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Emmanuel Dubois Compositions

Music

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2015

## **Юлия / "Yulia" : Lyrical Images for Soprano and String Quartet (Reduction)**

Emmanuel M. Dubois  
emmanuelmdubois@gmail.com

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**“Юлия”**

**оп. 45**

**SCORE REDUCTION**

**Soprano and Piano**

**“Yulia”**

**Op. 45**

*Lyrical Images  
for  
Soprano  
and  
String Quartet*

- I. As he whispers
- II. Happiness
- III. Hold me so tight!
- IV. To sweeten our lips
- V. Those were happy times
- VI. Yulia
- VII. Woman's first true love

**by**

**Emmanuel M. Dubois**

**2015**

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*“Yulia”*

*Lyrical Images for Soprano and String Quartet*

**Op. 45**

by

**Emmanuel M. Dubois**

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[emmanuelmdubois@gmail.com](mailto:emmanuelmdubois@gmail.com)

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*Ballerina by Emmanuel M. Dubois (1982) – India ink on paper*

## Foreword

*“Yulia”*

*Lyrical images for Soprano and String Quartet*

*Op. 45*

The first version of the suite Op. 45 consisted of four short sentimental pieces written for large string ensemble – *Love Notes on Strings* (2014). This simple work was meant to be an exercise portraying in sound images some aspects of the lyrical richness of the string choir.

Until then, in ensemble music I had favored brass instrumentation, as I tended to seek more robust effects. The transcription Op. 32a entitled *Brigitte’s Ave Maria* for soprano and strings (2013) of the *Ave Maria* Op. 29 for soprano and organ was a departure that paved the way to a connection with the sound color of the strings that I was seeking.

As I was putting the final touches to *Love Notes on Strings*, a contact on an Internet social network led me to a soprano, also member of my music club in Washington, DC. I followed the Internet trail and discovered a fascinating and wonderfully gifted Russian opera singer with superb technique and stage presence.

After meeting with Yulia Petrachuk, the young soprano discovered on the Internet and living in Washington, a thousand miles away from my Florida home, we concurred that I should rewrite *Love Notes on Strings* into a seven-part light-hearted suite for soprano and string quartet, named *“Yulia” – Lyrical Images for Soprano and String Quartet, Op. 45*.

\*\*\*

I am greatly indebted to Yulia, to whom this work is dedicated, for her expert review of the voice part and for her numerous enlightened comments.

Emmanuel M. Dubois  
Fort Myers, Florida  
June 2015

## **Addendum to the foreword**

As I reflected on the lingering impression that Yulia's extraordinarily beautiful voice must leave with her audiences and as I had asserted in the Foreword of this piece that she is a "fascinating and wonderfully gifted Russian opera singer with superb technique and stage presence" I thought appropriate to elaborate on this statement.

When I first heard her sing, I was delighted to discover that the timbre and the ever-present warmth of her voice were reminders of the charming voice of my grandmother, herself a gifted soprano who many, many decades earlier had studied at the Conservatory of Ghent, Belgium. Both voices reflect Old World traditions passed along in their music education. Sensitivity and radiating beauty are as much present in Yulia's voice as they were in my grandmother's.

When Yulia and I first met, she projected a joyful expression of self-confidence and comforting pride. As I was also trying to be more informed about the young expatriate Russian artist community that had left their homeland, I read some of their blogs and Internet publications. It dawned on me that many of them, who grew up after the end of the Soviet Union, have reinvented a value system drawn from the best of their rich Russian cultural heritage and eclectic international influences.

For Yulia, strong family values and first class opera singing education at the Moscow Tchaikovsky Conservatory would have filled any vacuum left by the dissolution of the former social order. She is a well-grounded artist with sense of direction, who proudly owns and transcends her cultural heritage.

The overall result of combining her exceptional talent with these influences is thoughtfulness, subtlety, outstanding technique and discipline in her singing. I could add that the sum of these traits have led her to a level of professionalism that judges at auditions must appreciate to understand the richness, maturity and complexity of her operatic voice.

And it comes thus with no surprise to hear that beautiful Yulia is also a very generous person with a great sense of empathy. As a child, she would lead family and friends with songs as they picked berries in the fields. Today she remains very close to her people. Her hobby consists of building houses for others and she is a passionate advocate for the poor and the less fortunate.

Tank you, Yulia, for being as you are and for that first Internet contact! I am honored to have composed this piece for you!

Emmanuel M. Dubois

August 2015



# "Yulia"

SCORE REDUCTION

Op. 45

Emmanuel M. Dubois  
(2015)

## 1. As he whispers

*Lyrics by E.M.Dubois*

Soprano

Piano

*mf*

5

*f*

9

*mf*

As — he whis-pers, as — he whis - pers

*mf*



13

As he whis-pers, as he whis-pers,

*tr*

This system contains measures 13 through 16. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'As he whis-pers, as he whis-pers,' and includes a trill (*tr*) under the second 'pers'. The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support.

17

as he whis - pers "Love!" I will be-lieve him

*tr*

*tr*

This system contains measures 17 through 19. The vocal line continues with the lyrics 'as he whis - pers "Love!" I will be-lieve him'. There are trills (*tr*) under the word 'pers' and 'lieve'. The piano accompaniment continues with two staves, maintaining the melodic and harmonic structure.

20

when he comes.

*tr*

*tr*

This system contains measures 20 through 23. The vocal line concludes with the lyrics 'when he comes.' and includes trills (*tr*) under the words 'comes' and 'comes'. The piano accompaniment continues with two staves, providing a final harmonic resolution.

24

*mp*

What \_\_\_\_\_

*mp* *p* *mp*

28

*mf*

do I of fer him?

*mp* *mf*

34

Me! Me! My kisses and a smile of

41

tears! Me! Me! Like

48

ro ses co - ver'd with dew, for him to cut with

55

words of love;

*mf*

59

Musical score for measures 59-62. The score is in G minor (three flats) and 3/4 time. Measure 59 features a piano introduction with a *mf* dynamic. Measures 60-61 continue the piano accompaniment with triplets and a trill. Measure 62 shows the vocal line beginning with a *f* dynamic. A "Cuts" line is present in measure 62.

63

Musical score for measures 63-66. The vocal line begins in measure 63 with the lyrics "that consume. For that, too. he shall be". The piano accompaniment provides harmonic support. Dynamics include *mp* and *mp*. A repeat sign is present at the beginning of measure 63.

67

Musical score for measures 67-70. The vocal line begins in measure 67 with the lyrics "lov'd as he whispers words of love.". The piano accompaniment continues with a *p* dynamic. Dynamics include *p*, *pp*, *ppp*, and *ppp*. A *rit.* marking is present in measure 68. A repeat sign is present at the beginning of measure 67.

# 2. Happiness

SCORE REDUCTION

Emmanuel M. Dubois  
(2015)

Allegro (♩ = 100)

Soprano

Piano

*f* *mf* *mp*

5

*mp*

Hap - pi - ness, - hap - pi - ness \_\_\_\_\_ is \_\_\_\_\_

*mp*

8

*cresc.*

like a but - ter - fly Hap - pi - ness is \_\_\_\_\_ like

*cresc.*

7 "Yulia" Op. 45 - SCORE REDUCTION - 2. Happiness - Emmanuel M. Dubois

12

Musical score for measures 7-12. The vocal line (treble clef) contains the lyrics: "a but ter fly, the more you chase". The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. Measure 7 includes a triplet of eighth notes. Measure 12 includes a sextuplet of eighth notes. The key signature is B-flat major (two flats).

15

Musical score for measures 13-15. The vocal line (treble clef) contains the lyrics: "it the more it will e - lud' you,". The piano accompaniment (grand staff) continues the melodic and bass lines. Measure 15 features a triplet of eighth notes. The key signature is B-flat major (two flats).

19

Musical score for measures 16-19. The vocal line (treble clef) contains the lyrics: "will e lude you, the more you chase". The piano accompaniment (grand staff) includes dynamic markings: *pp* (pianissimo) and *mf* (mezzo-forte). Measure 19 features a triplet of eighth notes. The key signature is B-flat major (two flats).

23

it the more it will e - lude you

*mf*

This system contains measures 23 through 26. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat). The vocal line begins with the lyrics 'it the more it will e - lude you'. The piano accompaniment includes a dynamic marking of *mf* starting in measure 25.

27

But if you turn your at - ten - tion, at - ten - tion

*mf* *f* *mf*

This system contains measures 27 through 30. The vocal line continues with the lyrics 'But if you turn your at - ten - tion, at - ten - tion'. The piano accompaniment features dynamic markings of *mf* at the beginning, *f* in measure 29, and *mf* at the end.

31

to o ther things it will come

*mp* *cresc. molto*

This system contains measures 31 through 34. The vocal line continues with the lyrics 'to o ther things it will come'. The piano accompaniment includes a dynamic marking of *mp* in measure 32 and a *cresc. molto* instruction in measure 34.

34

and it will sit soft ly Ah

*p*

*slow*

*p*

Measures 34-36: The vocal line features a melodic phrase starting with a triplet of eighth notes, followed by a sixteenth-note triplet, and ending with a long note marked *slow*. The piano accompaniment includes a sixteenth-note triplet in the right hand and a sustained bass line in the left hand.

37

on your shoul - der, on your shoul - der. Hap - pi ness, hap - pi -

*più f marcato*

*f*

*mp*

*più f*

*f*

*mf*

Measures 37-40: The vocal line continues with a more rhythmic melody marked *più f marcato*. The piano accompaniment features a driving eighth-note pattern in the right hand and a bass line with a *mf* dynamic.

41

ness!

*sfz*

*sfz*

Measures 41-44: The vocal line has a long rest followed by a final note marked *sfz*. The piano accompaniment consists of a rhythmic eighth-note pattern in the right hand and a bass line with a *sfz* dynamic and triplet markings.



45

Musical score for measures 45-47. The score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part includes several triplet markings. The vocal line is mostly rests in these measures.

48

Musical score for measures 48-50. The score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part includes a *mp* dynamic marking. The vocal line includes the lyrics: "Hap - pi - ness is like a".

51

Musical score for measures 51-53. The score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part includes *p* and *pp* dynamic markings. The vocal line includes the lyrics: "but - ter-fly: the more you chase it the more it".

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55

*p* *più deciso* *mf*

will e - lu-de you! It

*mp* *mf*

*p* *mp* *mf*

Detailed description: This system contains measures 55 through 58. The vocal line starts with a piano (*p*) dynamic, then becomes *più deciso* (more decisive) and ends with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active treble line. Dynamics in the piano part range from piano (*p*) to mezzo-forte (*mf*).

59

*mf* *f*

will e lude

*mf* *f*

Detailed description: This system contains measures 59 through 61. The vocal line begins with a mezzo-forte (*mf*) dynamic and reaches a forte (*f*) dynamic by the end. The piano accompaniment continues with a similar rhythmic pattern, with dynamics increasing from mezzo-forte (*mf*) to forte (*f*).

62

*ff* *f*

you, you Hap Ah! Ah! Ah!

*ff* *f*

Detailed description: This system contains measures 62 through 64. The vocal line starts with a fortissimo (*ff*) dynamic and continues with a forte (*f*) dynamic. The piano accompaniment features a very active treble line with sixteenth-note patterns, while the bass line remains steady. Dynamics in the piano part range from fortissimo (*ff*) to forte (*f*).

65

Musical score for measures 65-68. The score is in 3/4 time and B-flat major. The piano part features a melody starting with a forte (*f*) dynamic, marked *dolce*, and ending with a mezzo-piano (*mp*) dynamic. The vocal line is silent in this section.

69

Musical score for measures 69-72. The piano part features a melody starting with a mezzo-piano (*mp*) dynamic, marked *ten.*, and ending with a forte (*f*) dynamic. The vocal line includes the lyrics: "Hap - pi - ness, hap - pi - ness. hap - pi -". The tempo is marked *più mosso*. Dynamics include *mp*, *f*, and *p*.

73

Musical score for measures 73-76. The piano part features a melody starting with a piano (*p*) dynamic, marked *ten.*, and ending with a mezzo-piano (*mp*) dynamic. The vocal line includes the lyrics: "ness hap - pi - ness is like a but - ter - fly". Dynamics include *ten.*, *p*, and *mp*.

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77

the more - it will e

*mf* *ten.* 3 6

*mf* 3 6

Detailed description: This block contains measures 77, 78, and 79. The vocal line starts with a whole rest in measure 77, followed by a half note 'the' in measure 78, and a half note 'more' in measure 79. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Measure 77 has a half rest in the bass. Measure 78 has a triplet of eighth notes in the right hand. Measure 79 has a sixteenth-note triplet in the right hand and a sixteenth-note triplet in the left hand. Dynamics include *mf* and *ten.* (tension).

80

lud' you! La - la - la - la - la la la la Hap - pi - ness is like a

*mp* *mp*

Detailed description: This block contains measures 80, 81, 82, 83, and 84. The vocal line begins with a half note 'lud' you!' in measure 80, followed by a series of 'La' notes in measure 81, and 'Hap - pi - ness is like a' in measure 82. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *mp* (mezzo-piano).

85

but - ter - fly, a but - ter - fly. the more you chase

*f* *f*

Detailed description: This block contains measures 85, 86, and 87. The vocal line starts with a half note 'but - ter - fly, a but - ter - fly.' in measure 85, followed by a half note 'the more you chase' in measure 86. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Measure 85 has a half rest in the bass. Measure 86 has a half note in the bass. Dynamics include *f* (forte).

88

it, the more it will e - lu - de you.

*ff*

*ff*

Detailed description: This system contains measures 88, 89, and 90. The vocal line (treble clef) has lyrics: "it, the more it will e - lu - de you." The piano accompaniment (grand staff) features a complex rhythmic pattern with many sixteenth notes. Dynamics include *ff* (fortissimo) with hairpins.

91

Hap - pi -

*f*

*ff*

*ff*

Detailed description: This system contains measures 91, 92, 93, and 94. The vocal line (treble clef) has lyrics: "Hap - pi -". The piano accompaniment (grand staff) continues with complex rhythmic patterns. Dynamics include *f* (forte) and *ff* (fortissimo) with hairpins.

95

ness is like a but ter fly.

(1)

Detailed description: This system contains measures 95, 96, 97, and 98. The vocal line (treble clef) has lyrics: "ness is like a but ter fly." The piano accompaniment (grand staff) continues with complex rhythmic patterns. A first ending bracket labeled (1) is placed over the final notes of the vocal line.

(1) Composer's note: G preferred, alternate E flat

# 3. Hold Me So Tight!

SCORE REDUCTION

Emmanuel M. Dubois

Lyrics by E.M. Dubois

(2015)

NOTA: Throughout this sensuous song the soprano sings on "Ah" or "Oh" except when words are indicated. The singer should project sensuality and great feeling while acting out the melody.

Flirty allegretto (♩ = 92)

The musical score is presented in three systems, each with a Soprano line and a Piano grand staff. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Flirty allegretto' with a quarter note equal to 92 beats per minute. The Soprano part consists of rests in all three systems. The Piano part begins with a *mf* dynamic and features a rhythmic pattern of eighth notes with a triplet of eighth notes in the final measure of the first system. The second system starts with a *f* dynamic and includes a triplet of eighth notes. The third system begins with a *p* dynamic and concludes with a *dim.* marking. The piano accompaniment is characterized by intricate rhythmic patterns, including triplets and sixteenth-note runs.

11

Ah \_\_\_\_\_

*mp*

*mp*

14 *molto espressivo on words*

Oh, please don't hold me there so tight! Oh, yes, please do! Oh! \_\_\_\_\_

*mf*

17 *molto espressivo on words*

Please do! Oh! \_\_\_\_\_ Oh! \_\_\_\_\_ Please don't squeeze me there that hard! Oh, please do!

*mf*

*mp*

20

Ah! Oh, Please

23

Oh Ah Ah

26

Oh Ah!



*molto espressivo on words*

29

Ah \_\_\_\_\_ I love when you hold me too tight,

33

yes, that tight! Please do, so tight, so tight! Ah \_\_\_\_\_

36

Ah! Ah Tight! Tight! Tight! Tight! Tight!

39

Musical score for measures 39-40. The vocal line features the lyrics "Tight! Tight! Tight! Tight! Ah! Ah! Ah! Ah!". The piano accompaniment consists of a treble and bass staff. The bass staff has a triplet of eighth notes in measure 40. The vocal line has a triplet of eighth notes in measure 40.

41

Musical score for measures 41-43. The vocal line features the lyrics "Ah! Oh, please one". The piano accompaniment consists of a treble and bass staff. The bass staff has a triplet of eighth notes in measure 41. The vocal line has a triplet of eighth notes in measure 41. The piano accompaniment has a triplet of eighth notes in measure 41. The vocal line has a triplet of eighth notes in measure 41. The piano accompaniment has a triplet of eighth notes in measure 41.

44

*a tempo*

Musical score for measures 44-46. The vocal line features the lyrics "more time!". The piano accompaniment consists of a treble and bass staff. The bass staff has a triplet of eighth notes in measure 44. The vocal line has a triplet of eighth notes in measure 44. The piano accompaniment has a triplet of eighth notes in measure 44. The vocal line has a triplet of eighth notes in measure 44. The piano accompaniment has a triplet of eighth notes in measure 44.

48 *p*



Ah!

*p*

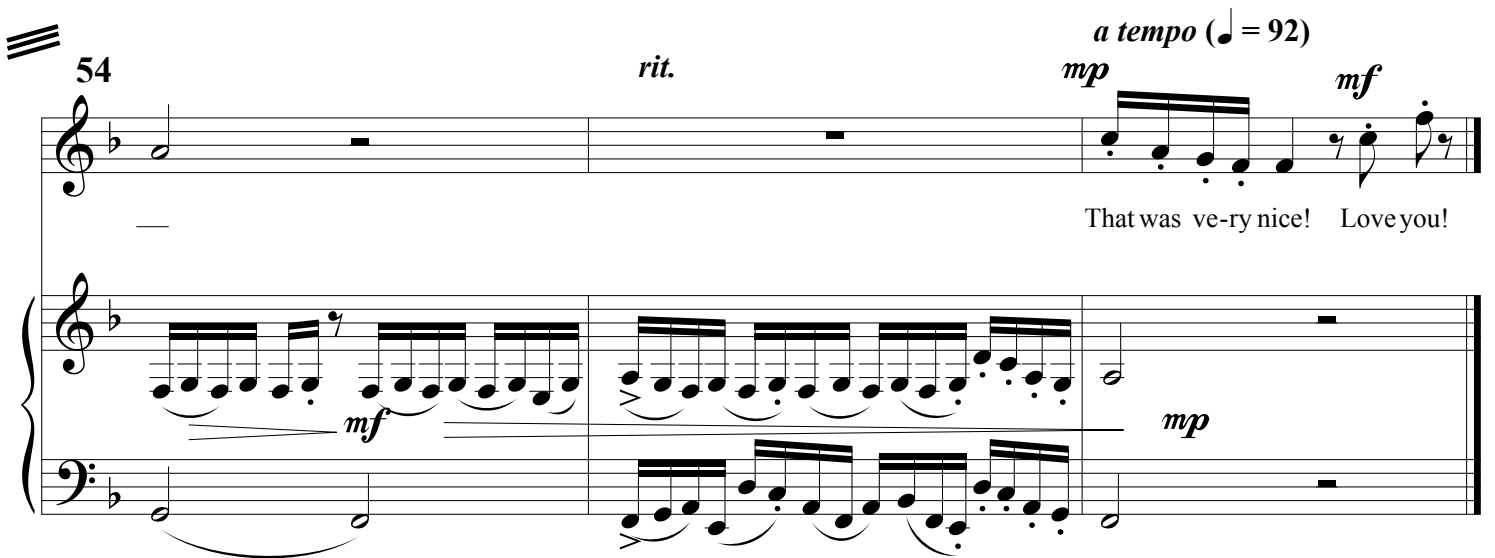
51 *mf* *f*



Ah! Ah!

*mf* *f*

54 *rit.* *a tempo* (♩ = 92) *mp* *mf*



That was ve-ry nice! Love you!

*mp*

# 4. To Sweeten Our Lips

SCORE REDUCTION

Emmanuel M. Dubois  
(2015)

*A collage of verses by John Warner Barber and Henry David Thoreau  
taken from WALDEN by Thoreau*

Andante (♩ = 52)

The score is written for Soprano and Piano in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante' with a quarter note equal to 52 beats per minute. The piece begins with a piano introduction in the first system, marked *p*, featuring triplet patterns in the bass line. The vocal entry starts in the second system at measure 5, marked *mp*, with the lyrics: "We can make li - quor to swee - ten - our lips." The piano accompaniment continues with triplet patterns. The third system begins at measure 8, with the vocal line marked *mp* and the lyrics "We can". The piano accompaniment continues with triplet patterns. The score concludes with a final triplet in the piano part.

11

make li - quor to swee - ten our lips. Li - quor to swee - ten

14

our lips to swee - ten our lips. To swee - ten

*mp*

17

our lips

20

*mf* *f*

Of pum - kins and par - snips and wal - nut tree chips, chips.

23

We can make li - quor to swee - ten our lips.

*f* *mf*

27

*f* *mf*

31 *poco animato*

*f*

Light wing - ed Smoke,



34

Lark with - out song, of mid - night vi - sion ga - th'ring up thy skirts, Go thou



37

and ask the gods to — par - don this clearflame, clear flame, clear

40

flame, clear flame.

*p*

44

Ask the gods to par - don this clear flame,

*f*

47

clear flame, clear flame, clear flame.



# 5. Those Were Happy Times

SCORE REDUCTION

Emmanuel M. Dubois  
(2015)

Translation of excerpt from "L'Invitation au voyage"  
(The Invitation to Travel) by Charles Baudelaire (1)

Tempo di marcia

(♩ = 84)

Soprano

*mf*

My child, my sis\_\_\_\_\_ter

Piano

*mf*

5

Think\_\_\_\_\_ of the sweet\_\_\_\_\_ ness\_\_\_\_\_ of\_\_\_\_\_ go - ing\_\_\_\_\_ there and live\_\_\_\_\_

9

to - ge - ther!\_\_\_\_\_

*f*

*mf*

to love for

(1) Translation by E.M. Dubois

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27 "Yulia" Op.45 - SCORE REDUCTION - 5. Those Were Happy Times - Emmanuel M. Dubois

12

lei sure, lei sure.

*mp*

15

*mp* *a tempo primo*

to love for dying in the land

*p*

18

that re sembles you!

*f* *mf*

20

There ev ry thing is on ly or der, or-

*mp*

24

Tempo di marcia

der and beau ty, or der and and and beau ty,

*mp*

29

lux - u - ry, lux - u - ry, que et - ness and, and rap

*f*

29 "Yulia" Op.45 - SCORE REDUCTION - 5. Those Were Happy Times - Emmanuel M. Dubois

32 *ff*

ture. There, ev - ry - thing is

34

or - der and beau - ty, lux - u -

37

ry, qui - et - ness and rap - ture.

# 6. Yulia

SCORE REDUCTION

Emmanuel M. Dubois  
(2015)

Lyrics by E.M.Dubois

Moderato (♩ = 48)

Soprano

Piano

*mp* *mp* *p*

3

3

Detailed description: This block contains the first six measures of the score. The Soprano part is a single line with rests. The Piano part consists of two staves. The right hand starts with a melody in the treble clef, featuring a triplet of eighth notes in measure 1 and a half note in measure 2. The left hand is mostly rests in the first two measures, then enters in measure 3 with a triplet of eighth notes. Dynamics include *mp* and *p*. The key signature has three flats, and the time signature is 6/8.

7

*mp*

I said to him: "I do like your eyes; \_\_\_\_\_ I like your mind, too.

Detailed description: This block contains measures 7 through 11. The Soprano part begins with the lyrics "I said to him: 'I do like your eyes; \_\_\_\_\_ I like your mind, too." The Piano accompaniment continues with a similar melodic and harmonic structure. Dynamics are marked *mp*. The key signature and time signature remain the same.

12

*mf* *p*

I like to be to you. I be - lieve you, I be - lieve in you. Do you too, like I do?

*mp* *mf*

Detailed description: This block contains measures 12 through 16. The Soprano part continues with the lyrics "I like to be to you. I be - lieve you, I be - lieve in you. Do you too, like I do?" The Piano accompaniment features a crescendo leading to a *mf* dynamic in measure 15, followed by a decrescendo to *p* in measure 16. Dynamics are marked *mf*, *p*, *mp*, and *mf*. The key signature and time signature remain the same.

"Yulia" Op.45 - SCORE REDUCTION - 6. Yulia - Emmanuel M. Dubois

31

18

Musical score for measures 18-23. The score is in 3/4 time and B-flat major. The vocal line (top staff) consists of whole rests. The piano accompaniment (middle and bottom staves) features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *mf*. A double bar line is present at the end of measure 23.

24

Musical score for measures 24-27. The vocal line (top staff) has whole rests until measure 27, where it begins with the word "He" and a dynamic of *mp*. The piano accompaniment (middle and bottom staves) features a complex texture with many sixteenth notes in the right hand and a bass line in the left hand. Dynamics include *f*. A double bar line is present at the end of measure 27.

28

Musical score for measures 28-31. The vocal line (top staff) contains the lyrics: "took my hand in his \_\_\_ and this is what he said: 'Yu - lia I like these times which". The piano accompaniment (middle and bottom staves) features a melody in the right hand and a bass line in the left hand. Dynamics include *p*. A double bar line is present at the end of measure 31.

32

take me to you. I will not part from you, for I be - lieve in you. For e - ver

Musical score for measures 32-36. The vocal line is in treble clef with lyrics. The piano accompaniment is in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Dynamics include a fermata over the first measure and a crescendo leading to a forte dynamic in the final measure.

37

I be-lieve you. For - e - ver I love you! Sweet friend, do I hun-ger for

Musical score for measures 37-41. The vocal line is in treble clef with lyrics. The piano accompaniment is in grand staff. Dynamics include *mf* and *più f*. There are crescendos and decrescendos in both parts.

42

you. Oh, — yes do I do!"

Musical score for measures 42-46. The vocal line is in treble clef with lyrics. The piano accompaniment is in grand staff. Dynamics include *p*. There are decrescendos and a fermata in the piano part.

48 *perdendosi*  
*pp* *ppp*

And this was my of - fe - ring: "I am the wo - man for you, the wo - man for

53 *morendo* *pp*

you! I, Yu - li - a, I

59 *ppp*

do love you!"

NOTA: Soprano closes her eyes ----->



# 7. Woman's First True Love

SCORE REDUCTION

Emmanuel M. Dubois  
(2015)

Lyrics by E.M.Dubois

Moderato  
(♩ = 84)

Soprano

*mp*

Dream with love, true love

Piano

*mp* *p* *p*

4

Un - a - voi - da - ble, un - a - voi da -

7

ble like ear ly love,

10 *mf* *ff*

ear - ly, ear - ly love, Quick as a lark. We

13

are som-ber as two crows but - sub - lime like white snow I

15

am the youth - you are of gold

17 *f*

We stand as i-ma - ges of i - ma -

19

ges Too dis - tant to ig - nore

21

love, My flight of white - skirt... my

24

fright of \_\_\_\_\_ first \_\_\_\_\_ flirt, first flirt Your \_\_\_\_

*p*

27

\_\_\_\_ white and grey hair, rough chin, rough chin, \_\_\_\_

*p*

29

*f*

32

and more trea

*mf*

*mf*

35

sures with bursts of man... From

*mf*

37

hid-den pas-sion, hid-den pas-sion hid-den pas-sion, hid-den

*f*

40 *f*

pas - sion a - rose at - trac-tion. Go\_\_ to

43

me, drink my flee \_\_\_\_\_ ting youth! Hur - ry! Ah! \_\_\_\_\_ Ah!

46

A\_\_ way\_\_ from\_\_ your own you, you \_\_\_\_\_ will

49 *rall.*

be pea - cock and I'll be \_dove. Join \_ me in dream \_

52 *pù* *rall.*

join me in

54

my wo - man's dream of first true love \_

## Text of lyrics and poems for “Yulia” Op. 45

### I. As he whispers

*By Emmanuel M. Dubois  
2015*

As he whispers ‘Love!’  
I will believe him  
When he cometh

What do I offer? Me! Me! My kisses and a smile of tears!  
Me! Me! Like a rose covered with dew,  
For him to cut with words of love;

Cuts that consume.  
For that, too, he shall be loved,  
As he whispers words of love.

### II. Happiness

*Poem by Henry David Thoreau  
(1817 - 1862)*

Happiness is like a butterfly:  
The more you chase it,  
The more it will elude you,  
But if you turn your attention  
To other things, it will  
Come and sit softly  
On your shoulder...



### III. Hold Me So Tight!

*Emmanuel M. Dubois*  
(2015)

Ah!.....  
Oh, please don't hold me there so tight!  
Oh, yes, please do! Oh! Please do! Oh!

Ah.....  
Oh! Please don't' squeeze me there that hard!  
Oh, please! Oh! Ah!

Ah!.....  
I love when you hold me too tight, yes, that tight!  
Please do, so tight, so tight! Ah! Tight! Tight! Tight!

Ah!.....  
Oh, please one more time!

Ah!.....  
That was very nice! Love you!

#### IV. To Sweeten Our Lips

*A collage of verses by John Warner Barber (from "Historical Collections of Massachusetts"), quoted by Henry David Thoreau in Walden ("Economy") and a selection of verses by Thoreau from Walden ("House Warming")*

We can make liquor to sweeten our lips  
Of pumpkins and parsnips and walnut-tree chips.

Light-winged Smoke, [...],  
[...]  
Lark without song, [...]  
[...]  
Of midnight vision, gathering up thy skirts [;]  
[...]  
Go thou [...]  
And ask the gods to pardon this clear flame.

#### V. Those Were Happy Times

*Translation of excerpt from "L'Invitation au voyage" (The Invitation to Travel) by Charles Baudelaire*

My child, my sister,  
Think of the sweetness  
Of going there and live together!  
To love for leisure  
To love for dying  
In the land that resembles you!  
[...]  
There, everything is only order and beauty,  
Luxury, quietness and rapture.  
[...]

*Translation by E. M. Dubois*

## **VI. Yulia**

*Emmanuel M. Dubois*  
*After "Oh do I do!" (2014-2015)*

I said to him:  
"I do like your eyes;  
I like your mind, too.  
I like to be to you,  
I believe you,  
I believe in you.  
Do you, too, like I do?"

He took my hand in his  
And this is what he said:  
"Yulia, I like these times,  
Which take me to you.  
I will not part from you, for  
I believe in you. Forever  
I believe you. Forever  
I love you!  
Sweet friend, do I hunger for you:  
Oh, yes do I do!"

And this was my offering:  
"I am the woman for you!  
I, Yulia, I do love you!"

## **VII. Woman's First True Love**

*Poem by Emmanuel M. Dubois (2015)*

Dream with love, true love  
Unavoidable like early love -  
Quick as a lark.

We are somber as two crows  
But sublime like white snow  
I am the youth  
You are of gold

We stand as images of images, too distant to ignore love  
My flight of white skirt... my fright of first flirt...  
Your white and grey hair, rough chin, and more treasures with bursts of  
man...  
From hidden passion arose attraction

Go to me, drink my fleeting youth!  
Hurry!  
Away from your own you, you will be peacock and I'll be dove  
Join me in dream,  
Join me in my woman's dream of first true love