

Three Cummings Settings (collection)  
GP - D021  
high voice and piano

Christine Donkin

\$12.00

# Christine Donkin

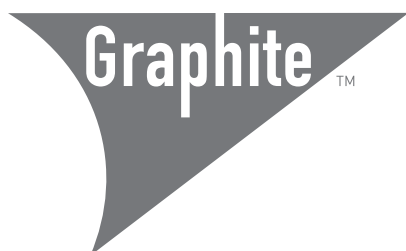


Image by William Ratke

## Three Cummings Settings

for high voice and piano

love is a spring at which  
who are you, little i  
up into the silence the green



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## Texts:

### I.

love is a spring at which  
crazy they drink who've climbed  
steeper than hopes are fears  
only not ever named  
mountains more if than each  
known allness disappears

lovers are mindless they  
higher than fears are hopes  
lovers are those who kneel  
lovers are these whose lips  
smash unimagined sky  
deeper than heaven is hell

### II.

who are you, little i

(five or six years old)  
peering from some high

window; at the gold

of november sunset

(and feeling: that if day  
has to become night

this is a beautiful way)

### III.

up into the silence the green  
silence with a white earth in it

you will (kiss me) go

out into the morning the young  
morning with a warm world in it

(kiss me) you will go

on into the sunlight the fine  
sunlight with a firm day in it

you will go (kiss me

down into your memory and  
a memory and memory

i) kiss me (will go)

- *E. E. Cummings*

# Three Cummings Settings

love is a spring at which  
high voice and piano

E. E. Cummings

Christine Donkin

*Light* ♩ = 66 *mp* *3* *accel.*

love is a spring at which cra-zy they drink who've climbed

*mp* *3* *with pedal*

*mf* *rit.* *mp* *3*

steep-er than hopes are fears on-ly not ev-er named

*mf* *3* *3* *3*

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*rit.* *f* *mp*

18 hopes lov-ers are those who kneel lov-ers are these whose

18 *f* *mp*

notable. elevated.



*accel.* *p*  $\text{♩} = 66$

21 lips smash un-im - ag - - - ined

21 *p*

notable. elevated.



*rit.*

sky

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$\text{♩} = 56$

*rit.*

mp

*p*

Deep - er than heav - en

is

$$f \rightrightarrows mp$$

purposes on

*molto rit.*

hell

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*ppp*

Leo.

# who are you, little i

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E. E. Cummings

Christine Donkin

*Gentle* ♩ = 48

*p*

who are you — lit-tle i (five — or six years —

*p*

4 *mp*

old) peer-ing from some high win-dow —

4 *mp*

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7 *rit.* ..... *a tempo*

at the gold \_\_\_\_\_ of no-ven-ber sun-set \_\_\_\_\_

7

10 *p*

(and feel-ing: that if day has to be-come

10 *mf* *p*

13 *pp* *rit.* ..... *a tempo* *p*

night this is a beau-ti-ful

13 *pp* *p*

6



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17

way)

17

3 3

7

3

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# up into the silence the green

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high voice &amp; piano

E. E. Cummings

Christine Donkin

$\text{♩} = 76$

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

up in-to the si - lence the

*mp* *mf* *p*

*poco rit. -----*

4

green si - lence with a white earth in it

4

*mp*

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*Meno mosso* *Tempo I* *mp* *poco accel.* -----

7 *p* *mp*

you will — (kiss me) — go

7 *p* *mp*

12 *Piu mosso* (♩ = 84) *mf* *f*

out — in-to the morn - ing the young morn-ing — with a

12 *mf* *f*

16 *poco rit.* ----- ♩ = 76 *mp* *p* *mp*

warm world in it — (kiss me) you will

16 *mp* *p* *mp*

9

*Stringendo...*

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20 *p*

go on in-to the

20

*p*

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*a tempo*

24 *ff*

sun - light the fine sun - light with a

24

*ff*

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27 *mf* *mp*

firm day in it you will go

27

*mp*

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30 *poco accel.* *rit.*

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30 — (kiss me —

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33

*mf*

*Meno Mosso* (♩ = 66)

37 *mp*

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37 down — in - to your mem-o - ry

*p*

*una corda*

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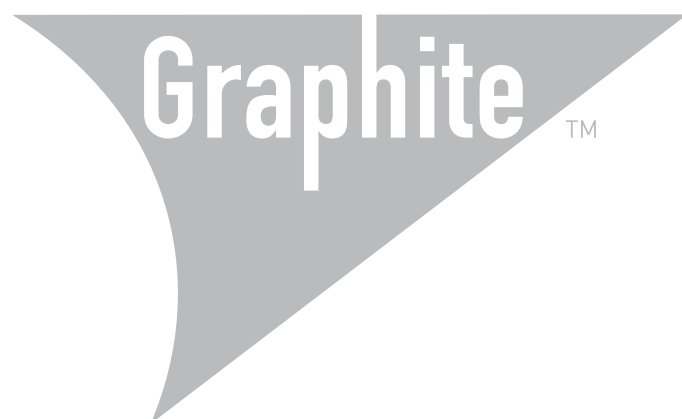
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41 *p* and a mem - o - ry *pp* and mem - o - ry

45 i) kiss me

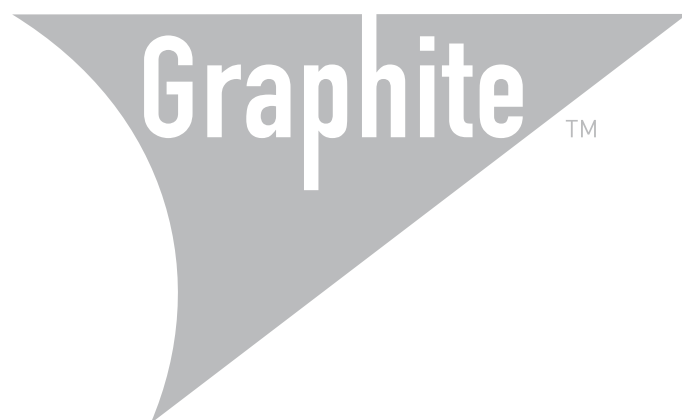
49 *p* (will go) *pp* *molto rit.* *ppp*

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notable. elevated.

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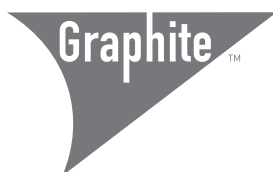
Christine Donkin is a Canadian composer of choral and instrumental music which has been performed and recorded by (among others) the Vancouver Symphony Orchestra, Toronto Symphony Orchestra, Symphony New Brunswick, DaCapo Chamber Choir, Elektra Women's Choir, Cantus (the Norwegian choir that can be heard at the start of the Disney film Frozen), and the Canadian Guitar Quartet.

She is also a music educator who prioritizes the creation of music for students of all levels. Her pedagogical compositions and arrangements for piano, violin, and other instruments are featured in the publications of several music exam organizations, including the largest in Canada (the Royal Conservatory of Music) as well as two of the largest in the world (the Associated Board of the Royal Schools of Music and Trinity College London); and as such are used by music students and teachers around the world.

Christine's interest in words has resulted in some unusual sources of text for her choral compositions, including an ornithologist's field notes, a list of words in thirty-five different languages, vowel and consonant sounds instead of words, and several compositions in which the lyrics were created by the choir that commissioned the work. She has also initiated several creative collaborations, commissioning both poets and fellow composers.

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