bass).

Piano accompaniment for the second system, continuing from the first system. It features a piano (*p*) dynamic and includes a crescendo leading to a piano (*p*) dynamic. The right hand continues with complex chordal textures and eighth-note patterns, while the left hand maintains a rhythmic bass line.

A

Musical score for measures 9-12. The vocal staves (Soprano, Alto, Tenor, Bass) are empty, indicating rests. The piano accompaniment consists of a grand staff (treble and bass clefs) with a piano (p) dynamic marking.

Piano accompaniment for measures 9-12. The grand staff shows a piano (p) dynamic marking, followed by a crescendo leading to a piano-piano (pp) dynamic, then a fortissimo (ff) dynamic, and finally a mezzo-forte (mf) dynamic. The bass line includes a glissando marked *8va*.

Vocal score for measures 13-16. The lyrics are: "Wa-ter is taught by thirst". The vocal parts (Soprano, Alto, Tenor, Bass) are shown with lyrics and dynamics. The piano accompaniment is also shown with dynamics. The lyrics are: "Wa-ter is taught by thirst".

Piano accompaniment for measures 13-16. The grand staff shows a mezzo-forte (mp) dynamic marking, followed by a piano (p) dynamic marking. The bass line includes a glissando marked *8va*.

VI - "Hope" is the thing with feathers

$\text{♩} = 60$

Choir

p *mp* *p*

A *p* *p* *mp* *mp*

Hope, hope, Hope is the thing with feathers That

p *mp* *mp*

13 *poco animando* $\text{♩} = 66$ *mf* *allargando* *mp*

per - ches that per - ches that per - ches in the

Instrumental accompaniment for measures 13-16, including piano, violin, viola, cello, and double bass staves.

13 *mf*

Piano accompaniment for measures 13-16, featuring triplet patterns in the right hand and a steady bass line in the left hand.

B $\text{♩} = 69$ *p* *mf* *rit.*

soul And sings the tune and sings the tune with-out the

Instrumental accompaniment for measures 17-20, including piano, violin, viola, cello, and double bass staves.

mf

Piano accompaniment for measures 17-20, featuring a steady bass line and chords in the right hand.