

To Alice Estey

FROM
MARION'S
BOOK

by MARC BLITZSTEIN
(1960)

Poems by
E. E. Cummings

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I. o by the by

E.E. CUMMINGS

MARC BLITZSTEIN

Allegro (♩ = 104)

Piano *f*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of chords and eighth notes, with a dynamic marking of *f*. The left hand starts with a bass clef and a 4/4 time signature, playing a steady eighth-note accompaniment. The piece concludes with a double bar line and a repeat sign.

f o by the by has an - y - bod - y seen - lit - tle you - i

rit. e dim. *mp a tempo*

rit. *a tempo* *p*

The first system of the vocal score shows the vocal line and piano accompaniment for the first line of lyrics. The vocal line is in a treble clef with a 2/2 time signature. The piano accompaniment is in a bass clef with a 2/2 time signature. The lyrics are "o by the by has an - y - bod - y seen - lit - tle you - i". The music includes dynamic markings of *f*, *rit. e dim.*, *mp a tempo*, *rit.*, *a tempo*, and *p*.

mf who stood on a green - hill -

The second system of the vocal score shows the vocal line and piano accompaniment for the second line of lyrics. The vocal line is in a treble clef with a 2/2 time signature. The piano accompaniment is in a bass clef with a 2/2 time signature. The lyrics are "who stood on a green - hill -". The music includes a dynamic marking of *mf*.

p and threw - his wish at - blue with a swoop and a

The third system of the vocal score shows the vocal line and piano accompaniment for the third line of lyrics. The vocal line is in a treble clef with a 2/2 time signature. The piano accompaniment is in a bass clef with a 2/2 time signature. The lyrics are "and threw - his wish at - blue with a swoop and a". The music includes a dynamic marking of *p*.

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mf *p* *rit.* *mp* *meno mosso* *atempo (Allegro)*

dart out flew his wish (it dived like a fish but it climbed like a dream)

pp *rit.* *meno mosso* *f*

atempo (Allegro)

Seo.

*

Develop (music)

f

throb - bing like a heart sing - ing like a flame

97064

mf *mf* *mf*

blue took it my far be-yond far and high be-yond high

sub. p

mp *rit.* *(mp) a tempo*

blu - ertook it your — but blu - est took it our a - way be-yond where — what a

rit. *a tempo*



won - der - ful thing is the end of a string

(mur - murs lit - tle you - i as the

hill be - comes hill)

and will some - bod - y tell me - why - peo - ple let go



II. when life is quite through with

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MARC BLITZSTEIN

Andantino ($\text{♩} = 100$) *mp*

when life is quite through with and

Piano *P legatiss.*

leaves say a - las, ——— much is to do for the swal - low, that

clos - es — a flight in the blue; ——— when

poco cresc.

poco cresc.

(mf)

love's had his tears out, per - haps shall pass a mil - lion years ———

(mp)

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mf

(while a bee doz - es on the pop - pies, the dears; — when

mp

ancora cresc.

all's done and said, and — *dim.* un - der the grass —

ancora cresc.

dim.

(mp)

— lies her head — by oaks and ros - es —

(p)

p rall.

de - lib - er - a - ted) —

pp

rall. al fine

ppp

III. what if a much of a which of a wind

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MARC BLITZSTEIN

Vivace ($\text{♩} = 132$) *mf*

what if a much of a which of a wind

Piano *mp*

gives the truth to sum-mer's lie; blood-ies with diz-zy-ing

leaves the sun and yanks im-mor-tal stars a-wry?— Blow

(*sost.*)

king to beg-gar and queen to seem (blow

cresc. *mf*

friend to fiend: ——— blow space to time) ——— when

cresc. *mf*

skies are hanged and o - ceans drowned, ——— the

mp *cresc.* *mp*

cresc. *f*

sin - gle se - cret will still be man ———

mp *f*

mf

what if a keen of a lean wind flays scream-ing hills with

mp

sleet and snow: _____ stran-gles val-leys by ropes of thing and sti-fles for-ests in

white a - go? _____ Blow hope to ter - ror; blow

see - ing to blind (blow pit - y to en - vy _____ and soul to

mind) _____ whose hearts are moun - tains, roots are trees,

mf *cresc.*

— it's they shall cry hel - lo to the

f *mf* *subito*

spring — what if a dawn of a

rit. molto *Molto meno*

doom of a dream bites this u - ni - verse in two,

rit. molto *p*

Tempo I^o Vivace

mf *f rit. molto* *a tempo*

peels for - ev - er out of his grave and sprin - kles no - where with me and you? —

mp *f rit. molto* *p*

a tempo

mp *(sost.)*

Blow soon to nev - er and nev - er to twice (blow

(p)

cresc. *mf*

life to is - nt: — blow death to was) — all noth - ing's

cresc. *dim.* *mp*

cresc. *mf*

on - ly our hu - gest homē; the most who

cresc. *mp* *mf*

cresc. *ff*

die, — the more we live

molto *ff*

IV. silent unday by silently not night

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MARC BLITZSTEIN

Calmo ($\text{♩} = 60$)

Piano *p pale*

p

si - lent un - day by si - lent - ly not night

did the great

cresc. world (in dark - ly tak - ing rain) drown *dim.* be - yond

cresc. *dim.*

mp
 sound down (slow - ly — be - neath sight — fall - ing) fall - ing through

cresc. *mp*
 touch-less still - ness — (seized a - mong what ghost - ly nev - ers —

cresc. *dim.* *p*

— of a - gain) — si - lent not night —

poco cresc. *mf*
 by si - lent - ly — un - day — life's bright less

poco cresc. *mp*

cresc. *dim. molto rit.*

dwin-dled to a least-ful most un-der im-ag-i-na-tion.

cresc. *dim. molto rit.*

marcato f a tempo *sost.*

when (out of sheer noth-ing) came a hu-ger than fear

f a tempo marcato *f*

Con Furia (L'istesso)

p *f*

a white with mad-ness wind and broke

p *mf*

o-ceans and tore moun-tains from their sock-ets and strewed the black

f

air with writh-ing a - live - - - - - skies and in death's place

Calmò (L'istesso) *mp*

new fra-grant - ly young earth space

o - pen-ing was. - - - - - Were your eyes: - - - - - lost, -

non rit.

be - liev - ing; - - - - - hushed - - - - - with when -

non rit.

V. until and i heard

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MARC BLITZSTEIN

Allegro (*leggierissimo*) (♩. = 80)
mp

un - til and i heard _____ a

Piano

p

cer - tain a bird _____ i dreamed i could sing but like

(mp) *sub.* *mf*

noth - ing _____ are the joys of his voice _____ are the joys _____ of his

f *p* *mf* *cresc.* *sub.* *mf*

f *p* *cresc.*

voice _____ un - til and who came _____ with a

f *sub.* *mf*

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song like a dream of a bird with a song like not an-y-thing-un-der

cresc. *mp*

skies o-ver grass un-

dim. *mp* *mf* *sua.*

til and un-til in-to flame i can feel how the earth must fly if a

p *cresc.*

truth is a cry of a whole of a soul of a whole of a soul

L.H. *R.H.*

p un - til i a - woke - for the beau - ti - ful sake - of a *cresc.* *poco*

a grave gay brave bright cry of a - live. *poco*

f with a trill like un - til *ff*

ff *sva.*

VI. yes is a pleasant country:

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MARC BLITZSTEIN

Allegretto ($\text{♩} = 72$) *mf*

yes is a pleas - ant coun - try:

Piano *mf*

Detailed description: This system contains the first line of music. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The tempo is marked 'Allegretto' with a quarter note equal to 72 beats per minute. The dynamic is 'mf'. The lyrics 'yes is a pleas - ant coun - try:' are written below the vocal line. The piano part includes a 'Piano' instruction and a dynamic of 'mf'. The key signature has one sharp (F#) and the time signature is 2/2.

ifs win - try (my love - ly)

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics 'ifs win - try (my love - ly)'. The piano accompaniment continues with various chords and melodic lines. The key signature remains one sharp (F#) and the time signature is 2/2.

let's o - pen the year both is the ver - y

mf

Detailed description: This system contains the third line of music. The vocal line has the lyrics 'let's o - pen the year both is the ver - y'. The piano accompaniment includes a dynamic of 'mf'. The time signature changes to 3/2 for the first two measures and then returns to 2/2.

weath - er (not ei - ther) my trea - sure, when

mf

Detailed description: This system contains the fourth line of music. The vocal line has the lyrics 'weath - er (not ei - ther) my trea - sure, when'. The piano accompaniment includes a dynamic of 'mf'. The key signature changes to one flat (Bb) and the time signature is 2/2.

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più f

vi - o - lets ap - pear love —

is a deep - er sea - son

mp

than rea - son;

R.H. *R.H.*

L.H.

mf *mp rit.* *a tempo*

my sweet one (and a - prils where we're)

rit. *a tempo P*

VII. open your heart:

E. E. CUMMINGS

MARC BLITZSTEIN,

Molto moderato ($\text{♩} = 48$)

f *mp*

o - pen your heart: _____ ill give you a

Piano *f marc.* *p sost.*

trea - sure of ti - ni - est world _____ a piece of for -

ev - er with sum - mit - less young - er than

cresc. *poco* *a* *poco*

an - gels are moun - tains riv - er - y

cresc. *poco* *a* *poco*

*N.B. Arpeggiate only chords so marked.

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for - ests tow - er - ful towns (queen

f marc.

po - et king float sprout he - roes of

p sost.

moon - star flut - ter to and swim blos - soms of per - son)

through mu - si - cal shad - ows while

cresc.

poco *a* *poco*

hunt - ed by dae - mons seethe lu - mi - nous leap - ards (on

Ossia *ff*

wing - feet of thing - fear) _____ come ships go

meno f *mf* *dim.*

snow - i - ly _____ sail - ing per - fect _____ si - lence. _____

meno f *mf* *dim.*

mp *rit. al Fine* *p*

ab - so - lute _____ o - cean

p *rit. al Fine* *pp*