

M

Crevor Hold

'I'LL SING'

SONGS AND SONNETS

OF

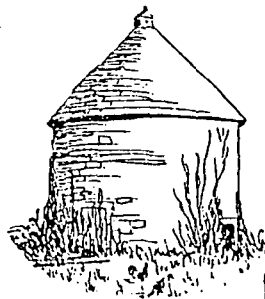
E.E. CUMMINGS

(1988)

for baritone and piano

Preview File Only

Copyright © 1988 by BMIC, Inc.
All rights reserved. Printed in the U.S.A.



bmic

This score may be copied at BMIC

All

Pages

OPENING PAGE ONLY

for Sue
remembering Sark
Summer 1987

"lady through whose profound and fragile lips
the sweet small clumsy feet of April came
into the ragged meadow of my soul."

"I'd rather learn from one bird how to sing
than teach ten thousand stars how not
to dance."

'I'LL SING'

1.	MAY MY HEART ALWAYS BE OPEN	1.
2.	IN TIME OF DAFFODILS	4.
3.	DEATH (HAVING LOST)	8.
4.	MAY I FEEL SAID HE	11.
5.	IF I HAVE MADE, MY LADY	17.
6.	IT MAY NOT ALWAYS BE SO	20.
7.	YOU SHALL ABOVE ALL THINGS	22.
8.	SPRING! MAY	27.

DURATION: c 20'

1st perf.: Brian Rayner Cook & Nigel Clayton, Univ. of Leics.,
12th February 1992

1. MAY MY HEART ALWAYS BE OPEN

voice

Slow and gentle: $\text{♩} = c 80$

piano

R gradual slight cresc.

old. ——— may my mind stroll about hun- gry and fear- less and thir-
 In time

Red. * Red. * Red. * Red. * Red.

slight cresc.

— sty and sup- ple — and even if it's sun-day may i be

* Red. * Red. * Red. * Red. * Red.

rall. — — — In time
mf

wrong — for when- ever men are right they are not young.

mf *gradual dim.*

Red. *

P

they are not —

R slight cresc.

Red. * Red. * Red.

young. ——— and may my-self do nothing use-fully and love yourself

* Red. * Red. * Red. * Red. * Red.

so more than tru-ly ——— there's never been
rall. ——— In time

* Red. *

quite such a fool. ——— who could fail pulling all the sky o - - ver him ——— with one

dim.
smile. ———

pp

musical score for piano, first system. It features a treble and bass clef with various notes, rests, and dynamic markings. A "rall." marking is present above the treble staff.

musical score for piano, second system. It includes tempo markings "Slower" and "Very slowly", and dynamic markings "p" and "pp".

2. IN TIME OF DAFFODILS

Light and innocent: $\text{♩} = c 100$

musical score for piano, third system. It shows a piano accompaniment with a "p" dynamic marking.

musical score for voice and piano, fourth system. It includes a vocal line with lyrics "in time of daf - - fa-dils - (who know the" and a piano accompaniment with a "p" dynamic marking and a "lightly" marking.

cresc. goal of living is to grow) — *mp* for-get-ting why, — *din.* re-mem-ber
(cushion in — — —

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a common time signature. It contains the lyrics "goal of living is to grow) — for-get-ting why, — re-mem-ber" with dynamic markings *cresc.*, *mp*, and *din.* above it. A large slur covers the piano accompaniment, which includes a bass line with a 7/8 time signature and a treble line with a 4/4 time signature. The piano part also has *cresc.*, *mp*, and *din.* markings.

p how in time)

The second system continues the musical score. The vocal line starts with a treble clef and a 4/4 time signature, with the lyrics "how in time)". The piano accompaniment consists of two staves, with a treble clef and a 4/4 time signature. A dynamic marking of *p* is placed above the piano part. The piano accompaniment features a complex rhythmic pattern with many beamed notes.

mp in time of li-lacs who pro-claim the aim of *cresc.*

The third system shows the vocal line with a treble clef and a 4/4 time signature, containing the lyrics "in time of li-lacs who pro-claim the aim of". The piano accompaniment is on two staves with a treble clef and a 4/4 time signature. Dynamic markings *mp* and *cresc.* are present. The piano part has a complex, rhythmic accompaniment.

waking is to dream, re-mem-ber sa — (for-get-ting
(cushion in — — —

The fourth system features the vocal line with a treble clef and a 4/4 time signature, with lyrics "waking is to dream, re-mem-ber sa — (for-get-ting (cushion in — — —". The piano accompaniment is on two staves with a treble clef and a 4/4 time signature. Dynamic markings *mp* and *din.* are used. The piano part includes a complex rhythmic accompaniment. At the bottom of the system, there are markings "Red." and "*" on the piano staff.

seem) _____
in time)

p *cresc.*

in time of roses (who a-maze our

mf *dim.* *mp* *cresc.*

Rad. #

now and here with (paradise) for-get-ting if, —

mf *dim.* *mp* *cresc.*

— re-mem-ber yes — in time of all things sweet be-yond what-
slight rall. — — — in time

mf *mf* *OVER*

Rad. # *Rad.* #

-e- ver mind may con- pre- hend re- mem- ber seek (for- get- ting slight rall. - -)

Red. *

find) _____
in time
18yx

mf

NOT SYNCHRONISED
piano: continue at same speed

Red.

voice: freely; slower

and in a my- ste- ry to be (when time from time shall sit us free)

when singer reaches here, repeat figure once more, then stop.

repeat figure.

(Red.)

wait until piano has stopped

for- get- ting me, re- mem- ber me

In time again

pp dim.

mf dim.

slight rall --

p mf dim.

p

3. DEATH (HAVING LOST)

Slow and solemn: ♩ = c72 (no faster)

piano

f mf f mf

speed up →

6

be crest. to f

Red. * Red.

(Original speed: ♩ = c72)

voice

Death (having lost) put on his u - ni - verse and yawned: dim.

|| NOT SYNCHRONISED

Together (1st speed)

piano

repeat →

f mf

* Red.