

EMILY:
A SONG CYCLE FOR SOPRANO AND CHAMBER ENSEMBLE
ON POEMS OF EMILY DICKINSON

A thesis submitted to the College of the Arts
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by

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ACKNOWLEDGMENTS

I owe thanks to many teachers in this thesis, which is the culmination of more than six years of intense, multifaceted, and irrational study at Kent State University. First, I wish to thank my advisor, Dr. Frank Wiley, for his help in completing this song cycle, in which I clearly bit off more than I could chew. He has been a great mentor and friend, and I am sure I would not be the same musician, or person, without him. I would also like to thank the other members of my committee, Drs. Ralph Lorenz and Thomas Janson, for their kind help, support, and patience over the years. I would also like to thank Dr. Richard Devore; even though he did not have a direct impact on this thesis, he has been kind and generous overseeing my own theory teaching among other things, and I have had the great joy of seeing him every morning for two years. My thanks is also due to Danna Sundet, who I started studying with over ten years ago. Without her, the impetus to start or the reason to finish this music would never have occurred. Danna's ensemble, Panorámicos, to whom this work is dedicated, is a wonderful group of musicians. I hope they enjoy the fruits of my labor.

I owe gratitude to Harvard University Press, which has allowed me use of Thomas H. Johnson's edition of Emily Dickinson. This edition returns Dickinson's poems to her clean, idiosyncratic originals, shaving off the "cleaning" done by unscrupulous turn-of-the-century editors.

I must also thank my fellow teaching assistant, Meghan Naxer, for her example of tireless thesis work. I watched her analysis of Franck become a monster. She slaved away over it, taking it very slowly, and did not become discouraged as it ballooned into a two-year effort. We managed to keep each other sane, sharing our tiny office, or drive ourselves crazy. I'm still not sure which. My flute piece, written for her, has had a large effect on my compositional style, and the many ostinato-based songs in *Emily* stem from it.

I must also thank my parents, Jim and Toni Kulma. They drove me everywhere I needed to go. They paid for lessons, reed-making supplies, scores, oboes, summer music festivals, etc. I am the man I am today because of them. Finally, I thank my wife, Kirsten. She has managed to put up with me for three years in married life, and three years before that. She has moved multiple times across the country for me, and paid for my existence for extended periods. Not to mention my daunting schedules and hours as a graduate student that would make anyone, including myself, go crazy. She deserves more credit than I can put into words. I am eternally grateful for her love and patience.

PROGRAM NOTE

After contemplating the standard orchestral work for my master's thesis, I decided to take my idea song cycle for soprano and piano of Emily Dickinson poems and make it a thesis-sized work. It was written with Panorámicos in mind, which is a wonderful Cleveland-area chamber ensemble that is a force for lush, new music. Their modified Pierrot-ensemble instrumentation has made for an interesting challenge, which, like Schoenberg's famous work or Boulez's similar attempt, has led me to use structures that change instrumentation for each song. Each song is linked to the surrounding ones via a short solo or duo by various members of the ensemble.

The structure of the poems creates a two-fold story. After the introductory "I'm Nobody!," songs two through seven morn the loss of man, a lover or husband. "'Tis not that Dying" explores the difficulties of living after a loved-one's death. "Success" contemplates the pain of failure through the image of a man dying on a battlefield just as the battle was won. "Heart!" has the poet and her heart attempting to forget the dead man, and failing. "Morning?" questions the return to everyday life after this loss. "Sire - two Legacies" emancipates the pain and sadness brought on by death. "To know just how He suffered" tenderly questions what was on the man's mind as he died (I read "He" in this poem as Jesus on the cross; whether my music does the same is a different matter). Songs eight through twelve morn the loss of a female, more specifically, I think a daughter. "She died" is as straight-forward as the title implies. "I lost a World" takes the same loss and explores it through the image of the world. I can't help but draw the implication of a lost child, as most children are the world to their parents. "If I should cease" tells the deceased why she would stop visiting her grave. "When Roses cease to bloom, Sir," refers to the speaker's impending death. "Tie the Strings to my Life" is the journey of the poet from life to death (following her husband and daughter). "New feet within my garden go -" is a postlude that explores the ambivalence of the continually renewing world. There is a sweet tone to this final poem, but also sadness as the seasons continue beyond her life.

INSTRUMENTATION

Soprano
Flute
Oboe
Viola
Cello
Piano

PERFORMANCE NOTE

After a slight pause, each link between the songs begin in the same tempo of the previous song. Each one moves directly into the following song, the ones so marked ritardando or accelerando to the new song's tempo. All of the links have an air of freedom in comparison to the strict tempos of the songs. Although there are brief silences, the feeling of attacca should be maintained at all times.

EMILY: A SONG CYCLE FOR SOPRANO AND CHAMBER ENSEMBLE ON
POEMS OF EMILY DICKINSON (55pp.)

Director of Thesis: Frank Wiley

Emily is a setting of thirteen poems of Emily Dickinson for soprano with flute, oboe, viola, cello, and piano. It is approximately thirty minutes in duration. Each song has a base instrumentation of soprano and piano. The cycle starts and ends with songs featuring the entire group, while the center song is for only soprano and piano. Each of the other songs has its own instrumentation that adds one or two instruments to the soprano and piano. Each possible instrument combination is used only once, and the combinations have been arranged to achieve an even distribution throughout the cycle. Between the clearly defined songs are solo or duo passages that link them together.

for Panorámicos

Emily

Emily Dickinson

1. I'm Nobody! Who are you?

David Kulma

Resolved ♩ = 78

Flute

Oboe

Viola

Cello

Soprano

Piano

p

Ped.

5

slightly accented simile

pp

pedal ad lib.

Poems by Emily Dickinson used by arrangement with the publishers and the Trustees of Amherst College from THE POEMS OF EMILY DICKINSON, Thomas H. Johnson, ed., Cambridge Mass.: The Belknap Press of Harvard University Press, Copyright © 1951, 1955, 1979, 1983 by the President and Fellows of Harvard College. All rights reserved. Copyright © David Kulma 2010

8 *smooth and unaccented*
pp

smooth and unaccented
pp

smooth and unaccented
pp

smooth and unaccented
pp

This section contains measures 8 through 11. It features four staves, each with a triplet of eighth notes. The first three staves are marked with a piano (pp) dynamic and the instruction 'smooth and unaccented'. The notes are: Staff 1 (G4, A4, B4), Staff 2 (F4, G4, A4), Staff 3 (E4, F4, G4), and Staff 4 (D4, E4, F4). The fourth staff has a longer note value, likely a half note.

The piano accompaniment for measures 8-11 consists of a continuous triplet eighth-note pattern in both the right and left hands. The right hand starts on G4 and the left hand starts on D4, both moving up stepwise.

12 *mp*

mp

mp

mp

This section contains measures 12 through 15. It features four staves, each with a triplet of eighth notes. The notes are: Staff 1 (G4, A4, B4), Staff 2 (F4, G4, A4), Staff 3 (E4, F4, G4), and Staff 4 (D4, E4, F4). The dynamic is mezzo-piano (mp). The notes in measures 12-13 are beamed together, and in measures 14-15, they are separated by a slur.

The piano accompaniment for measures 12-15 consists of a continuous triplet eighth-note pattern in both the right and left hands, identical to the previous section.

16

Musical score for measures 16-18. The score consists of two systems. The first system has four staves: two treble clefs and two bass clefs. The second system has two staves: a grand staff (treble and bass clefs). Dynamics include 'f' and 'Ped.'

19

Musical score for measures 19-21. The score consists of two systems. The first system has four staves: two treble clefs and two bass clefs. The second system has two staves: a grand staff (treble and bass clefs). Dynamics include 'f'.

22

f *mp* *f* *mp* *mf* *pp* *mf* *pp*

mp declamatory

I'm No - bod - y! —

pp sempre

—[^] *pedal ad lib.*

25

pp *pp* *p* *pp* *pp* *pp*

questioning *more questioning poco cresc.*

Who are you? Are you - No - bod - y - Too? —

Musical score for measures 29-32. The system consists of four staves: two vocal staves (top and third) and two piano accompaniment staves (middle and bottom). Measure 29 features a vocal melody with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes. Dynamics include *mf*, *p*, and *mp*. Measure 30 continues the vocal melody with a *p* dynamic. Measure 31 shows the vocal melody with a *p* dynamic. Measure 32 concludes with a vocal melody and piano accompaniment, both with *mp* dynamics.

Musical score for measures 33-36. The system consists of four staves: two vocal staves (top and third) and two piano accompaniment staves (middle and bottom). Measure 33 features a vocal melody with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes. Dynamics include *f*, *mf*, and *mp*. Measure 34 continues the vocal melody with a *mf* dynamic. Measure 35 shows the vocal melody with a *mf* dynamic. Measure 36 concludes with a vocal melody and piano accompaniment, both with *mp* dynamics.

Musical score for measures 37-40. The system consists of four staves: two vocal staves (top and third) and two piano accompaniment staves (middle and bottom). Measure 37 features a vocal melody with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes. Dynamics include *mf*, *mp*, and *f*. Measure 38 continues the vocal melody with a *mf* dynamic. Measure 39 shows the vocal melody with a *f* dynamic. Measure 40 concludes with a vocal melody and piano accompaniment, both with *f* dynamics.

Musical score for measures 41-44. The system consists of four staves: two vocal staves (top and third) and two piano accompaniment staves (middle and bottom). Measure 41 features a vocal melody with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes. Dynamics include *mp*, *mf*, and *f*. Measure 42 continues the vocal melody with a *mp* dynamic. Measure 43 shows the vocal melody with a *mf* dynamic. Measure 44 concludes with a vocal melody and piano accompaniment, both with *f* dynamics.

Red.

37

p *pp* *p* *pp* *p* *pp* *p* *pp* *p*

mp *drolly* *announcing*

How dreary to be - Some-bod - y! How

pp *p*

pedal ad lib.

42

mf *p* *bothered*

pub-lic - like a Frog - To tell one's name - the live-long June -

mp

47

pp pointed

To an admir - ing Bog!

20.

50

mf

Detailed description of the musical score: The score is for a vocal and piano piece. It consists of four systems of staves. The first system (measures 47-49) features a vocal line with lyrics 'To an admir - ing Bog!' and a piano accompaniment. The piano part includes a grand staff with triplets and a dynamic marking of *pp pointed*. The second system (measures 50-52) continues the vocal and piano parts. The piano part includes a grand staff with triplets and a dynamic marking of *mf*. The score is written in a key with one flat and a common time signature.

Cello

p *3* *rit.* *3* *p*

2. 'Tis not that Dying hurts us so -

Flute

Holding back ♩ = 50

p

Viola

p

Cello

Soprano

Holding back ♩ = 50

p *halting* *smoother* *direct*

'Tis not, - 'Tis not, - 'Tis not that Dy-ing hurts us so - 'Tis

Piano

pp sempre

no pedal

63

mp *no cresc.* *twinkle*

Liv- ing - hurts us more - - But Dy-ing - - is - a - dif - frent way -

68

mf

A Kind be-hind the Door -

mf

pedal ad lib.

72

p

mp subdued

That South - ern Cus - tom of the

p

74

Bird - That ere the Frosts are due -

76

mf less restrained
Ac - cepts a bet - ter Lat - i -

78

pp *f*

straightforward
3

tude - We are the Birds that stay...

pp *ff*

3
Ped.

82

pp

pp mysterious

The Shiv - 'ers round

ppp precise, yet dull in tone

3 3

pedal ad lib.

83

pp

the Farm - - - - - ers'

3 3

3 3

84

mp more clear

doors - For whose re -

3 3

3 3

85

luc - - tant Crumb -

3 3

86

p exact
We stip - - u- late -

3 3

87

till pit - y - ing Snows

3

3

3

3

88

mf ravishing
Per - suade

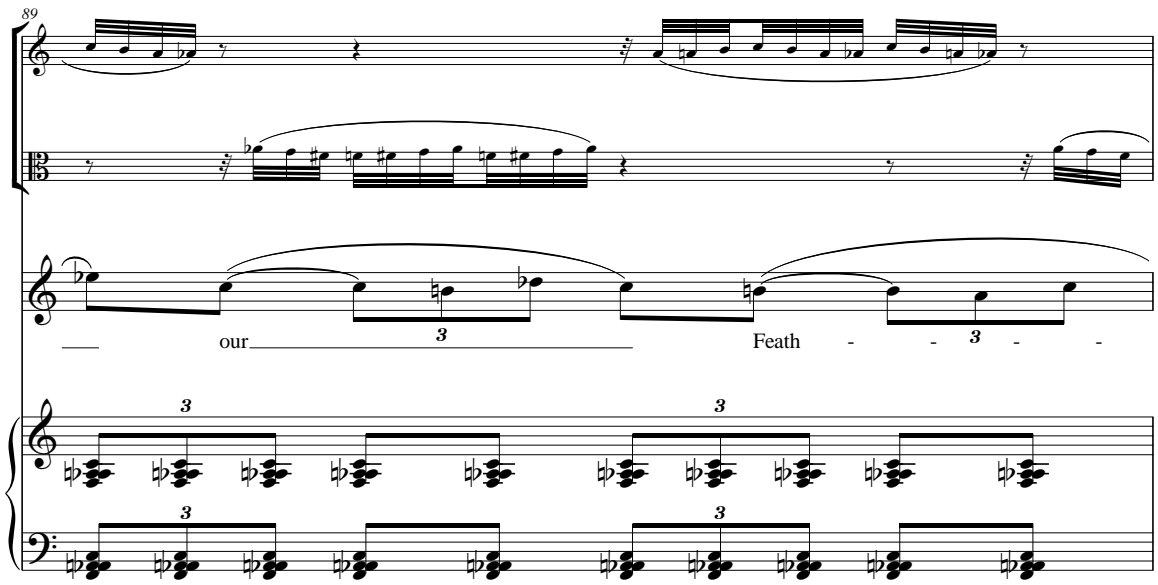
3

3

3

3

89



our 3 Feath 3

3 3

3 3

This block contains the musical notation for measures 89 and 90. It includes a vocal line with lyrics "our" and "Feath", and piano accompaniment for both hands. The piano part features a steady triplet accompaniment. The vocal line has a triplet of notes under "our" and another triplet under "Feath".

90



ers 3 Home.

mf mf

mf f

Ped. Ped.

This block contains the musical notation for measures 90 and 91. The vocal line continues with the lyrics "ers" and "Home.". The piano accompaniment continues with triplets. The dynamic markings *mf* and *f* are present. Pedal points are indicated at the end of the piano part in both measures.

Oboe



p 3 3 3 3 accel. 3 3 3

This block shows the Oboe part, starting with a piano (*p*) dynamic. The melody consists of a series of triplets. An acceleration (*accel.*) marking is placed over the final triplet. The part concludes with a final triplet.

3. Success is counted sweetest

Dancing ♩ = 72

Flute *f*

Oboe *f*

Soprano

Piano *f* powerful
pedal ad lib.

102

f firm

Suc - cess is count - ed sweet - est By those who ne'er suc

mf

Ped. simile

108

f *mf*

ceed. To com - pre - hend a nec - tar Re - quires —

f *mf*

114

mf
fluid *p*

sor - est need. Ah.

p

ff *pounding*

p

ped.

121

mp

mp *firm*

Not one of all the pur - ple Host

simile
mp *sempre*

simile

127

mf *mp*

mf *mp* *slightly hushed*

Who took the flag to - day Can tell the

133

poco cresc.

poco cresc. *trumpeting*

def - i - ni - tion So clear of Vic - to - ry

139

f *f* *p*

f

less and less *accent*

Ped.

146

p

p deflated *

And he de-feat - ed - dy - ing - On

p sempre

clear, but no accent

pedal ad lib.

* sing these two ties as if there were a suspension on the downbeat.

154

whose for - bid den ear The strain of

161

tri - umph Burst ag - o - nized and clear!

168

Ah.

Viola

182 accel.

4. Heart! We will forget him!

Rolling $\text{♩} = 68$

Oboe *f* *mp* *mf*

Viola *f*

Cello *f* *mp* *mf*

Soprano *mf* *pained*
Heart! We will for - get him!_____

Piano *f* *mp*
no pedal
place a slight accent on each slur starting in m. 190 and decrescendo, returning to *mp* each time

196

mp *mf* *f* *mp*

cresc. *f* *mf fondly*

You and I - to - night! You may for - get the warmth he

205

mf *f* *ff*

f lamenting *ff*

gave - I will for - get the light!

f *pp*

Red.

214

pp

pp

p hushed

When you have done, _____ pray tell me _____

222

slightly more outward

That I may straight be - gin! _____

p

230

p *mp* *mp* *mf* *urgently*

Haste! _____

mp

238

mf *mf*

more urgently *f* *exasperated*

lest while you're lag - ging _____ I re - mem - ber

mf

245

f

ff

him!

f *ff* very long

Flute

f *mp*

261

mf *mp* *p*

rit.

5. Will there really be a "Morning"?

Flute

Oboe

Soprano

Piano

Flowing ♩ = 58

p

p hopeful

Will there real-ly be a "Morn - ing"? Is there

p clear and graceful

no pedal

272

such a thing as "Day"? Could I see it from the moun-tains_ If_ I_ were as

276

tall as they? Has it feet like Wa - ter lil-ies?

281

Has it feath-ers_ like a Bird?_ Is_ it

pedal ad lib.

285

mf *mp* *mf*

brought from fa - mous coun - tries... Of which I have

288

f *f* *p sempre* *f* *p sempre*
no pedal

nev - er heard?

291

mp *mf* *mf* *mf*

Oh! some Schol-ar! Oh! some Sail-or! Oh! some Wise Man

295

p

mp *sarcastic and hurt*

from the skies! Please to tell a lit - tle

298

mp

Pil - grim ——— Where the place called "Morn - ing" ——— lies!

pp

Piano

ff *p* *mf* *f*

pedal ad lib.

accel.

6. You left me – Sire two Legacies –

Incisive ♩ = 88

Viola *mf*

Cello *mf*

Soprano *mf* *resentful*

You left me – Sire – two Leg - a - cies

Piano *mf* *p*

pedal on attacks, complete silence on rests

314

mp *mf*

mp *mf* 3

ambivalent *no, resentful* 3

A Leg - a - cy of Love A Heav - en - ly Fa - ther would suf - fice

322

p *f* *f*

mf *f wailing*

Had He... the of - fer of ——— You left me Bound - ries of Pain ———

mf

331

mp *f* *p*

mp *f* *mp hushed, but angry*

Ca - pa - cious as ——— the Sea ——— Be - tween E - ter - ni - ty ———

p subito

339

pp

pp

no cresc.

pp resigned

and Time - Your Con - scious - ness

346

più p

ppp

long

più p

ppp

long

more hushed

and Me -

Flute

Oboe

p

mf

mp

p

mf

mp

361

7. To know just how He suffered – would be dear –

Flute

Oboe

Soprano

Piano

Flowing ♩. = 62

Flowing ♩. = 62

mf struggling

To

mf

pedal ad lib.

369

know just how He suf- fered – would be dear – To

372 *poco a poco cresc.*

know if an-y hu - man eyes were near – To

poco a poco cresc.

375 *more and more agitated*

whom he could en-trust his wa-v'ring gaze - Un-til it set-tled broad - On

378

f Par-a-dise - *p* *sweetly* To know if He was pa-tient -

381

wondering part-con-tent - *mp* Was Dy-ing as He thought or dif-fer-ent

384 *more directly; moved*

mf Was it a pleas-ant Day to die - *hoping* *p* And did the Sun-shine *f* face His

387 *p* more philosophical

way - What

390 *mp* *f* *mp*

was His fur - thest mind - Of Home - of God - Or

393 *p* *mp*

what the Dis-tant say - At news that He ceased Hu - man Na - ture

396 *mf* *f*

Such a Day -

disconnecting

399 *p* innocent

And wish - es — Had He An - y — Just His

sparkling pp sempre

no pedal

402 *more and more knowing poco a poco cresc.*

Sigh - Ac - cent - ed — Had been leg - i - ble - to

405 *mf* stoic

Me - And was He con - fi - dent un - til Ill flut - tered out - In

408 *p*

Ev - er - last - ing — Well -

mf aggressive

pedal ad lib.

411 *mf* hopeful and halting

And if He spoke - What name was Best - What

414

last What One broke off with At the

417

Drows i- est -

mp

lean on downbeats

420

p yearning

Was He a - fraid - or tran - quil -

f *mf* *p*

as before

423

Might He know How Con - scious - Con-scious - ness - could

426 *more and more expansive*

grow - Till Love - that was - and Love to best to be -

429 *mf* *poco a poco dim.*

Meet - and the Junc - tion - be - E -

431 *p*

ter - ni - ty

Viola

Cello

p

p

435

mf

mp

mf

mf

mf

8. She died – *this* was the way she died.

Animated ♩ = 100

Flute

Oboe

Viola

Cello

Soprano

Piano

f

f

f

f

f stricken

She died – *this* was the way she died.

f

pedal ad lib.

443

p

mp *more stoic*

And when her breath was done Took up her sim-ple ward - robe

p

448

mf *f* *mf* *p* *mf*

mf *f* *mf* *p* *mf*

f *mf* *bittersweet*

And start-ed for the sun. Her lit-tle

f *p*

453

fig - ure at the gate The An-gels must have spied, Since I could nev-er... *f* *more and more pained*

458

find her... Up - on the mor-tal side... *mp* *p* *resigned*

Soprano

Ah, *p*

barreling towards raging grief
accel.
poco a poco cresc.

467

Ah, Ah, *p*

9. I lost a World – the other day!

Dizzy ♩ = 144

Viola

ff *mf*

Dizzy ♩ = 144

Soprano

f *f overwhelmed*

— I lost_ a World – the oth-er day! Has An - y - bod - y

Piano

f

pedal ad lib.

477

f *mf*

found?_____

frantic

You'll know it__ by__ the Row of__ Stars_____

483

ff *ff* *p* *mp*

A - round its__ fore - head. bound._____

ff *p*

489

mp *p* *mp slightly haughty*

A Rich man - might not no - tice it -

496

mf *mf*

Yet - to - my fru - gal Eye, Of more Es-teen - than Duc - ats -

503

f *ff* *ff*

distraught

Oh find it - Sir - for me! -

Cello

f *mf* *p*

516

p *mp* *pp* *rit.*

10. If I should cease to bring a Rose

Lugubrious ♩ = 72

Oboe *pp sempre*

Viola *pp sempre*

Cello

Soprano *p reserved*

If I should cease to bring a Rose Up-

distant bells

Piano *pp sempre*

527

with significance

on a fes - tal day, 'Twill be be-cause be - yond the

532

no cresc.

Rose I have been called a-way -

(pp sempre)

538

more reserved

If I should cease to take the names My

543

more and more disgust

buds com-mem-o - rate - _ 'Twill be be - cause *Death's*

546

devilish *f*

fin - ger _ Clasps my mur - m'ring lip!

mf

mf

mf

rit.

Flute

mf *mp* *rit.*

11. When Roses cease to bloom, Sir,

Waltzlike ♩ = 45

Flute *p*

Cello *p* *portato sempre*

Soprano *p* light with dancing sixteenths

When Ros - es cease to bloom, Sir, — And Vi-o-lets are done —

Piano *p* clear and smooth *no pedal*

559 *mp*

When Bum-ble-bees in sol-enn flight Have passed be-yond the Sun —

564 *mf* bright *poco a poco dim.*

The hand that paused to gath-er Up - on this Sum-mer's day Will i-dle lie - In

mp *poco a poco dim.*

570

mf

p

Au- burn - Then take my flow - ers - pray! —

mf

pedal ad lib.

Viola

mf

579

accel.

pp *mf*

Haste ♩ = 100

12. Tie the Strings to my Life, My Lord,

Flute *f* *p sotto voce*

Viola *f*

Cello *f* *p sotto voce*

Soprano *p urgent*
Tie the Strings to my

Piano *f* *p*
pedal ad lib.

586

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

Life, My Lord, Then, I am ready to go! Just a

589

f

f

f

look at the Horses - Rap - id! That will do!

592

mp

mp *more urgent*

Put _____ me in _____ on the firm - est side -

595

So _____ I shall nev - er fall - For we must ride _____ to the Judg - ment -

598

mf *f* *f marcato*

mf *f* *f marcato*

mf *f* *f agitated*

And its part - ly, down Hill - But nev - er I mind the

mf *f*

601

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

steep - est - And nev - er I mind the Sea - Held fast in - Ev - er - last - ing - Race -

poco a poco cresc.

604

By my own choice, and Thee -

ff *f*

ff

Ped.

608

Slower $\text{♩} = 62$

mf *pp* *pp*

mf *pp* *pp*

mf *resolute* *mf*

Good-bye to the Life I used to live - And the world I used to know -

f *sempre*

611

mp

mp more dolce

And kiss the Hills, _____ for me, _____ just once -

614

p

p exhausted

Then - I am read - y _____ to go!

very long

Oboe

pp

619

rit.

13. New feet within my garden go –

Emphatic ♩ = 66

Flute *f*

Oboe *f*

Viola *f*

Cello *f*

Soprano

from another world,
with a hint of sadness *mf*

New

Piano

f

unrelenting
pedal ad lib.

624

mp

mp

mp

mp

mp

mp

feet with-in my gar-den_ go --

New fin-gers stir the

mp

mp

628

mp *mp* *mp* *mp*

sod - A Trou-ba-dour up-on the Elm Be - trays the sol - i -

mp *mp*

632

mp *f* *mp*

mp *f* *mp*

f *mp*

mf

tude. New chil - dren play up -

mp *f* *mp*

636

mp *mp* *mp* *mp*

on the green - New Wea-ry sleep be - low - And still the pen-sive

mp *mp* *mp*

641

mf *ff* *f*

mf *ff* *f*

mp *ff* *f*

mp *ff* *f*

Spring re- turns - And still the punc-tual snow!

mp *ff* *f*

646

Musical score for measures 646-648. The score is written for four staves: two vocal staves (soprano and alto) and two piano staves (right and left hand). The key signature has two flats (B-flat and E-flat). The tempo is marked *mf* (mezzo-forte). The vocal staves feature a melodic line with a slur over the first two measures of each system. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

649

poco rit.

Musical score for measures 649-652. The score is written for four staves: two vocal staves (soprano and alto) and two piano staves (right and left hand). The key signature has two flats (B-flat and E-flat). The tempo is marked *poco rit.* (poco ritardando). The dynamics are marked *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). The vocal staves feature a melodic line with a slur over the first two measures of each system. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.