

FANTASIES FOR ADULTS
AND OTHER
CHILDREN

for soprano voice and amplified piano

poetry:
e. e. cummings

music:
priscilla m^clean

FANTASIES FOR ADULTS
 AND OTHER
 CHILDREN

hist whist
 little tree
 the rose
 is dying
 i was considering how
 the wisti-twisti barber
 -pole
 Tumbling-hair
 the moon is hiding in
 her hair
 in Just-
 spring

GENERAL PERFORMANCE INSTRUCTIONS

1. All performers read from the score.
2. Accidentals apply only to the notes they precede except in case(s) of immediate repetition of pitch or pattern of pitches, or in case of traditional barlines.
3. All metronome, and timing-by-seconds, indications are approximate and may vary slightly, depending on the acoustical properties of the hall, etc. . and improvisational passages written in the score. The pianist and assistant should follow the singer for timings and interactions, although the singer should be aware of the other parts and their rhythmic position to the voice.
4. The pacing of the songs should be brisk and preferably of art song genre, rather than operatic in tone.
5. Along with the specific instructions and terms listed here, each song has a preparatory instructional page of its own. Any effect or term not listed in these pages are written in full explanation in the score itself.

Voice

It is important that the soprano be able to control her voice to produce clear white tones as well as vibrato. Vocal effects are generally in the realm of singing or various ways of speaking and singing combined.

Piano

1. The piano will need to be amplified, due to some delicate effects on the strings, but not to the detriment of the more pianistic passages. A regular microphone will do.
2. The piano part requires several special techniques such as pizzicato playing, stroking the strings, using percussive and other temporary devices on the strings to change the tone, muted tones, and production of harmonics, etc. . In order that the execution of these effects be accurate, it is important that the strings be clearly marked by bits of tape with pitches labeled or placed on all the strings corresponding to the black keys: therefore enabling the pianist to "read" the strings as the keyboard.
3. In "i was considering how" muted tones may be produced by damping the strings with the side of the hand or by a felt-edged strip of

SPECIAL NOTATIONS AND TERMS FOUND IN SONGS

wood. The harmonics called for here result in a 12th (8ve and 5th) higher tone than the written pitch. The strings should be lightly marked with chalk at the node for security in performance.

- 4. Although the construction of pianos varies considerably among the various manufacturers, and even among various models produced by the same firm, the composer has chosen effects that could be produced on most pianos. Special ossia are written in the score for 9' Steinway Grands; otherwise the performer should choose an instrument which facilitates the execution of all the various effects, or make any (few) discretionary adjustments necessary to produce very similar effects.
- 5. The pedal indications should be explicitly followed. PI = damper pedal, PII = sostenuto pedal, PIII = una corda pedal (far left). PI $\xrightarrow{\text{sempre}}$ or PI $\xrightarrow{\text{}} =$ the damper pedal remains depressed throughout, until a new indication is written.

set silently indicates to silently hold down the pitches via the sostenuto pedal.

- 6. PLEASE NOTE: NONE of the effects produced in these songs will mar or damage the piano (or the pianist) in any way.

Assistant

The assistant to the pianist will need to have a rudimentary knowledge of the piano. Each song calls for the assistant, and he/she must work closely with the pianist to achieve the desired sounds.

Assistant: **A**

POSSIBLE SONG COMBINATIONS

Along with performing all eight songs (23 - 25 minutes in length), other good combinations are listed here:





<u>Set of Six</u>	<u>A Set for "Children's" Song Cycle</u>
1. hist whist	1. hist whist
2. little tree	2. little tree
3. the rose is dying	3. Tumbling-hair
4. the wisti-twisti barber-pole	4. the moon is hiding
5. Tumbling hair	5. in Just-spring
6. in Just-spring	
time: approx. 17 - 18 minutes	time: approx. 14 - 15 minutes

Pitch





- 1. slightly higher than pitch given:
- 2. 1/4 - tone higher:
- 3. slightly lower than pitch given:
- 4. approximate pitches:
- 5. more approximate pitch:
- 6. less approximate than β : use staff as guide
- 7. whisper tone; no vocal sound:
- 8. glide smoothly in direction of line:
- 9. shudder-glide: with rapid series of "h"'s
- 10. pitches in box continue in a random order:
- 11. resultant overtone: sounds from muting piano strings also: δ

Rhythmic


- 1. as fast as possible: AFAP
- 2. as soon as possible: ASAP
- 3. $\frac{3}{4}$ tempo:
- 4. 4 seconds in this space: notation becomes proportional
- 5. long fermata:

- 6. slight (short) fermata: 
- 7. accelerando:
non-specific 
- 8. rest: 
- 9. short rest:
usually for breath 

Special Effects

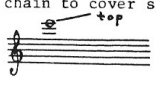

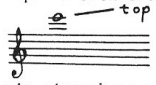
- 1. pluck strings with fingernail: pizz
or pick
- 2. play on the keyboard: kbd
- 3. hum:
mouth closed 
- 4. gradually close mouth: +
- 5. shudder-whisper: 
- 6. tremolo: 
- 7. hiss: 
sss

PIANO PREPARATIONS NEEDED FOR ALL 8 SONGS

- | <u>Assistant</u> | <u>Pianist</u> |
|--|--|
| 2 hard rubber mallets. | 2 hard rubber mallets. |
| 2 pair of heavy scissors. | 2 large child's pencils with |
| 1 very thin, flat wooden ruler
12" - 16". | large eraser, sharpened but
with the lead broken off. |
| 2 plastic credit cards. | fingernails for pizzicati. |
| 2 stiff, hard rubber piano
tuning wedges. | 2 plastic credit cards. |
| 1 large or medium-sized
superball. | 1 small superball. |
| fingernails for pizzicati. | 1 ceramic coffee mug. |
| 1 ceramic coffee mug. | 2 thin plastic picks, made by
cutting a piece from a black
plastic-comb binding:  |
| 2 large child's pencils with
large eraser, sharpened but
with the lead broken off. | 2 stiff, hard rubber piano
tuning wedges, or 2 wooden
golf tees, to stroke strings. |

Assistant

Pianist

- 1 thin plastic pick, made by
cutting a piece from a black
plastic-comb binding.
- 2 terrycloth towels.
- 1 long, beaded (light fixture)
chain to cover strings and bar:

- 1 long link chain (small: size 16)
to cover strings and bars:

- 1 row of quarter (25c)-sized
washers, or doubled quarters,
held in a flat row by masking
tape on both sides to cover:

- 1 air microphone.

hist whist

hist whist
little ghostthings
tip-toe
twinkle-toe

little twitchy
witches and tingling
goblins
hob-a-nob hob-a-nob

little hoppy happy
toad and tweeds
tweeds
little itchy mousies

with scuttling
eyes rustle and run and
hidehidehide
whisk

whisk look out for the old woman
with the wart on her nose
what she'll do to yer
nobody knows


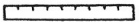






for she knows the devil ooch
the devil ouch
the devil
ach the great

green
dancing
devil
devil

devil
devil

wheeEEE

PIANO PREPARATIONS

- Assistant: 2 pair of scissors:  closed edge
- 1 very flat wooden ruler:  12" - 16" for loud "clatter" on strings
- 1 hard rubber mallet  use head
- Pianist: 2 hard rubber mallets:  use head
-  use stick
- 2 large child's pencils:  use eraser
- sharpened but with the leads broken off  use point
- fingernails for pizzicati
- 2 plastic credit cards:  use corner

In this song only, the pianist is at the back of the piano by the strings and the assistant is working the pedals at the keyboard.

HIST WHIST

E. E. CUMMINGS

PRISCILLA McLEAN

voice

piano

(♩=96)

5

Very light tone (almost whispering)

Excitedly (like telling a secret)

P

2

2

hi-sssst

whi-sssst

Pianist stands behind piano (at strings) for entire song. Assistant is at key board.

(♩=96)

strs:

span outward from this focal pitch.

(rapidly)

Rb. Mals.: Let bounce on strings.

continue: establish "lilt" between unevenly: pause every 5-7 ♩'s

(No pedal)

3

1

piu mosso

out-of-tune

lit-tle ghost things tip-toe twin-kle toe lit-tle twit-chy wit-ches and tin-gling gob-lins hob-a-nob hob-a-nob

continue: slightly vary repetition length

A: work pedals

PI

A TEMPO
(more voice)

mp lit-tle hap-py hap-py toad in tweeds *mf* tweeds *mp* lit-tle

3

2

speaking: like telling a story to a child.

mf AFAP to: *p* (vib. mal. strks.) *mp* range (very rapidly) continue *mf* pizz. R.H. *mf* (then resume *mp* figure)

PI →

3 2 3 2-3 *mp* c. 3-4

itch-y mous-ies with scut-tling eyes rus-tle and run

L.H.: back and forth rapidly (atks) R.H.: *p*

mp *mf* slight overlap L.H.: *p*

(L.H. continues throughout)

PI →

(♩=50)
(♩=100)

no- bo- dy know *6* sss for she knows the de- vil oo- ch! the de- vil

mf *ff* glide glide glide

2 p ← both hands: range

(let ring)

sffz *sffz* *sffz* *sffz* *sffz*

PI →

ou- ch the de- vil! ach-! the great green

light, high voice child's voice *f* full voice

(♩=72-80)

(let ring)

(slightly faster)

strike string: half-damp with finger strike string

remove ruler AFAP! (do not damp strings) then 2 *♩*'s

f *mp* *f* *sffz* *sffz*

scrape up string

PI →

1 2 speaking: (♩=58) *mp* half-whisper clearly AFAP *p* (half-whisper) AFAP *pp*

dan- cing (little twitchy witches) de- vil (and tingling goblins)

strcs: range *p* (at first focus on these pitches) fast motion *pp* (gradually move higher) *pp*

PI → *p* *pp*

(* Random order after beginning: lightly hold ends to let tips bounce on strings.)

half-speak (out-of-tune) *pp* sing: full voice *p* *mf* 3 *p*

de- vil (hob-a-nob hob-a-nob) h m m de- vil h m m

pizz. *p* continue (as before) *mp* (cont.) strike strings *mp* *pp*

continue (as before) gliss hand-over-hand to top of treble range. [A]: silently set: *p* *mp* *p*

PI PII

← pause on depressed pitches

de- *mf* *gliss #* *vii.* *4* *fff* *(like a little kid)* *c.2* *(d)* *(smile)* *breath only*

mp *3* *1* *2* *whee e e E E E* *R.H.* *L.H.* *to to P* *(silence)* *some what slowly and continuously* *fff (mp)* *f*

PP *A:* *fff*

P II P I

Detailed description of the musical score: The score consists of three staves. The top staff is for voice, starting with the syllable 'de-' and a dynamic of *mf*. It features a *gliss #* (glissando sharp) and a *vii.* (vibrato) instruction. A bracketed section contains a whole note with a dynamic of *fff* and the instruction '(like a little kid)'. This is followed by a half note with a dynamic of *fff* and the instruction '(smile)'. The bottom two staves are for piano, labeled P II and P I. P II has a *mp* dynamic and a *3* (triple) instruction. P I has a *fff* dynamic and a *1* (first ending) instruction. The score includes various performance markings such as *breath only*, *some what slowly and continuously*, and *to to P*. There are also handwritten notes like 'A:' and 'L.H.' with arrows pointing to specific notes.

little tree

little tree
 little silent Christmas tree
 you are so little
 you are more like a flower

who found you in the green forest
 and were you very sorry to come away?
 see i will comfort you
 because you smell so sweetly

i will kiss your cool bark
 and hug you safe and tight
 just as your mother would,
 only don't be afraid




look the spangles
 that sleep all the year in a dark box
 dreaming of being taken out and allowed to shine,
 the balls the chains red and gold the fluffy threads,

put up your little arms
 and i'll give them all to you to hold
 every finger shall have its ring
 and there won't be a single place dark or unhappy

then when you're quite dressed
 you'll stand in the window for everyone to see
 and how they'll stare!
 oh but you'll be very proud

and my little sister and i will take hands
 and looking up at our beautiful tree
 we'll dance and sing
 "Noel Noel"

PIANO PREPARATIONS

Assistant: 2 plastic credit cards:  corner
 2 stiff, hard rubber piano
 tuning wedges:  tip:
 (or wood golf tees with
 paint removed from tips) broadside
 used
Pianist: fingernails or pick: 

LITTLE TREE

E. E. CUMMINGS

PRISCILLA McLEAN

(♩=58) *p* accel... [RECITATIVE: VOICE] *mp* *tr.* *3* *piu mosso* *tr.* *3*

Hum — lit — tle tree — lit — tle si — lent

[Very light, childlike voice — almost white-tone]

* rh.: back of middle fingrl.: strum strings behind dampers (towards back of piano) (strums should be ♩ to ♩. in length) *kbd: pp* *strum* *strum* *strum*

‡ l.h.: depress silently *mf* (will project about *p* to *mp*) (continue to depress keys silently)

No ped. *PI*

tr. *3* *mf* *3 1/2*

Christ — mas tree — you are so lit-tle — you are more like a

pp *p*

PI *PI*

flow — er — who — found you in the green for — est — and were you ve — ry

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in 3/2 time and features a triplet of eighth notes followed by a quarter note, then a series of eighth notes. The lyrics are "flow — er — who — found you in the green for — est — and were you ve — ry". The piano accompaniment is in 3/2 time and includes a triplet of eighth notes, a quarter note, and a half note. The piano part is marked with dynamics *mp*, *f*, *P*, and *pp*. There are also markings for "PI" and "PIII" at the bottom of the piano part.

sor — ry — to come a — way? — see i will

glide (like a sigh)

pianist: loose rhythms

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is in 3/2 time and features a triplet of eighth notes, a quarter note, and a half note. The lyrics are "sor — ry — to come a — way? — see i will". The piano accompaniment is in 3/2 time and includes a triplet of eighth notes, a quarter note, and a half note. The piano part is marked with dynamics *pp*, *P*, and *pp*. There are also markings for "PI", "PII", and "PIII" at the bottom of the piano part. The instruction "pianist: loose rhythms" is written in the piano part.

meno mosso *glide* *SPEAK: low voice, mp but light in tone* *P* *mf*

com- fort you because you smell so sweetly i will kiss

meno accel. . . *A-TEMPO*

PPP

L.H. kbd: *sm fz*

R.H.: *strum mf*

PIII

piu mosso

your sweet bark and hug you safe and tight just as

mp *piu mosso*

L.H. *X*

PI

PII (set silently)

More recitative section:
do not align exactly with piano.

(♩=63)

your moth — er would on — ly

piano: more rhythmically free
(use rhythms as a guide)

mf *p* *accel.* *mf*

silently set:

(L.H.) (R.H.)

PII (half-speaking) A TEMPO (♩=58) *p* *mf*

don't be a- fraid III — look

A TEMPO (♩=58) *mf* *f* 3

PII PI PI

(more excitedly)

full voice:
MAJESTICALLY

the balls the chains red and gold the fluffy threads

listen for: *f* *slide*

put up your little arms and I'll give them all to MAJESTICALLY

[A] change to banjo pick or plastic (credit) card corner

PIII PI PI

you to hold every finger shall have it's ring and there won't be a single

PI

(*) "3 with a hiccup"
 3 1/2
 G F F F

ff

they'll stare

sub.p

accel.

f

rapidly

tr.

sub.p

f

PI No ped.

A TEMPO (♩=56)

ff

gliss

rubato-recitative

(hold as long as possible) *off*

you'll be ve- ry proud

ff

set silently:

3

fff

gliss on kbd.

hold top notes of run

kbd.

PI

PI

PI

PII

RECITATIVE: light: childlike (like ♩)
p and my lit-tle sis-ter
accel.

hold:down
 AFAP
 set silently:
f
mp
mp
 slowly
 & trum
 strings
 kbd: (silent)
 pianist

PII
 PI
 PI
 PI
 PIII

and i will take hands and look-ing up at our

RUBATO
 all kbd:
p
 glide
mp
 3
 full voice

PI
 PIII

beau- ti- ful tree we'll dance and sing

5 5

rit.....

mp *mf*

7 6 6

PI

meno mosso (♩=52) slight rit. . . . *p* piu. mosso (♩=58) *p-mp* child's voice (airy) (very light: non-vib.)

" no el no el "

meno mosso (♩=52) rit. . . . (ing)

f (will sound *mf*) AFAP set silently: *mp* (silent) meno mos. (♩=58) kbd. rit. . . . *p* *pp* *mp*

pizz. *pizz.*

string *pianist*

PI PII PIII