



CAROL BARNETT

FOUR E.E. CUMMINGS SONGS

for Mezzo-Soprano and Chamber Ensemble

FULL SCORE




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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.

CAROL BARNETT
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

Carol Barnett

I. Spring is like a perhaps hand

$\text{♩} = c. 88$

The musical score is arranged in two systems. The first system includes staves for Piccolo, B♭ Clarinet I, B♭ Clarinet II, B♭ Bass Clarinet, Bassoon, Mezzo-soprano, and Percussion I/II. The Piccolo part begins with a melody marked *mf*, followed by a *pp* section with trills, and then a *p* section. The Bassoon part has a *mf* entry in the fourth measure. Percussion I uses a suspended cymbal with a metal beater, marked *p*. The second system includes staves for Picc., Cl. I, Cl. II, B. Cl., Bsn., M.S., Perc. I, and Perc. II. The Mezzo-soprano part has the lyrics: "Spring is like a perhaps hand". The B. Cl. part has a *mf* entry in the first measure, a *p* section, and a *f* entry in the fourth measure. The Cl. II part has a *mp* entry in the third measure. The Cl. I part has a *f* entry in the fourth measure.

Piccolo

B♭ Clarinet I

B♭ Clarinet II

B♭ Bass Clarinet

Bassoon

Mezzo-soprano

Percussion I
Suspended Cymbal
Castanets (shared)
Finger Cymbals (shared)

Percussion II
Suspended Cymbal
Castanets (shared)
Finger Cymbals (shared)

6

Picc.

Cl. I

Cl. II

B. Cl.

Bsn.

M.S.

Perc. I

Perc. II

Spring is like a perhaps hand

11

Picc. *f*

Cl. I *f*

Cl. II *f*

B. Cl. *f*

Bsn. *f*

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

(plastic mallets)
orchestra bells

Perc. I *finger cymbal* *mf* *s.c.*

Perc. II *mf* *mf* *3*

16

Picc. *mf* *3* *mf*

Cl. I *p*

Cl. II *p*

B. Cl. *mf* *p*

Bsn. *p*

M.S.

Perc. I *p* *f.c.* *3*

Perc. II *p*

21

Picc. *p* *mf*

Cl. I *pp* 3 *p* 3 *mf*

Cl. II *pp* 3 *p* 3 *mf*

B. Cl. *mf*

Bsn. *mf*

M.S. *p* *mp* 3 *f sub.* 3 *dim.*
 ar-rang-ing, ar-rang-ing, ar-rang-ing a win-dow, in-to which peo-ple look

Perc. I

Perc. II

26

Picc.

Cl. I *p*

Cl. II *p*

B. Cl. *p*

Bsn. *p*

M.S. *p* 3
 (while peo-ple stare ar-rang-ing and chang-ing

Perc. I *castanets*

Perc. II *mp* 3

30

Picc. *f* *mf*

Cl. I *mf*

Cl. II *mf*

B. Cl. *mf*

Bsn. *mf*

M.S. *mp cresc.* *f* *dim.*
 plac-ing care-ful-ly there a strange thing and a known thing

Perc. I *p* *mp*
s.c. (metal brush handle) *(brushes)*

Perc. II *p* *mp*

35

Picc. *mp*

Cl. I *mp*

Cl. II *mp*

B. Cl. *mp*

Bsn. *mp*

M.S. *mp*
 here) _____ and chang-ing ev'-ry-thing care-ful-ly _____

Perc. I *mp* *cast.*

Perc. II *mp*

39

Picc. *mf* *p* *p*

Cl. I *p* *mp*

Cl. II *p* *mp*

B. Cl. *p*

Bsn. *p* *mf*

M.S. *p*

Perc. I *pp* *f.c.* *p* *s.c. (metal)*

Perc. II *p*

==

45

Picc.

Cl. I

Cl. II *mp*

B. Cl. *mf* *p*

Bsn. *mp*

M.S. *mf*

Perc. I

Perc. II

spring is like a per-haps Hand in a

50

Picc. *f* *p* *cresc.*

Cl. I *f* *p* *cresc.*

Cl. II *f* *p* *cresc.*

B. Cl. *f* *mp*

Bsn. *f* *p*

M.S. win - dow (care - ful - ly, care - ful - ly to and fro

Perc. I *mf* *f.c.*

Perc. II *p*



54

Picc. *mp* *3* *3* *3*

Cl. I *f* *p*

Cl. II *f* *p*

B. Cl. *f* *p*

Bsn. *p*

M.S. mov - ing New and Old things,

Perc. I *mp* *s.c. (metal)*

Perc. II *p*

58

Picc. *tr*

Cl. I *mp* *p*

Cl. II *p*

B. Cl. *mp* *p*

Bsn. *mp* *p*

M.S. while peo - ple stare... care-ful - ly...

Perc. I *f.c.*

Perc. II *p*

62

Picc. *mp* *cresc.*

Cl. I *mp*

Cl. II *mp*

B. Cl. *mp*

Bsn. *mp*

M.S. mov - ing a per-haps frac-tion of flow - er here...

Perc. I *p* *s.c. (metal)*

Perc. II *p*

66

Picc. *f* *mp*

Cl. I *mf* *cresc.* *f* *dim.*

Cl. II *mf* *cresc.* *f* *dim.*

B. Cl. *f* *mp*

Bsn. *f* *mp*

M.S. *mf* 3
plac-ing an inch of air there)

Perc. I (brushes) *mf*

Perc. II *p*



70

Picc.

Cl. I *p*

Cl. II *p*

B. Cl.

Bsn.

M.S. *p*
and with-out break-ing an - y -

Perc. I *pp*

Perc. II 3

74

Picc. *p* *tr* *mp* *p*

Cl. I *mp*

Cl. II *mp*

B. Cl. *mp*

Bsn. *mp*

M.S. thing.

Perc. I *f.c.*

Perc. II *pp*

78

Picc. *pp*

Cl. I *p* *pp*

Cl. II *p* *pp*

B. Cl. *p* *pp*

Bsn. *p* *pp*

M.S.

Perc. I *p*

Perc. II

ritard.

II. the Cambridge ladies

$\text{♩} = \text{c. } 92$

Picc.

Cl. I

Cl. II

B. Cl.

Bsn.

M.S.

Perc. I *(brass mallets)*
mf

Perc. II *s.c. (dr. stick) cast.*
mf

7

Picc. *f*

Cl. I *f*

Cl. II

B. Cl.

Bsn.

M.S. *mf marcato*
the Cam - bridge

Perc. I *f*

Perc. II *mf*

12

Picc. *mf*

Cl. I *mf*

Cl. II *mf*

B. Cl. *mf*

Bsn.

M.S. *(legato) cresc.*
 la - dies who live in fur-nished souls

Perc. I *mf*

Perc. II *f.c.*
mp

17

Picc. *mf*

Cl. I *ff*

Cl. II *ff*

B. Cl. *ff*

Bsn. *ff*

M.S. *ff* *mf*
 are un - beau - ti - ful and have com - fort - ta - ble

Perc. I

Perc. II *cast.*
ff

22

Picc. *mp*

Cl. I *mp*

Cl. II *mp*

B. Cl. *pp*

Bsn. *mp*

M.S. minds (al- so, with the chur ch's pro-tes-tant

Perc. I *f.c.*

Perc. II *p*

27

Picc. *mf*

Cl. I *mf*

Cl. II *mf sub.*

B. Cl. *mf*

Bsn. *mf sub.*

M.S. bless-ings daugh-ters, un - scent-ed

Perc. I *s.c. (dr. stick)*

Perc. II *p*

32

Picc. *mp*

Cl. I *p* *sfp*

Cl. II *p* *sfp*

B. Cl. *p* *sfp*

Bsn. *p* *sfp*

M.S. *mf legato*
 shape-less spir-it-ed they be-

Perc. I *s.c. (scrape bell to edge with dr. stick)*

Perc. II *p*

36

Picc. *mf*

Cl. I *mf*

Cl. II *mf*

B. Cl.

Bsn.

M.S. lieve in Christ and Long - fel - low,

Perc. I *mf* (dr. stick)

Perc. II *mp*

40

Picc. *mf*

Cl. I *fp* *mf*

Cl. II *fp*

B. Cl. *fp*

Bsn. *fp*

M.S. *f* *mf*
both dead, are in -

Perc. I *cast.* *mf*

Perc. II *mf*

==

46

Picc.

Cl. I *p*

Cl. II *p*

B. Cl. *mf*

Bsn. *mf*

M.S. *f*
var - i - ab - ly in - trest - ed in so man - y things, so man - y, so man - y things —

Perc. I *f.c.*

Perc. II *p*

50

Picc. *mf* *f*

Cl. I *mf* *p*

Cl. II *mf* *p*

B. Cl. *p*

Bsn. *p*

M.S. *mf* lightly *cresc.*
at the pres-ent writ-ing one still finds de-light-ed fin-gers

Perc. I *o.b.* *f*

Perc. II

55

Picc. *ff*

Cl. I *ff*

Cl. II *ff*

B. Cl. *ff*

Bsn. *ff*

M.S. *f*
knit-ting for the is it the Poles?

Perc. I *s.c. (dr. stick)*

Perc. II *f*

60

Picc. *mf*

Cl. I *mf*

Cl. II *mp*

B. Cl. *mp*

Bsn. *mp*

M.S. *mf* *mp* *mf*

per-haps. While per-ma - nent fac - es coy - ly ban - dy scan - dal of

Perc. I *cast.* *mp*

Perc. II *mp*

65

Picc. *ff*

Cl. I *ff*

Cl. II *ff*

B. Cl. *ff*

Bsn. *ff*

M.S. *f* *p*

Mrs. N and Pro - fess - or D

Perc. I *o.b.* *f*

Perc. II *mp*

70

Picc. *p*

Cl. I *p*

Cl. II *p*

B. Cl. *p*

Bsn. *p*

M.S.

Perc. I *pp* *cast.* *p*

Perc. II *p*

77

Picc. *mf*

Cl. I *mf*

Cl. II *mf*

B. Cl.

Bsn.

M.S. *mf* ...the

Perc. I *mf* 5 s.c. (dr. stick)

Perc. II *mf*

82

Picc. *pp*

Cl. I *pp* *p* *tr*

Cl. II *pp* *tr*

B. Cl. *p* *tr*

Bsn.

M.S. *p* *mf*
(legato)
Cam - bridge la - dies do not care, a-bove Cam-bridge if

Perc. I *p*

Perc. II *p*

87

Picc.

Cl. I *pp*

Cl. II *pp*

B. Cl. *pp*

Bsn. *pp*

M.S. *pp* *mp*
some - times in its box of sky la - ven - der and cor - ner - less, the moon

Perc. I *f.c.*

Perc. II *p*

92

Picc.

Cl. I

Cl. II

B. Cl.

Bsn.

M.S.

Perc. I

Perc. II

==

96

Picc.

Cl. I

Cl. II

B. Cl.

Bsn.

M.S.

Perc. I

Perc. II

III. Thy fingers make early flowers

$\text{♩} = \text{c. } 80$

Picc. *p*

Cl. I *pp*

Cl. II *pp*

B. Cl.

Bsn.

M.S. *p espress.* Thy fin-gers make

Perc. I (Medium rubber mallets) *p*

Perc. II *s.c. (brushes)* *pp*

10

Picc. *mp* *p*

Cl. I *p*

Cl. II *p*

B. Cl.

Bsn.

M.S. ear - ly flow - ers of all things.

Perc. I

Perc. II *p*

The musical score is for a concert band piece in 2/4 time, marked with a tempo of approximately 80 beats per minute. The score is divided into two systems. The first system (measures 1-8) features a Piccolo with a melodic line starting on a half note G4, followed by Clarinet I and II with similar melodic lines. The Bassoon and Saxophone parts are mostly rests. The Music Director's part (M.S.) has the lyrics 'Thy fin-gers make' and includes a triplet of eighth notes. Percussion I uses medium rubber mallets, and Percussion II uses brushes. The second system (measures 9-16) continues the Piccolo and Clarinet parts, with the Music Director singing 'ear - ly flow - ers of all things.' The Percussion parts continue with their respective textures. Dynamics range from *pp* to *mp*.

16

Picc.

Cl. I

Cl. II

B. Cl.

Bsn.

M.S.

Perc. I

Perc. II

mp

3

8^{va}

mp

mp

3

thy hair most-ly the hours love;—

24

Picc.

Cl. I

Cl. II

B. Cl.

Bsn.

M.S.

Perc. I

Perc. II

pp

pp

pp

p

pp

pp

f.c.

s.c. (metal end of brush)

a smooth - ness which sings, say - ing — (though love be a day)

30

Picc.

Cl. I

Cl. II

B. Cl.

Bsn.

M.S.

Perc. I

Perc. II



36

Picc.

Cl. I

Cl. II

B. Cl.

Bsn.

M.S.

Perc. I

Perc. II

43

Picc. *p*

Cl. I *p*

Cl. II *mp* *poco cresc.*

B. Cl. *p* *p* *mp* *poco cresc.*

Bsn. *p* *p* *mp* *poco cresc.*

M.S. thy whit-est feet crisp-ly are

Perc. I *s.c. (brushes)*

Perc. II *p*

51

Picc. *mp*

Cl. I *mp*

Cl. II *mp*

B. Cl. *mf*

Bsn. *mp* *mf*

M.S. stray - ing _____ Al - ways thy moist eyes are at kiss - es _____

Perc. I *f.c.*

Perc. II *mf*

56

Picc. *mf* 3

Cl. I

Cl. II

B. Cl. 3

Bsn. 3

M.S.
play- ing, _ whose strange - ness much

Perc. I *mp* 3

Perc. II



61

Picc. *p* *mf*

Cl. I

Cl. II

B. Cl. *p* *mf*

Bsn. *p* *mf*

M.S.
_ says; sing- ing _ (though love be a day) _ for which

Perc. I

Perc. II *p* *mf* s.c. (brushes)

68

Picc. *p*

Cl. I *p*

Cl. II *p*

B. Cl. *p*

Bsn. *p*

M.S. *p*
girl art thou flow-ers— bring-ing?

Perc. I *p*

Perc. II *pp*

75

Picc. *p*

Cl. I *p*

Cl. II *p*

B. Cl. *p*

Bsn. *p*

M.S. *mp*
To be thy lips— is a sweet thing

Perc. I

Perc. II

82

Picc. *mf*

Cl. I *p* *3* *mf*

Cl. II *p* *3* *mf*

B. Cl. *3* *mf*

Bsn. *p* *mf*

M.S. and small. Death,

Perc. I *mp* *mf*

Perc. II



87

Picc. *p*

Cl. I *mp*

Cl. II *p*

B. Cl. *mp* *p*

Bsn. *mp* *p*

M.S. *poco a poco dim.*
Thee i call rich be-yond wish- ing_ if this thou catch, else miss- ing.

Perc. I *p*

Perc. II

95

Picc. *mf*

Cl. I

Cl. II *p* *pp*

B. Cl. *p* *pp*

Bsn. *p* *pp*

M.S. *pp* (though love be a day and life be noth- ing, —

Perc. I

Perc. II

101

Picc.

Cl. I *p*

Cl. II *p* *pp* *ppp*

B. Cl.

Bsn.

M.S. — it shall not stop kiss-ing) —

Perc. I *f.c.* *p*

Perc. II *p* (brushes)

IV. a pretty a day

$\text{♩} = \text{c. } 72$

Picc. *mp*

Cl. I *mp*

Cl. II *mp*

B. Cl. *mp*

Bsn. *p*

M.S. *mf* *mp*
a pret-ty a day, a pret-ty a day

Perc. I *p* *o.b. (plastic mallets)*

Perc. II *mp* *cast.* *mp* *s.c. (dr. stick)* *mp*

Picc.

Cl. I *mp* *cresc.*

Cl. II *mp* *cresc.*

B. Cl. *p* *p* *mp* *cresc.*

Bsn. *p* *p* *mp* *cresc.*

M.S. *p* *mf*
(and ev'-ry fades) is here and a-way

Perc. I *mp* *f.c.*

Perc. II *p* *mp* *s.c. (dr. stick)*

11

Picc. *mf*

Cl. I *f* *mf* *mp*

Cl. II *f* *mf* *mp*

B. Cl. *f* *mf* *mp*

Bsn. *f* *mf* *mp*

M.S. *mf*
(but born are maids to flow'r an hour in all, all)

Perc. I *mf* *f.c.* *mp*

Perc. II *p*

17

Picc. *mf*

Cl. I *mf* *p*

Cl. II *p* *p*

B. Cl. *p*

Bsn. *p*

M.S. *mf*
o yes to flow'r un

Perc. I

Perc. II

21

Picc. *p*

Cl. I *mf* *p*

Cl. II *mf* *p*

B. Cl. *p*

Bsn. *mf* *p*

M.S. *f* *mf*
 til^z so blithe a do-er a woo-er

Perc. I *mf* *cast.* *p*

Perc. II *p*

26

Picc.

Cl. I *p* *mf*

Cl. II *p* *mf*

B. Cl. *mf*

Bsn. *mf*

M.S. *f*
 some lim - ber and lithe some ver - y fine mow-er a tall; tall

Perc. I *s.c. (metal)*

Perc. II *p*

30

Picc. *p*

Cl. I *sub. p*

Cl. II *mf*

B. Cl. *mf*

Bsn. *mf*

M.S. *f* *mp*

Perc. I *mp* (dr. sticks)

Perc. II *p*

some jer-ry so ver-y (and)

35

Picc. *mp*

Cl. I *mp*

Cl. II *mp*

B. Cl. *mp*

Bsn. *mp*

M.S. *mp*

Perc. I *p* *mp*

Perc. II *p*

nel-lie and fan) some hand-som-est har-ry (and)

39

Picc. *tr* *p* *mp*

Cl. I *p* *pp*

Cl. II *p* *pp*

B. Cl. *pp*

Bsn. *p* *pp*

M.S. sal-ly and nan- they trem-ble and cow'r so pale: pale)

Perc. I *p* *mp*

Perc. II

=

44

Picc.

Cl. I *mp*

Cl. II *mp*

B. Cl. *p*

Bsn. *p*

M.S. *mp* for bet-ty was born to nev-er say nay

Perc. I *p*

Perc. II

49

Picc. *p*

Cl. I *p* *mf*

Cl. II *p* *mf*

B. Cl. *mf*

Bsn. *mf*

M.S. *mf*
but lu - cy could learn and lil - y could

Perc. I *f.c.*

Perc. II *p*



53

Picc. *mf*

Cl. I *mp* *mf* *p*

Cl. II *mp* *mf* *p*

B. Cl. *mp*

Bsn. *mp*

M.S. *P*
pray and

Perc. I *mp* *mf*

Perc. II

58

Picc.

Cl. I

Cl. II

B. Cl.

Bsn.

M.S.
few-er were shy - er than doll. doll.

Perc. I
s.c. (dr. stick) *p*

Perc. II
pp

62

Picc.

Cl. I

Cl. II

B. Cl.

Bsn.

M.S.

Perc. I
f.c.

Perc. II
p

p

pp

pp

pp

pp

pp