

FOUR POEMS *of* NIKITA GILL

Melissa Dunphy



for three sopranos and piano

12 min

2018

Commissioned by Dr. Carol Lines
through a Juliet Hardtner Endowed Professorship
McNeese State University

FOUR POEMS *of* NIKITA GILL

Melissa Dunphy

Commissioned by Dr. Carol Lines
through a Juliet Hardtner Endowed Professorship
McNeese State University

Cover art by Abby Markov

I. Sorcery

for Lindsey Bower

Every day I magic myself alive again
from the near death experience of trauma.
I swallow my heart back from
the lump it has become in my throat.
I taste my own memories
without the flavour of blood but as poetry.
I learn how to whisper my name
without it sounding like a curse.
I murmur spells to the parts of me
others have found too dangerous to love.
And after this morning ritual
I finally smile at the woman in my mirror.
Tell me again,
how healing is not a magical thing.
Tell me again,
how I am not made of sorcery.

II. From The Ashes She Became

for Lara Connally

Before she became fire, she was water.
Quenching the thirst of every dying creature.
She gave and she gave
until she turned from sea to desert.
But instead of dying of the heat,
the sadness, the heartache,
she took all of her pain
and from her own ashes became fire.

III. You Have Become a Forest

for Emily Lancon

One day when you wake up, you will find that you
have become a forest. You have grown roots and
found strength in them that no one thought you
had. You have become stronger and more beautiful,
full of life giving qualities. You have learned to take
all the negativity around you and turn it into
oxygen for easy breathing. A host of wild creatures
live inside you and you call them stories. A variety
of beautiful birds rest inside your mind and you call
them memories. You have become an incredible self
sustaining thing of epic proportions. And you
should be so proud of yourself, of how far you have
come from the seeds of who you used to be.

IV. Me Too

This is our riot act,
our manifesto,
our revolution:
because the ones
who did this know
we are talking about
their monstrous actions.
It's time for them
to have the nightmares,
for them to suffer
for what happened,
for them to fear being
named by the same
voices they silenced.
I hope they are
forever haunted
by these two words:
"Me too"



Mormolyke
Press

103 Callowhill St., Philadelphia, PA 19123
(717) 214-6121 | www.mormolyke.com

I. Sorcery

for Lindsey

Poetry by Nikita Gill

Music by Melissa Dunphy

Moderato misterioso ♩=38

p **tranquillo**

Ev' - ry day I

4

mag - ic my self a - live a - gain

7

mp

Ev' - ry day I mag - ic my self a - live a -

3 10 *mf molto espress.*

gain from the near death ex - per - ience of

13 *p*

trau - ma. The near death ex -

16 *(=)* **Poco piu mosso** ♩=80 *mf* 3

per - ience of trau - ma. **Poco piu mosso** ♩=80 *p* I swal-low my

21 3 3

heart back from the lump it has be-come in my throat. I taste my own mem - or-ies with

26 *f*

out the flav-our of blood but as poet - ry, as

31 *p*

poet - ry. I learn to whis - per my name with-out it sound - ing like a curse.

bell-like
8va

37

I mur-mur spells to the parts of me oth-ers have found too

42

dan-ger-ous to love, to love.

48 *poco rit.* *a tempo*

And af-ter this morn-ing rit-ual I fin'-lly smile at the wo-man, the

poco rit. *a tempo*

54 *rit.*

wo-man in my mir-ror.

rit.

60 **Tempo primo** ♩=38

Tempo primo ♩=38

Tell me a-gain— how

p

63

heal-ing is not a mag-ic-al thing.—

pp
8va

66

Musical score for measures 66-68. The vocal line (treble clef) contains the lyrics: "Tell me a - gain — how I am not made of sor - cer-y, —". The piano accompaniment (grand staff) features a melody in the right hand and chords in the left hand. The dynamic marking *mp* is present.

69

Musical score for measures 69-71. The vocal line (treble clef) contains the lyrics: "sor - cer - y, — sor - cer - y, —". The piano accompaniment (grand staff) features a melody in the right hand and chords in the left hand. The dynamic marking *pp* is present.

II. From the Ashes She Became

for Lara

Poetry by Nikita Gill

Music by Melissa Dunphy

Andante quasi rubato ♩=76

f

Be - fore she be - came

Andante quasi rubato ♩=76

ff *pp* *ff* *pp* *ff*

10 *ff* *f* *rit.* *ff* *p* **a tempo** ♩=76

fire, Be - fore she be - came fire, she was wat - er.

rit. **a tempo** ♩=76

ffp *pp* *pp*

17 *p*

Quench - ing the thirst of ev' - ry dy - ing

21

creat - ure. Quench - ing the thirst of ev - ry dy - ing

25

creat - ure. She gave and she gave and she gave and she gave un - til she

31

turned from sea to de - sert. Quench - ing the thirst of

36

ev' - ry dy - ing creat - ure. Quench - ing the thirst of

40 *mp* *p*

ev - ry dy - ing creat - ure. She gave and she gave and she gave and she gave un-

46 *p*

til she turned from sea to des-ert. But in stead of dy-ing of the heat, the sad -

55

ness, the heart - ache, she took all of her pain and from her own

63

ash-es be came fire.

III. You Have Become a Forest

for Emily

Poetry by Nikita Gill

Music by Melissa Dunphy

Allegro moderato ♩=100

mp espress.

One day when

mp

p espress.

10

mp

you wake up, you will find that you have be-come a for - est. You have grown

18

roots and found strength in them that no - one thought you had._____

11₂₅

mp

You have be come strong-er and more beaut - i-ful, full of life giv-ing qual - it-ies.

mf

32 *p* *f*

You have learned to take all that neg-at-iv-it-y a round you and turn it in-to ox - y-gen for

p *f*

39 *poco rit.* *a tempo* *p*

eas - y breath-ing. *a tempo* Hmm, hmm, hmm,

poco rit. *p* *mp*

48 *f*

A host of wild creat-ures lives in - side you

f *mf* *f*

54

and you call them stor - ies. A var - iet - y of beaut - i - ful

p *f*

Detailed description: This system contains measures 54 through 59. The vocal line begins with a whole rest in measure 54, followed by the lyrics "and you call them stor - ies." in measure 55. The piano accompaniment starts in measure 54 with a piano (*p*) dynamic and becomes fortissimo (*f*) in measure 55. The key signature has two sharps (F# and C#).

60

birds rests in - side your mind and you call them mem' - ries.

rit.

rit.

Detailed description: This system contains measures 60 through 64. The vocal line continues with "birds rests in - side your mind and you call them mem' - ries." in measure 60. The piano accompaniment features a *rit.* (ritardando) marking in measure 60 and again in measure 62. The key signature remains two sharps.

65

a tempo *mf warmly*

You have be - come an in - cred - i - ble self sus - tain - ing

a tempo *mf*

Detailed description: This system contains measures 65 through 69. The vocal line begins with a whole rest in measure 65, followed by "You have be - come an in - cred - i - ble self sus - tain - ing" in measure 66. The piano accompaniment starts in measure 65 with a *mf* dynamic and a *warmly* performance instruction. The key signature has two sharps.

70

thing of ep - ic pro - port - ions. And you should be so proud of your - self, of

Detailed description: This system contains measures 70 through 74. The vocal line continues with "thing of ep - ic pro - port - ions. And you should be so proud of your - self, of" in measure 70. The piano accompaniment continues with a *mf* dynamic. The key signature has two sharps.

78

how far you have come from the seeds of who you

rit. *mp*

rit. *mp espress.*

84

used to be.

p

pp

IV. Me Too

Unaccompanied trio

Poetry by Nikita Gill

Music by Melissa Dunphy

Moderato ♩=112

This is our ri - ot act, this is our man - i - fest - o, this is our

This is our ri - ot act, this is our man - i - fest - o, this is our

This is our ri - ot act, this is our man - i - fest - o, this is our

6

ri - ot act, this is our rev - ol - u - tion: be - cause the ones who did this know we are

ri - ot act, this is our rev - ol - u - tion, be - cause the ones who did this know we are

ri - ot act, this is our rev - ol - u - tion, This is our ri - ot act,

11

talk - ing a - bout their mons - trous act - ions. It's time for them to have the night - mares, for

talk - ing a - bout their mons - trous act - ions. This is our ri - ot act,

this is our man - i - fest - o, It's time for them to have the night - mares, for

15

them to suf-fer for what hap-pened. It's time, it's time for them to have the

this is our rev - ol - u - tion. Time, it's time for them to have the

them to suf-fer for what hap-pened. It's time, it's time for them to have the

20

night - mares, it's time for them to suf - fer for what hap - pened. It's

night - mares, it's time, it's time, it's time, it's time.

night - mares, it's time, it's time to suf - fer for what hap - pened. It's

25

time, it's time, it's time, it's time,

This is our ri - ot act, this is our man - i - fest - o. Time, it's time,

time, it's time, This is our ri - ot act, this is our

32 *ff* rev - ol - u - tion! *mf* It's

ff rev - ol - u - tion! *mf* It's time for_ them to fear_ be - ing

ff *mf* rev - ol - u - tion! It's time for_ them to fear_ be - ing named_ by the same voic - es they

37

time for_ them to fear_ be - ing named_ by the same voic - es they sil - enced,

named_ by the same voic - es they sil - enced, sil - enced. I hope they are for -

sil - enced, sil - enced. I hope they are for - ev - er haunt - ed by these two_

42 *f*

sil - enced. I hope they are for - ev - er haunt - ed by these two_ words: Me too, me

f ev - er haunt - ed by these two_ words: Me too, me too, me too, me

f words: Me too, me too, me too, me too, me too, me too, me too, me

48 *mp*

too, me too, me too. This is our ri - ot act, this is our
too me too, me too. It's time, it's time,
too, me too, me too, me too, me too, me too, me

54 *rit.*

man - i - fest - o, this is our ri - ot act, this is our rev - ol - u - tion.
it's time, it's time.
too, me too, me too, me too, me too, me too.