

i was considering how

i was considering how  
within night's loose  
sack a star's  
nibbling in-

fin  
-i-  
tes-  
i  
-mal-  
ly devours

darkness the  
hungry star  
which  
will e

-ven  
tu-  
al  
-ly jiggle  
the bait of  
dawn and be jerked

into  
eternity. when over my head a  
shooting  
star

Bur s

(t  
into a stale shriek  
like an alarm-clock)

#### PIANO PREPARATIONS


Assistant: press side of hand on strings: hand →  
(or felt-edged strip of wood)  
to mute pitches and produce  
definite overtones (of an 8ve  
and a 5th higher) or indefinite  
gong-like tones, as explained  
in the score. Pianist strikes  
keys, and overtones (without the  
fundamental) are heard:


resultant overtones:





mute close to hammers with 2 fingers:  
(gong-like sound ringing close to  
the 8ve overtone)



2 hard rubber mallets:  use head

1 hard yarn mallet:  use stick

mute strings with thumb: +  
(for a ringing gong-  
like sound)

Pianist: 2 hard rubber mallets:  use head  
 use stick

Depending on the piano used, note the alternate pitches.

# I WAS CONSIDERING

E. E. CUMMINGS

PRISCILLA McLEAN

(♩=132)  
(\*) *mp*

i was con- si- der- ing how with- in a night's loose sack

(♩=132)  
must sound:  
A hand →  
(\*\*\*)

(\*)

(\*) Piano and voice volumes (\*\*\*) A 2nd assistant (page turner?) may have should be equal. to hold fingers on pitches under crossbars for correct overtones.

(\*\*) Alternate: lower all pitches a m3rd ("translate" to  $\text{♩}$  clef for quick transposition). Highest note will then be e and will not be covered under other strings. Continue to  $\frac{3}{8}$  bar.

a star's nib- bling in fin i tes- i- mal- ly

X  
A hand →  
(♩=100)(\*\*\*)

(\*\*\*)

(\*\*\*) Play more freely here: correspond to voice at dotted lines.

(\*\*\*) All pianos: Keep these pitches: gong-like sound and ringing: close to 2<sup>nd</sup> 8<sup>va</sup> overtone.

2 *mf* 2-3 (♩=60)

de- vous dark- ness

*mp* *p* 3

(♩=60)

A: hand →

*mf* *ff* *mf* *p*

1/2PI catch echo

(\* Attack soon after "darkness".

3-4 *mp* slow glide 2-3 *mf* 2 accel. . . . . 1 2-3

the hun- gry star will e- ven- tu- al- ly ji

(♩=60-72)

X

on str.: Rapid, spastic rhythms with very clear attacks. *p-mp*

A: (\*\*\*)

*mp* *ff* *mf*

"tremolo" by rapid h's.

No Ped. Ad lib: groupings represent style.

(\*\*\*) Alt: use L.H. with low notes C-E R.H. with notes G-F (alternate hands each note.)

(\*\*) Strike string hard with ♯ and keep on string. (will mute)





hooty-sounding.  
hover around micro-pitches.

Mysteriously

o — ver — my head — , o — ver my head —

[A]: hand to 8<sup>va</sup> + 5<sup>th</sup> (left)

VR.H.

mp

PI

mf

4

1/2PI

4

4

PI

4

add

add

continue in same style.

head

pianist:

mp

continue spastic style  
random order

raise range

mf

raise range

[A]: hand

Mute near hammers for low gong-like sounds.

p

sm.fz

sfz

sfz

sfz

PI

1/2PI

1/2PI erratically (alt. with no ped.)

raise range

2 4 4 2 1 3-4

d a shoo-ting sta-ar bur bur sssssSSSS t! in- to a

(tuh)

raise range

no accents

gradually raise range

random order

raise range

lower range

mf

ff

mf

1/2 PI

2 2-2½ (mechanically) 3-4 3-4

some what nasally.

stale - shrie - k!

(Kuh)

sva -

like an a-larm clo - ck - k - k - k - k - k - k - kkkkkkkkkkk

"k" sound (no voice)

A also ↓ (diff. speed)

Pianist whisper: k k k k k k k k k k k k k k k k

mp

mp

mp-mf

p

PPPP

no ped.

(full) PI

Ad Lib: groupings represent style.

Pianist: on crossbar, as before.

L.h. Δ:

r.h. Δ:

mf

the moon is hiding in  
her hair

the moon is hiding in  
 her hair.  
 The  
 lily  
 of heaven  
 full of all dreams,  
 draws down.

cover her briefness in singing  
 close her with intricate faint birds  
 by daisies and twilights  
 Deepen her,

Recite  
 upon her  
 flesh  
 the rain's

pearls singly-whispering.

PIANO PREPARATIONS

2 pencils (see preface):



Assistant: 2 thin plastic picks:  
 pluck string with corner



2 hard rubber mallets:



Pianist: 2 thin plastic picks:  
 pluck string with corner



# THE MOON IS HIDING IN HER HAIR

E.E. CUMMINGS

PRISCILLA McLEAN

(\*Soprano: Bend over piano; sing closely into strings to produce strong echo.  
(♩ = 69) (much white tone)

meno mosso

*p* *mp* *low* *stacc.*

oo — aw — ah — the moon is hi- ding in her hair.

(♩ = 69)

PI →

(\* Soliloquy: rhythms are approximate and flexible.

slightly more vibrato *mf* *piu mosso* full voice

The hmm — the li — ly of hea- ven — nn full —

*piu mosso* *mf* *pizz.*

PI →

(♩ = 80)

full ——— la ——— of all dreams ——— draws

slowtr. ——— getting faster

(\*) full ——— la ——— of all dreams ——— draws

(♩ = 80) pizz. *ff* *ff* *p*

(\*) pizz. *f* *p* kbd:

(\*\*) Bracketed parts are higher alternate choice.  
 (\*\*) Alternate accomp. is the same here.  
 (\*\*\*) Assistant's part begins here.

PI →

Walk to stage position. speak: somewhat rapidly.

down cover her briefness in singing

down

*mf* *ff* *f* *p* faster trem.

*mp* *smfz* *sfz* *sfz*

PI →

(♩=104) *mp* (accel.) (♩=104) *p* *breathy* (*whisper*)

close her with in — tri-cate — faint sing-ing birds

[A] : ■ (♩=104) *pizz. ^ / (\*)*

birds

*sfz* *mf* *p* *mf* *(p to mp)* *mf* *sfz*

*(\*) damp str. with fingers. (cont. echo)* *pizz. ^ (\*\*)* *(\*\*) mildly dampen with fingers. (let echo)* *(\*\*\*) tremolos =  $\frac{3}{3}$*

*mp* *mf* *f* *(short)*

by dai-sies and twi- light — dee — pen her — her —

*mp* *mf* *f* *(short)*

by dai-sies and twi- light — dee — pen her —

[A] ■ *pizz.* *f* *mf*

*kbd. AFAP* *(pizz.)* *pp* *p* *f* *occasionally add* *R.H.* *L.H.* *mf*

*kbd.* *pp* *p* *f* *f* *f* *mf*

Approx. rhythms: smoothly

All low notes: strike and cont. box immediately!

*piu mosso*  
*mf*  
*accel.*  
eh eh

*f*  
*mp*  
*occasionally add*  
*mp*

*PI* *ff* *mp* *mf* *p* *mp*  
eh oo re-cite u-pon her

*pizz. (ingl. pref.)*  
*p* *mp* *p*

*PI* *mf*

*p* (recit.) *mf* *accel.* (♩=69) *mf* *mp* towards → + (hum)

oo ————— flesh ————— the rains ————— oo ————— mm

(♩=69) *mp* *pp* pizz. flesh of finger

*mf* *f* *mp* *sub. p* *pp*

*mp* *pp*

*p* (white tone to end) *meno mosso* (♩=58) *p* *pp*

pearls ————— sin- ng- gly oo- whi- spe- rih i ..... ng.

(singly) (whispering)

*pp* *ppp* dampen gently

*fade out* *fade out*

PI →



in Just-  
spring

in Just-  
spring when the world is mud-  
luscious the little  
lame balloonman

whistles far and wee

and eddieandbill come  
running from marbles and  
piracies and it's  
spring

when the world is puddle-wonderful

the queer  
old balloonman whistles  
far and wee  
and bettyandisbel come dancing

from hop-scotch and jump-rope and

it's  
spring  
and

the

goat-footed

balloonMan whistles  
far  
and  
wee

PIANO PREPARATIONS

Assistant: 2 terrycloth towels

2 thin, stiff plastic "picks":  
(see preface to songs)

1 long beaded (light fixture) chain: BEAD  
to be placed on strings

1 long link chain (small size 16"): LINK  
to be placed on strings  
(drape over bars & "tuck" onto  
all strings)

1 row of quarter-sized washers: WASHERS  
or doubled quarters  
to be placed over strings  
masking tape should hold them  
together in a flat row

Pianist: none

# IN JUST-SPRING

E. E. CUMMINGS

PRISCILLA McLEAN

(♩=56) *f* Speak triumphantly

(♩=69) *mf* *piu mosso*

in just spring when the world *long glide* is-ssss mud-lll-

(♩=56) [A] Place towels on strings:  
Range Press down lightly  
with hands

(♩=69) [A] Lightly mute with  
hand

PI catch echo

Recitative: inexact rhythm

lus-ciouss the lit-tle lame bal-loon-man oo-whis-tles far

[A] (towels  
continue)

PI catch echo

Excitedly  
sprechstimme  
mf recitative-like voice rhythms; not to be exact (♩ = 63) A tempo

(♩ = 63) and wee and ed-die and bill come run-ning from mar-bles

8va  
A: Remove towels

7 6

mf

piu mosso

pp 3 3

mf

PI PIII PI

(sing) f and pi-racies ah

mf (♩ to ♩): slow uneven trill

slow tr.

piu mosso

8va

7

mf

piu mosso

pp 3 3 3

PI 1/2PI PIII

*mp* and it's spring *ff* — ng ah — *recitative —* *accel... to...* *sing freely*

(♩=63) A tempo

(♩=63) A tempo

*f* *set PIE*

½ P I, P III

P I catch echo

(♩=63)

Edwards hum

(♩=54)

(joyous) *mp*

P II

-----hmm-----

(♩=63)

(♩=54)

when the world is puddle won- der-ful

Place LINK chain on these strings.

Place BEAD chain on these strings with WASHERS.

Place LINK chain on these strings.

*sfz*

*p*

*mp*

P I

No ped.

(\*) Be sure chains stay on the strings!

(nasally) (\*)(childish voice) sing: full voice (back in time) *mf*

the queer old bal-loon-man (whistle) whis- tles far and wee

8va (\*whistle ends at next sung note.)

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat. It begins with the instruction "(nasally)" and contains a whistle note marked with an asterisk and a cross. This is followed by the instruction "(childish voice)" and then "sing: full voice (back in time)". The lyrics are "the queer old bal-loon-man (whistle) whis- tles far and wee". A dynamic marking of *mf* is placed above the vocal line. The piano accompaniment is written on two staves (treble and bass clefs) and provides harmonic support for the vocal line. A dashed line labeled "8va" indicates an octave shift for the whistle note.

recitative:  
approx. rhythms are not aligned with piano.

and Betty and Isabel come dan- cing from hop- scotch and jump rope

*mf* *f* *pp*

(♩=54) A tempo

*f* *mf* poco accel. *f*

PI

The second system of the musical score features a recitative vocal line and a piano accompaniment. The vocal line is marked "recitative: approx. rhythms are not aligned with piano." and contains the lyrics "and Betty and Isabel come dan- cing from hop- scotch and jump rope". The piano accompaniment is written on two staves and includes dynamic markings of *mf*, *f*, and *pp*. A tempo marking "(♩=54) A tempo" is present. The system concludes with the instruction "PI" (Piano Intermission).



*mf* and the goat-footed bal-loon-man whist-

(wobble)

*mf*

*mp*

accel. -----

3 3 3

$\frac{1}{2}$ P I → gradually less (to) off

P III

(♩=63) les far and

(recitative-like)

gliding up tr.

*f*

3 3 3 3

(♩=63)

P I

(do not sync. with piano)

wee

*ppp*

PI

Detailed description: This system contains two staves. The top staff is a vocal line in G major with a key signature of one flat (F major). It begins with a wavy line representing a vocal sound labeled 'wee'. The melody then consists of eighth and sixteenth notes, ending with a long note marked *ppp*. The piano accompaniment is in the same key and features a steady eighth-note pattern in the right hand and chords in the left hand. The system is labeled 'PI' at the bottom left.

let ring

*ppp*

let ring (to niente)

(@ 2:15)

barely touch

1/2 PI (echo) until faded

Detailed description: This system also contains two staves. The top staff is a vocal line with a long note marked 'let ring' and a fermata. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand. A section of the piano accompaniment is marked *ppp*. The system includes performance instructions: 'let ring (to niente)' and a time signature change to 2/15 marked '@ 2:15'. The bottom left is labeled '1/2 PI (echo)' and the bottom right is labeled 'until faded'.