

# all which isn't singing is mere talking\*

e e cummings (1894–1962)

SSA divisi, a cappella

Dominick DiOrio

**Broadly** ♩ = ca. 63 *f* *poco rit.* *ff* **Gossiping!** ♩ = ca. 168 *sub. pp*

S1 *f* *poco rit.* *ff* *sub. pp*  
 all which is - n't sing-ing — is mere talk - ing talk - ing talk - ing

S2 *f* *poco rit.* *ff* *sub. pp*  
 all which is - n't sing-ing — is mere talk - ing talk - ing

A *f* *poco rit.* *ff* *sub. pp*  
 all which is - n't sing-ing — is mere talk - ing talk - ing talk - ing talk - ing

*f* (for rehearsal only) *poco rit.* *sub. pp*

**Broadly** ♩ = ca. 63 **Gossiping!** ♩ = ca. 168

4  
 talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing  
 talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing  
 talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing  
 talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing

\* The poet e e cummings indulged in "free play" with both punctuation and capitalization. His poetry is written almost exclusively in lower case without punctuation. The occasional dash, which makes sense in the context of the poem but appears to be an error in the music, has also been omitted.

Duration: 4:00

"all which isn't singing". Copyright © 1963, 1991 by the Trustees for the E. E. Cummings Trust, from COMPLETE POEMS: 1904–1963 by E. E. Cummings, edited by George J. Firmage.

Used by permission of Liveright Publishing Corporation.

© 2008 Roger Dean Publishing Company, a division of The Lorenz Corporation. All rights reserved. Printed in U.S.A.

Reproduction of this publication without permission of the publisher is a criminal offense subject to prosecution.

THE CCLI LICENSE DOES NOT GRANT PERMISSION TO PHOTOCOPY THIS MUSIC.

6

talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing

talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing

talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing

talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing

Detailed description: This block contains the musical notation for measures 6 and 7. It consists of four staves. The top staff is the vocal line, with lyrics 'talk - ing' repeated six times. The second staff is a piano accompaniment line. The third staff is another piano accompaniment line. The bottom staff is a bass line. The music is in a 3/4 time signature with a key signature of two flats (Bb and Eb). The notes are primarily quarter and eighth notes, with some rests.

8

talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing

talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing

talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing

talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing

Detailed description: This block contains the musical notation for measures 8 and 9. It consists of four staves. The top staff is the vocal line, with lyrics 'talk - ing' repeated six times. The second staff is a piano accompaniment line. The third staff is another piano accompaniment line. The bottom staff is a bass line. The music is in a 3/4 time signature with a key signature of two flats (Bb and Eb). The notes are primarily quarter and eighth notes, with some rests.

10

talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing

talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing

talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing

12

talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing

talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing

talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing

talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing

14

talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing

talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing

talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing

16

talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing

talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing

talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing

18

talk - ing talk - ing talk - ing talk - ing

talk - ing talk - ing talk - ing talk - ing

talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing

talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing

20

talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing

talk - ing talk - ing talk - ing talk - ing

talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing

talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing talk - ing

22

talk-ing talk-ing talk-ing and all talk-ing's talk-ing to one - self \_\_\_\_\_

talk-ing talk-ing talk-ing and all talk-ing's talk-ing to one - self \_\_\_\_\_

talk-ing talk-ing talk-ing and all talk-ing's talk-ing to one - self \_\_\_\_\_

*ff* *f* *fp* *ff*

25 **Delightful waltz** ♩ = ca. 56 *p*

all \_\_\_\_\_

\*ba di di di dm bm bm ba di di di dm bm bm

bm \*ba dm ba di di di dm bm ba dm ba di di di dm

**Delightful waltz** ♩ = ca. 56 *p*

\* **ba** as in [father], **di** as in [in]

29 *mp*  
 which is - n't sing - ing

*pp*  
 ba di di di dm bm bm ba di di di

*pp*  
 bm ba dm ba di di di dm bm ba dm

*pp* *mp*

33 *p*  
 — is mere talk - ing

dm bm bm ba di di di dm bm bm bm bm

ba di di di dm bm ba dm ba di di di dm bm bm

*p*

37 *mp*

and all talk - ing's talk-ing to — one — self —

*p*

ba dm bm bm ba di di di dm bm bm bm bm

*p*

ba dm bm bm ba dm ba di di di dm bm bm

*mp*

*p*

41 *p* *mf*

— (wheth - er that one - self be sought or

*mf*

ba dm bm (wheth - er that one - self be sought or

*mf*

ba dm bm (wheth - er that one - self be sought or

*mf*



45

seek - ing mas - ter or dis - ci - ple sheep or

seek - ing mas - ter or dis - ci - ple sheep or

seek - ing mas - ter or dis - ci - ple sheep — or

49

**Expansive** ♩ = ca. 60

*f*

wolf) \_\_\_\_\_ gush to it as di - e - ty\* or

*f*

wolf) \_\_\_\_\_ gush to it as di - e - ty\* or

*f*

wolf) \_\_\_\_\_ gush to it as di - e - ty\* or

**Expansive** ♩ = ca. 60

*f*

\* e. e. cummings is known for using unusual spellings and unconventional punctuation; in this case the word *deity* is intentionally misspelled.

## Ironically overdramatic

54 *ff* *p* *pp* *mp*

dev - il or dev - il toss — in —

*ff* *p* *pp* *mp*

dev - il or dev - il toss — in — sobs — and —

*ff* *p* *pp*

dev - il or dev - il

## Ironically overdramatic

*ff* *p* *pp* *mp*

sobs — and — rea - sons threats and smiles name it cruel

*mf*

rea - sons threats and smiles name it cruel fair or

*mp*

toss — in — sobs — and — rea - sons toss — in — sobs — and — rea - sons