



CAROL BARNETT

FOUR E.E. CUMMINGS SONGS

for Mezzo-Soprano and Chamber Ensemble

PIANO REDUCTION




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FOUR E.E. CUMMINGS SONGS
for Mezzo-Soprano and Chamber Ensemble

Premiered May 24, 1974 at the Walker Arts Center, Minneapolis, MN
by the Minnesota Composers Forum:

Carol Barnett, piccolo
Eileen Strandlof, clarinet
Bruce Bissonett, clarinet
Janice Murray, bass clarinet
Elaine Marks, bassoon
Joni Sutton, orchestra bells
Kevin Gustafson, percussion
Libby Larsen, soprano
Steve Barnett, conductor

c. 11:30

PROGRAM NOTE:

Four E. E. Cummings Songs was written in 1972, while I was at the University of Minnesota. Inspired by Mr. Cummings' whimsical poetry, the work was one of my "pet projects" for Paul Fetler's composition seminar.

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FOUR E.E. CUMMINGS SONGS

for Mezzo-Soprano and Chamber Ensemble

Spring is like a perhaps hand
(which comes carefully
out of Nowhere)arranging
a window,into which people look(while
people stare
arranging and changing placing
carefully there a strange
thing and a known thing here)and

changing everything carefully

spring is like a perhaps
Hand in a window
(carefully to
and fro moving New and
Old things,while
people stare carefully
moving a perhaps
fraction of flower here placing
an inch of air there)and

without breaking anything.

the Cambridge ladies who live in furnished
souls
are unbeautiful and have comfortable minds
(also, with the church's protestant blessings
daughters, unscented shapeless spirited)
they believe in Christ and Longfellow, both
dead,
are invariably interested in so many things—
at the present writing one still finds
delighted fingers knitting for the is it Poles?
perhaps. While permanent faces coyly
bandy
scandal of Mrs. N and Professor D
. . . . the Cambridge ladies do not care,
above
Cambridge if sometimes in its box of
sky lavender and cornerless, the
moon rattles like a fragment of angry candy

Thy fingers make early flowers of
all things.

thy hair mostly the hours love:
a smoothness which
sings, saying
(though love be a day)
do not fear, we will go amaying.

thy whitest feet crisply are straying.
Always
thy moist eyes are at kisses playing,
whose strangeness much
says; singing
(though love be a day)
for which girl art thou flowers bringing?

To be thy lips is a sweet thing
and small.
Death, Thee i call rich beyond wishing
if this thou catch,
else missing.
(though love be a day
and life nothing, it shall not stop kissing).

a pretty a day
(and every fades)
is here and away
(but born are maids
to flower an hour
in all,all)

o yes to flower
until so blithe
a doer a wooer
some limber and lithe
some very fine mower
a tall;tall

some jerry so very
(and nellie and fan)
some handsomest harry
(and sally and nan
they tremble and cower
so pale:pale)

for betty was born
to never say nay
but lily could learn
and lily could pray
and fewer were shyer
than doll. doll

Four E.E. Cummings Songs

I. Spring is like a perhaps hand

Carol Barnett

Mezzo soprano

Piano

$\text{♩} = \text{c. } 88$

Mezzo soprano part: whole rest.

Piano part: $\text{♩} = \text{c. } 88$, *mf*, *tr*, *mf*, *mp*.

5

Mezzo soprano part: whole rest.

Piano part: measures 5-7.

8

mf

Spring is like a per-haps hand

p *mp* *f* *3* *8va*

Mezzo soprano part: *mf*, Spring is like a per-haps hand.

Piano part: *p*, *mp*, *f*, *3*, *8va*.

12

(which comes care-ful-ly, care-ful-ly out of No-where)

pp (bell-like) *mf* *p*

Ped. Ped.

16

mf *p sub.*

20

p *mp*

ar-rang-ing, ar-rang-ing,

mf *p* *pp* *p*

23

f sub.

dim.

ar-rang-ing a win - dow, _____ in - to which peo-ple look

26

p

(while peo-ple stare _____

29

mp

ar-rang-ing and chang - ing plac - ing care-ful - y

32 *f* *dim.*
there a strange thing and a known thing here)

pp *mp*

Sost. Ped.

36 *mp* *p*
and chang-ing ev'-ry-thing care-ful-ly

mf *pp*

S.P.

40

mp *p* *pp* *mf* *tr* *mp*

44

Musical score for measures 44-46. The vocal line is silent. The piano accompaniment features a melodic line in the right hand and a more active line in the left hand with triplets.

47

Musical score for measures 47-50. The vocal line has lyrics: "spring is like a per-haps Hand in a win-dow". Dynamics include *mf*, *p*, *mp*, and *f*. The piano accompaniment has a sustained bass line and melodic fragments in the right hand.

51

Musical score for measures 51-54. The vocal line has lyrics: "(care-ful-ly, care-ful-ly to and fro". Dynamics include *p*, *mf*, and *cresc.*. The piano accompaniment features triplets and an *8va* section.

Ped. _____

55

f

mov-ing New and Old things,

f *mp*

S.P.

58

mp

while peo-ple stare

mp

61

mp

care-ful - ly mov-ing a per-haps frac-tion of flow - er here

p *8va*

64

Musical score for measures 64-66. The system includes a vocal line and a piano accompaniment. The piano part features a triplet in the right hand and a triplet in the left hand, both marked with a '3' and 'cresc.'. The vocal line has a long note in measure 64 and rests in measures 65 and 66. The piano accompaniment includes markings for 'S.P.' (Sostenuto Pedal) in measures 64 and 66.

67

Musical score for measures 67-70. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "plac-ing an inch of air there)". The piano part features a triplet in the right hand marked with a '3' and 'mp'. Dynamics include 'f' (forte) and 'mp' (mezzo-piano). The piano accompaniment includes a watermark reading "beauty eyes publishing".

71

Musical score for measures 71-73. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "and with-out break-ing an - y -". The piano part features a triplet in the right hand marked with a '3' and 'tr' (trill). Dynamics include 'p' (piano) and 'pp' (pianissimo). The piano accompaniment includes a watermark reading "beauty eyes publishing".

74

thing.

p

tr

pp *8va*

77

mp

p

80

ritard.

ritard.

pp

8va

8vb

II. the Cambridge ladies

$\text{♩} = \text{c. } 92$

The musical score is written for voice and piano. It begins with a tempo marking of $\text{♩} = \text{c. } 92$ and a 2/4 time signature. The piano accompaniment starts with a *p* dynamic, followed by *mf* and *f*. A performance instruction reads: "(with fingernails on the music rack or other resonant spot) S.P.". The score is divided into three systems. The first system (measures 1-6) features a piano introduction with a *mf marcato* dynamic. The second system (measures 7-11) contains the vocal line with the lyrics "the Cam-bridge" and a piano accompaniment. The third system (measures 12-16) contains the vocal line with the lyrics "la - dies who live in fur-nished souls are un-" and a piano accompaniment. The piano accompaniment in the third system includes dynamics of *mp* and *mf*, and a *ff* dynamic. The time signature changes from 2/4 to 3/4 and back to 2/4.

$\text{♩} = \text{c. } 92$

p *mf* *f*

(with fingernails on the music rack or other resonant spot) S.P.

7 *mf marcato*

the Cam-bridge

12 *legato* *ff*

la - dies who live in fur-nished souls are un-

mp *mf*

18

mf

beau - ti - ful and have com - - fort - ta - ble minds

ff *mp*

23

p

(al - so, with the chur - ch's pro - tes - tant bless - ings

pp *tr*

28

daugh - ters, un - scent - ed

(p) *mf* *p sub.*

32

shape-less spir-it- ed)

cresc.

f mf

Red.

35

mf legato

they be - lieve in Christ and Long - fel - low,

mp

mf

40

f

mf

both dead, are in-

f

mf

46

var-i-ab-ly in-t'rest-ed in so man-y things, so man-y, so man-y things —

p *mf* *f*

50

mf lightly
at the pres - ent writ-ing one still finds de-

f *mf* *p*

54

cresc. *f*
light - ed fin-gers knit-ting for the is it the Poles?

ff

59

mf

mp

per-haps.

While per-ma - nent fac - es

Musical score for measures 59-62. The vocal line starts with a rest, then enters with a half note 'per-haps.' (measure 59), followed by a quarter note 'While' (measure 60), a quarter note 'per-ma' (measure 61), and a quarter note 'nent' (measure 62). The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf*, *p*, and *mp*. A trill is marked in measure 62. An 8va bracket is shown above the piano part in measure 60.

63

mf

f

p

coy - ly ban - dy

scan-dal of Mrs. N and Pro-fess-or D

Musical score for measures 63-67. The vocal line begins with a half note 'coy - ly ban - dy' (measure 63), followed by a quarter note 'scan-dal' (measure 64), a quarter note 'of' (measure 65), a quarter note 'Mrs. N' (measure 66), and a quarter note 'and Pro-fess-or' (measure 67). The piano accompaniment includes a melodic line with a quintuplet in measure 63 and a fortissimo (*ff*) section in measure 67. Dynamics include *mf*, *f*, and *p*.

68

Musical score for measures 68-71. The vocal line has rests for all four measures. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *dim.* and *p*. An 8va bracket is shown above the piano part in measure 70.

72

mf

S.P.

78

mf

...the Cam - bridge

mp

pp

8^{va}

83

p

mf (legato)

la - dies do not care, a-bove Cam-bridge if some-times

(8)^{va}

p

mp

p

88

in its box of sky la-ven-der and cor-ner-less, the moon

pp *mp*

pp *mp*

S.P.

Detailed description: This system contains measures 88-91. The vocal line starts with a treble clef and a key signature of one sharp (F#). It begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The lyrics "in its box of sky" are under the first four notes. The music then changes to a 3/4 time signature, with a half note D5, quarter notes E5, F#5, and G5. The lyrics "la-ven-der and cor-ner-less," are under these notes. The time signature changes to 2/4, with a half note A5 and quarter notes B5 and C6. The lyrics "the moon" are under these notes. The piano accompaniment features a treble and bass clef. It has a 3/4 time signature for the first two measures, then changes to 2/4. The piano part includes a section marked "S.P." (Sostenuto Pedal) with a bracket. Dynamics include *pp* and *mp*.

92

rat-tles like a frag-ment of an - gry can - dy

f *mp*

mf *p*

Detailed description: This system contains measures 92-95. The vocal line starts with a treble clef and a key signature of one sharp (F#). It begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The lyrics "rat-tles" are under the first four notes. The music then changes to a 3/4 time signature, with a half note D5, quarter notes E5, F#5, and G5. The lyrics "like a frag-ment of an - gry can - dy" are under these notes. The piano accompaniment features a treble and bass clef. It has a 3/4 time signature for the first two measures, then changes to 2/4. The piano part includes trills and accents. Dynamics include *f*, *mp*, *mf*, and *p*.

96

8va *8va*

p

Detailed description: This system contains measures 96-99. The vocal line is mostly empty, with a few notes in the final measure. The piano accompaniment features a treble and bass clef. It has a 3/4 time signature for the first two measures, then changes to 2/4. The piano part includes a section marked "8va" (8va) with a bracket. Dynamics include *p*.

III. Thy fingers make early flowers

$\text{♩} = \text{c. } 80$

p espress.

Thy fin-gers make ear - ly

$\text{♩} = \text{c. } 80$

pp

Ped. ad lib.

11

mp

flow-ers of all things. thy hair most-ly the hours_ love:

mp

8va

20

a smooth-ness which

8va

26

sings, say-ing (though love be a day) do not fear,

33

we will go a-may-ing.

42

thy whit-est feet crisp-ly are

51 *mf*

stray- ing. — Al- ways thy moist eyes are at kiss- es — play- ing, —

mp *cresc.* 3

57

whose strange - ness much — says; sing- ing —

mf *mp* 3

63 *p* *mf*

(though love be a day) — for which girl art thou flow- ers —

p *mf* 3

70

bring-ing? _____

p

p

mf

S.P. _____

78

To be thy lips _____ is a sweet thing and small _____

mp

p

mp

84

Death, Thee i call rich be-yond wish-ing_

mf

cresc.

mf

mp

90

poco a poco dim.

Vocal line for measures 90-97. The melody starts with a quarter rest, followed by eighth notes G4, A4, Bb4, and A4. There is a quarter rest, then an eighth note G4 with a fermata, followed by a quarter note G4. The line ends with two whole rests.

if this thou catch, else miss - ing. _____

Piano accompaniment for measures 90-97. The right hand has a melodic line with a slur over measures 90-92, a *p* dynamic marking, and a triplet of eighth notes in measure 95. The left hand has a bass line with a slur over measures 90-92 and a triplet of eighth notes in measure 95. A watermark 'beady eyes publishing' is visible across the page.

98

pp

Vocal line for measures 98-102. It begins with a triplet of eighth notes G4, A4, Bb4. There is a quarter rest, then an eighth note G4, followed by a quarter note G4. A slur covers measures 100-102, which end with a triplet of eighth notes G4, A4, Bb4.

(though love be a day and life be noth-ing, _____ it shall not stop

Piano accompaniment for measures 98-102. The right hand has a melodic line with a slur over measures 98-100 and a *pp* dynamic marking. The left hand has a bass line with a slur over measures 98-100. A watermark 'beady eyes publishing' is visible across the page.

103

Vocal line for measure 103. It starts with a quarter note G4, followed by a quarter rest and a whole rest.

kiss-ing). _

Piano accompaniment for measure 103. The right hand has a melodic line with a slur over the first half and a *pp* dynamic marking. The left hand has a bass line with a slur over the first half and a triplet of eighth notes. A watermark 'beady eyes publishing' is visible across the page.

IV. a pretty a day

$\text{♩} = \text{c. } 72$ *mf* *mp*

a pret-ty a day, a

$\text{♩} = \text{c. } 72$ *p* *mp*

Ped. ad lib.

5 *p* *mf*

pret-ty a day (and ev'-ry fades) is here and a-way

p *cresc.*

9 *mf*

(but

R.H. L.H. *f* *S.P.*

The image shows a musical score for a piece titled 'IV. a pretty a day'. It consists of three systems of music. The first system (measures 1-4) features a vocal line starting with a half note rest, followed by a melodic phrase in 6/8 time. The piano accompaniment begins with a piano (*p*) dynamic and includes a trill in the right hand. The second system (measures 5-8) continues the vocal line with lyrics 'pret-ty a day (and ev'-ry fades) is here and a-way'. The piano accompaniment features a piano (*p*) dynamic and a crescendo (*cresc.*). The third system (measures 9-12) shows the vocal line with the word '(but' and a piano accompaniment marked *f* (forte) with 'S.P.' (Sostenuto Pedal) indicated. The score includes various musical notations such as rests, notes, slurs, and dynamic markings.

13

born_ are maids to flow'r an hour in all, all)

mp

17

mf

p

mf

20

yes to flow'r un - til so blithe a

f

mf

p

S.P.

24

do-er a woo-er some lim - ber and lithe some

p *cresc.*

28

ver - y fine mow-er a tall; tall

f *mf* *p sub.*

31

some jer-ry so ver-y (and

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

S.P.

35

nel-lie and fan) some hand-som-est har-ry_____

38

(and sal-ly and nan_____ they trem-ble and cow'r so

41

pale: pale)

pp *mp* *(pp)*

45

Musical score for measures 45-48. The vocal line starts with a rest, then enters with the lyrics "for bet-ty was born to nev-er say nay". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *mp* and *p*. A fermata is present over the final note of the vocal line.

mp
for bet-ty was born to nev-er say nay_____

p

49

Musical score for measures 49-50. The vocal line has a rest in measure 49 and enters in measure 50 with the lyrics "but lu - cy could". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *cresc.*

mf
but lu - cy could

cresc.

51

Musical score for measures 51-53. The vocal line has a long note in measure 51, then enters in measure 52 with the lyrics "learn and lil-y could pray". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *mp*.

learn _____ and lil-y could pray _____

mf *mp*

54

Musical score for measures 54-56. The system includes a vocal line and a piano accompaniment. The vocal line starts with a *p* dynamic. The piano accompaniment starts with a *mf* dynamic. The piano part features a complex texture with many chords and moving lines. A dynamic marking *S.P.* is present below the piano part. An *8va* marking with a dashed line indicates an octave transposition for a melodic line in the right hand of the piano part. The key signature has three sharps (F#, C#, G#).

57

Musical score for measures 57-60. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "and few-er were shy-er than doll. doll_____". The piano accompaniment starts with a *p* dynamic. The piano part features a complex texture with many chords and moving lines. The key signature has three sharps (F#, C#, G#).

61

Musical score for measures 61-64. The system includes a vocal line and a piano accompaniment. The piano accompaniment starts with a *pp* dynamic. The piano part features a complex texture with many chords and moving lines. An *8va* marking with a dashed line indicates an octave transposition for a melodic line in the right hand of the piano part. The key signature has three sharps (F#, C#, G#).