

# Two Songs on E.E. Cummings

I. the moon looked into my window  
II. night

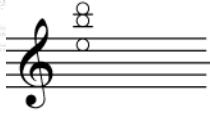
(2006)

Mike McFerron

Duration ca. 13 minutes

Recipient of the Chicago Composers Forum 2005 Abelson Vocal Music Commission Program  
supported by the Katherine A. Abelson Fund of the Lester S. Abelson Foundation.

## Performance Notes



At a rapid speed, randomly play any of the notes given. Continue until a new direction is given. In this example, the pianist is not to play E5, B5 and D6 as a simultaneity, but simply the pianist should try to play only one note at a time. The speed of the notes should be rapid, but not as fast as possible. Moreover, the speed does not need to be static and may fluctuate slightly.



At a rapid speed, randomly play any any note *within* the given range. Continue until a new direction is given. In this example, the pianist is not to play Eb5 and D6 as a simultaneity, but simply the pianist should try to play *any* note between Eb5 and D6 - one note at a time. The speed of the notes should be rapid, but not as fast as possible. Moreover, the speed does not need to be static and may fluctuate slightly.

Over time, slightly increase the speed of notes played. When gesture is completed, the pianist should return to the original speed.

Over time, slightly decrease the speed of notes played. When gesture completed, the pianist should return to the original speed.

Over time, slightly increase and then decrease the speed of notes played back to original speed.

Suddenly increase the speed slightly of notes played. When gesture is completed, the pianist should return to the original speed.



Generally occurring on a syncopated notes, this symbol indicates that the singer should take care not to stress or accent the note.

# Program Notes

## ***The moon looked into my window* by E.E. Cummings**

the moon looked into my window  
it touched me with its small hands  
and with curling infantile  
fingers it understood my eyes cheeks mouth  
its hands(slipping)felt of my necktie wandered  
against my shirt and into my body the  
sharp things fingered tinily my heart life

the little hands withdrew,jerkily,themselves

quietly they began playing with a button  
the moon smiled she  
let go my vest and crept  
through the window  
she did not fall  
she went creeping along the air

over houses

roofs

And out of the east toward  
her fragile light bent gatheringly

## ***NIGHT* by E.E. Cummings**

Night, with sunset hauntings;  
A red cloud under the moon.  
Here will I meet my love  
Beneath hushed trees.

Over the silver meadows  
Of flower-folded grass,  
Shall come unto me  
Her feet like arrows of moonlight.

Under the magic forest  
Mute with shadow,  
I will utterly greet  
The blown star of her face.

By white waters  
Sheathed in rippling silence,  
Shall I behold her hands  
Hurting the dark with lilies.

Hush thee to worship, soul!  
Now is thy movement of love.  
Night; and a red cloud  
Under the moon.

# the moon looked into my window

E.E. Cummings

Mike McFerron

Voice Tempo ♩ = c. 48

ca. 20"

Score for the first system, featuring Voice and Piano.

**Voice:** The moon,

**Piano:** *colla voce sempre*

Dynamic markings: *n* (piano), *mp* (mezzo-piano), *p* (piano), *pp* (pianissimo).

Performance instructions: *sva* (sustained), *Leg.* (legato).

Score for the second system, featuring Voice and Piano.

**Voice:** The moon looked in - to my win - dow, win - dow

**Piano:**

Dynamic markings: *p* (piano), *mp* (mezzo-piano), *p* (piano), *mp* (mezzo-piano), *p* (piano), *mp* (mezzo-piano), *p* (piano).

Performance instructions: *sva* (sustained), *Leg.* (legato).

Section marker: **A**

*mp* *stringendo*

**B**

it touched me, touched me with its small hands and with curl-ing in-fan-tile fin-gers, fin-gers it un-der-stood my

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a treble clef and a key signature of two flats. It features a melodic line with lyrics: "it touched me, touched me with its small hands and with curl-ing in-fan-tile fin-gers, fin-gers it un-der-stood my". The piano accompaniment (bottom two staves) consists of chords in the left hand and a rhythmic pattern in the right hand. Performance markings include a dynamic of *mp* and a *stringendo* instruction with a dashed line indicating a gradual increase in tempo. A section marker **B** is placed above the vocal line.

*gva* *gva* *move down the keyboard*

*mp* *p* *(gradually speedup)* *(maintain faster speed)* *(gradually slow down)* *mp* *(normal speed)*

Detailed description: This block shows the piano accompaniment for the first system. It features two staves with chordal textures. Performance markings include *gva* (ritardando) markings above the staves, a *move down the keyboard* instruction with a dashed line, and dynamic markings: *mp*, *p*, *(gradually speedup)*, *(maintain faster speed)*, *(gradually slow down)*, and *mp*. A note *(normal speed)* is also present.

*f* *p* **C** *mp*

eyes cheeks mouth its hands (slip - ping) felt of my neck - tie

Detailed description: This system contains the third and fourth staves of music. The vocal line (top staff) continues with lyrics: "eyes cheeks mouth its hands (slip - ping) felt of my neck - tie". The piano accompaniment (bottom two staves) continues with chordal textures. Performance markings include dynamics *f*, *p*, and *mp*. A section marker **C** is placed above the vocal line.

*gva* *gva* *gva*

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

Detailed description: This block shows the piano accompaniment for the second system. It features two staves with chordal textures. Performance markings include *gva* (ritardando) markings above the staves, dynamic markings: *mf*, *pp*, *mf*, *p*, and *mp*, and a dashed line with arrows indicating a tempo change.

*p* \_\_\_\_\_ *mf* *cresc poco a poco* [D]

wan - dered a - gainst, wan - dered a - gainst my shirt and in - to my bo - dy, and into my bod - y the sharp things, the sharp things fin - gered

*8va* *p* \_\_\_\_\_ *8va* \_\_\_\_\_ *loco* *mf*

*p* \_\_\_\_\_ *mf*

(r.h.) \_\_\_\_\_ (r.h.)

(l.h.) \_\_\_\_\_ (l.h.)

*ped.* \_\_\_\_\_ *ped.*

*move down the keyboard*

\_\_\_\_\_ *f* [E]

fin - gered ti - n'ly fin - gered ti - n'ly my heart life, my heart life

\_\_\_\_\_ *f* \_\_\_\_\_ *ff*

\_\_\_\_\_ *f* \_\_\_\_\_ *ff*

(r.h.) \_\_\_\_\_ (r.h.)

(l.h.) \_\_\_\_\_ (l.h.)

*ped.* \_\_\_\_\_ *ped.*

*(normal speed)*

**F** *pushing forward*

the lit-tle hands with-drew, jerk - 'ly them - selves, them - selves qui-et - ly they be - gan play-ing, play-ing, play-ing with a but-ton,

*sub. mf*  
*(l.h. simile)*

*ped.*

Tempo ♩ = 44

*ff*

heart life...

*powerfully!*  
Tempo ♩ = 44

*(loco)* *f* *mp* *p*

*8va*

*sub. mf* *mp* *p*

*8vb*

*ped.*

Musical score for the first system. The vocal line (top staff) features a long note on 'qui' followed by a fermata and then 'et-ly'. Dynamics include *n* and *p*. A box labeled 'G' is above the vocal line. The piano accompaniment (bottom two staves) includes a *trio* marking, a *p* dynamic, and the instruction 'rather static throughout'. There are several triplet markings (3) in the piano part.

Musical score for the second system. The vocal line (top staff) contains the lyrics: 'they be - gan, they be - gan play - ing with a but - ton the moon'. Dynamics include *mp* and *p*. A box labeled 'H' is above the vocal line. The piano accompaniment (bottom two staves) includes a *colla voce* marking and a triplet marking (3).

6

*mp* *p* *mp*

Vocal staff for the first system, showing a melodic line with lyrics. It includes a fermata over the first measure and a triplet of eighth notes in the second measure.

smiled she let go my vest and crept through the win - - dow, -

(8va)

Piano accompaniment for the first system, featuring a right-hand melody with triplets and a left-hand bass line.

Pedal point for the first system, consisting of a low bass note with a fermata.

*Leo.*

*Leo.*

*p*

*cresc poco a poco*

Vocal staff for the second system, continuing the melodic line with lyrics. It includes a fermata over the first measure and a sharp sign above the second measure.

win - dow she did not fall

(8va)

Piano accompaniment for the second system, featuring a right-hand melody with triplets and a left-hand bass line. It includes dynamic markings for the right and left hands.

(r.h.)

*cresc poco a poco*  
(l.h.)

*p*  
*Leo.*

*Leo.*

*accel.* *poco* *rit. subito*

she went creep - ing, creep - ing creep - ing a - long the

*(8va)* *loco*

Tempo poco più mosso ♩ = 48

A Tempo ♩ = c. 48 (in meter)

**ff** *mf* *taking time* **p** *dolce*

air over hous - es roofs And out of the east, east t'ward

*15<sup>ma</sup>* **pp** *colla voce sempre* *8va*

*loco* **mp** *Leo.*

her, east t'ward her a frag - - - ile light

Musical notation for the vocal line, including a fermata over the final note and a *ppp* dynamic marking.

15<sup>ma</sup>

8<sup>va</sup> *p* *pp* *p* *pp* 8<sup>va</sup>

Piano accompaniment for the first system, featuring a 15<sup>ma</sup> (15th measure) bracket, 8<sup>va</sup> (8va) markings, and dynamic markings *p* and *pp*. Includes a *ped.* marking and a fermata.

(l.h.) *p* *ped.* *p* *l.v.* *p*

Piano accompaniment for the second system, including *(l.h.)* and *(l.v.)* markings and dynamic markings *p*.

*pp* *rit.* *n*

bent gath - ring - ly

Vocal line with lyrics "bent gath - ring - ly", including a *rit.* marking and a fermata.

ca. 20"

15<sup>ma</sup> *pp* *mf* *n* *morendo*

stop playing but keep pedal depressed and allow sound to ring

Piano accompaniment for the third system, including a 15<sup>ma</sup> (15th measure) bracket, dynamic markings *pp*, *mf*, and *n*, and a *morendo* marking. A text box contains the instruction: "stop playing but keep pedal depressed and allow sound to ring".

# night

E.E. Cummings

Mike McFerron

$\text{♩} = c. 120$

Voice

A single staff of music for voice, showing rests for the first 12 measures. The staff is in 6/8 time and has a key signature of one flat (B-flat). The first measure is a whole note, and the following measures are half notes. The bar lines are placed at the end of each measure.

*aggressively and crisply*

Piano

*ff*

The first system of piano accompaniment, consisting of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The music is in 6/8 time and has a key signature of one flat. The upper staff begins with a forte (*ff*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and moving lines.

The second system of piano accompaniment, consisting of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The music continues in 6/8 time and one flat. The upper staff features a melodic line with slurs and accents, while the lower staff continues the harmonic accompaniment.

The third system of piano accompaniment, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues in 6/8 time and one flat. The upper staff features a melodic line with slurs and accents, while the lower staff continues the harmonic accompaniment. The system concludes with a forte (*ff*) dynamic marking.

10

A

*mf*

*f*

*mf*

Night, with sun - set haunt - ings; sun - set haunt

*mf*

*p*

ings;

Night

*mp*

*cresc poco a poco*

*mf*

*f*

*molto legato*

*sub. p*

Leo.

B

The musical score consists of three systems. The first system (measures 10-19) features a vocal line with lyrics and a piano accompaniment. The piano part has a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics range from *mf* to *f*. The second system (measures 20-29) continues the vocal line and piano accompaniment. It includes a *sub.* marking and a *cresc poco a poco* instruction. The piano part becomes more active with sixteenth-note patterns. Dynamics include *mp* and *p*. The third system (measures 30-39) concludes the piece. It features a *molto legato* instruction and a *sub. p* marking. The piano part has a more complex texture with sixteenth-note runs. Dynamics include *mf*, *f*, and *sub. p*. The score ends with a fermata and the signature 'Leo.'

*f*

A red cloud,

*marcato as in beginning*

*(loco)*

*f*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting with a quarter note followed by a half note, then a melodic phrase. The piano accompaniment consists of two staves. The right hand has a melodic line with slurs and accents, while the left hand has a rhythmic accompaniment. Dynamics include *f* and *marcato as in beginning*. A *(loco)* marking is present in the piano part.

*dolce*

red cloud, red cloud under the moon.

*mp*

*f*

*p*

Detailed description: This system contains the next two staves. The vocal line continues with the lyrics 'red cloud, red cloud under the moon.' The piano accompaniment features a 3/8 time signature. Dynamics include *dolce*, *mp*, *f*, and *p*. There are various musical notations such as slurs, accents, and dynamic markings.

*p*

*8va*

*15ma*

*p*

*8va*

*Ad.*

*\**

Detailed description: This system contains the final two staves. The vocal line has a long note with a slur. The piano accompaniment includes octave markings *8va* and *15ma*. Dynamics include *p*. There are also markings for *Ad.* and *\**.

12

(15<sup>ma</sup>)

**C**

*lyrically*  
**p**

**D**

**mf**

Here will I meet my love

(15<sup>ma</sup>)

**mp**

(8<sup>va</sup>)

**mf**

*sub. p*

*Leg.*

— beneath the trees.

(15<sup>ma</sup>)

(8<sup>va</sup>)

be - - neath

(15<sup>ma</sup>)

(8<sup>va</sup>)

hushed trees.

(15<sup>ma</sup>)

(8<sup>va</sup>)

*loco*

*sfp*

*loco*

*Rec.*

**F** *p* *mf*

Ov - er the sil - - - - - saven mead - - - - - ows

Of flow'r fold - - - ed

*pp* *mf*

grass, Shall

*cresc.*

**G** *f* *mp*

Red. \*

come un to me,

This system contains the first vocal line and piano accompaniment. The vocal line is on a single staff in treble clef, with lyrics 'come un to me,'. The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The music is in 5/8 time and features a key signature of one sharp (F#). The piano part includes various articulations such as accents and slurs.

**H** *mf* *cresc poco a poco*

Shall come un to me Her

*f* *mf*

This system continues the musical score. It includes a hairpin crescendo symbol (H) above the vocal line, indicating a dynamic change from mezzo-forte (mf) to a slightly louder dynamic. The piano accompaniment features a dynamic marking of forte (f) in the lower staff. The lyrics 'Shall come un to me Her' are written under the vocal line. The piano part continues with complex rhythmic patterns and articulations.

feet like ar - rows, ar - rows, ar - rows of moon

*f*

This system concludes the musical score. The vocal line has the lyrics 'feet like ar - rows, ar - rows, ar - rows of moon'. The piano accompaniment ends with a forte (f) dynamic marking. The system includes various musical notations such as slurs, accents, and dynamic markings.

16

light,

*mf* *f*

*mp*

of moon

*sub. mp*

*mf*

light.

*f*

K

*f*

Un - der the mag - ic for - rest

8vb

Mute with shadow, shadow, I will ut - ter - ly greet The blown star of her face,

(8vb)

star of her face.

(8vb)

loco *mf* *f*

*pp* *p* *cresc poco a poco*

By white

*mf* *f* *sub. p* *cresc poco a poco*

waters Sheathed in rippling si-

*Red.* (b)

*mf* *cresc poco a poco*

lence, Shall I be hold, Shall I be

*mf* *cresc poco a poco*

*f* *M*

hold her hands

*loco*

*Red.*

Hurt-ing the white lil - - - lies, Hurt - - - ing the white lil - - - ies.

*f* *Red.*

N

*ff*

Hush thee — sa — to wor — ship, wor — ship, wor — — ship soul!

(8va) loco

*mf* o *ff*

Now is thy movement of love.

*mf* *ff*

*8va*

*loco*

*mf* *ff*

*8va*

*loco*

*mf* *ff*

*8va*

*loco*

*cresc.*

*poco stringendo*

(8vb)  
 Leo. Leo. Leo. Leo. Leo.

**P**

\*palm cluster  
 (8vb)  
 Leo.

*rallentando to new tempo*

**Q**

meno mosso ♩=132 (♩.=88)

*p* simply and sweetly

*ppp*

*lontano*

3 3

*mp*

*p*

(8vb)

*pp*

and a red cloud, red cloud

*pp*

(8<sup>th</sup>)

**R**

*poco rit.* A Tempo (♩ = 132)

Un - der the moon, the moon.

*colla voce*

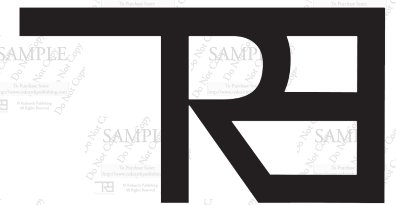
(8<sup>th</sup>)

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, featuring a melodic line with a long note on the word "n" and a square box containing the letter "S" on the following measure. The middle and bottom staves are piano accompaniment in bass clef, with the left hand playing chords and the right hand playing a rhythmic accompaniment. A dashed line labeled "(8vb)" is positioned below the piano accompaniment staves.

The second system of the musical score consists of two staves. The top staff is piano accompaniment in bass clef, with the left hand playing chords and the right hand playing a rhythmic accompaniment. The bottom staff is piano accompaniment in bass clef, with the left hand playing chords and the right hand playing a rhythmic accompaniment. A dashed line labeled "(8vb)" is positioned below the piano accompaniment staves. The word "morendo" is written above the right end of the top staff. The date "Illinois August, 2006" is written at the bottom right of the system.

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