

since feeling is first

for baritone voice and mixed choir

music by Christopher Coleman
poem by e. e. cummings

for Lorrie

since feeling is first
who pays any attention to the syntax of things
will never wholly kiss you;

wholly to be a fool
while Spring is in the world

my blood approves,
and kisses are a better fate
than wisdom
lady i swear by all flowers. Don't cry
--the best gesture of my brain is less than
your eyelids' flutter which says

we are for each other: then
laugh, leaning back in my arms
for life's not a paragraph

And death i think is no parenthesis

e.e. cummings

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since feeling is first

Christopher Coleman
poem by e.e. cummings

Male voice

Choir

Mouth closed: inhale *ppp* → exhale → *pp* → mouth open

30"

h h sh sh s s f

A

♩ ≈ 56 Warmly

Male voice

Choir

since feel - ing is first

12"

s f f s t k s Oo

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B

♩ = 66
mf
 Male voice
 who pays a - ny at - ten - tion to the syn - tax of things will ne - ver whol - ly kiss _____ (s)
f *accel.* *piu f*

mf
 Choir
 p t k sh s n t k s *pp* *f* *ppp* *divisi a3*

sub. p
 Male voice
 you kiss you
ppp *pp* *rit.* *f*

10" 7"
 long, slow glisses
 sustain
 long, slow glisses

Oo e ah ch
 Oo e ah ch
 Oo e ah ch

ppp *pp* *f* *f* *f*

choir match pitch from previous baritone notes

Dynamics: *mp - mf*
 Tutti: various mouth sounds - tongue clicks
 and pops, kissing sounds, whistle, laugh, etc.
 Moderately active
 No rude noises!

C

$\text{♩} \equiv 72$

Male voice

whol - ly to be a fool while spring is in the world.

Choir

continue, but less active — don't overwhelm the soloist

(roll)

mf

$\text{♩} \equiv 80$

(d)

f

(roll)

div. a3

r

Ah

ch

r

d

Male voice

f (glottal stop)

p

g

p

g

p

g

p

g

p

g

p

g

p

g

s

n

t

k

Choir *div. a3*

mp < *f*

mp < *f*

s

s

ng

s

ng

s

ng

s

ng

s

n

t

k

f

r

r

r

r

r

s

n

t

k

D

♩ = 66

Male voice

my blood, my blood ap - proves and kiss - - es are a bet - ter fate, than wis - dom

Choir

s b d p z s n t k s sh

mf *pp* *mf* *mf* *f*

rit. *mp* *short gliss*

Male voice

Choir

j k t s n t k s — — z — — — is (gliss) Ah — — o — —

pp (gradually add voice) *m3* long glissandi, strong re-attack w. breath Hold pitch

(in vision)

E

f $\text{♩} = 66$ *ff* *pp*

Male voice
 la - dy i swear by all flow - ers Don't cry Don't cry

Choir
 u o i e e

sustain without noticeable re-articulation

long slow glisses to match pitch

div. a2 pppppp

div. a3

F

mf $\text{♩} = 58$ *f* *mf*

Male voice
 the best ges - ture of my brain is less than your eye - lids' flut - ter which says

Choir
 j (whisper) dz f z

mp *f*

div. a2

Unis cut-off

Whisper is erratic, active, non-metric. Entrances & cut-offs cued by conductor.

G

♩ = 52

piu f

♩ = 58

Male voice

we are for each o - ther: then laugh (f) le-aning back in my arms

Choir div. a3

individual entrances after baritone

gliss down 1/2 step

div. a3

Male voice

for life, life's (s) not a par - a - graph

Choir

div. a2

pp long glisses to D ad. lib.

on cue

pp (1-3 male singers octave lower)

(ea as in death)

H

Male voice

and death, death i think is no pa - ren - the - sis

Choir div. a2

quick inhale h

quick inhale h

ppp stagger entrances n o

pp

ppp

al niente

resonant

5

$\text{♩} = 52$

f

Male voice

Choir div. a2

20"

ppp s sh sh h h inhale (m) pppp (m)

pppp

ppppp

May 3, 1993 for Lorrie