

PERUSAL SCORE

A
(MORE OR LESS)
BRIEF DIVERSION
FOR
TENOR,
TRUMPET,
TROMBONE,
AND!
PERCUSSION

4 POEMS OF E E CUMMINGS

LAMONT DOWNS

For performance materials (score and parts) please contact
Ensemble Publications

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Notes on the work

The Brief Diversion was written during the composer's studies with Samuel Adler and Warren Benson at the Eastman School of Music. The work was begun in the Spring of 1969, taken up again in December 1971, and completed on February 11, 1972. The first performance took place on March 2, 1972, with James Hopkins (tenor), Geoffrey Richter (trumpet), Stephen Kohlbacher (trombone), and David Nieske (percussion) performing.

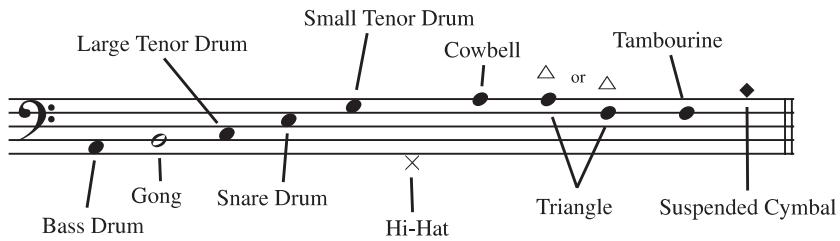
Conductor's notes

The stage directions should be taken only as a beginning, and may be elaborated on as desired. The piece may also be played "straight" using only the music as such (in which case the pennies at the end of the second movement should be dumped into a metal bucket instead of onto the floor as specified).

The percussion part is to be played on a drum set including:

Bass drum (with foot pedal)
Large tenor drum (tom-tom)
Small tenor drum (tom-tom)
Snare drum
Hi-hat
Suspended cymbal
Cowbell
Triangle
Gong
Tambourine
Sizzle cymbal (optional—can hang a row of paper clips from the suspended cymbal instead)

Drum set notation is as follows:



The percussionist will also need two snare drum sticks, a very soft bass drum beater, two soft-headed mallets, a silver dollar, and 50 (preferably shiny new) pennies. At the beginning of the work the percussionist should have everything set up on stage except the cowbell, tambourine, pennies, and one snare drum stick. The tambourine should be loaded with the pennies, and the cowbell placed inside as well. The percussionist should also have the silver dollar in a convenient pocket.

The brass players will need straight and cup mutes. The trumpeter will also need a whisper mute (use cup mute if whisper mute is not available).

In the third movement the conductor may follow the percussionist, giving only one beat per measure (one per second), and may stop conducting at rehearsal letter L.

Lamont Downs
April 10, 1972

IMPORTANT: The following notice must appear on all promotional and program material released in conjunction with performances of this work:

"the skinny voice," "Space being(don't forget to remember)Curved," "nobody loses all the time," and "my sweet old etcetera" from COMPLETE POEMS: 1904-1962, by E. E. Cummings, edited by George J. Firmage, are used with the permission of Liveright Publishing Corporation. Copyright © 1925, 1926, 1931, 1953, 1954, 1959, 1991 by the Trustees for the E. E. Cummings Trust. Copyright © 1976, 1979, 1985 by George James Firmage.

Full Score

to David Nieske

Duration: 10:15.

A (MORE OR LESS) BRIEF DIVERSION FOR TENOR, TRUMPET, TROMBONE, AND! PERCUSSION

4 poems of e e cummings

Lamont Downs (1972)

I. OVERTURE

Tenor, trumpeter, trombonist, and conductor take their places on stage and await the arrival of the percussionist. After the conductor has begun to show signs of impatience, the percussionist appears carrying the loaded tambourine in one hand (taking care that the contents are not seen) and a snare drum stick in the other, hits the cowbell, and proceeds to set up as the music begins:

Allegro molto (♩ = 138)

The musical score consists of three staves. The top staff features a treble clef, a key signature of one sharp, and a common time signature. It includes parts for 'Trumpet in B♭', 'Tenor Trombone', and 'Percussion'. The trumpet and tenor trombone play eighth-note patterns, while the percussion plays a sustained note. The middle staff features a bass clef and a common time signature. It shows the conductor's baton with dynamics 'ff' and 'mf'. The bottom staff features a bass clef and a common time signature. It shows the piano accompaniment with dynamics 'pp' and 'mf'.

Musical score page 4, measures 1-8. Treble and bass staves show sixteenth-note patterns. Measure 4 starts with dynamic *f*. Measures 5-8 show dynamics *< sffz*, *< sffz*, *mf*.

Musical score page 4, measures 9-16. Treble and bass staves show sixteenth-note patterns. Dynamics include *ff*, *mf*, *f*, *ff*, *ff*, *ff*.

B

Musical score page 4, section B. Treble and bass staves show sixteenth-note patterns. Dynamics include *pp*, *cresc.*, *pp*, *cresc.*, *sffz*, *f*, *mp*, *p*, *pp*, *cresc.*

A musical score for three voices (Soprano, Alto, Bass) in G major. The vocal parts are in soprano, alto, and bass clef. The bass part includes dynamic markings such as *ff*, *fff*, *ff*, *fff*, *fff*, *ff*, and *ff*. The vocal parts consist of eighth-note patterns.

II.

Pesante (♩ = 72)

A musical score for three voices (Soprano, Alto, Bass) in G major. The bass part includes dynamic markings such as *f*, *p*, *mf*, *mf*, *mf*, *p*, and *(p)*. The vocal parts consist of eighth-note patterns. A note in the bass line is annotated with "with a very soft bass drum beater".

C

A musical score for three voices (Soprano, Alto, Bass) in G major. The bass part includes dynamic markings such as *p*, *p*, *p*, *p*, *p*, *p*, and *pp*. The vocal parts consist of eighth-note patterns. The lyrics "the skin-ny voice of the leath-er-faced wo-man with the cup mute mute out" are written below the vocal lines. The bass part includes a "cup mute" instruction and a "gliss." instruction.

"the skinny voice," "Space being(don't forget to remember)Curved," "nobody loses all the time," and "my sweet old etcetera" from COMPLETE POEMS: 1904-1962, by E. E. Cummings, edited by George J. Firmage, are used with the permission of Liveright Publishing Corporation. Copyright © 1925, 1926, 1931, 1953, 1954, 1959, 1991 by the Trustees for the E. E. Cummings Trust. Copyright © 1976, 1979, 1985 by George James Firmage.

crim - son nose and co - quet - tish - ly-cocked bon - net hav - ing ceased
slide *mf* *cresc.* *f*
mf *f*
mf *p*

D *f* the cap - tain an - noun - ces that as
flutter *sf* *p*
flutter *sf* *p*
sf *p*
mf > *p*

(spoken as fast as possible) *(in tempo)*
 three dimes sev - en nick - els and ten pen - nies have been de - po - si - ted up - on the drum
mf
mf

mp dolcissimo

there is need of just twen - ty five cents dear friends to make it an

vibrato *faster vibrato*

into stand *vibrato* *faster vibrato* *cresc.*

into stand *elegantly* *p* *cresc.*

mf

ff

E

e - ven dol lar

mf *ppp subito* *J = 92 cup mute*

mf *on the rim* *(Cowbell)* *pp* *J = 152 cup mute*

snare drum stick *Improvise a quiet jazz solo, not too fast* *pp* *gliss.*

mf *f* *mf*

J = 66

where up on the Di vine Av er age

3 *3*

Tempo I

who was at - trac - ted by the in - spi - red sis - ter's how- ling moves off

ff *pp* *gliss.*

ff *pp*

F

Tempo I *f* ————— *ff*

will an - y - one tell him why he should blow two bits for the com-ing of Christ

mute out

ff

ff

pp < mf *f*

Stand up and pick up the tambourine in one hand as if preparing to strike it. Be sure the pennies are not seen.

fff

Je - sus

p

nix, kid

When percussionist drops pennies, scramble about the stage picking them up and stuffing them in your pockets

When percussionist drops pennies, scramble about the stage picking them up and stuffing them in your pockets

Tilt the tambourine as if about to strike it with the snare drum stick, so that (much to your surprise) all of the pennies fall out over the drum set and the floor. Remain standing in shock, do not strike the tambourine until the following measure.

(Snare Drum)

ff
halfway between
the center and
the rim

ff
near the
rim

ff
dead
center

Tambourine

p

III.

(To be read in the style of a very disorganized lecture)

$\text{♩} = 116$

$\text{♩} = 116$

$\text{♩} = 60$ (Trumpeter & trombonist continue picking up pennies)

$\text{♩.} = 120$

G

Space being (don't for - get to re - mem-ber) Curved (and

pp semper

fpp

that reminds me who said o yes Frost Something there is which isn't fond of

f

H

walls) an electromagnetic (now I've lost the) Einstein ex -

p

f

pp

$f pp$

panded Newton's law preserved con-Tinuum (but we read that be - Fore) of Course life

I

being just a Reflex you know since Everything is Relative or to sum it All Up god being

J

Dead (not to mention in - Terred) LONG LIVE that

Upwardlooking Serene Illustrious and Beatific Lord of Creation, MAN:

K

at a least crooking of Whose compassionate digit, earth's most terrific quadruped

L

swoons into billiard - Balls!

accelerando
(Trumpeter & trombonist return to their seats)

Presto Tempo I *accelerando* Presto possibile

ff più ff

sf

IV.

(Conductor turns to audience and says:)

nobody loses all the time

Allegro ($\downarrow = 104$)

più *f* *ff*

più *f* *ff*

f *ff*

M

mf

p

p

gliss.

p

p

i had an un - cle named Sol who was a born fail-ure

N

f

p

p

(Cowbell)

ff *mf*

and near - ly ev - ery - bo - dy said he should have gone in - to vaude-ville per - haps be -

ff

cause my Un - cle Sol could sing Mc - Cann He Was A Di - ver on X - mas Eve like Hell It -

p

p

p

Gong

p

6

mf

ff

O

p

3

3

self which may or may not ac - count for the fact

ffff

rim shot

p

gliss.

mf

mf

ff

mf

that my Un - cle Sol in - dulged in that pos - sib - ly most in - ex - cu - sa - ble of all

p

mp

fp

p

mp

fp

p

mf

p *mf* *p* *f*

P Slightly faster

to use a high-fa-loot-in phrase lux - u-ries that is— or to wit far-ming—

f *fp* *f* *p*

f *fp* *f* *p* cresc. poco a poco

f

f cresc. poco a poco

and be it need-less - ly ad-ded my Un-cle Sol's farm fail - ed be -

cresc. poco a poco

(Cowbell)

p

cause the chick - ens ate the vege-ta-bles so my Un-cle Sol had a chick-en farm till the

skunks ate the chick - ens
 when my Un - cle Sol had a skunk farm

(Cowbell)

rim shot 3 3

pp

but the skunks caught cold and die
 and so my

fff

p

straight mute

ff

pp subito straight mute

(pp)

ff

pp subito

(pp)

f pp

fff

Q Temp I (All°)

Un - cle Sol im - i - ta - ted the skunks in a sub - tle man - ner or by draw - ning him - self -

3

gliss.

pp

R Andante pomposo ($\text{♩} = 66$)

in the wa - ter-tank

slow
gliss.

mute out

mf

(Gong) *mf*

soft sticks—snares off

S

p

but some - bo - dy who'd giv - en my Uncle Sol a

cup mute

espressivo

cup mute

p

3 3 3

Vic-tor Vic-tro-la and re-cords while he lived pre-sen-ted to him up-on the aus -

3

mute out

gliss.

f

pi-cious oc-ca-sion of his de-cease a scrump-tious not to men-tion splen-di-ferous

mute out

f

mf

snares on—S.D. sticks
(Cowbell)
(S.D.)

mf

mf

fu-ner-al with tall boys in black gloves and flow-ers

mp

p

wah wah wah

p

wah wah wah

p

shake and ev-ery-thing

p

mp

p

T

whisper mute

ff

Cowbell
(soft stick) *pp*

ppp

i re-mem - ber we all cried like the Mis-sou - ri

when my Un - cle Sol's cof - fin lunched be - cause some - bo - dy pressed a but - ton

mute out

U

(and down went my Un - cle Sol and star-ted a worm farm)

slow gliss.

(l.v.)

pp

(Gong)

V.

Tempo di Overtura ($\text{♩} = 138$)

Sheet music for piano, featuring three staves. The first two staves are in 4/4 time, and the third staff is in 3/8 time. The key signature changes frequently, including major and minor keys with various sharps and flats. Dynamics include *ff*, *f*, *fp*, *mf*, *mf*, *mf*, *mf*, *sffz*, and *sffz*. Articulation marks like \checkmark , \wedge , and \gg are used. The vocal part begins in the third staff with lyrics: "my sweet old et-ce-te-ra aunt lu-cy". The piano accompaniment includes sustained notes and chords.

V

mf

my sweet old et-ce-te-ra aunt lu - cy

3

(pp)

gliss.

p

fff

pp

pp

pp

ff

3

mp

f

du-ring the re-cent war could and what is more did tell you sentimentissimo

ten.

(pp)

(pp)

3

mp

pp

ff

mf

sentimentissimo

3

L L L L R R R

hoop hoop crack crack

ff subito

ff

f loftily

W

just what ev - ery-bo - dy was fight - ing for ,

3

3

3

3

3

pp

ppp possibile

pp

ppp

pp

ppp

(spoken) my sister isabel created hundreds (and hundreds) of socks not to mention shirts flea -

sempre pp

X

proof earwarmers etcetera wristers etcetera,

straight mute

(sempre *pp*)

mute out

mf doloroso

my moth - er hoped that i would die et - ce - te - ra

p

mf (spoken)

brave-ly of course my fath - er used to be - come hoarse talk-ing a -

(mf)

3

ff

p

ff

p

>*pp*

bout how it was a pri - vi - lege and if on - ly he could
 rit.
 (pp) dim. pp possible

Y Slower ($\text{♩} = 66$)

mean-while my self et - ce - te - ra lay qui - et - ly in the deep mud et ce - te - ra
 straight mute
 (pp)

(dream-ing, et ce - te - ra, of Your smile eyes
 whisper mute 123 12
 ppp
 ppp
 pp
 niente

Z
 più p
 mp > trill split valve
 (straight mute)
 mf > ppp

CODA

più p

pp

p

attaca *Presto possibile*

knees and of your Et - ce-te-ra)

flutter

mp *ppp*

As the drummer turns to the tenor drum, the brass player on his/her other side should snatch the silver dollar

Spin the silver dollar on the snare drum head

Turn to the large tom-tom

pp possible

mute out

pp possible

cresc.

mute out

pp possible

cresc.

allargando

Tempo I

fff

fff

fff

fffff possible

fffff possible

rim shot

ff

ff

ff

fffff

fffff

fffff

fpp

ffffz

