

D-re-A-mi-N-gl-Y

For Mezzo-Soprano, Piano and Percussion

Jane Stanley

Text by E.E. Cummings

2015

“D-re-A-mi-N-gl-Y”, “enter no(silence is the blood whose flesh”, “timeless”. From COMPLETE POEMS: 1904-1962 by E.E. Cummings, Edited by George J. Firmage, used by permission of Liveright Publishing Corporation. Copyright © 1963, 1991 by the Trustees for the E.E. Cummings Trust.

D-re-A-mi-N-gl-Y

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Instrumentation

Mezzo Soprano

Piano (also finger cymbals)

Percussion:

- Vibraphone
- Claves
- Tam-tam
- 2 triangles + gong (see below)
- crotales (or possibly pitched gongs, tbc with Magda)
- possibly a small suspended gong for carrying at the end

Score:

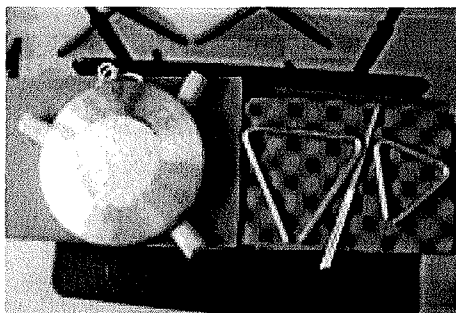
This is to be treated flexibly, and is an approximate representation of alignment between the three players. The parts should 'co-exist' freely, rather than attempting to strictly follow alignment as represented in the score. Often it may be necessary for a player to look ahead to the next page (eg. M.S. from pages 11-12) while the other players continue to finish their lines.

Notes for Mezzo Soprano:

In general, delay pronunciation of consonant word-endings until the end of a phrase.

Notes for Percussionist.:

1) Set-up for gong and triangles:



D-re-A-mi-N-gl-Y

I: D-re-A-mi-N-gl-Y (Opening Processional)

Jane Stanley

Mezzo-soprano

$\text{♩} = 60$

fragile, thin, faint

pp *pp* *pp* *mp:pp*

m D_____ m D_____ ee_____

Finger Cymbals

$\text{♩} = 60$

p

Claves

$\text{♩} = 60$

p

M-S

pp *mf:pp sub* *mf:pp* *p*

m(e) N_____ gl_____ Ee_____ lea(ves)

F. Cym.

p *mf*

Clv.

p *mf*

M-S

mp *p* *whispered* *mf* *pp*

s_____ s_____ Ee_____

F. Cym.

p *mf*

Clv.

mp *mf* *p*

very rapid trill

M-S *pp* *mp* *pp* *mp* *p* *pp* *mp* *pp* *mp* *pp*

sEe_____ E_____ E_____

F. Cym. *p* *mf*

Clv.

M-S *mf* *p*

3 7 5 3

F. Cym. *p*

Clv.

M-S *pp* *mp* *pp* *mp* *p* *mf* *p* *mf* *p* *f*

E_____ E_____ l_____ ock(ed)*_____

F. Cym. *p*

Clv.

M-S *mf* *f* *mp* *p* *pp* *mp*

lo(cked)_____ in_____ i(n)_____

F. Cym.

Clv. *mf* *p*

M-S *pp* *P* ₃ *bouyant, cheeky* 3

gliss.

i(n) i i i(n)

F. Cym.

Clv. *pp* *p f*

M-S *mp* *mf* *p* *pp* *mf* *p*

i i i D D D D OL

F. Cym. *mf* *p* *p* *mf* *p*

Vibraphone (arco)
motor off

Clv. *mf* *mf*

mp pp
 very rapid narrow trill
 molto vib, close to a trill, embellishing
 tr

M-S

OL

Vib.

p

mf

mf

Piano (on the keys)
 $\text{♩} = \text{c. } 72$

piano

assuming range delineated by metal bars inside piano is like this:*

mp

pp

pp

ppp

Ped.



half spoken, half sung

(tr)

mf

pp

p whispered

M-S

g g g g g g g g

af - ter af - t t t t t

Vib.

f

p

pizz.

ord.

ppp

mp

p

pp

3

(Ped.)

M-S

Vib.

pno.

(Ped.)

mf *p* *pp*

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

pizz. *ord.*

3 *3* *3* *3* *3* *3*

t t t t t t t *s* *i* *i* *i* *i*

3



M-S

Vib.

pno.

(Ped.)

p *p* *mf* *p* *p*

LO *LO* *O* *O*

to triangles and gong

G + T *C* *C* *C*

mf *mp* *p*

J = c.76 (independent from piano)

pizz. *ord.*

p *pp* *mp* *ppp* *p* *ppp*

3 *3* *3* *3* *3* *3*

gong + triangles enter

pno.

The piano accompaniment consists of two staves. The right hand (treble clef) plays a melody of eighth notes with a slur over the first three measures and a repeat sign. The left hand (treble clef) plays a bass line with a slur over the first two measures and a repeat sign. Both staves end with a whole note chord in the final measure.

(UC)
(Ped.)