

the rose
is dying

the rose
is dying the
lips of an old man murder

the petals
hush
mysteriously
invisible mourners move
with prose faces and sobbing, garments
The symbol of the rose

motionless
with grieving feet and
wings
mounts

against the margins of steep song
a stallion sweetness , the

lips of an old man murder

the petals.

PIANO PREPARATIONS

Assistant: 1 large or medium-sized superball:



Pianist: 1 small superball:



THE ROSE IS DYING

E. E. CUMMINGS

PRISCILLA McLEAN

(♩=72) 7-8 loud whisper (or whisper speak)
mf

Pianist is standing by keyboard reaching into piano.

superball on strings: roll across strs.. gently (occasionally)
 bouncing against alto and tenor crossbars and hands.

roll in general range *pp* to *mp* keep ball in motion!
 (except to let it bounce when striking crossbars.)
 set silently: keep lieisurely changing direction of ball.

PI
 PII

rit. 2 1

the lips of an old man mur- der the pe- tals

drop from 1/2" above
 ○ strings and let
 ↓ bounce

mp keep in groove of D.
 (L.H.)

kbd: *pp* strike to keep

PI
 PII

pitch sounding.
 Do Not Cover Roll!

(♩=60)
p
 hu ————— shhh my-ste-rious-ly in — vis —

(♩=60)
mp
 (bounce may overlap slightly on C#)
 (roll ball while it is still bouncing)
 run ball down string end up string
 attacks: *mp* to *mf*
 1-1/2" roll 1/2-3"
 (*) between pitches

PI
 PII
 kbd: *pp*

(*) Bounce on notes in held chord!
 every 2nd-3rd pitch roll to next ones, use PI to emphasize roll. Try to use all pitches in chord and keep chord sounding.

(*mp* to *mf*)
 i-ble mour-ners move with prose fa-ces and sob—

roll roll
 PI PI

continue

PII (with intermittent PI.)

3 2 (speak) 3

bing gar-ments the symbol of a rose

tr. *mp* *mf*

piu mosso shudder-whisper

[A]: prepare: large superball

[A]: bounce; then drag along string (a bit)

rapidly roll from hand to hand staying close to hammers.

f *PI*

(*) May hand-mute adjacent strings to avoid hitting them by mistake.

meno mosso half whisper + speech

2 3 SING: with some emotion 3-4

mo-tion-less mo-tion-less

1-2 1 1/2-2 (♩ = 60)

continue rolling: expand range upward

pp (emerge from sounds)

hold Eb a little longer occasionally

continue rolling, generally in upper half of given range. Hit bars bordering range often!

[A]: pianist cont. (L.H.)

f *PI*

(♩=60)

with griev... ing feet and wings wings

rapid *mp* *mp* *piu mosso*

cont. in 6's

mp (mp)

mf **A** takeover.

(very free rhythm)

A: *mf* loudness can be increased by adding some bouncing

PI

p *tr.* c. 4 2 *p* accel.

mounts mounts

accel. **(A TEMPO)** 5

p *mf* *mp to mf* any pitch order

6 6

return L.H. to roll-bouncing ASAP each time

pianist: *kbd.* *p* pianist: *(kbd.) mf*

PI

(♩=69) *mf* to *f*

a- gainst the mar- gins of steep song a

quick breath

cresc.

add.

(emphasize some notes over others)

(♩=66) slight

(freely) sub. *p*

(do not follow soprano line!)

cresc.

mp

p cresc. *mp*

PI

FASTER TEMPO

piu mosso *f* (Sing Nobly) (breath)

stal lion sweet ness

(♩=84) accel. (♩=100)

cresc. *f* cresc. *f*

cresc. *f* more bounces cresc. *f*

f *f* *f*

PI

(♩=60) *meno mosso*

(loud whisper - or - whisper - speak) *mf* 3 (whisper)

the lips of an old man murder the pe-tal-

(♩=60) *meno mosso*

sfz *stacc.* *P*

(hold note) *ff* *no ped.* *PI* *sfz* *PI* *sfz* *PI* *sfz* *PI* *sfz* *PI*

c.l. 4 5 5 7

superball: bounce hard on strings: distort pitch slightly upon attack.

drag along string after attack

(*) *stacc. pizz.* 4 *A tempo* *stacc. pizz.* 2 4 *stacc. pizz.*

mf *P* *mp* *pp* *mp* *PP*

(**) *rit.* *ricochet: bounce on strings* *let roll and rest between strings* *rit.*

6 (*) mute sound with fingers after attacking (**) roll back and forth between fingers

(**) if cross-bar prohibits bouncing on D. bounce instead on F. and roll between F and E. *PP* *PPP*

the wisti-twisti barber
-pole

(one!)
the wisti-twisti barber
-pole is climbing

people high, up-in

tenements talk in sawdust Voices
a:whispering drunkard passes

PIANO PREPARATIONS

Assistant: use pianist's coffee mug
use lip edge on strings
(stand at the back of the
piano by the strings, and
play only the last page)

Pianist: 1 ceramic coffee mug
use lip edge on strings
(the sliding tones of the
coffee mug must equal in
volume to the voice)

Depending on the piano used, the accompaniment
may need to be transposed an octave lower. The
assistant may help as needed.

THE WISTI-TWISTI BARBER-POLE

E. E. CUMMINGS

PRISCILLA McLEAN

(♩=60) *wonderingly*
p mp mp mf mp p
 (white tone: mysterious)
 (one!) the wi sti twi sti bar ber

4 | 1 | 3 | 1/2 | 2-3 | 4 | 4 | 4

(*) mug
 highest overtone sound.
 (**)
 (e)
 if glide is too weak, strike again, minimize attack.

PI →

(*) At no time should fundamental (original) pitch be sounded. (**) () = not necessarily exact pitch; effect is desired.
 Experimenting with mug on str. will be necessary for a continuous smooth glide and clear overtones.

mf p
 pole is climb-ing peo-ple

mf towards full voice → full voice (some) accel...

3 | 2 | 1 | 4-5 | 2 | 4 | 4 | 1 | 3

piu...rit. accel (♩=72)

wide, slow vibrato (***)
 (***) one oscillation per ad lib position

PI →

(***) Alt.: 
 [A] may have to help.

(tremolo effect: no focused pitches.)
(♩ = c. 69)

white tone: very mechanical, rhythmical float slightly above pitch.

more accel.

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

ple high

(h-h-h)

up in ten-a-ments talk

8 2 2

(steadily)

cover both strings with cup lip. (*)

smooth glide

(♩ = c. 69)

f *ff* *f*

PI → Alt.: (off)

gently lift ped. (off)

(*) only important overtones written out.
F only as alternate or if cup does not cover both strings sufficiently.

PI →

mf *pp*

in saw dust voi-ces

(♩ = 72) (***)

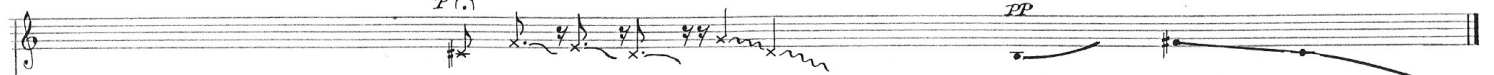
rit. molto

mf

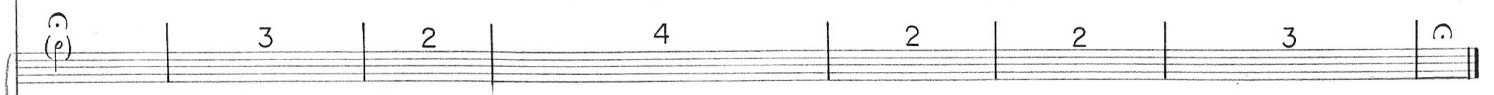
PI no ped.

(***) Keep cup on strings.
Glide c. 1" at a time:
stop where next attack will be.


(♩=60) (half-whisper: unsteadily)

p  *pp*

a whis-per-ing drunkard pass — es —





[A]:take mug

ppp 

(♩=60) (* gentle attack)

p glide very slowly *pp*



(*)'s caused by dragging cup lip gently but firmly up bass string. Beats and tone should be clear. Alt.: 

[A]:run cup from behind crossbar, to back of piano.

gba - - -

Tumbling-hair

Tumbling-hair
 picker of buttercups
 violets
 dandelions
 And the big bullying daisies
 through the field wonderful
 with eyes a little sorry
 Another comes
 also picking flowers

PIANO PREPARATIONS

Assistant: 2 large child's pencils:
 fingernails or plastic pick:
 for pizzicato

Pianist: fingernails for pizzicato



TUMBLING HAIR

E. E. CUMMINGS

PRISCILLA McLEAN

(♩=72)

ff. (Laughing) *f*

ha! ah

(♩=72)

A turn pages.

tr. *mf* *ff* *tr.(f#)*

ppp *mf* *ff*

silently depress

mp *f* *mf* *fast trills: move freely in given pitch areas.* *f* *tr.(f#)* *ff*

include some sustained pitches with trills.

ah ah tumb-

tr.(f#) *mp* *mf* *tr. adlib.* *f*

slower tr.(#) *mf*

P I

P II

ling hair ah picker of butter cups

pp *f*

ff *mp* *mf* *sfz* *sfz*

P II →

Detailed description: This system contains two staves. The upper staff is a vocal line in treble clef with lyrics: "ling hair ah picker of butter cups". It features a melodic line with a fermata over "ah" and a final flourish. Dynamics include *pp* and *f*. The lower staff is a piano accompaniment in bass clef, starting with a forte (*ff*) dynamic and moving to *mp*, *mf*, and *sfz*. It includes triplets, a 4-measure rest, and a 5-measure rest. A "P II" marking with an arrow points to the beginning of the piano part.

excitedly (speak-sing) piu mosso accel. tr. tr. tr. ah

vio-lets dan-de-lions

mf

piu mosso

P II →

Detailed description: This system contains two staves. The upper staff is a vocal line in treble clef with lyrics: "vio-lets dan-de-lions ah". It includes performance directions: "excitedly (speak-sing)", "piu mosso", "accel.", and "tr." (trills). Dynamics include *mf*. The lower staff is a piano accompaniment in bass clef, starting with a 5-measure rest and moving to a 4-measure rest, then a 7-measure rest, and finally a 4-measure rest. It includes triplets and a fermata. A "P II" marking with an arrow points to the beginning of the piano part.

f

4

P II →

sub. *pp*

PI

Detailed description: This system contains a vocal line and two piano staves. The vocal line begins with a wavy line indicating a tremolo or vibrato, followed by a few notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including triplets. The dynamic marking *f* is at the start, and *sub. pp* appears at the end of the system.

and the big bul-ly-ing dais-ies

speaking: "bullying" sound by making mouth oval.

f

ff

cresc.

(hold down g key)

PI

P II

Detailed description: This system includes lyrics and performance instructions. The vocal line has lyrics: "and the big bul-ly-ing dais-ies". Above the first two measures, a note is marked with an 'x' and the instruction "speaking: 'bullying' sound by making mouth oval." The piano accompaniment includes a *cresc.* marking and a section marked *ff* with a large 'X' over the first measure. A specific instruction "(hold down g key)" is written above a chord in the right hand. The system concludes with a 4-measure rest for the piano part.

4/4

pp *mp* *accel. fast tr.*

hmm ———— oo ———— gradually to ah ————

pp *p* *mp* *smfz*

PI ————> P III ————>

slowly off

mf *f*

through the field ———— the field ————

mf (3-note trem.) (any order) *mf* *f*

PI ———— No ped.

[A] : pizz. next page ->

tr. (4) tr. tr. rit. ----- (♩=54) mp tr. (4) mf tr. mf

won-der-ful oo through the field won-der-

rit. ----- (♩=54) (any order)

mp p p kbd. mf pizz.+Kbd. sfz sfz

(*) pizz.+Kbd. cue vocalist.

(*) Assistant or Pianist may perform the 3 pizzicati.

PI →

tr. (4) tr. (4) 3 tr. (4)

ful through the field with eyes a lit-tle sor-

kbd. mf pizz.+Kbd. PNO.: kbd. b.

PI →

ry ah ha-ha-ha-ha

mp *tr.* *(wistfully)* *glide* *(gaily)* *tr.* *mf*

mp *L.H.* *any order* *mp*

PI →

ha-ha-ha-ha a-no-ther comes al-so pi-cking flowers

tr. *piu mosso* *f* *tr.* *(any order)* *(♩ = 63) (speaking)* *mf* *3* *childishly (sadly)* *3* *p*

piu mosso *(*)* *2* *4*

PI

(*) Gently lay 2 pencils end-to-end over above strings. Press down so all notes tinkle-ring.

A: press harder - - - - -

A: remove pencils.

pp

6

6

X

silently depress:

f

3

3

gva7

(to niente)

P II

(2:30)