

2010

The illumination of E. E. Cummings' poetry in J. A. C. Redford's "love is the every only god"

Amy Louise Aucoin

Louisiana State University and Agricultural and Mechanical College

Follow this and additional works at: https://digitalcommons.lsu.edu/gradschool_dissertations



Part of the [Music Commons](#)

Recommended Citation

Aucoin, Amy Louise, "The illumination of E. E. Cummings' poetry in J. A. C. Redford's "love is the every only god"" (2010). *LSU Doctoral Dissertations*. 1435.

https://digitalcommons.lsu.edu/gradschool_dissertations/1435

This Dissertation is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Doctoral Dissertations by an authorized graduate school editor of LSU Digital Commons. For more information, please contact gradetd@lsu.edu.

THE ILLUMINATION OF E. E. CUMMINGS' POETRY
IN J. A. C. REDFORD'S "LOVE IS THE EVERY ONLY GOD"

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The College of Music and Dramatic Arts

by

Amy Louise Aucoin

B.A., Nicholls State University, 1998

M.M., University of Mississippi, 2004

December 2010

Copyright © 2010
All Rights Reserved
Amy Louise Aucoin

ACKNOWLEDGEMENTS

First and foremost, thank you J. A. C. Redford for combining your passion for poetry and your musical talent to create beautiful, intuitive and intelligent works of art.

I would like to acknowledge the Murray State University College of Humanities and Fine Arts, Dean Ted Brown in particular, for a generous grant that allowed me to travel to Los Angeles, CA to interview J. A. C. Redford. Thank you to all of my Murray State University colleagues who have been both supportive and patient through this long process. Thank you to Dr. Barbara Cobb for your encouragement and for sharing your specialized knowledge and enthusiasm for poetry. Your input has had an immense impact on this monograph.

I am grateful to my advisor, Dr. Kenneth Fulton, for guidance in this project and for allowing and assisting me to pursue this particular monograph format. I would also like to acknowledge my many mentors, teachers and professors who challenged, guided, and inspired me in my journey as a musician and scholar: Patricia Crochet, Howard Nixon, Dr. Kenneth Klaus, Dr. Carol Britt, Dr. Stuart Folse, Dr. Donald Trott, Dr. Debra Spurgeon, Dr. David Castleberry, Dr. Bradley Almquist, Dr. Julian Shew, and Dr. Sara Lynn Baird.

I am also indebted to Angie Lanoux for her friendship during my residency in Baton Rouge and hospitality during my many trips back, as well as, Elizabeth Johnson-Knight and Dr. Abigail Haake for their willingness to serve as both editors and sounding boards.

Finally, I would like to dedicate this paper to my family, especially my parents Barry and Charlene Aucoin. Your love and confidence in me gave me the courage to pursue my dream.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	iii
ABSTRACT.....	vi
CHAPTER 1	
J. A. C. REDFORD.....	1
CHAPTER 2	
E. E. CUMMINGS	11
CHAPTER 3	
POETIC AND MUSICAL ANALYSIS OF MOVEMENT 1.....	30
CHAPTER 4	
POETIC AND MUSICAL ANALYSIS OF MOVEMENT 1A.....	51
CHAPTER 5	
POETIC AND MUSICAL ANALYSIS OF MOVEMENT 2.....	55
CHAPTER 6	
POETIC AND MUSICAL ANALYSIS OF MOVEMENT 3.....	85
CHAPTER 7	
POETIC AND MUSICAL ANALYSIS OF MOVEMENT 3A.....	112
CHAPTER 8	
POETIC AND MUSICAL ANALYSIS OF MOVEMENT 4.....	119
CHAPTER 9	
POETIC AND MUSICAL ANALYSIS OF MOVEMENT 5.....	142
CHAPTER 10	
POETIC AND MUSICAL ANALYSIS OF MOVEMENT 6.....	158
CHAPTER 11	
CONCLUSION.....	188
REFERENCES.....	191
APPENDIX A	
CUMMINGS' POEMS SELECTED.....	193
APPENDIX B	
LETTERS OF CONSENT.....	197

APPENDIX C	
COMPOSITIONS FOR CHORUS.....	199
VITA.....	202

ABSTRACT

The choral work *love is the every only god*, composed by J. A. C. Redford, was self-published by the composer in 2001, placing it among the initial choral concert works published in the twenty-first century. *love is the every only god* is a song cycle for divisi mixed chorus with piano accompaniment based on six poems by E. E. Cummings. The work is organized into six movements with two interludes and lasts approximately twenty-five minutes.

Beyond his regard for the art of poetry and care in choosing a text, Redford sees himself as an illuminator of the text, providing the listener with a better understanding of the text itself. Redford stated in his autobiography, *Welcome All Wonders: A Composer's Journey*, that his goal “is always to illuminate the words—as the monks of the Middle Ages illuminated their manuscripts—so that the audience better understands the poem after hearing it with [his] music.” This study examines the manner in which the music “illuminates” the poetry in *love is the every only god* so that the features that organize, construct, and unify the work musically and poetically may provide insight to performers of this musical work.

CHAPTER 1

J. A. C. REDFORD

A Biographical Sketch

My aim as a composer is to illuminate Cummings' already potent words, opening a gate to another dimension of their deep and terrible beauty.

—J. A. C. Redford, *Evening Wind*, CD jacket

J. A. C. Redford, the composer of *love is the every only god*, is a highly sought after and commercially successful musician and composer; nevertheless, scholarly research on the life and work of this living American composer is limited.¹ To date, only one other scholarly work regarding Redford's music exists.² In conjunction with his autobiography, *Welcome All Wonders: A Composer's Journey*, this thesis provides information concerning Redford's biography, religious philosophy and a starting point for study of his compositional technique.

Although the present study will consider Redford's choral music a large amount of his output has been for general audiences in the composition, orchestration or conducting of film and television scores. A decorated veteran of the Hollywood music scene, Redford's understanding of the dramatic elements that can be transmitted by sound alone has been encouraged by the demands of film and television scoring. It is this element that makes his settings of E. E. Cummings' poems so compelling. Cummings crafts his artistic ideas through poetry; Redford reinforces them and recreates them through music. Redford says his aim is to "bring a cinematic sensibility to the texts in the way that I color them. I want to set them with music that is dramatic

1. The reader should note that the poetry of E. E. Cummings features atypical typographical use, for instance the limited use of capital letters or the omission of spaces; therefore, when referenced in this monograph, the poems and the titles of the poems will follow Cummings' specified typography.

2. Erin Jones Kishpaugh, "J. A. C. Redford's A Psalm Triptych as a Sonic Alterpiece" (master's thesis, Marshall University, 2005).

and illustrative.”³ It is the fusion of music and poetry in the work *love is the every only god* that most concerns this study so that the features that organize, unify, and construct the work musically and poetically may be understood in the context in which they were both created and combined. In addition, limited biographical information regarding both the composer and poet is provided for context.

Jonathan Alfred Clawson Redford was born in Los Angeles, California on July 14, 1953. J. A. C. Redford, or “Jack” as he was called, was raised primarily in Salt Lake City, Utah. From an early age, he felt called to be a composer. Before leaving high school, he was composing works in classical, jazz and popular idioms. As an adult, he found that full-time employment in music was difficult to obtain in Utah.⁴ Redford was involved in a variety of musical activities including gig work with a band, recording, freelance arranging and orchestrating, and teaching in a high school Artists in Schools program for the National Endowment for the Arts.⁵ He maintained a sufficient amount of work as a composer to support his family. However, to further advance his emerging career, he and his wife, LeAnn, decided a move to the west coast was crucial. In 1976, they moved to southern California having agreed to allow themselves ten years to build a career in the entertainment industry.⁶

In Los Angeles, Redford explored many routes to break into film and television. He joined a union and took advantage of opportunities to study the craft of scoring for television through classes at the Dick Grove School of Music as well as orchestration study with Albert Harris.⁷ During the American Federation of Musicians strike in 1980, much of Redford’s professional

3. J. A. C. Redford, interview by author, Fullerton, CA, October 20-21, 2009.

4. J. A. C. Redford, *Welcome All Wonders: A Composer’s Journey* (Grand Rapids: Baker Books, 1997),

5. Redford, *Welcome*, 115-116.

6. Kishpaugh, “Sonic Alterpiece,” 19; Redford, *Welcome*, 125.

7. Redford, *Welcome*, 131.

progress halted. He put the time to good use by continuing his study of composition, which he felt necessary to maintain the creative pace his career demanded.⁸ “My experience so far in the film scoring business had shown me that I needed to improve my craft significantly. Although I was already a professional, I had to be able to work faster, and I needed deeper resources of technique upon which to draw when inspiration flagged.”⁹ To this end Redford began composition lessons with the composer Hal Johnson and studied the music of Johann Sebastian Bach for a better understanding of counterpoint and harmony. He also attended a master class in film composition at the University of California, Los Angeles extension program with Walter Scharf. Since occasions to conduct in the recording studio were becoming more frequent, he studied conducting with Frederick Zweig.¹⁰ Later, in 1986, Redford took private composition lessons with Thomas Pasatieri (b. 1945) in an effort to refine his composition of concert music.¹¹ He credits Pasatieri’s teaching method with “helping me speak more clearly and profoundly with my own voice.”¹²

By the time Redford was hired to score the dramatic television series *St. Elsewhere* in 1982, he had amassed compositional experience in television, feature film and theater. The series aired from 1982 to 1988. The year *St. Elsewhere* ended, he was hired to write for the comedy series *Coach*, which was also successful and aired from 1988 to 1997.¹³ In 1988, Walt Disney Pictures took an interest in Redford’s work. Disney first hired Redford to score an animated

8. Kishpaugh, “Sonic Alterpiece,” 19; Redford, *Welcome*, 138.

9. Redford, *Welcome*, 138.

10. Ibid., 138.

11. Kishpaugh, “Sonic Alterpiece,” 19; Redford, *Welcome*, 237. Pasatieri is an American composer of concert music, operas, art songs and film music, who was nominated for the Pulitzer Prize six times. Thomas Pasatieri, “Thomas Pasatieri: An American Composer,” <http://www.thomaspasatieri.org> (accessed April 18, 2009).

12. Redford, *Welcome*, 237.

13. Redford, *Welcome*, 230.

musical, *Oliver and Company* (1988). The following year, he conducted Alan Menken's score for *The Little Mermaid* (1989).¹⁴ In the course of his career, Redford has worked for many of the biggest names in film production, such as 20th Century Fox, Pixar, Touchstone Pictures, Hollywood Pictures, Universal Studios, Metro-Goldwyn-Mayer Inc., Columbia Pictures and Paramount Pictures. He has composed the scores for more than three-dozen feature films, TV movies or mini-series including the Academy Award-winning *The Trip to Bountiful*, *Bye Bye Love* and Disney's *Newsies*, two installments of the *Mighty Ducks* franchise and nearly 500 episodes of network television. He was twice nominated for an Emmy Award for his work on *St. Elsewhere*. Collaborating with other artists, Redford has orchestrated, arranged or conducted for composers Danny Elfman, James Horner, Mark Isham, Randy Newman, Thomas Newman, Rachel Portman, Marc Shaiman and Cirque du Soleil's Benoit Jutras, on projects including *The Nightmare Before Christmas*, *The Perfect Storm*, Pixar's *WALL-E* and James Cameron's *Avatar*. He has recorded with artists Joshua Bell, Terence Blanchard, Steven Curtis Chapman, Bonnie Raitt and Sting.¹⁵

Concurrent with his career in film and television, Redford has composed many concert, chamber and choral works. His works have been performed by the Academy of St. Martin in the Fields, Joshua Bell, Liona Boyd, Cantus, Debussy Trio, Kansas City Chorale, Los Angeles Chamber Singers, Los Angeles Master Chorale, New York Philharmonic, Phoenix Chorale, St. Martin's Chamber Choir, St. Paul Chamber Orchestra, Utah Chamber Artists and Utah Symphony. His music has been featured on programs at Walt Disney Concert Hall in Los Angeles, the Kennedy Center in Washington D.C., the Lincoln Center in New York, London's

14. Redford, *Welcome*, 230.

15. J. A. C. Redford, "J. A. C. Redford: Composer," <http://www.jacredford.com> (accessed August 18, 2010).

Royal Albert Hall and St. Peter's Basilica in Rome. Redford's many recordings include three CDs devoted entirely to his art music, *The Alphabet of Revelation*, *Eternity Shut in a Span* and *Evening Wind*.

Redford considers his art music composition his "primary vocation."¹⁶

Concert and chamber music offer more opportunity for a composer to speak deeply and at length, without interruption, from the inner resources of his or her own soul. This is what I hope to achieve when I compose for the concert or recital hall, and the fierce desire to do so is what keeps me engaged in this pursuit even to the point of personal sacrifice.¹⁷

Prior to his own composition of large-scale choral works, Redford studied the works of the classical repertoire, along with 20th century composers such as Ralph Vaughan Williams, Benjamin Britten, Krzysztof Penderecki and Leonard Bernstein.¹⁸ Following this study, he composed: *A Paschal Feast*, a four-movement symphony for soprano and baritone soloists, reader, mixed chorus and orchestra (1988); *Welcome All Wonders: A Christmas Celebration*, a five-movement cantata for mixed chorus and orchestra (1993); *A Psalm Triptych* for mixed chorus with piano accompaniment (2001); *love is the every only god*, the work featured in this study (2001); *The Martyrdom of St. Polycarp*, an oratorio written for mixed chorus, soloists and orchestra (2004); and *Night Pieces*, a setting of three William Wordsworth nocturnes for mixed chorus and instruments (2004).¹⁹

The choral song cycle *love is the every only god* was self-published by the composer in 2001, placing it among the earliest choral concert works published in the twenty-first century. The choral work is a setting of six poems by E. E. Cummings scored for divisi mixed chorus with piano accompaniment. The work, organized into six movements with two interludes, is

16. J. A. C. Redford, "J. A. C. Redford: Composer," <http://www.jacredford.com> (accessed August 18, 2010); Redford, *Welcome*, 237.

17. Redford, *Welcome*, 239.

18. Redford, *Welcome*, 119-120.

19. J. A. C. Redford, "J. A. C. Redford: Composer," <http://www.jacredford.com> (accessed April 18, 2009).

approximately twenty-five minutes in length. Commissioned by Peter Rutenberg, the composition premiered on June 9, 2002 in Los Angeles by the Los Angeles Chamber Singers with Peter Rutenberg conducting and Alan Steinberger collaborating on piano.²⁰

J. A. C. Redford and the Poetry of E. E. Cummings

An element central to this study is Redford's perception of his role as an interpreter, albeit musical, of the poetry he chooses. In his autobiography, Redford states, "Apart from the sound of the singing voice itself, there is a second facet of vocal music that I love equally: the unique marriage it makes of music and words. In the pantheon of the arts, poetry is nearly as important to me as music. So when I set out to compose a vocal work, the choice of a text is critical to me."²¹ Beyond his regard for the art of poetry and care in choosing a text, Redford sees himself as an illuminator of the text, providing the listener with a better understanding of the text itself. "My goal is always to illuminate the words—as the monks of the Middle Ages illuminated their manuscripts—so that the audience better understands the poem after hearing it with my music."²²

In an interview with the composer, he provided further thoughts on his unique role as a composer of choral music: "It is not my role to impose a separate expressive agenda apart from the text. Rather, it is my task to get inside the text and find a way to heighten or enhance it."²³ This philosophy of choral music composition naturally leads one to consider first, the composer's choice of text and second, the compositional method used by the composer when

20. J. A. C. Redford, *Evening Wind*, conducted by Peter Rutenberg, Clarion, CD jacket, 2006.

21. Redford, *Welcome*, 240-241.

22. Redford, *Welcome*, 240-241.

23. Redford, interview.

combining an expressive text with music so that it evokes images and sentiments from the text and even challenges the listener's understanding of the text.

Throughout his life, Redford maintained a keen interest in literature and poetry beginning in junior high and high school. Redford cites J. R. R. Tolkien and C. S. Lewis as favorite authors at that time. Redford began writing his own poems in high school, as well, and greatly appreciated the poetry of E. E. Cummings, stating that “the poetry of e. e. cummings appealed to my romantic nature.”²⁴ In his brief time at Brigham Young University, Redford created an “aural montage” for the BYU radio station, KBYU. The montage illustrated the subject of “Home,” a perennial topic of interest for Redford. He notably used a recording of E. E. Cummings reading his own *i six nonlectures*, specifically a nostalgic segment regarding the poet's parents.²⁵ In his early twenties, Redford had the opportunity to see actor Anthony Zerba perform E. E. Cummings' poems through acting and interpretive reading. Redford states “that the experience brought the poems to life for him” and it also influenced the first piece Redford composed in the classical idiom: a song cycle written for his mother, setting Cummings' poetry.²⁶ In 1976, the song cycle won second prize in the classical division of the Utah Composers Guild contest in 1976.²⁷

Redford's conversion from Mormonism to Christianity is well documented in his autobiography. Though his film composition is most often secular in nature, his concert music is both secular and sacred. In Cummings' poems, Redford found the theme of love fully explored

24. Redford, *Welcome*, 38.

25. Redford, *Welcome*, 59.

26. Redford, interview.

27. Redford, *Welcome*, 120.

and in Cummings himself, a poet whom “one would think of as a confirmed secularist but whose poems are filled with many of the concerns you would expect from a religious poet.”²⁸

Regarding the selection of Cummings’ poetry used for *love is the every only god*, Redford writes that, “it’s a cycle of six poems culled from a larger group of candidates, each embracing the theme of love—both erotic and spiritual.”²⁹ This sense of thematic unity was very important to Redford as evidenced by his description of the work as a choral song cycle, as well as his intent for “a symphonic approach to the whole cycle, unity throughout the cycle not just in the individual movements.”³⁰ He refers to the entire work as “a whole experience” that is connected to the opening line, “love is the every only god / who spoke this earth so glad and big,” portions of which return at the end of movement one, in the two interludes and in the final movement.

In considering Redford’s compositional method as demonstrated in this musical work, it is apparent that the structure of the music is defined by the poetry, or rather Redford’s concept of the poetry, instead of a given musical form. For example, in the second movement, “what time is it?” the musical form closely follows both the development of the poetic themes of “time” and “timelessness” and the Petrarchan sonnet structure (fourteen lines, specific rhyme scheme and turn at line 9).³¹

Ultimately, Redford crafts a single musical work out of six separate poems. In an interview with the composer, he discusses the process of using themes and images inherent in his selection of poems to develop musical unity:

28. Redford, interview.

29. Redford, *Evening Wind*, CD jacket.

30. Redford, interview.

31. J. A. C. Redford, *love is the every only god*, poems by E. E. Cummings (Plough Down Sillion Music, 2001).

Poets use words for thematic unity. Composers use music. I try to employ principles of unifying thematic material in my work. I let the poem take the lead. I want to locate where the poem has unity and then marry my music to it. If I see that a line or word is repeated, I try to have the music recognize it, since it is clearly important to the poet.³²

The importance of unity is evident in the highly motivic nature of this choral song cycle. Redford believes that the theme or melody is integral to the composition of a musical work and insists that a melodic motif is a potent means of communication with the listener.³³ Redford demonstrates this in his film composition by attaching leitmotifs to characters and relationships. Similarly, images and themes from the poetry, such as the image of the star, are assigned a motive. Redford returns to these motives as the poetry demands but also “intuitively when reference to that motif is needed.”³⁴ Redford also states that he, like Cummings, “tries to disguise [the motives].”³⁵ Even if they are not immediately recognizable they contribute to the unity of the work.

Redford does not rely on key signatures in his musical works, only accidentals as needed. He states that he does not think exclusively in terms of key and that “any chord can move to any other chord. If one does it skillfully in context, it doesn’t seem awkward.”³⁶ Often, the primary motives are placed in the piano part. Otherwise, the writing, especially the development of these motives, is highly chromatic in nature. This is also true of the choral parts, which incorporate voice leading that varies from motion by step to challenging leaps within a four-part texture or in duets of soprano and alto or tenor and bass.³⁷

32. Redford, interview.

33. Redford, interview.

34. Redford, interview.

35. Redford, interview.

36. Redford, interview.

37. Redford, *love is the every only god*.

The harmonic language of the work features the use of harshly dissonant sonorities built on major and minor seconds contrasted with relatively consonant triadic sonorities that often include an added 2nd or 4th. In addition, the harmonic language is quite dense, while the meter is simple, relying on subdivision of the quarter note, changed meter and hemiola for effect. The rhythmic setting of the vocal lines is generally uncomplicated and syntactically appropriate for ease of text expression.³⁸

The process by which Redford reveals his perception of the poetry through music holds great interest for performers, conductors and composers alike. The structural and expressive elements provided by the combination of music and poetry embodied in *love is the every only god* justifies examination.

38. Redford, *love is the every only god*.

CHAPTER 2

E. E. CUMMINGS

A Biographical Sketch

You shall sing my songs, O earth.
With tilted lips and dancing throat shall you sing them,
The songs my poems.

—E. E. Cummings, from III, *Late Poems* (1911-1916)

E. E. Cummings was one of America's leading twentieth-century poets, even though he frequently rebelled against the culture and philosophy of his own native country. An enigmatic figure in the American literary world, he was viewed as "the public figure who was one of the leaders of the literary revolt of the 1920's—the cubist painter, the Dadaist dabbler, the daring linguistic experimenter, the ruthless satirist who heaped scorn on American culture."³⁹ Cummings' expression was not limited to one artistic medium. In his lifetime Cummings' major published works, excluding visual art, are in the form of prose, collections of poetry, and plays; it is his poetry that is of most interest to this study.

Edward Estlin Cummings was born October 14, 1894 in Cambridge, Massachusetts. Edward was also his father's name; therefore, he was addressed by his middle name, Estlin, by family and friends.⁴⁰ Professionally, he used the name E. E. Cummings and was explicit about the initials "E. E." for the title page of his book, *The Enormous Room*.⁴¹ Cummings did not legally change his name to an all lowercase version as widely believed by the public and asserted

39. Richard S. Kennedy, *Dreams in the Mirror: A Biography of E. E. Cummings*, (New York: Liveright Publishing Corporation, 1980), 6-7.

40. Kennedy, *Dreams in the Mirror*, 8, 19.

41. Kennedy, *Dreams in the Mirror*, 232.

by Harry T. Moore in the forward of Norman Friedman's book entitled, *E. E. Cummings: The Growth of A Writer*.⁴²

Cummings was raised in Cambridge, Massachusetts and was the recipient of a fine education. Beginning in 1907, he attended Cambridge Latin School, the college preparatory portion of Cambridge High School. The curriculum there provided a particularly sound foundation for Cummings' literary career. In 1911, at the age of sixteen, Cummings was admitted to Harvard University.⁴³ He attended Harvard for five years and in 1915, received the bachelor degree in Literature with an emphasis in Greek and English and later in 1916, achieved the masters degree in English in 1916.⁴⁴

Cummings' poetic compositional style began to reflect a modernist philosophy during his time at Harvard, particularly after he read, more accurately experienced the poem, "The Return," by Ezra Pound. The visual impact paired with the treatment of the subject made quite an impression on the young poet. To Cummings, the visual impact of the lines, some centered on the page in contrast, yet still connected to, the left justified lines, and the lowercase letters at the start of each line were visually stunning.⁴⁵ Cummings wrote works such as "Crepuscule" that demonstrate this new manner of constructing poetry visually. It was in "Crepuscule" that Cummings first implemented the lowercase "i." This use of the first-person singular pronoun in lowercase was significant, as it later became an emblem of Cummings' individual voice and

42. Norman Friedman, "Not e. e. cummings," *Spring*, no. 1 (1992): 114-121.

43. Kennedy, *Dreams in the Mirror*, 38-39.

44. Kennedy, *Dreams in the Mirror*, 53.

45. This manner of laying out a poem on the page for the maximum visual impression is not unusual to current readers of poetry, especially since we are familiar with Cummings' own work to this effect.

style in poetry. However, the lowercase “i” was not published in “Crepuscule” as a copy editor “corrected” it.⁴⁶

Source Publications

The source publications for the six poems set by J. A. C. Redford in *love is the every only god* include “lady will you come with me” from *ViVa* (1931), “love is the every only god” from *50 Poems* (1940); and “what time is it?it is by every star,” “white guardians of the universe of sleep,” “now that,more nearest even than your fate” and “silently if,out of not knowable” from *73 Poems* (1963). The presence of similar poetic techniques and themes in all of Cummings’ poetry, regardless of their chronology in his lifetime, provides unity as well to the six poems used in *love is the every only god*.⁴⁷ Therefore, the selections of Cummings’ poems used for Redford’s musical work are not set in chronological order but rather adhere to an order of the composer’s own design. The following overview will provide relevant circumstances of E. E. Cummings’ life and general information about the three collections from which Redford selected poetry. This overview is organized chronologically by date of publication and will examine *ViVa* (1931), *50 Poems* (1940), and *73 Poems* (1963).

ViVa (1931)

Cummings’ circumstances at the time *ViVa* was published in 1931 involve his quickly deteriorating marriage and subsequent separation and divorce from Anne Barton. In addition to *Viva*, in 1931 he also published *CIOP*, a collection of ninety-nine reproductions of his artwork in

46. Kennedy, *Dreams in the Mirror*, 106-109.

47. E. E. Cummings, *Complete Poems 1904-1962*, ed. George J. Firmage (Liveright: New York, 1994), 366, 526, 809-811, 817; Redford, *love is the every only god*.

charcoal, ink oil, pencil, and watercolor.⁴⁸ Also in 1931, Cummings traveled to Soviet Russia to observe socialism first hand. He was discontent with the American approach to economics and politics and maintained an interest in the improvement of American society, possibly as a result of his previous travels abroad. His belief in the expression of the individual contradicted Soviet Russia's system though, so he did not look favorably on socialism as an institution. He kept a diary on this trip, which he later published as *Eimi* in 1933.⁴⁹

The title of the collection is *W* or *ViVa*. The *W* is representative of the two interlocking capital "V"'s used to indicate the interjection, *viva*, or long live. This symbol is frequently used in the graffiti of countries with romance language origins such as Italy.⁵⁰ *ViVa* demonstrates Cummings' continued experiments with typographical liberty as well his organization of the poems in the collection by poetic structure.⁵¹ In the seventy poems of the collection, every seventh poem is a sonnet. The seventy poems may be divided into two parts. Kennedy's biography of Cummings quotes the poet's own description of this two-part thematic scheme of the publication, which was "to begin dirty (world: sordid, satires) & end clean (earth: lyrical, love poems)."⁵²

"lady will you come with me into" is the final poem of a cycle of seven poems (L-LVI) in *Viva*. In the first three poems, the main character reminds a lover of the transience of life. The fourth and sixth poems of the set make the *carpe diem* argument, while the fifth poem presents the idea that love surpasses nature and dreams. The seventh and final poem of the set is the

48. Rushworth M. Kidder, *E. E. Cummings: An Introduction to the Poetry* (New York: Columbia University Press, 1979) Chronology xxvi and xxvii.

49. Kennedy, *Dreams in the Mirror*, 309.

50. Kennedy, *Dreams in the Mirror*, 307; Norman Friedman, *E. E. Cummings: The Growth of a Writer* (Carbondale: Southern Illinois University Press, 1964) 75.

51. Kennedy, *Dreams in the Mirror*, 318.

52. Kennedy, *Dreams in the Mirror*, 319.

sonnet and carries the most relevance to this study. The theme of “lady will you come with me into” is closely tied to the preceding six poems. It praises living in the present with the dramatic situation of the poem representing a modern lover attempting to persuade a beloved to seize the moment.⁵³

50 Poems (1940)

50 Poems was published in 1940 during World War II to an unenthusiastic critical reception. By this time, Cummings was settled into a long-term relationship with Marion Morehouse, an American fashion model. She adopted Cummings’ surname but it is uncertain whether they were legally married.⁵⁴

Unlike his work in *ViVa*, *50 poems* was not organized with a pattern of reoccurring poetic forms. Cummings did, however, continue to incorporate consistent themes, such as individuality, love and redemption.⁵⁵ “love is the every only god” embodies the theme of love and is used as the title and first movement for Redford’s musical work.

73 Poems (1963)

During the summer prior to his death on September 3, 1962, Cummings had gathered some of his poems together in preparation for another publication.⁵⁶ He did not complete this work before his death. Cummings’ biographer, George Firmage, organized a final collection, *73 Poems*, published posthumously in 1963. Firmage states, “I made no attempt to imitate Estlin’s

53. Kidder, *Introduction to the Poetry*, 84-85.

54. Kennedy, *Dreams in the Mirror*, 349, 389-390.

55. Kidder, *Introduction to the Poetry*, 150-151.

56. Kennedy, *Dreams in the Mirror*, 484.

previously published volumes in arranging the . . . poems; I merely tried as best I could, to find a pleasing reading order.”⁵⁷ *73 Poems* contains the last poem Cummings published in his lifetime, “one this snowflake.” Despite his advancing age, his poetry reflects a serene artist with no less conviction of his beliefs.⁵⁸ Even the critics took a kind view to this work:

For the past ten years it has been steadily growing, and the publication of his posthumous book, *73 Poems*, reaffirms a living spirit. That is to say that his readers will feel no sense of decline or of weariness in his last poems. If anything, his lyric phrasing is lighter, more adroit than ever.⁵⁹

The typographical experimentation characteristic of Cummings’ poetry that made it difficult to read, such as word separation and syntax, were not as prominent in this collection though the use of omitted spacing is fairly prominent.⁶⁰ The poems “what time is it?it is by every star,” “white guardians of the universe of sleep,” “now that,more nearest even than your fate” and “silently if,out of not knowable” used by Redford in his musical work were selected from this collection.

Cummings’ Poetic Style

Cummings’ poetry provides a unique artistic perspective that recreates a poetic medium, the sonnet, to achieve a specific expressive result. After examining the six poems selected by Redford, it is apparent that Cummings does not follow the poetic prescriptions of the sonnet form closely. Scholar Norman Friedman in his book, *E. E. Cummings: The Art of His Poetry*, describes Cummings’ use of sonnet:

57. Kidder, *Introduction to the Poetry*, 219.

58. Kennedy, *Dreams in the Mirror*, 484.

59. Horace Gregory, “E. E. Cummings,” *Commonweal*, no. 79 (1964): 725-726.

60. Kidder, *Introduction to the Poetry*, 220.

Cummings varied the standard rhyme schemes beyond recognition, roughed up the meter, broke up the lines spatially, and ignored the standard stanza divisions, all in an effort to make them look as unsonnet-like as possible.⁶¹

Instead of, or rather, in addition to, making the sonnet form difficult to recognize, the variations described by Friedman also serve an expressive purpose frequently supporting the theme of the poem. For example, the poem “what time is it?it is by every star” possesses characteristics of both sonnet structures, Shakespearean and Petrarchan. The dual nature of the sonnet structure serves an expressive purpose in reinforcing the dual natured theme, time and timelessness. Overall, these variations to the sonnet form are elements of Cummings’ style that serve to unify the poems selected for *love is the every only god*.

Regardless of appearance, at least two of the poems used by Redford in *love is the every only god* are classified, as sonnets: “what time is it?it is by every star” by scholar Rushworth M. Kidder in his book *E. E. Cummings: An Introduction to the Poetry* and “lady will you come with me” by Cummings himself in the title of the collection *8 sonnets and 16 other things*.⁶² Four of the other selected poems, although not readily identified as sonnets, possess such as fourteen lines, a Shakespearean or Petrarchan sonnet rhyme scheme, the poetic turn and poetic meter, all characteristic of the sonnet.

The two sonnet structures used in this selection of Cummings’ poems are the Shakespearean and Petrarchan. The Shakespearean sonnet is constructed of three quatrains [a four-line unit] and a couplet [a two-line unit], with a turn, or redirection of theme at the couplet and the rhyme scheme *abab cdcd efef gg*. [The rhyme scheme is depicted by assigning lowercase letters to the sound of the final syllable of each line. A new lowercase letter is assigned when the rhyme does not match a previous sound, while the letter is repeated if there is rhyme with a

61. Friedman, *The Art of His Poetry*, 100.

62. Kidder, *Introduction to the Poetry*, 84, 230; Firmage, George James, “8 Sonnets 16 Other Things,” *Journal of Modern Literature* 7, no.2 (1979) : 323.

previous line.]⁶³ The Petrarchan sonnet is constructed of an octet [an eight-line unit] and a sestet [a six-line unit], with a turn at the sestet and the rhyme scheme *abba, abba* and *cdecde*.⁶⁴ The complete poem, “now that,more nearest even than your fate,” provides a fairly conventional example of the Shakespearean sonnet rhyme scheme with a subtle turn at the couplet (fig. 2.1).

now that,more nearest even than your fate	<i>a</i>
and mine(or any truth beyond perceive)	<i>b</i>
quivers this miracle of summer night	<i>a</i>
her trillion secrets touchably alive	<i>b</i>
—while and all mysteries which i or you	<i>c</i>
(blinded by merely things believable)	<i>d</i>
could only fancy we should never know	<i>c</i>
are unimaginably ours to feel—	<i>d</i>
how should some world(we marvel)doubt,for just	<i>e</i>
sweet terrifying the particular	<i>f</i>
moment it takes one very falling most	<i>e</i>
(there:did you see it?)star to disappear,	<i>f</i>
that hugest whole creation may be less	<i>g</i>
incalculable than a single kiss ⁶⁵	<i>g</i>

Figure 2.1. “now that,more nearest even than you fate,”
rhyme scheme.⁶⁶

The Shakespearean sonnet structure is prominent in the six poems examined. “what time is it?it is by every star” has the rhyme scheme of a Shakespearean sonnet with the turn of a Petrarchan sonnet, at the sestet. “love is the every only god” is constructed of three quatrains like the

63. Mary Kinzie, *A Poet's Guide to Poetry* (Chicago: University of Chicago Press, 1999), 455.

64. The sestet may have the following rhyme schemes: *cdecde* or *cdecde*. Paul Fussell, *Poetic Meter and Poetic Form*, (New York: McGraw-Hill, 1979) 115; Kinzie, *A Poet's Guide*, 455.

65. Cummings, *Complete Poems*, 809.

66 All Cummings poems from COMPLETE POEMS: 1904-1962 by E. E. Cummings, Edited by George J. Firmage, are reprinted by permission of Liveright Publishing Corporation. Copyright (c) 1931, 1940, 1959, 1962, 1963, 1968, 1973, 1983, 1990, 1991 by the Trustees for the E. E. Cummings Trust. Copyright (c) 1973, 1979, 1983 by George James Firmage.

Shakespearean sonnet but does not have the final couplet. Conversely, “lady will you come with me into” does not resemble either sonnet structure until the final couplet. The Petrarchan sonnet structure is also found in this selection of poems. “silently,if out of not knowable” demonstrates a more conventional Petrarchan sonnet structure (fig. 2.2).

silently if,out of not knowable	<i>a</i>
night’s utmost nothing,wanders a little guess	<i>b</i>
(only which is this world)more my life does	<i>b</i>
not leap than with the mystery your smile	<i>a</i>
sings or if(spiralling as luminous	<i>b</i>
they climb oblivion)voices who are dreams,	<i>c</i>
less into heaven certainly earth swims	<i>c</i>
than each my deeper death becomes your kiss	<i>b</i>
losing through you what seemed myself,i find	<i>d</i>
selves unimaginably mine;beyond	<i>d</i>
sorrow’s own joys and hoping’s very fears	<i>e</i>
yours is the light by which my spirit’s born:	<i>f</i>
yours is the darkness of my soul’s return	<i>f</i>
—you are my sun,my moon,and all my stars	<i>e</i>

Figure 2.2 “silently if,out of not knowable,”
rhyme scheme.

Though the rhyme scheme is not an exact Petrarchan sonnet rhyme scheme, the main principles of the octet and sestet are intact with the turn occurring at the sestet. The poem “white guardians of the universe of sleep” also loosely adheres to this rhyme scheme.

Five of the six poems considered here are constructed in fourteen lines, consistent with the sonnet. The one exception is “love is the every only god,” which is constructed in twelve lines. As with so many other elements of poetic form, Cummings’ does not follow common practice, with great effect as the missing couplet actually reinforces the idea of incompleteness and thereby, serves the expressive agenda.

The line arrangement of this selection of Cummings poems does not represent Friedman's description of "[breaking] up of the lines spatially."⁶⁷ Overall, the lines move from left to right in typical fashion and may be linked by content and punctuation to form a stanza. In the poem "now that,more nearest even than your fate," lines 8-12, or quatrain 3, function as a stanza given the similar content and the rhyme scheme. Also the comma at the end of the fourth line, the single spacing between the first four lines and double spacing prior to the next line helps this quatrain to function as a poetic unit (2.3).

how should some world(we marvel)doubt,for just	<i>e</i>
sweet terrifying the particular	<i>f</i>
moment it takes one very falling most	<i>e</i>
(there:did you see it?)star to disappear, ⁶⁸	<i>f</i>

Figure 2.3. "now that,more nearest even than your fate,"
line grouping.

More often Cummings "ignores the standard stanza divisions," such as the octet, sestet, quatrain and couplet, challenging each poetic unit's sense of cohesiveness.⁶⁹ The first four lines are equally as coherent in content and rhyme scheme but the line spacing challenges this unity (fig. 2.4).

now that,more nearest even than your fate	<i>a</i>
and mine(or any truth beyond perceive)	<i>b</i>
quivers this miracle of summer night	<i>a</i>
her trillion secrets touchably alive	<i>b</i>

Figure 2.4. "now that,more nearest even than your fate,"
line grouping.

67. Friedman, *The Art of His Poetry*, 100.

68. Cummings, *Complete Poems*, 809.

69. Friedman, *The Art of His Poetry*, 100.

Of course the line grouping cannot negate the cohesiveness of the content. The rhyme scheme in each of the six poems of *love is the every only god* frequently include half rhyme. Half rhyme is found in the final sound, consonant or vowel, rather than complete final syllable of the line often producing a less obvious rhyme. In lines 9 through 12 of “now that,more nearest even than your fate,” we find half-rhymes, created by the final “st” sound in the words “just” and “most” and the final “r” sound in the words “particular” and “disappear” (fig. 2.5).

how should some world(we marvel)doubt, for just
 sweet terrifying the particular
 moment it takes one very falling most
 (there:did you see it?)star to disappear,⁷⁰

Figure 2.5. “now that,more nearest even than your fate,”
 half rhyme.

Cummings’ use of half rhyme, particularly in this selection of poems is significant because it makes the rhyme scheme much more difficult to decipher.

In figure 2.4, the rhyme scheme of the first quatrain of “now that,more nearest even than your fate,” is fragmented by the line grouping, but even more significantly, by the layout of each statement.⁷¹ Statements are, in many instances, still incomplete as the reader reaches the end of the poetic line or unit. The statement must carry over to the next line for completion using a technique called enjambment.⁷² The final sestet of the poem “silently if,out of not knowable” demonstrates, in the first three lines, enjambment (fig. 2.6).

70. Cummings, *Complete Poems*, 809.

71. Given the atypical elements of Cummings’ poetry, the term statement will be used rather than sentence or syntactical unit.

72. Kinzie, *Poet’s Guide*, 407.

losing through you what seemed myself,I find
 selves unimaginably mine;beyond
 sorrow's own joys and hoping's very fears
 yours is the light by which my spirit's born:
 yours is the darkness of my soul's return
 —you are my sun, my moon,and all my stars⁷³

Figure 2.6. “silently if,out of not knowable,”
 enjambment and end-stop.

The effect of this enjambment propels the reader past the white space at the end of the line creating one long, continuous line of thought rather than a line of thought with three distinct parts. In addition to the poem used above, “lady will you come with me into,” “white guardians of the universe of sleep,” and “now that,more nearest even than your fate” use enjambment often resulting in poetry that is less declamatory in nature with a stronger sense of immediacy and motion.

The opposite technique is the end-stop, which is characterized by completion of the syntactical unit, whether it is a clause, phrase, or sentence, at the completion of the line.⁷⁴ In figure 2.6, the final three lines of the sestet exhibit end-stop. In this instance, the end-stop is in direct contrast to the driving motion of the previous three lines of enjambment drawing attention and significance to the meaning of these poetic lines. Of the six poems examined the poem “love is the every only god” uses end-stop to the greatest extent, thereby, providing a declamatory character to the overall poem.

Cummings also uses the addition or omission of both spacing and punctuation as a means of expression.⁷⁵ A common example of this technique occurs in the first line of the poem, “what

73. Cummings, *Complete Poems*, 809.

74. Kinzie, *Poet's Guide*, 407.

75. Friedman, *The Art of His Poetry*, 113, 116-117.

time is it?it is by every star.” Cummings eliminates the expected space after the question mark allowing no pause and quickly proceeds to provide an answer. Not allowing the reader pause, or a caesura, after the question mark impacts the strength of the question itself and the meaning and character of the answer.

Another common and conventional typographical technique used by Cummings involves setting apart the thoughts, actions, or different characters in the dramatic action of the poem using parentheses as in “now that, more nearest even than your fate”⁷⁶ (fig. 2.7).

how should some world(we marvel)doubt,for just
sweet terrifying the particular
moment it takes one very falling most
(there:did you see it?)star to disappear,

Figure 2.7. “now that, more nearest even than your fate,”
parentheses.

The statements within parentheses are interpolations, representing the actions of characters sometimes at odds with the characters represented outside of the parentheses. In the six selected poems, parentheses are used in this conventional manner with one unconventional addition: Cummings’ omits the space prior to and following the parenthetical expression. As with any omission of expected space, he prevents a characteristic caesura. Friedman contends that with these typographical variations, Cummings creates rhythmic effects and control’s the reader’s pace of comprehension, but it is also true that the lack of caesura impacts the overall impression of the dramatic action and meaning assigned to it.⁷⁷

Meter in poetry written in the English language is defined by the particular amount of stress given to each syllable in relation to others. The underlying metrical principle at work in the sonnet is usually iambic pentameter, and four of the selected poems utilize the iambic pentameter

76. Friedman, *The Art of His Poetry*, 116-117.

77. Friedman, *The Art of His Poetry*, 113.

to varying degrees. The iamb is the combination of one unstressed syllable (˘) followed by one stressed syllable (/). Each line in a conventional sonnet typically has ten syllables. When the ten syllables follow the unstressed then stressed syllabic pattern, five iambs (˘ /) occur resulting in a line of iambic pentameter.⁷⁸ Many lines in the poem, “now that, more nearest even than your fate,” are in iambic pentameter. For example, line four is metrically regular (fig. 2.8).

˘ / ˘ / ˘ / ˘ / ˘ /
her trillion secrets touchably alive

Figure 2.8. “now that, more nearest even than your fate,”
iambic pentameter.

Variations to the iamb commonly occur, particularly when Cummings’, as Friedman states, “rough[s] up the meter.” Exceptions to this metrical pattern are found throughout the six selected poems especially in “love is the every only god” and “lady will you come with me into.” The meter of “love is the every only god” is tetrameter, characterized by eight syllables per line. “lady will you come with me into” has an inconsistent number of syllables per line and no readily discernable sense of metric stress until the final two lines of the poem, which are basically iambic pentameter with a few variations. Overall, these variations tend to create tension or feeling of syncopation, since a constant iambic meter is anticipated.

Cummings’ poetry reveals a unique expressive method in his use language and persistent use of similar themes. The lack of capital letters is unusual in that he does not begin every line, or sentence with a capital letter, nor does he begin every proper noun with a capital letter. He uses them in his own manner so that the omission or presence of a capital letter bears greater significance.⁷⁹ The earliest poem in this selection, “lady will you come with me into” uses more capital letters than the other five, later, poems combined creating a sentence structure in the first

78. Kinzie, *Poet’s Guide*, 437.

79. Friedman, *The Art of His Poetry*, 113.

part of the poem. In the other five poems, the rare and notable use of a capital letter occurs on the word “time” lending importance to the word and helping to indicate the turn of the poem.

Cummings frequently uses literary devices like personification and metaphor, as in lines 6-7 of “love is the every only god,” “seas who could sing so deep and strong,” and “one querying wave will whitely yearn,” and lines 12-13 of “lady will you come with me into,” “the moon . . . would take you away.”

Cummings also relies on a symbolic language of his own creation.⁸⁰ This symbolic language is built upon reassigning the function of words to create new words that bear unique symbolic meaning.⁸¹ Richard Cureton states in his dissertation, *The aesthetic use of syntax:*

Studies on the syntax of the poetry of E. E. Cummings:

Cummings uses the morphological processes of English to perform a wide range of poetic tasks which, otherwise, he could only have accomplished by much more circuitous methods (if at all).⁸²

This deviation from standard English and the new words created by such a deviation are also characteristic of Cummings’ poetry. One common form of deviation is the alteration of a base word through an affix, that is, a prefix or a suffix. Common affixes used by Cummings are *un-*, *-ingly*, *-fully*, *-lessly*, and *-ly*. Affixes in standard English have restrictions, which Cummings violates for his own poetic purposes. For example, the word “whitely,” in line 7 of “love is the every only god,” is constructed from the adjective “white” and the *-ly* suffix to produce a

80. Friedman, *The Art of His Poetry*, 68.

81. Friedman, *The Art of His Poetry*, 23; Richard D. Clureton, *The Aesthetic Use of Syntax: Studies on the Syntax of the Poetry of E. E. Cummings*, PhD diss. (University of Illinois at Urbana-Champaign, 1980) 68, 111-113.

82. Clureton, *Aesthetic use of Syntax*, 111. Cummings’ unwillingness to submit to the accepted practices governing the English language, has been studied at great length by Richard Cureton, in his doctoral dissertation entitled, *The aesthetic use of syntax: studies on the syntax of the poetry of E. E. Cummings*. Chapter two of this dissertation codifies the manner in which Cummings deviates from standard English usage.

complexity of meaning beyond that typically associated with the base word, “white.”⁸³ The word “undie,” from the final line of “what time is it? it is by every star,” is comprised of the *un-* prefix and the verb “die.” Cummings’ word is problematic because death, in a physical sense, is not a reversible act. The addition of the negative prefix *un-* creates not only a new word but a symbolic association to both the afterlife and Cummings’ concept of the “unworld.” The “unworld” is a theme frequently used by the poet to denote the world in reality or the material world of which Cummings was critical. Cummings creates two opposite states of being, to “live,” which is positive, and to “undie,” which is negative.⁸⁴ But this negation has yet another layer of complexity since to “undie” is not necessarily a negative act and would suggest the undoing of death.

In his text, *The Poetry and Prose of E. E. Cummings*, Robert E. Wegner states, “Critics pay far more attention to his typographical eccentricities, peculiar line arrangements, freedom with commas and other punctuation and less attention to subject matter and themes and ideas.”⁸⁵ Therefore it is important for the reader to remember that the atypical elements of Cummings’ are not merely artifice designed to complicate the reading of his poetry but a means to convey his ideas with more meaning and complexity. These ideas are found throughout his life’s work in the presence of particular themes and images. Norman Friedman points out four topics that Cummings treats repeatedly: “love, death, and time; the natural and the artificial; society and the individual; and dream and reality.”⁸⁶ These images are often presented in pairs with one representing what is genuine and wholesome overcoming the other representing what is

83. Clureton, *Aesthetic use of Syntax*, 98.

84. Clureton, *Aesthetic use of Syntax*, 80-82; Friedman, *The Art of His Poetry*, 23.

85. Robert E. Wegner, *The Poetry and Prose of E. E. Cummings*, (New York: Harcourt, Brace and World, Inc., 1965) 4.

86. Friedman, *The Art of His Poetry*, 16.

inauthentic and false. Therefore, says Friedman of Cummings' poetry, "love overcomes death and time, the individual transcends the group, the natural transcends artificial, and dream is the true reality."⁸⁷ The idea of the dream as the true reality is frequently found in the poems selected for, *love is the every only god*. Cummings sets forth the idea that the world of dreams is the true world and that the world of reality is a manmade deception or an "unworld" as he identifies it. Key terms for the world of dream as opposed to the "unworld" or reality are respectively: dare versus fear, give versus keep, thinking versus feeling, and immeasurable versus measurable.⁸⁸

Out of variations on poetic form, typography, and theme, Cummings fashions a powerful and individual means of expression that is, according to Friedman, so individual that at times, his poetry may be beyond our understanding.⁸⁹ However it is important to remember that regardless of our stage in understanding this poet's work, Cummings uses these variations to achieve a specific expressive purpose for an audience that may have better understood the structure and tradition of the sonnet.

Poetic Themes and Images in the Poems Selected for *love is the every only god*

The thematic elements of each poem have great capacity to unify these individual poems into one work. The themes are broad in scope, for example, love, the futility of scientific knowledge, and the ephemeral versus the eternal. But brought together as a single work, a Redford employs them, the poems present an arch form (table 1). The work begins and ends with love as a theme, first as a creative force ("love is the every only god") and last embodied in a loved one ("silently if, out of not knowable). Movements 2 and 5 (what time is it? it is by every star" and "now

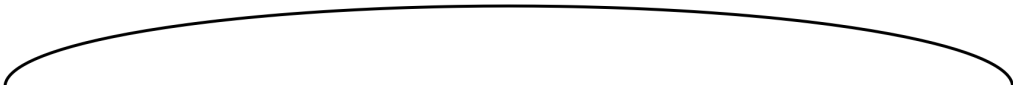
87. Friedman, *The Art of His Poetry*, 16.

88. Friedman, *The Art of His Poetry*, 21-23.

89. Friedman, *The Art of His Poetry*, 109.

that,more nearest even than your fate”) assert that scientific measurement of time or natural events is meaningless. The middle movements, 3 and 4 (“lady will you come with me into” and “white guardians of the universe of sleep”), present two perspectives on the union of two people. The first recounts the offer of a fleeting moment to satisfy lust, while the second describes a union that is transcendent. Movements 2, 3, 4, and 5 provide some perspective on time, while movements 1 and 6 address time but only as it concerns the major theme, love.

Table 2.1. Arch Form of Poetic Themes, *love is the every only god*

Arch Form						
Movement	1	2	3	4	5	6
Theme	love	trust timelessness over scientific calculation of time	lust/love as ephemeral	lust/love as eternal	trust feeling over scientific understanding	love
Images	star skies sea	star time	moon time	star time	falling star time	star

Source: E. E. Cummings, *Complete Poems 1904-1962*, ed. George J. Firmage (Liveright: New York, 1994), 366, 526, 809, 810, 811, 817.

In addition to the major themes, common poetic images or motifs are found throughout the six poems. Significant examples are “stars,” “time,” “clocks,” “moon,” and “kiss” (table 1). Here again, a unique element of the poet’s style provides another means to unify these poems. For example the use of the word “star” or some metaphor for a star (in boldface type) occurs frequently and in a similar context throughout the six poems (table 2.2). These images are at times explicit, as in the use of the term “star,” but often phrases like “white guardians” or “suns of the night” represent the “star” by highlighting characteristics of the image itself. Similarly, the theme of “time” is a repeated image. It is used primarily in movements 2, 3, 4, and 5 (table 2.3).

Table 2.2. Cummings' poems collected for *love is the every only god*, star image.

Movement	Poetic Line
1	any illimitable star
2	what time is it?it is by every star
4	white guardians of the universe of sleep suns of the night,bring this beautiful
5	quivers this miracle of summer night (there:did you see it?) star to disappear
6	—you are my sun,my moon,and all my stars

Source: E. E. Cummings, *Complete Poems 1904-1962*, ed. George J. Firmage (Liveright: New York, 1994), 526, 809, 810, 811, 817.

Table 2.3. Cummings' poems collected for *love is the every only god*, time image.

Movement	Poetic Line
2	what time is it?it is by every star a different time ,and each most fasely true; nor all their times encompass me or you when are we never ,but forever now (host of eternity ;not guess of seem) believe me dear, clocks have enough to do without confusing timelessness and time Time cannot children,poets,lovers,tell— mistrusting utterly that timelessness (and infinite our)merely to undie
3	my mind. Clocks strike. The and all the clocks woud run down the next day
4	wanderer home to a dream called time :and give
5	now that,more nearest even than your fate

Source: E. E. Cummings, *Complete Poems 1904-1962*, ed. George J. Firmage (Liveright: New York, 1994), 366, 809, 811, 817.

The words “time,” “timelessness,” and “eternity” as well as images of “clocks” occur frequently.

The six poems used in *love is the every only god* were written at different times in Cummings life with no intention that they be gathered for use in another art form, such as a musical work. The reoccurrence of these images used in these individual poems, though not exactly the same, provide unity of motive, easily translated into a musical motive. Cummings consistent use of particular themes and motifs throughout his career invites Redford to bring together these distinct poems to serve as the text for his musical composition.

CHAPTER 3

POETIC AND MUSICAL ANALYSIS OF MOVEMENT 1

Poetic Structure

“love is the every only god,” the first poem in Redford’s musical work, consists of twelve lines, grouped as a palindrome: one line, three lines, two lines, two lines, three lines, one line or 1-3-2-2-3-1. However, the rhyme scheme divides the poem into three parts: *abab cdcd efef* (fig. 1). The rhyme is both exact, as in *big/dig*, *skies/eyes*, and *yearn/return*, and half rhyme, as in *god/sad*, *strong/young*, and *were/star* (fig. 3.1). Though the poem may simply be three quatrains of iambic tetrameter, an alternate analysis, one based on the sonnet structure is also possible. The three quatrains approximate those of a Shakespearean sonnet but a final rhymed couplet is missing. Depth is added to the theme of the poem when this lack of structural completeness furthers the theme: love, a powerful creative force, has the capacity to make the incomplete whole.

Musical Structure

The musical setting parallels the structure suggested by the three quatrains and development of the poetic theme (fig. 3.1) and is divided into three parts: “A,” poetic lines 1-4 in mm. 1-8, “B,” poetic lines 5-12 in mm. 8-27 and poetic line 1, which returns for “A¹” in mm. 27-35. The musical setting of “A” or mm. 1-4 is consistent with the rhyme scheme, *abab*, and quatrain 1 (fig. 3.1). The second and third quatrains combine to form the larger musical section “B.” Both the musical material used and the manner of setting the poetry to music allows the two quatrains to remain distinct musical sections, “x” and “y,” while serving the larger musical

Line	Poetry	Line	Rhyme	Sonnet Units	Turn	Theme	Images	Musical Form	Voicing	Theme and Motive	Tempo	Dynamics
1	love is the every only god	1	<i>a</i>	quatrain 1		love / creation	earth	A	SATB	"love" theme / "earth" motive	1=88 <i>rit.</i>	<i>f</i>
2	who spoke this earth so glad and big	3	<i>b</i>						SATB	"love" theme / "earth" motive	<i>a tempo</i>	
3	even a thing al small and sad		<i>a</i>						SATB	"love" theme / "earth" motive	<i>rit.</i>	<i>decresc.</i>
4	man, may his mighty briefness dig		<i>b</i>						SATB	"love" theme / "earth" motive	<i>a tempo</i>	
5	for love beginning means return	2	<i>c</i>	quatrain 2		love / timeless	seas	x	SA	"star" motive		<i>mf/mp</i>
6	seas who could sing so deep and strong		<i>d</i>						SA	"star" motive		
7	one querying wave will whitely yearn	2	<i>c</i>	quatrain 2		love / timeless	seas	B	TB			<i>mf</i>
8	from each last shore and home come young		<i>d</i>						SATB		<i>rit.</i>	<i>f</i>
9	so truly perfectly the skies	3	<i>e</i>	quatrain 3	(turn)	love / complete	skies	y	SA	"star" motive	<i>a tempo</i>	<i>decresc.</i>
10	by merciful love whispered were,		<i>f</i>						SA	"star" motive		<i>p</i>
11	completes its brightness with your eyes		<i>e</i>						SATB	"star" motive		<i>cresc.</i>
12	any illimitable star	1	<i>f</i>			love / complete	star		SATB			<i>cresc.</i>
<i>final rhymed couplet omitted</i>												<i>ff</i>
					turn	incomplete						
1	love is the every only god*							A ¹		"love" theme / "earth" motive	<i>rit.</i>	<i>ff</i> <i>mf</i> <i>decresc.</i> <i>p</i>

Figure 3.1. Poetic and Musical Form,
Movement 1, "love is the every only god"
*Note: *text added or repeated by composer*

form, “B.” The second quatrain with the rhyme scheme *cdcd* is “x” and occurs in mm. 8-18 in the music. The third quatrain with the rhyme scheme *efef* is “y” and occurs in musical mm. 18-27. Redford makes one poetic addition when setting the poem to music. He revisits the first line of the poem, and in so doing creates a rounded form with the return of “A¹.” Though A¹ consists of only one line of poetry, it extends through mm. 27-35.

Poetic Elements

The argument of the poem follows the three-quatrain structure established by the rhyme and a three-image structure of the “earth” (line 2), “sea” (line 6), and “skies” (line 9) (fig. 3.1). The first quatrain asserts that “love,” like a “god,” creates the “earth,” though “man” cannot recognize the brevity of his time on “earth.” The second quatrain provides an explanation for this assertion through the personification of the “seas” and “wave,” which reasons that love has no beginning, is neither old nor young and therefore, is not bound by time. The waves bounce off many distant shores, questioning or “querying” and white-haired with age or possibly new given the particular use of “whitely.” These “waves” long for their place of origin where youth will be restored as in the phrase, “home come young.”⁹⁰ As Rushworth M. Kidder states in his book, *E. Cummings: An Introduction to His Poetry*, “Hence what appears as a ‘beginning’—as a new wave breaking on the shore—is only a ‘return’ of a wave from another shore.”⁹¹ The use of the images of the “wave,” old in “whitely” to youth in both “whitely” and “home come young,” helps the argument that both age and youth are embodied in love, and that love is not bound by age, or time.

90. Kidder, *Introduction to the Poetry*, 152-153.

91. Kidder, *Introduction to the Poetry*, 152-153.

Finally, the poetic theme of the third quatrain returns to the idea of creation, or rather the completion of the creative process. The persona of the poem may suggest that “merciful love” “whispered” (line 10) the “skies” (line 9) into being. So that, love creates the “earth” (line 2), “seas” (line 6), and “skies” (line 9), but the “star” (line 12) is separated by a vast distance, deemed incomplete and completion may only be attained through “love” (line 1) (fig. 3.1). The line arrangement of the poem supports this reading by separating, even isolating, the two images, “love” in line 1 and “star” in line 12, from the rest of the poem. The very nature of the “star,” far away from the “earth,” “seas,” and “skies” disconnects it from “love.” The way Cummings sets these two images suggests that “love” and the “star” are set apart in other more meaningful ways.

The poem seems to turn at line 11: it is “love” personified in the form of a beloved that makes the brightness of the star whole (fig. 3.1).⁹² This “star” possibly represents the persona who is completed by the “love” of the person referred to in line 11 as “your.” Had the final rhymed couplet been included, it would have been the turn of the poem consistent with Shakespearean sonnet structure. Notably, by its omission it is still a turn in theme and makes the, even stronger, statement that love, a powerful creative force, has the potential to complete the incomplete. This variation of the sonnet structure reinforces the theme of the poem and directly contradicts Friedman’s statement that Cummings’ atypical structural elements were contrived “all in an effort to make them [sonnets] look as unsonnet-like as possible.”⁹³ Also the variant structural elements of the poem, such as the use of half rhyme, the omission of both the final rhymed couplet, *gg*, and one metrical foot (*– /*) in each line suggests that the “star,” and therefore the persona, remains incomplete at the end of the poem.

92. Friedman, *The Art of His Poetry*, 45.

93. Friedman, *The Art of His Poetry*, 45.

Poetic Elements in the Musical Setting

Voicing

Redford crafts musical sections that align with the poetic structure through vocal orchestration. The first line of poetry and mm. 1-2 of the music return throughout the first quatrain and mm. 1-8 presents the “love” theme in its entirety (fig. 3.2).

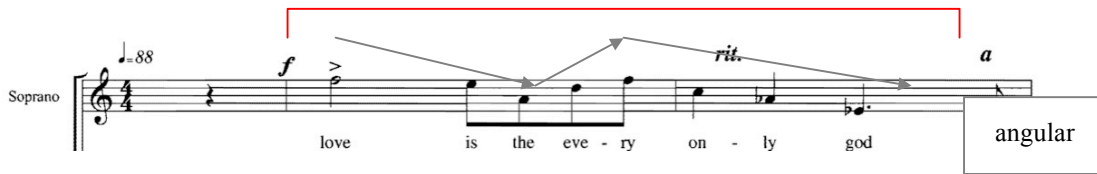


Figure 3.2. “love is the every only god,” “A” section, mm. 1-8, soprano part, “love” theme. Copyright ©2001 by J. A. C. Redford. All rights reserved. Used by Permission.⁹⁴

Quatrain 1 (*abab*) of the poetry and “A” of the music begin the movement with an SATB choral texture in m. 1 (fig. 3.3) While presenting the central poetic theme of the work, love, the soprano part of “A” exposes the central musical melodic theme, the “love” theme (fig 3.3).

In m. 9, the voicing of “x” in “B” is reduced to unison women, in lines 5-6 (*cd*) of quatrain 2, and unison men for poetic line 7. The full chorus returns in poetic line 8 to complete the alternating rhyme (*cd*) of the quatrain (fig. 3.4).

In the anacrusis to m. 20, “y” in “B” is reduced, as before, from the full chorus to unison women for lines 9-10 of quatrain 3 (*ef*). Rather than fully imitate the voicing pattern used in “x,” the voicing of “y” eliminates the unison men’s answer progressing immediately to a full chorus texture to complete the alternating rhyme (*ef*) in lines 10-11 of the quatrain (fig. 3.5).

⁹⁴ All reproductions of the musical score of “love is the every only god” are used with permission by the composer.

The image displays a musical score for a vocal and piano piece. The top system features the Soprano and Bass vocal parts, with the Piano accompaniment below. The lyrics for the vocal parts are: "love is the eve - ry on - ly god who". The Piano part includes a melodic line with a triplet of eighth notes. The bottom system features the Soprano, Alto, Tenor, and Bass vocal parts, with the Piano accompaniment below. The lyrics for the vocal parts are: "spoke this earth so glad and big e - ven a thing all small and sad_____". The Piano part includes a melodic line with a triplet of eighth notes. The score includes several annotations: a red box labeled "love" theme pointing to the vocal melody; a purple box labeled "A" Quatrain 1 SATB pointing to the vocal parts; a yellow box labeled "tempo" pointing to the piano accompaniment; and a brown box labeled "earth" motive pointing to the piano accompaniment. The score also includes dynamic markings such as *f* (forte) and *rit.* (ritardando), and a tempo marking *tempo*.

Figure 3.3. "love is the every only god,"
"A" section, mm. 1-8.

(figure 3.3, continued)

The image displays a musical score for a SATB vocal ensemble and piano accompaniment. The score is divided into two systems. The first system shows the vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment. The lyrics are: "man, may his might - y brief - ness dig". The tempo is marked "a tempo". The second system shows the vocal parts and the piano accompaniment. The lyrics are: "man, may his might - y brief - ness dig". The tempo is marked "a tempo". A blue box labeled "star" motive points to a specific musical phrase in the piano accompaniment. A purple box labeled "A" Quatrain 1 SATB points to the beginning of the piano accompaniment.

"A¹," the closing section of the movement, returns to the poetic material of line 1 and the musical material from "A." The voicing of the "love" theme does not return intact as it is set unison in the soprano and alto sections beginning at m. 29 (fig. 3.6). In repeating poetic line 1 the connection between the incomplete "star" (line 12) and "love" (line 1) is reinforced. This restatement of the soprano part from "A" solidifies poetic line 1 and mm. 1-2 of the music as a prominent and unifying theme of the movement while its return in the two interludes and the final movement of the set provides unity to the entire musical work.

The image displays a musical score for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is divided into two systems, each with four staves. The first system (measures 6-8) features the lyrics: "man, may his might - y brief - ness dig". The second system (measures 9-12) features the lyrics: "for love be - gin - ning means re - turn".

Annotations include:

- "x" of "B" Quatrain 2 SA**: A purple box highlighting a specific musical phrase in the piano accompaniment.
- "star" motive**: A blue box highlighting a specific musical phrase in the piano accompaniment.
- "star" motive, V1**: A blue box highlighting a specific musical phrase in the piano accompaniment.

The score includes dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano), and tempo markings such as *a tempo*.

Figure 3.4. "love is the every only god,"
 "x" of "B" section, mm. 9-18.

(figure 3.4, continued)

The image displays a musical score for SATB choir and piano, with annotations highlighting specific musical elements. The score is divided into two systems, each starting at measure 12.

System 1 (Measures 12-14):

- Vocal Parts (S, A, T):** The Soprano and Alto parts sing the lyrics "seas who could sing so deep and strong". The Tenor part is silent.
- Piano (Pno.):** The piano accompaniment features a "star" motive in the right hand, indicated by a blue box and arrow. The left hand provides harmonic support.
- Annotations:** A purple box labeled "x" of "B" Quatrain 2 SA points to the Soprano and Alto parts. A blue box labeled "star" motive points to the piano accompaniment.

System 2 (Measures 15-17):

- Vocal Parts (S, A, T, B):** The Soprano and Alto parts sing the lyrics "from each last shore and home come". The Tenor and Bass parts sing the lyrics "one que-ry-ing wave will white-ly yearn".
- Piano (Pno.):** The piano accompaniment features a "star" motive in the right hand, indicated by a yellow box and arrow. The left hand provides harmonic support.
- Annotations:** A purple box labeled "x" of "B" Quatrain 2 TB / SATB points to the Tenor and Bass parts. A yellow box labeled "ritard" points to the piano accompaniment. A purple box labeled "star" motive out points to the piano accompaniment.

(figure 3.4, continued)

This musical score is for a SATB choir and piano accompaniment. The score is in G major (one sharp) and 4/4 time. It begins with a tempo marking of *a tempo* and a dynamic of *f* (forte). The vocal parts (Soprano, Alto, Tenor, Bass) all enter with the word "young" on a half note. The piano accompaniment features a complex rhythmic pattern in the right hand, with a *f* dynamic. The lyrics for the vocal parts are: "young", "so", "tru - ly", "per -", "fect -", "ly", "the". The score includes two specific annotations in purple boxes: one labeled "x" of "B" Quatrain 2 SATB, pointing to the Soprano and Alto parts, and another labeled "y" of "B", pointing to the piano accompaniment. The piano part also includes a *p* (piano) dynamic marking later in the piece.

a tempo
f
S young
A young
T young
B young
Pno. *f*
so tru - ly per - fect - ly the
"x" of "B" Quatrain 2 SATB
"y" of "B"
p

a tempo

18 *f*

S young so tru - ly per - fect - ly the

A young so tru - ly per - fect - ly the

T young

B young

“y” of “B” Quatrain 2 SA

“star” motive

“star” motive, V3

“star” motive, V1

a tempo

18 *f*

Pno.

21 *mp*

S skies by mer - ci - ful love whis - pered were, com -

A skies by mer - ci - ful love whis - pered were com -

T

B

“star” motive, V2

“y” of “B” Quatrain 2 SA

“star” motive

21 *mp*

Pno.

Figure 3.5. “love is the every only god,”
“y” in “B” section, mm. 19-27.

(figure 3.5, continued)

This musical score page, labeled (figure 3.5, continued), features SATB vocal parts and piano accompaniment. The score is divided into two systems. The first system (measures 24-27) includes lyrics for Soprano, Alto, Tenor, and Bass, and piano accompaniment. The second system (measures 27-30) includes lyrics for Soprano, Alto, Tenor, and Bass, and piano accompaniment. Annotations include:

- A yellow box highlights the Soprano part in measure 24.
- A blue box labeled "star" motive points to the Soprano part in measure 24.
- A blue box labeled "star" motive, V1 and V2 points to the piano accompaniment in measure 24.
- A purple box labeled "y" of "B" Quatrain 3 SATB points to the Soprano part in measure 27.
- A white box labeled "illimitable star" text unaccompanied points to the Soprano part in measure 27.

The piano accompaniment (Pno.) is marked with *ff* (fortissimo) in measure 24 and *mf* (mezzo-forte) in measure 27. The lyrics for the Soprano part in the first system are: "pletes its bright-ness with your eyes" and "an - y il - lim - it". The lyrics for the Soprano part in the second system are: "star" and "love".

27

S

star

A

star

T

star

B

star

Pno.

27

ff

mf

mf

mf

“A¹”
Quatrain 1,
lines 1-2
SA

“earth” motive

Figure 3.6. “love is the every only god,”
“A¹” section, mm. 29-32.

(figure 3.6, continued)

The musical score consists of five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into two systems, measures 30-33.

System 1 (Measures 30-33):

- Vocal Parts (S, A, T, B):** All four voices sing the same lyrics: "is the eve - ry on - - ly god". The Soprano and Alto parts are marked with a yellow box. The Tenor part has a red box labeled "love" theme with an arrow pointing to the melody.
- Piano Accompaniment (Pno.):** The piano part features a complex texture with chords and moving lines. Dynamics are marked: *f* (forte) at measure 30, *mf* (mezzo-forte) at measure 31, and *mp* (mezzo-piano) at measure 32.

System 2 (Measures 33-36):

- Vocal Parts (S, A, T, B):** The vocal parts are mostly silent, with some notes in measure 33. A yellow box labeled *ritardando* is placed above the Soprano staff in measure 33.
- Piano Accompaniment (Pno.):** The piano part continues with a similar texture. Dynamics are marked: *p* (piano) at measure 33 and *pp* (pianissimo) at measure 34. A yellow box labeled *ritardando* is placed below the piano staff in measure 33.

Annotations and Arrows:

- A red box labeled "love" theme points to the Tenor vocal melody in measure 30.
- A yellow box labeled *ritardando* is placed above the Soprano staff in measure 33.
- A yellow box labeled *ritardando* is placed below the piano staff in measure 33.
- A box labeled "earth" motive has arrows pointing to the piano accompaniment in measures 30, 31, and 32.
- A box labeled "earth" motive, variation has an arrow pointing to the piano accompaniment in measure 33.
- A box labeled "segue to First Interlude (without releasing pedal)" has an arrow pointing to the piano accompaniment in measure 34.

Piano

The piano accompaniment carries motivic material that appears throughout this movement and the musical work as a whole. In addition, the piano also provides harmonic support for the voices, connective material between sections or phrases, and a means to change the character of the music to suit the poetry.

In “A,” the piano introduces the “earth” motive (fig. 3.7).

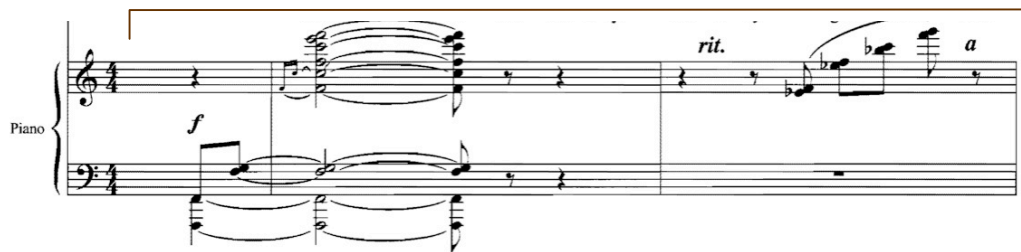


Figure 3.7. “love is the every only god,”
“A” section, mm. 1-2, “earth” motive.

The “earth” motive is characterized by *arpeggiated* pitches, dissonant harmony and clusters of major and minor seconds (fig. 3.7). The motive provides connective musical material between the choral phrases and has four iterations, each an ascending sweep, notably connected by a slur (fig. 3.2). This coupled with the syllabic, full chorus voicing intensifies the declaratory in nature of the music.

One of the most significant musical motives of the work, the “star” motive, is the most prevalent musical material in the piano in “B.” The “star” motive, a repeated sixteenth note pattern consisting of a neighbor figure and a leap, is often followed by a concluding sixteenth note pattern or variation. This pattern may ascend or descend depending upon the instance (fig. 3.8).



Figure 3.8. “love is the every only god,”
“B” section, mm. 8-9, “star” motive.

The second element of the “star” motive is an accompaniment pattern consisting of arpeggiated triads, alternating triads, or alternating perfect fourths (fig. 3.9).

Figure 3.9. “love is the every only god,”
“B” section, m. 8 and mm. 18-19, “star” motive, accompaniment pattern.

The accompanying elements do not always appear with the motive. The alternating triads and perfect fourths mimic the neighbor figure found in the “star” motive and brings density to the texture of the music (fig. 3.9).

The “star” motive is introduced by the piano in m. 8. This entrance overlaps the sustained harmony on the word, “dig,” closing the “A” section and beginning the “B” section (fig. 3.9).

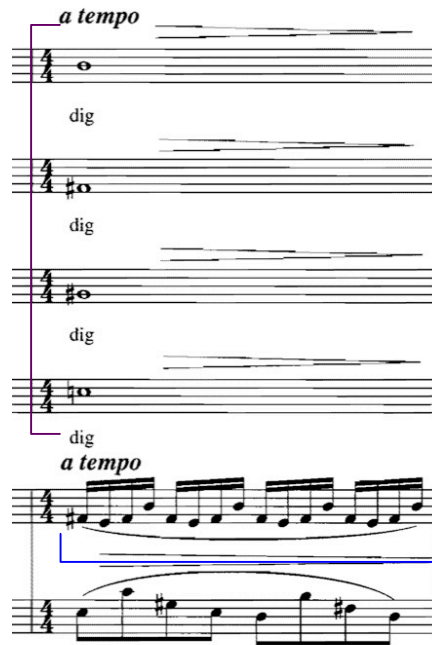


Figure 3.10. “love is the every only god,”
“B” section, m. 8, “star” motive.

The “star” motive is found in mm. 8-12 in the right hand piano part, and m. 14 in the left hand piano part (fig. 3.4) and is contrasted by quarter notes and eighth notes in the latter half of each measure in m. 13 and mm. 15-17 toward the culminating cadence of “x” and the end of quatrain 2 (fig. 3.4).

In the development of the “star” motive, small variations become the musical material from which later occurrences of this motive are drawn. Variations 1, an inversion of the original, is found in mm. 9-11 (fig. 3.11).



Figure 3.11. “love is the every only god,”
“x” section, mm. 9-11, “star” motive, variation 1.

Later in “y,” the “star” motive reappears with the final sustained harmony of the choral part from “x” in m. 18 (fig. 3.12). The “star” motive is found in mm. 18, 21 and 23-25 and in the left hand piano in m. 19 (fig. 3.5).

The musical score for Figure 3.12 shows the 'star' motive in measure 18. It is a choral setting with four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The tempo is marked 'a tempo' and the dynamics are 'f' (forte). The key signature has one sharp (F#). The 'star' motive is highlighted with a purple bracket on the vocal staves and a blue bracket on the piano accompaniment. The motive consists of a half note F#4, a half note G#4, a half note A4, and a half note B4. The piano accompaniment features a sustained harmony of F#4 and G#4.

Figure 3.12. “love is the every only god,”
“B” section, m. 18, “star” motive.

Poetic line 12, the end of quatrain 3 and the musical climax of this movement, is unaccompanied by the “star” motive and set in a relatively higher range for the soprano and bass parts (fig. 3.5). The higher range suggests musical alignment with the image of the “illimitable star” in the poetry, existing at a great distance yet disconnected from “love.”

Variation 2 of this motive is a reversal of variation 1 and aligns with the general melodic direction of the original “star” motive omitting the turn. It appears in mm. 21, 24, and 25, and in the bass in m. 26 (fig. 3.13).



Figure 3.13. “love is the every only god,”
“y” section, mm. 21- 23, “star” motive, variation 2.

Variations 1 and 2 usually appear in the latter portion of the measure providing impetus into beat 1 of each subsequent measure (fig. 3.5). Variations 1 and 2 are significant in this movement and return in movements 4 and 6 of the work.

The conclusion of the “y” is the “earth” motive in the piano connecting the poetically and musically disconnected “illimitable star” of the previous section to the “earth” of poetic line 1 and the musical “earth” motive (figs. 3.14 and 3.6).



Figure 3.14. “love is the every only god,”
“A” section, mm. 27-29, “earth” motive.

The motive is repeated seven times under the “love” theme in the soprano and alto parts (fig. 3.6). The major second in the left hand piano (A3-B3) is reiterated four times while the octave sustains and each iteration of this variation on the “earth motive” lengthens in duration from one and one half beats to two beats to three beats and finally eight beats plus the fermata (fig. 3.6). The character of this variation of the “earth” motive is used to a great extent in movements 2 and 4.

Other Elements

The musical setting of quatrain 1 in “A” and “A¹” is dissonant and chromatic built on harmonic major and minor seconds of the “earth” motive, as well as, the angular melodic motion of the “love” theme (figs. 3.2 and 3.6). This aligns with the declaratory and emphatic nature of the text (fig. 3.1). In contrast, the musical setting of both quatrains 2 and 3 is primarily constructed on melodic major and minor seconds and the stepwise motion of the “star” motive. The melody becomes less angular in comparison to the previous musical section (fig. 3.5) and aligns with the images of “seas” and “skies” found quatrains 2 and 3 (fig. 3.1).

Tempi and dynamics also reinforce the textual connection of the musical setting. At the conclusion of “A”, a *ritardando* in mm. 5-7 provides closure to the section (fig. 2). In m. 8 the return to the original tempo after the *ritardano* musically marks the beginning of “B” (figs. 3.2 and 3.4). In addition, “A” is marked *forte* while “B” has an indication to *decrescendo* in mm. 8-9. Beyond the initial indication of *mezzo forte* for the chorus and *mezzo piano* for the piano, no tempo or volume markings are given in “x” until m. 17 in which a *ritardando* and *crescendo* are indicated (fig. 3.4).

In m. 18, “y” is designated by the return to the original tempo and the indication for *forte* dynamics. A *decrescendo* to *piano* is indicated in m. 19-20 for the piano part and a *piano* is indicated for the chorus. The “y” section is thereafter a long crescendo in mm. 21-25 culminating at the cadence in m. 26 with a *fortissimo*. Within “y,” the tempo remains unchanged (fig. 3.5).

The change to “A¹” is a result not so much of dynamic indication, given the persistence of the *fortissimo* through the section change, but the combination of the contrasting color of *fortissimo* provided by the SATB chorus and the “earth” motive in the piano (fig. 3.6).

In “A” and “A¹” the syllabic full chorus texture, angular “love” theme, and dissonant harmony of the choral parts reinforce the drama of the text of quatrain 1. “B” characterizes

quatrain 3 and 4 differently with a gradually increasing texture (duets to full chorus), lyrical melodic lines and scalar “star” motive. The omission of the piano for the word “star” from the final line of the poem (“any illimitable star”) musically represents the sense of disconnection between the “star” and “love.” However, by revisiting quatrain 1 in “A¹,” the two ideas are connected through the music. Also, the “love” theme, “earth” motive and “star” motive become distinct and prominent musical components of this work.

CHAPTER 4

POETIC AND MUSICAL ANALYSIS OF MOVEMENT 1A

The first interlude provides a segue thematically, motivically, and harmonically between the first movement and the second movement. It includes line 1 of the poem “love is the every only god” and, in essence, is a developed reappearance of the “A” section of the first movement.

The interlude begins with the “love” theme (as set for the text, “love is the every only god”) scored in the piano and contrapuntally for three piano voices, “treble,” “bass” and “alto,” in mm. 1-5 (fig. 4.15).

The figure displays two staves of musical notation. The top staff is labeled 'Piano' and the bottom staff is labeled 'Pno.'. The top staff begins with a treble clef and a key signature of one flat (B-flat). It contains a melodic line with a yellow box labeled 'legato, esp.' above it and a yellow box labeled 'pp' below it. A red box labeled '"love" theme' is placed below the staff, spanning the first four measures. Below the staff, there are two orange boxes labeled 'A' and 'F'. The bottom staff is labeled 'Pno.' and contains a bass line. It begins with a treble clef and a key signature of one flat (B-flat). It contains a melodic line with a red box labeled 'mp' below it. Below the staff, there are two orange boxes labeled 'A b' and 'G b'.

Figure 4.15. “love is the every only god,”
first interlude, mm. 1-5, “love” theme.

The entrances are chromatic in this brief contrapuntal section of the interlude and the section resolves on to a G-flat minor chord¹¹ in m. 5. The piano continues with the “love” theme (as set for the text, “who spoke this earth so glad and big”) in the anacrusis to mm. 6 while the sopranos

and altos chant the line 1 from the poem “love is the every only god” beginning in m. 6 (fig. 4.16).

The musical score is divided into two systems. The first system (measures 6-8) features Soprano (S) and Alto (A) voices chanting the lyrics "love is the eve-ry on-ly god" in a half-note melody, marked with a piano (*p*) dynamic. The Tenor (T) and Bass (B) parts are silent in this system. The Piano (Pno.) accompaniment provides a harmonic foundation with chords and moving lines, marked with a mezzo-piano (*mp*) dynamic. A purple box labeled "Poetic line 1 SA / TB" points to the vocal lines. The second system (measures 9-10) shows the Tenor and Bass voices entering with the same melody, marked with a mezzo-piano (*mp*) dynamic. The Soprano and Alto parts are silent in this system. The Piano accompaniment continues with a more active line, marked with mezzo-forte (*mf*) and forte (*f*) dynamics, and includes a ritardando (*rit.*) marking. A red box labeled "'love' theme" points to the vocal lines in measure 9. Red brackets and arrows highlight the thematic material across both systems.

Figure 4.16. “love is the every only god,”
first interlude, mm. 6-9, “love” theme.

(figure 4.16, continued)

This musical score continues from figure 4.16, showing vocal and piano parts. The score is divided into two systems, each with five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.).

First System (Measures 12-14):

- Measures 12-13:** The vocal parts (S, A, T, B) are silent. The piano part features a "love" theme, indicated by a red box and a red arrow. The piano part is marked *mf*.
- Measure 14:** The vocal parts enter with a "star" motive, indicated by a blue box and a blue arrow. The piano part continues with the "star" motive, also marked *mf*. The tempo is marked *a tempo*.

Second System (Measures 15-17):

- Measures 15-16:** The vocal parts are silent. The piano part features a "star" motive, indicated by a blue box and a blue arrow. The piano part is marked *mp*.
- Measure 17:** The vocal parts enter with a "star" motive, indicated by a blue box and a blue arrow. The piano part continues with the "star" motive, marked *p*. The tempo is marked *ritard*.

The score concludes with the instruction "segue to No. 2". A yellow box labeled "G" is located at the bottom right of the page.

The “love” theme appears throughout Movement 1a in both piano and voices (figs. 4.15 and 4.16).

Movement 1a though similar to the “A” section of Movement 1, is set at a much slower tempo, quarter note = 63 rather than the quarter note = 88 of the previous movement. The “love” theme in the piano is *legato espressivo* and *pp*. Like the previous movement, the last part of the “love” theme is slower but returns to tempo at the introduction of the “star” motive.

CHAPTER 5

POETIC AND MUSICAL ANALYSIS OF MOVEMENT 2

Poetic Structure

The second movement of Redford's musical work is based on the poem "what time is it? it is by every star." The poem is divided into four sections indicative of the Shakespearean sonnet structure with the rhyme scheme, *abab cdcd efef gg*. The rhyme is either exact, as in true/you, and my/undie, or half rhyme as in star/declare, seem/time, tell/feel, or based on the final vowel sound [u] in now/do. This is supported by the line arrangement 3, 1, 3, 1, 3, 1 and 2, whereby each unit of three lines followed by one line is a quatrain, and the final two lines are grouped as a couplet (fig. 5.17). Despite the overall clarity of the Shakespearean rhyme scheme and the final couplet in the line grouping, a Petrarchan sonnet structure is also suggested dividing the poem instead into two large units, an octet (lines 1-8) and a sestet (lines 9-10) by Cummings' uncommon period at the end of line 8 and, equally as rare, use of a capital "T" for the word "Time" in line 9 (fig. 5.17). This division aligns with the turn of a Petrarchan sonnet, taking the poem from defining time and timelessness to describing the limitations of living in calculated time.

Musical Structure

The musical setting of this poem is divided into two basic musical parts: "I," including sections "A," "B," and "C," and "II," sections "x" and "y" of "D," and A¹" (fig. 5.17). In fact, the two larger musical sections "I" and "II" align with the Petrarchan sonnet structure. "I" aligns with the octet while "II" aligns with the sestet (fig. 5.17).

Poetry							Music				
Line	Poetry	L. G.*	R. S.**	Sonnet Units	Turn	Theme	Musical Form	Voicing	Theme and Motive	Tempo	Tonal Landmark
1	what time is it?it is by every star	3	a	quatrain 1	octet	define time	B	I	"time" motive	♩=136	G
2	a different time,and each most falsely true;		b						Alt. SA/TB	♩=136	G
3	or so subhuman superminds declare		a						Alt. SA/TB		A
4	—nor all their times encompass me and you	1	b	quatrain 2	octet	timelessness	C	I	Alt. SA/TB		A♭
5	when are we never,but forever now	3	c						SA	♩=116	A♭ - C
6	(hosts of eternity;not guests of seem)		d						SATB		A♭
7	believe me,dear,clocks have enough to do		c						TB		G
8	without confusing timelessness and time.	1	d	quatrain 3	octet	time	D	II	"time" motive		A♭
9	Time cannot children,poets,lovers tell—	3	e						TB		G
10	measure imagine,mystery,a kiss		f						AT	♩=116	G
11	—not though mankind would rather know than feel;		e	couplet	sestet	Problem with time	x	I	SATB		G
12	mistrusting utterly that timelessness	1	f						TB	♩=136	A
13	whose absence would make your whole life and my	2	g				y	II	"star" motive		A
14	(and infinite our)merely to undie		g	couplet	sestet	life in time	A ¹	II	SATB	♩=116 <i>rubato</i>	G
									SATB		G
									"time" motive	♩=136	G

Figure 5.17. Poetic and Musical Form, Movement 1,
“what time is it?it is by every star”

“A” is introductory in mm. 1-5 and the musical setting of the poetry begins with “B.” “B” is textual lines 1-4 and mm. 6-23 and “C” is textual lines 5-8 and mm. 23-35. “D” is textual lines 9-14 and mm. 36-56 divided into “x,” textual lines 9-11 and mm. 36-45 and “y,” textual lines 12-14 and mm. 45-56. Lastly, “A¹” provides the musical material after the text in mm. 57-64 (fig. 5.17).

Poetic Elements

The capital “T” emphasizes the word “Time” perhaps signaling a Petrarchan structural division and turn. Secondly, it highlights the word that summarizes the theme of the poem. Even more unusual is the occurrence of a period within the poem, at the end of line 8, but not after the final line signaling the poem’s end.

Additional typographical variations include two instances of the omission of the space that typically follows a caesura, or question mark and comma in this instance. Both occur in the opening two lines: “what time is it?it is by every star / a different time,and each most falsely true.” The lack of a space following the question mark suggests a lack of emphasis on the question and a sense of “rushing” to state the answer. This compression or lack of space following the caesura also occurs in “never,but” in line 5, “eternity;not” in line 6, “me,dear,clocks” in line 7, “children,poets,lovers” in line 9, “imagine,mystery,a” in line 10, and “our)merely” in line 14. The compression creates the absence of a pause between contrary ideas or parallel clauses as in line 5 “when are we never,but forever now,” line 6 “(hosts of eternity;not guests of seem),” and line 14 “(and infinite our)merely to undie.” The omission of space in line 7, “believe me,dear,clocks” does not allow emphasis on the words “believe me” or “dear” and this maintains the iambic pentameter of the line. In line 9, the spacing after the caesura is omitted in the list of characters in line 9, “children,poets,lovers,” and concepts in line 10

“imagine,mystery,a kiss.” The compression also prevents each character and concept in the list from receiving emphasis or individuality.

Other typographical features include two interpolations. All seem to serve the same purpose, expanding the condition of the existence of “we” to the concept of timelessness. The first occurs in the sixth line of the poem, “(hosts of eternity;not guests of seem),” a description of “we” existing “never,but forever now” or in a state of timelessness. Another occurs in the final line of the poem, “(and infinite our)merely to undie,” suggesting both that “your whole life and my” are forever combined. “infinite our,” or the pun on the word “our”/hour could suggest that an absence of timelessness would result in constantly calculated time. The last interpolation occurs through the use of the dash in lines 9 and 11. The interpolated comment in line 10, “—measure imagine,mystery,a kiss,” is linked to the list found in the previous line, “Time cannot children,poets,lovers tell.” Respectively, “children” cannot “measure imagine,” “poets cannot “measure mystery,” and “lovers” cannot “measure a kiss.” Here, Cummings provides scenarios, which are parallel to and equally as impossible as attempting to measure time. These statements are separated from the rest of the poem by punctuation, parentheses and dashes, and also by content. In this manner, the “we” referred to and the concepts “imagine,mystery,a kiss” exist separately from the rest of the world, that is, in a state of timelessness.

Cummings may use these typographical variations to enhance one of his conventional themes, the “world” versus the “unworld.” Cummings connects the word “subhuman,” a negative adjective perhaps meaning less than human, to the word “superminds,” and thus lends a negative connotation to the scientific mind that gives a scientific answer to the question, “what time is it?” Science, and thus intellect are concepts that are “falsely true” and part of the “unworld,” which Cummings does not admire.⁹⁵ Also tied to Cummings’ idea of the “unworld”

95. Friedman, *The Art of His Poetry*, 19.

is the word “undie,” in line 14. Through the combination of the prefix *un-* and the base word “die,” a verb is created that in practical terms isn’t possible, as death is not reversible. However, Cummings’ concept of “undie” is actually to live in the “unworld” or the world of reality, scientific knowledge and measured time. In this way, Cummings sets up dual states of being, one negative and one positive in the opinion of the persona of the poem. The negative is to live in “time,” knowing over feeling and never really living (“undie”-*ing*). The positive is to live together, eternally in the moment (“never, but forever now” and “hosts of eternity”).

Essentially, the persona reveals the true nature of time and then dares his auditor to defy it.⁹⁶ Friedman’s assessment of the relationship between the dream world and timelessness in Cummings’ poetry is particularly relevant to this poem:

It is where time is timeless and all questions are answered; the world that we reach, paradoxically enough by consenting to live in time without question.⁹⁷

This poem, written later in Cummings’ career, takes a different perspective of time than poems written earlier in his career. The early poems often urge living in the present, where lust, life, or the moment must not be allowed to slip away. In the later poems, such as this one, Cummings emphasizes timelessness so that seizing the moment or time is irrelevant. Here, the idea of transcending into timelessness or rising into something greater than now, gains more emphasis.⁹⁸ Redford comments on Cummings’ comparison of “time” and “timelessness,” “What does it mean to live by the clock? Cummings contrasts the parsed and measured way of life he calls ‘time’ with a higher order of rich and ineffable experience, or ‘timelessness.’ One might say that in this text the worlds of mind and heart collide. In the poet’s trenchant critique, scientific

96. Kidder, *Introduction to the Poetry*, 230.

97. Friedman, *The Art of His Poetry*, 22.

98. Kidder, *Introduction to the Poetry*, 230; Friedman, *The Art of His Poetry*, 23.

materialism comes off rather badly! I endeavored to address this tension in my musical approach.”⁹⁹

The poetic action may be divided, as in the Shakespearean sonnet structure, into three quatrains and a couplet based on the rhyme scheme and the poetic meaning: quatrain 1, presenting the idea that scientific calculations are “falsely true” when regarding time; quatrain 2, developing this idea; quatrain 3, providing examples of people who live outside of the constraints of measured time; and the couplet, summarizing the poem. The poem may also be divided, as in the Petrarchan sonnet structure, into two parts: the octet, defining time and the sestet, describing the limitations of time. Both sonnet structures merit consideration when analyzing this poem. Just as the theme of this poem exposes the dual nature of the theme, time and timelessness, the structure of the poem exhibits a dual structural nature, both Shakespearean and Petrarchan. As with the first poem “love is the every only god,” Cummings uses the structure of the poems to enhance the theme.

Poetic Elements and the Musical Setting

Voicing

“A” features an introductory piano part prior to the choral entrance in mm. 1-5 (fig. 5.18). The setting of quatrain 1 (*abab*) begins with section “B” in m. 6 through repeated text alternating the use of SA and TB in imitative fashion. This setting of the text breaks up poetic line 1 into two parts reclaiming some of Cummings’ omitted space after the question mark (fig. 5.19). The musical “C” section is quatrain 2 (*cdcd*) and begins with an SA voicing on poetic line 5 beginning in m. 23. The process of alternating vocal orchestration continues in “C” although the

99. Redford, interview.

unison and two part settings in the SA mm. 23-27 and TB in mm. 30-35 alternates with an SATB phrase in mm. 28-30 (fig. 5.20). The SATB phrase is poetic line 6, a statement enclosed in parentheses and linked to the “timelessness” poetic theme. This voicing suggests the uniting, rather than alternating, of the female and male voices aligning with the “timelessness” poetic theme. The statement found in poetic lines 7-8 in TB voicing is clearly from the point of view of the persona of the poem and implies a male persona for the musical setting of these lines (fig. 5.20).

The first part of “D,” “x” returns to a two-part texture in the two inner voices, alto and tenor (AT), female and male voices, beginning in m. 37 (fig. 5.21). This particular voicing is consistent with the turn of the poem in line 9. The poetry relates characters for whom time does not matter, male or female but not necessarily the “me and you” from line 4. The voicing of the next poetic line, 10, begins in m. 41 with tutti voicing (fig. 5.21). Since the poetic statement is

Figure 5.18 is a musical score for the "A" section (mm. 1-5) of the song "what time it is by every star." The score is written for Soprano, Alto, Tenor, Piano, and Piano (Pno.).

The score includes several annotations and markings:

- Tempo markings:** *poco rit.* and *a tempo* are indicated at the top of the Soprano staff and below the Piano staff.
- Dynamic markings:** *mp* (mezzo-piano), *f* (forte), *p* (piano), and *pp* (pianissimo) are used throughout the score.
- Annotations:**
 - A yellow box labeled "136" is placed above the Soprano staff.
 - An orange box labeled "Tonal Landmark G" is placed above the Piano staff.
 - A green box labeled "time motive" is placed above the Soprano staff.
 - A purple box labeled "B Octet SA / TB" is placed to the right of the Soprano staff.
- Staff markings:** The Soprano staff is marked with "S", the Alto staff with "A", the Tenor staff with "T", and the Piano staff with "Pno.".
- Lyrics:** The lyrics "what" and "what" are written below the Soprano staff.

Figure 5.18. "what time it is by every star,"
"A" section, mm. 1-5.

The musical score for Figure 5.19 is divided into two main sections: *poco rit.* and *a tempo*. The SATB section consists of four staves (Soprano, Alto, Tenor, Bass). The lyrics "what" are written under the Soprano and Alto staves. A purple box labeled "B" Octet SA / TB" is positioned between the SATB staves. An orange box labeled "Tonal Landmark G" is positioned below the SATB staves. The piano accompaniment (Pno.) is shown at the bottom, with dynamics *f*, *p*, *f*, *p*, *pp*, and *mp*. A green bracket is placed under the piano accompaniment in the *a tempo* section.

Figure 5.19. "what time it?it is by every star,"
"B" section, mm. 6-23.

within dashes and presents the impossibility of time in these particular scenarios, it may recall the poetic theme of "timelessness" prompting the use of SATB voicing and as in "C," both genders are used to relate this particular poetic theme. Lastly, the voicing of poetic line 11 returns to TB voicing beginning in m. 43, and therefore, the male persona (fig. 5.21). In the second part of "D," "y," the final three poetic lines of the sestet (*fgg*) appears in SATB voicing beginning in m. 45 signaling a return to the poetic theme of "timelessness" (fig. 5.22). Indeed, the poetry returns to the idea of the persona and his lover living in a state of "timelessness" while others exist in measured "time."

(figure 5.19, continued)

This musical score page, labeled (figure 5.19, continued), features a vocal quartet (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The score is divided into two systems, with measures 7-10 and 10-13. The vocal parts have lyrics: "time is it? what time is it?" and "it is by eve - ry star a dif - ferent time, and". The piano part includes dynamic markings such as *pp*, *mf*, *mp*, and *f*. Annotations include a purple box labeled "B" Octet SA / TB pointing to the vocal staves, an orange box labeled "Tonal Landmark G" pointing to a specific note in the Bass staff, and two green boxes labeled "time" motive pointing to specific melodic lines in the Soprano and piano parts.

Annotations:

- "B" Octet SA / TB
- Tonal Landmark G
- "time" motive
- "time" motive

(figure 5.19, continued)

This musical score page, labeled (figure 5.19, continued), features a vocal quartet (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The score is divided into two systems. The first system (measures 13-15) includes lyrics: "each most false - ly true; or so sub - hu - man" and "it is by eve - ry star a dif - ferent time sub - hu - man". The second system (measures 16-18) includes lyrics: "su - per - minds de - clare - nor all their times en - com - pass" and "su - per - minds or so sub - hu - man su - per - minds de - clare en -".

Annotations include:

- A purple box labeled "B" Octet SA / TB with arrows pointing to the vocal staves.
- An orange box labeled "Tonal Landmark A" pointing to measure 13.
- Yellow boxes labeled "poco rit." and "a tempo" pointing to specific measures.
- Green boxes labeled "'time' motive" pointing to specific musical phrases in the vocal and piano parts.

Dynamic markings include *mp*, *mf*, *p*, *f*, and *pompously*. The piano part includes a *Rec.* (Recitativo) section.

(figure 5.19, continued)

This musical score page contains two systems of music. The first system, measures 19-22, features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have lyrics: "en - com - pass en - -", "en - com - pass en - -", "com - pass en - com - pass", and "com - pass en - com - pass". A purple box labeled "B" Octet SATB points to the vocal staves. The piano part includes a "ritard" marking. The second system, measures 22-25, continues the vocal parts with lyrics: "com - pass me when are we nev - er,", "com - pass me when are we nev - er,", "and you: and you:", and "and you: and you:". A purple box labeled "C" Octet SATB points to the vocal staves. The piano part includes a "ritard" marking and a "Meno mosso" tempo change with a metronome marking of 116. The piano part also includes dynamic markings: *mf*, *pp*, and *p*.

“B”
Octet
SATB

ritard

Meno mosso ♩ = 116

mp

mp

p

p

ritard

Meno mosso ♩ = 116

mf

pp

p

“C”
Octet
SATB

Pno.

The musical score is for the "C" section, measures 23-35. It includes vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with Piano (Pno.) accompaniment. The tempo is marked *ritard* (ritardando) and *Meno mosso* (♩ = 116). The key signature is one flat (B♭). The lyrics are: "com - pass me when are we nev - er, and you: and you." A purple box labeled "C" Octet SA highlights the vocal entries. A yellow box labeled "Meno mosso ♩ = 116" highlights the tempo change. A blue box labeled "star" motive, V2 points to a specific motif in the piano part. An orange box labeled "Tonal Landmark A♭" highlights a specific tonal event in the piano part.

Figure 5.20. "what time it? it is by every star,"
"C" section, mm. 23-35.

(figure 5.20, continued)

The image displays a musical score for SATB choir and piano, continuing from figure 5.20. The score is divided into two systems. The first system (measures 25-28) features Soprano (S) and Alto (A) parts with lyrics "but for - ev - er now". The piano accompaniment (Pno.) includes a "star" motive, V2, and a Tonal Landmark Briefly C. The second system (measures 28-31) features Soprano (S), Alto (A), Tenor (T), and Bass (B) parts with lyrics "(hosts of e - ter - ni - ty; not guests of seem) be -". The piano accompaniment includes a "time" motive and a Tonal Landmark A \flat . Annotations include "C" Octet SA, "C" Octet SATB, "star" motive, V1, V2, and "time" motive. Dynamics include *pp*, *a tempo*, *rit.*, *mp*, *wistfully*, *mf*, and *accel.*.

"C" Octet SA

"star" motive, V2

Tonal Landmark Briefly C

"time" motive

"C" Octet SATB

Tonal Landmark A \flat

"star" motive, V1, V2

(figure 5.20, continued)

31 *a tempo primo* *ritard*

“C”
Octet
TB

T
lieve me, dear, clocks have e-nough to do with - out con - fus - ing time - less - ness and

B
lieve me, dear, clocks have e-nough to do with - out con - fus - ing time - less - ness and

31 *a tempo primo* *ritard*

Pno.

Tonal Landmark A \flat

“star” motive, V1

34 *a tempo* *rit.*

S

A

T
time.

B
time

“earth” motive

34 *a tempo* *rit.*

Pno.
mp *mf*

Tonal Landmark G

The image displays two systems of a musical score. The first system (mm. 36-45) features vocal staves for Soprano (S), Alto (A), and Tenor (T), and a piano (Pno.) part. The tempo is marked *Meno mosso* with a metronome marking of 116. The key signature has one flat (B-flat). The lyrics for the vocal parts are: "Time can - not chil - dren, po - ets, lov - ers tell-". Annotations include a purple box labeled "'x' of 'D' Sestet AT" pointing to the vocal staves, a yellow box labeled "mp wistfully" pointing to the vocal staves, an orange box labeled "Tonal Landmark G" pointing to the piano part, and a blue box labeled "'star' motive, V2" pointing to a specific melodic line in the piano part. The second system (mm. 40-45) features vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), and a piano (Pno.) part. The tempo is marked *rit.* (ritardando). The lyrics for the vocal parts are: "meas - ure im - ag - ine, mys - ter - y,". Annotations include a purple box labeled "'x' of 'D' Sestet SATB" pointing to the vocal staves, a yellow box labeled "rit." pointing to the piano part, and a blue box labeled "'star' motive, V2" pointing to a specific melodic line in the piano part.

Figure 5.21. "what time it? it is by every star,"
 "x" of "D" sections, mm. 36-45.

(figure 5.21, continued)

The image displays a musical score for a SATB choir and piano. The score is divided into two systems. The first system (measures 43-48) is marked *a tempo primo* and features a *f* (forte) dynamic for the vocal entries. The second system (measures 49-54) is marked *rit.* (ritardando) and features a *mf* (mezzo-forte) dynamic. The piano accompaniment is marked *f* in the first system and *mf* in the second. The lyrics are: "a kiss", "-not though man - kind would rath - er know than feel;", and "mis -". The score includes several annotations: a purple box labeled "x" of "D" Sestet SA / TB" points to the vocal entries in measures 43-44; a purple box labeled "y" of "D" Sestet SATB" points to the vocal entries in measures 47-48; a yellow box labeled "a tempo primo" is placed above the piano accompaniment in measure 49; a yellow box labeled "rit." is placed above the piano accompaniment in measure 52; an orange box labeled "Tonal Landmark A" is placed below the piano accompaniment in measure 49; and a green box labeled "'time' motive" points to a specific note in the piano accompaniment in measure 54. The score is written for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.).

43 *f* *a tempo primo* *rit.* wistfully

S a kiss "x" of "D" Sestet SA / TB "y" of "D" Sestet SATB mis -

A a kiss mis -

T *mf* -not though man - kind would rath - er know than feel; wistfully mis -

B *mf* -not though man - kind would rath - er know than feel; wistfully mis -

43 *a tempo primo* *rit.* *mf*

Pno. Tonal Landmark A "'time" motive

The image displays a musical score for the piece "what time it is by every star," measures 45-56. The score is written for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.).

Measure 43: The vocal parts enter with the lyrics "a kiss". The piano accompaniment is marked *f* and *a tempo primo*. The tempo changes to *rit.* at the end of the measure. The lyrics for the vocal parts are: S: a kiss, A: a kiss, T: -not though man - kind would rath - er know than feel;, B: -not though man - kind would rath - er know than feel;.

Measure 46: The vocal parts enter with the lyrics "trust - ing ut - ter - ly that time - less - ness whose ab - sence". The piano accompaniment is marked *mp* and *rubato*. The lyrics for the vocal parts are: S: trust - ing ut - ter - ly that time - less - ness whose ab - sence, A: trust - ing ut - ter - ly that time - less - ness whose ab - sence, T: trust - ing ut - ter - ly that time - less - ness whose ab - sence, B: trust - ing ut - ter - ly that time - less - ness whose ab - sence.

Annotations:

- A purple box labeled "y" of "D" Sestet SATB points to the vocal parts in measures 43 and 46.
- An orange box labeled "Tonal Landmark G" points to the piano accompaniment in measure 43.
- A yellow box labeled "rubato" points to the piano accompaniment in measure 46.
- A blue box labeled "star" motive, V1, V2 points to the piano accompaniment in measure 46.

Figure 5.22. "what time it is by every star,"
"y" of "D" sections, mm. 45-56.

(figure 5.22, continued)

The image displays a musical score for a SATB Sestet and Piano. The score is divided into two systems. The first system (measures 40-49) features the vocal parts (Soprano, Alto, Tenor, Bass) and Piano accompaniment. The lyrics are: "would make your whole life and my (and". A purple box labeled "y" of "D" Sestet SATB points to the vocal parts. The second system (measures 50-59) continues the vocal parts and Piano accompaniment. The lyrics are: "in - fi - nite our) mere - ly to". A purple box labeled "y" of "D" Sestet SATB points to the vocal parts. The Piano part includes tempo markings: *accel.*, *rit.*, and *a tempo*. A blue box labeled "star" motive, V2 points to the Piano part. A green box labeled "time" motive points to the Piano part. An orange box labeled Tonal Landmark G points to the Piano part. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings.

"y" of "D"
Sestet
SATB

S
would make your whole life and my (and

A
would make your whole life and my (and

T
would make your whole life and my (and

B
would make your whole life and my (and

Pno.

52
in - fi - nite our) mere - ly to

53
in - fi - nite our) mere - ly to

54
in - fi - nite our) mere - ly to

55
in - fi - nite our) mere - ly to

56
in - fi - nite our) mere - ly to

57
in - fi - nite our) mere - ly to

58
in - fi - nite our) mere - ly to

59
in - fi - nite our) mere - ly to

Pno.

accel. rit. a tempo

accel. rit. a tempo

"y" of "D"
Sestet
SATB

Tonal Landmark G

"time" motive

"star" motive, V2

(figure 5.22, continued)

The image displays a musical score for a vocal quartet (Soprano, Alto, Tenor, Bass) and Piano. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics for the vocalists are "un - - - die". The score is divided into two sections by a vertical purple line. The first section is marked *rit.* (ritardando) and the second section is marked *a tempo primo* (return to the original tempo). The piano part is marked *pp* (pianissimo) in the second section. A yellow box highlights the *rit.* marking in the piano part. A purple box labeled "A¹" is placed above the Alto's staff, with an arrow pointing to the first measure of the *a tempo primo* section. A green box labeled "time" motive is placed below the piano part, with an arrow pointing to a specific melodic line. An orange box labeled "Tonal Landmark G" is placed below the piano part, pointing to a specific chord. The piano part features a complex rhythmic pattern in the second section, with a green box highlighting a specific measure.

Soprano (S): *rit.* un - - - die *a tempo primo*

Alto (A): *rit.* un - - - die *a tempo primo*

Tenor (T): *rit.* un - - - die *a tempo primo*

Bass (B): *rit.* un - - - die *a tempo primo*

Piano (Pno.): *rit.* *pp* *a tempo primo*

Tonal Landmark G

"time" motive

The image displays a musical score for the piece "what time it is by every star," measures 57-64. The score is written for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.).

Measure 57: The vocal parts enter with the lyrics "un - - - die." The tempo is marked *rit.* (ritardando). A purple box labeled "A¹" is placed over the vocal lines, with a purple arrow pointing to the start of measure 58. The piano accompaniment also begins with a *rit.* marking.

Measure 58: The tempo changes to *a tempo primo* (return to the original tempo). The piano accompaniment features a *pp* (pianissimo) dynamic. A yellow box labeled "a tempo primo" is placed over the piano part. A green box labeled "time" motive is placed over the piano part, with a green arrow pointing to the first measure of the motive.

Measures 59-64: The vocal parts are silent. The piano accompaniment continues with the "time" motive, which is highlighted by a green box labeled "time" motive. The piano part includes a *pp* dynamic marking.

Annotations:

- A purple box labeled "A¹" is placed over the vocal lines in measure 57, with a purple arrow pointing to the start of measure 58.
- An orange box labeled "Tonal Landmark G" is placed over the bass line in measure 57.
- A yellow box labeled "a tempo primo" is placed over the piano part in measure 58.
- A green box labeled "time" motive is placed over the piano part in measure 58, with a green arrow pointing to the first measure of the motive.
- A green box labeled "time" motive is placed over the piano part in measure 59, with a green arrow pointing to the first measure of the motive.

Figure 5.23. "what time it is by every star,"
"A¹" sections, mm. 57-64.

(figure 5.23, continued)

The image displays a musical score for a vocal quartet (Soprano, Alto, Tenor, Bass) and piano accompaniment, covering measures 61 through 64. The vocal parts are written in treble and bass staves, while the piano part is in grand staff. Measure 61 shows the vocalists with rests and the piano with a complex accompaniment. Measure 62 features a piano forte (*f*) dynamic. Measure 63 is marked *rall.* (rallentando). Measure 64 is also marked *rall.* and *pp* (pianissimo). Annotations include a green box labeled "time" motive with arrows pointing to specific notes in measures 61 and 62, and an orange box labeled "Tonal Landmark G" pointing to a note in the bass line of measure 64. A text box at the bottom right indicates "segue to No. 3".

61

S

A

T

B

Pno.

64 *rall.*

S

A

T

B

Pno.

64 *rall.*
pp

segue to No. 3

"time" motive

Tonal Landmark G

Piano

The piano accompaniment first presents the musical “time” motive in “A” (fig. 5.18) and the musical material returns in “A¹” (fig. 5.23). The “time” motive has three parts: 1, the two sixteenth notes; 2, the reiterated eighth note; and 3, the syncopated eighth note and quarter note rhythm (fig. 5.24).



Figure 5.24. “what time it?it is by every star,”
“time” motive, mm. 1-2.

The reiterated note that is part two of the “time” motive is similar in character to the repeated major second (A3/B3) in mm. 32-34 of the previous movement, “love is the every only god.” There, it was development of the “earth” motive (fig. 5.25). The third part of the “time” motive is immediately developed in “A” through sequence in mm. 4-5 (fig. 5.18). Naturally, the element of time, or *tempo*, is an important factor in the “time” motive. The first and second parts of the motive are held in very strict time, while the third part of the motive is more flexible and is generally notated with a *poco ritardando* (fig. 5.18).

The piano in “B” continues with the “time” motive. The reiterated pitch is G4 in this section and the third part of the motive is varied preceding the motive with two beats of rest in m. 9 and altering the pitches (fig. 5.19). By m. 14, the first two parts of the “time” motive have shifted up from the previous G4 to A4 (fig. 5.19) and again, the third part of the motive is varied losing the syncopation and providing a harmonic framework for the choral parts as well as a



Figure 5.25. “love is the every only god,”
“earth” motive, variation 1, mm. 30-35.

foundation for the declarative nature of the poetry voiced (“or so subhuman superminds declare”) (fig. 5.19). As the poetry hints of the nature of “timelessness” opposed to “time” (“encompass me and you”) the music, in m. 18, underscores the meaning replacing the “time” motive with a piano accompaniment that mimics the descending motion of the choral parts. The meter also briefly shifts from a 4/4 time signature to 3/8 to align with the syntax of the word “encompass” (fig. 5.19).

“C” begins with the piano part in m 23, musically more lyrical because it resembles the more scalar “star” motive (fig. 5.20). The “star” motive was initially used in the first movement, “love is the every only god.” (fig. 5.26).

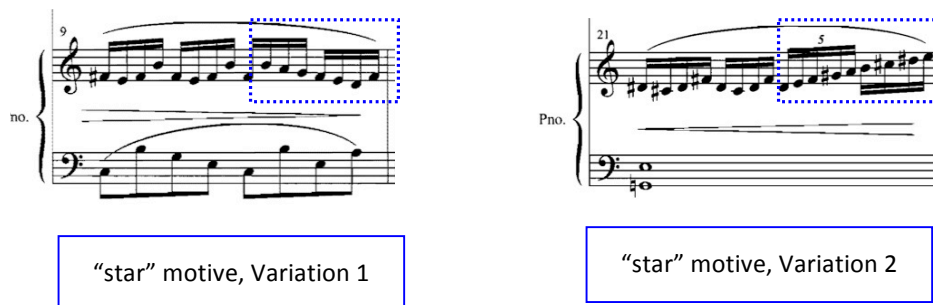


Figure 5.26. “love is the every only god,”
“star” motive variations 1 and 2, piano, m. 9, and m. 24.

The poetic image that aligns with the “star” motive’s first use in “love is the every only god” is the timeless nature of love, which is neither young nor old. Therefore, the musical “star” motive variations, ascending and descending, have the potential to evoke this same poetic image musically in subsequent movements. In this movement, the “star” motive variations are scalar and often, chromatic. The “star” motive variations coincide with the poetic theme of “timelessness” in this movement beginning in “C” in mm. 23-25 (fig. 5.20). The poetic use of the word “now” in m. 26 prompts the return of the first and second parts of the “time” motive on the pitch C4 in m. 27 (fig. 5.20). In m. 28-30, the piano returns to the lyricism of the “star” motive variation 2 (ascending) that becomes indicative of the poetic theme of “timelessness.” A sparse accompaniment commences in mm. 30-32 with the poetic mention of “clocks” and measured “time” in the text, “believe me dear clocks have enough to do” (fig. 5.20). The legato style with the “star” motive variation 1 (descending) returns again in mm. 33-35 accompanying the text, “without confusing timelessness and time” (fig. 5.20).

The return of the “time” motive an octave lower than it’s first occurrence, G3, signals the “x” of “D” section following the poetic use of the word “time” from poetic line 8 and musical “C” and preempting the word “time” from poetic line 9 and musical “x.” Because of the lyricism and “star” motive variation 2 (ascending), the music in mm. 37-43 seems to reflect the poetic theme of “timelessness” rather than “time” for the text “Time cannot children,poets,lovers tell”

(fig. 5.20). The poetry returns to the cynical opinion of the persona with “not though mankind would rather know than feel” and musically returns to the “time” motive in mm. 44-45 (fig. 5.21). Finally, beginning with the anacrusis to m. 46, “y” of “D” returns to the musical style that has thus far reflected poetic theme of “timelessness” and the previously discussed SATB texture with one exception (fig. 5.22). The “time” motive is prompted following the text “(and infinite our)” in m. 53 supporting the pun on “our” (hour), while the lyricism of the “star” motive and the SATB texture of the choral parts supports “you and me” from line 4 as “our” (fig. 5.22).

Lastly, “A” returns in m. 57 intact except for the elimination of the tempo and dynamic indications (fig. 5.23). The final note G4 is held for full value and the third movement immediately follows (fig. 5.23).

Other Elements

The accidentals presented in this musical movement may suggest that the tonality of this movement as D-flat (5 flats) or B (5 sharps). However, other elements of the music seem more significant in determining any tonality. For example, the use of reiterated pitches in the “time” motive becomes a marker for the general tonality for each section of music. The term “tonal landmark” was used by Erin Jones Kishpaugh in her thesis, “J. A. C. Redford’s A Psalm Triptych as a Sonic Alterpiece” and will be used here as well to denote a significant pitch but does not uniformly imply functional tonality.

It is the reiteration of the pitch G4 in segments one and two of the “time” motive that establishes it as the tonal landmark. In the first large musical section including musical sections “A,” “B,” and “C,” there is motion away from the tonal landmark G through A, A-flat, and C, with a return to G. This creates a large musical section “I” consistent with the octet of Petrarchan sonnet structure (fig. 5.17). Furthermore, the return of G aligns with poetic turn in line 9 of the

poem. The second large-scale musical section, “II” includes “x” and “y” of “D” and “A¹” moves away from tonal landmark G to A and returns to G and aligns with the sestet of the Petrarchan sonnet structure (fig. 5.17).

In addition to the rhythmic speed of the music, the musical tempo indications play a vital role in supporting the principle poetic themes, “time” and “timelessness,” musically. Two tempi, quarter note = 136 and quarter note = 116, return throughout the movement. Similar to the polarity of the voicing, duet versus full choral texture, and the motives, “time” versus “star,” the two tempi seem to be connected to the poetic theme of “time” versus “timelessness.” The faster tempi, quarter note = 136, generally aligns with the poetic theme of “time and the slower tempo, quarter note = 116, is used to support the poetic theme of “timelessness.”

“A” and “A¹” present the main motivic material of the movement, the “time” motive, and the tempo that aligns with that motive, quarter note = 136. As described previously, the “time” motive has three parts. In “A” the first and second parts remain in strict time while the third part bears the indication for a *poco ritardando* in m. 2 and m. 5 (fig. 5.18). Thus, a sense of rigidly measured time is created while the contradicting sense of *rubato* is also introduced. Conversely, in “A¹” no *ritardando* is indicated for the third part of the “time” motive but the final note of the movement, G5, in m. 64 has a *rallantando* indication in preparation for the slower tempo of the movement immediately following (fig. 5.23).

“B” maintains the quicker tempo set in “A,” quarter note = 136, with two exceptions. Both exceptions seem to convey the theme of the text. The first tempo change, *poco ritardando* in mm. 15-16, (fig. 5.19) is accompanied by the instruction to perform the text “pompously,” which assists in the depiction of the poetic character of the “subhuman supermind” that measures “time” with scientific reasoning alone. The second tempo change in “B,” a *ritardando* in mm. 22-23 (fig. 5.19) assists the transition into the new tempo in m. 24 and begins to reflect the poetic

theme of “timelessness” (fig. 5.19). The *ritardando* coincides with the text, “encompass me and you” introducing the characters of the next poetic section and also the next musical section, “me and you” from poetic line 4 or “we” from poetic line 5.

A new tempo, quarter note = 116, appears at “C” in m. 24 (fig. 5.20) and due to the text (“when are we never, but forever now”), the “star” motive and the contrast to the opening seems to signal the poetic theme of “timelessness.”¹⁰⁰ The musical “time” motive appears briefly in mm. 27 with the original tempo, quarter note = 136, but loses the strict sense of time with a *ritardando* indication (fig. 5.20). In m. 28, the tempo returns to quarter note = 116 corresponding to the “timelessness” theme of the poetry, “(hosts of eternity; not guests of seem),” the “star” motive and the relative contrast in tempo. An *accelerando* is marked in m. 30 to transition to the indicated *a tempo primo* or quarter note = 136 for the next line of text, a return to the poetic theme of “time” and the poetic use of the “clocks” image (fig. 5.20). With poetic line 8, “without confusing timelessness and time,” a *ritardando* is given in m. 33, which is assisted by the slower rhythms used in mm. 34-35, quarter notes instead of the previous eighth notes (fig. 5.20).

Section “x” of “D” opens with the musical “time” motive in m. 36 (fig. 5.21). The motive returns to the original tempo, quarter note = 136, but begins to slow down at beat 3 with the *ritardando* indication. This *ritardando* assists the return to *meno mosso* or quarter note = 116 in m. 37 (fig. 5.21). This relatively slower tempo aligns with the poetic theme of “timelessness” in textual lines 9-10, which provides situations in which “time” has no bearing. However, when the poetry returns to the idea of “time” in poetic line 11 and mm. 43-45, the original tempo, quarter note = 136, returns (fig. 5.21).

100. Discussion of the tempo indications, when unclear in the score, is based on the tempi found on the CD, *Evening Wind*, recorded by the organization that commissioned the work, the Los Angeles Chamber Singers, conducted by Peter Rutenburg.

The slower tempo of section “y” of “D” is attained through a *ritardando* from the previous *a tempo primo* or quarter note = 136 (fig. 5.22). Because the nature of the poetry reflects living in a state of “timelessness,” the previous slower tempo, quarter note = 116, would be appropriate. The tempo indication is *rubato* with the added instruction to perform this section of music and text “wistfully.” This instruction was used previously in mm. 28-29 of this movement for a similar effect (fig. 5.22). The musical “time” motive reappears in m. 53 following the text “infinite our)” from m. 52 (fig. 5.22). In this instance rather than an *a tempo* marking, an *accelerando* indication is given with a *ritardando* on beat 3 similar to m. 27 (“C,” fig. 5.20) and m. 36 (“x” of “D,” fig. 5.21). In m. 54, the tempo returns to quarter note = 116 and seems even slower by the use of longer rhythmic values on the text “merely to undie” (fig. 5.22). Finally, the “time” motive and quicker tempo, quarter note = 136, returns in m. 57 with “A¹” (fig. 5.23).

Overall, the two sides of the poetic theme, “time” and “timelessness” (scientific and romantic) are characterized by the music through the voicing, the use of motive in the piano and to a great extent the variation in tempo. Therefore, as the poetic theme represents both “time” and “timelessness,” the music reflects this duality in the voicing by alternating SA and TB versus SATB texture, in the piano part by providing a motive that correlates with the poetic ideas of “time” (“time” motive) and timelessness (“star” motive variations), in the tempo by alternating quarter note = 136 and quarter note = 116, and in the harmonic construction by contrasting the use of a single pitch with a dense and at times highly dissonant harmonic texture.

Redford states, “‘what time is it?’ was among the first of Cummings’ poems that I read. It dazzled me then and still does more than 40 years later. We understand that even measurable time is malleable. When one is suffering, it slows down to a crawl, but in happier circumstances,

it seems to fleet by. Cummings' timelessness transcends such vagaries of time and speaks to one of the deepest aches in the human heart.”¹⁰¹

101. Redford, interview.

CHAPTER 6

POETIC AND MUSICAL ANALYSIS OF MOVEMENT 3

Poetic Structure

“lady will you come with me into,” the third poem of Redford’s musical work is fourteen lines grouped: 3-1-2-4-3-1. The rhyme scheme initially resists a sonnet structure until the final rhymed couplet, suggesting a Shakespearean sonnet structure (fig. 6.27). However, there are an inconsistent number of syllables per line so that, as with the rhyme scheme, the meter is also difficult to discern initially but becomes more regular, iambic pentameter with variations, by the final couplet.

Musical Structure

The music may be divided into two large sections, “I” and “II.” The first, “I,” mm. 1-82 includes the piano introduction and the setting of the text. “II,” mm. 83-130, consists of the neutral syllable “ah” rather than text. “I” may be divided into three parts. “A,” poetic lines 1-6 in mm. 1-31, “B,” poetic lines 6-14 in mm. 32-82, and “C,” mm. 83-130.

Poetic Elements

Thematically, the poem may be divided into four parts (fig. 6.27). The first section consists of the first sentence and presents the poet’s offer to a lover, whether real or in daydream, to live “in the moment.” The second part includes the short sentence “Clocks strike” and the next two sentences provide the imagined setting for the lovers in time and place. The third part begins

Poetry						Music						
Line	Poetry	Line	Rhyme	Sonnet Units	Poetic Meaning	Musical Form	Voicing	Theme and Motive	Tempo	Dynamics		
1	lady will you come with me into	3	a		offer	A	TB Unison	"star" motive variations	J = 116 rubato in tempo	p		
2	the extremely little house of		b									
3	my mind. Clocks strike. The		c									
4	moon's round,through the window	1	d		setting	I	TB		rit. a tempo			
5	as you see and really i have no	2	d									
6	servants. We could almost live		b									
7	at the top of these stairs,there's a free	4	c		imagined union	B	TTB TTB / TTBB TTBB / TB		rit. a tempo	cresc. f decresc. mp		
8	room. We almost could go(you		a									
9	and i)into a together whitely big		e									
10	there is but if so or so		d									
11	slowly i opened the window a	3	f		loss of lover and time		TB / TBUnison Men Unison		sempre ritardando			
12	most tinyess,the moon(with white wig		e								a tempo	decresc.
13	and polished buttons)would take you away		f								rit. a tempo	decresc. pp
14	—and all the clocks would run down the next day.	1	f					"time" motive	rubato			
Ah*						C	II	SATB	"time" motive	meno mosso rit. a tempo rit. accel. a tempo rit. accel. a tempo	p decresc. pp p pp	
									SA			
									rit. a tempo rit. rubato	cresc. F p decresc. pp		

Figure 6.27. Poetic and Musical Form,
Movement 1, "lady will you come with me into."

in line 8 after the period. The imagined future union is presented while the “lady” and the persona are physically separated by the poetic line. The fourth part begins with the word “but,” the loss, or fear of loss, of the “lady” is imminent and supported by the image of “clocks run[ning] down the next day.”

The first statement, “lady will you come with me into / the extremely little house of / my mind” demonstrates enjambment by spanning the first two lines and beginning the third (fig. 6.27). Tension is created between the line and the layout of statements, especially when coupled with these unusually short statements. The poem may be divided into an octet that resists poetic structure and a sestet that resolves to it aligning with the sonnet units of the Petrarchan sonnet. The turn of the poem does not align with the Petrarchan sonnet but rather occurs in line 10 with the text “but so or so” (fig. 6.27).¹⁰²

The typography of this poem also features more capital letters than the previous two poems. They are used conventionally to indicate the beginning of a new idea and remarkably, follow a period in each instance. Further, the periods are treated with the conventional use of space afterward, for example, from line 3, “Clocks strike.” The sense of prosaic sentence structure created by the inclusion of capital letters and periods is supported by, in most instances, a sentence syntax that is more proper than one would expect in Cummings’ poetry. This creates an even greater sense of tension between the line and the statement. This structure persists through line 8 (fig. 6.27). After that point, what begins as a sentence is drawn out in Cummings’ usual style lines 8-14 with interpolations, omitted spaces, and the omission of capital letters for the rest of the poem. The statement and poem finish completely, and unusually in this selection of poems, with a period (fig. 6.27).

102. The word “but” and “yet” often signal the turn of the poem.

The conventional use of capital letters and final punctuation contrasts the omission of the capital “I” in “lady” (line 1) and the lower-case “i” in line 5, which returns in lines 9 and 11, perhaps suggesting the persona of the poem and the “lady” are somehow removed or separated from others. This is supported by the first parenthetical statement “(you / and i).” The use of enjambment within this interpolation physically separates “you” and “i.” between lines 8 and 9. The octet and sestet sonnet units created by the developing sonnet structure also separate the persona and “lady.”

The word “whitely,” previously used in “love is the every only god,” describes a type of “big,” or “big / there is,” and may suggest a state of being or point of arrival. Also, Cummings’ intensifies the meaning of some words by adding multiple modifiers, as in “the extremely little house,” or “most tinyness.” This exaggeration brings a sense of fantasy to the poem strengthened by the use of metaphor in the description of the persona’s mind as an “extremely little house” suggesting that the offer and action to follow may only exist in the persona’s mind. The use of personification in the description of the “moon” as “moon(with a white wig and polished buttons)” also supports this sense of fantasy. The “moon” begins as a silent observer early in the poem then becomes a judge or a well-dressed butler who takes away the “lady” once the window is opened “a most tinyness.”

The image of the clock, and thus time, is first used in the statement “Clocks strike” (line 3). The image occurs as a complete statement with conventional capital letter and final punctuation use. It is as abrupt as a clock’s sounding when it follows the enjambed statement providing an obvious reminder to seize the moment before time passes. Conversely, the image of clocks as used in line 14 (“and all the clocks would run down the next day”) seems to indicate that time has passed, the moment has been lost, and most importantly, the “lady” is lost.

Poetic Elements in the Musical Setting

Voicing

“I” is voiced exclusively by the tenors and basses perhaps suggesting a male poetic persona. It begins with a piano introduction in “A” (fig. 6.28). The text setting begins in “B” in m. 7 with these voices in unison (fig. 6.29). At “B” the unison vocal line becomes a tenor and bass duet in m. 32. The texture becomes three-part, TTB, in m. 41 and four-part, TTBB, in m. 48. In m. 52, the texture returns to TB and then returns to unison in m. 55 (fig. 6.30).

The gradual thickening of the musical texture corresponds to the action of the poem, progressing gradually from the persona’s offer, to a description of the setting and then imagined union of the persona and the “lady.” The peak of this developing fantasy both musically and poetically occurs when the voices are set TTBB on the text “whitely big there is.” The TTBB texture remains through the turn “but if so” (line 10) and reduces to a two part texture with the text “or so slowly” (lines 10-11). It is reduced even further to unison tenor and bass for the rest of the poem describing the imagined loss of the “lady.”

The soprano and alto voices are incorporated in “C” (“II”) though the text consists of the neutral syllable “ah.” In m. 83 the voicing is two-part, SA, and expands to SATB in m. 100 where it remains for the rest of the movement. The voices often mimic the use of the “star” motive variations 1 and 2 (scalar ascending and descending) found in the piano (fig. 6.31). In m. 100 the SA expands to SATB where it remains for the rest of the movement (fig. 6.32).

The image displays a musical score for the "A" section (mm. 1-6) of the piano accompaniment for the song "lady will you come with me into,". The score is written for Soprano, Alto, Tenor, and Bass voices, and Piano accompaniment (Piano and Pno.).

Key annotations and features include:

- Tempo/Style:** *rubato* (marked at the beginning of the piano part).
- Dynamic:** *p* (piano).
- Tonal Landmark:** F# (indicated by a box and arrow pointing to the first measure of the piano part).
- "star" motive, V3:** A blue box and arrow pointing to the third measure of the piano part.
- "star" motive, V1:** A blue box and arrow pointing to the first measure of the piano part.

Figure 6.28. "lady will you come with me into,"
"A" section, mm. 1-6, piano.

7 *in tempo*

S

A

T

B

p

la - - - dy. will you come with me

la - - - dy. will you come with me

7 *in tempo*

Pno.

“star” motive, V2

10

S

A

T

B

in - - to the ex - treme - - - ly

in - - to the ex - treme - - - ly

10

Pno.

“star” motive, V1

Figure 6.29. “lady will you come with me into,”
“B” section, mm. 7-31, TB and piano.

(figure 6.29, continued)

The image displays a musical score for five parts: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The score covers measures 13 through 16.

Measures 13-14:

- Soprano (S) and Alto (A):** Both parts have whole rests.
- Tenor (T) and Bass (B):** Both parts sing the lyrics "lit - tle house of my mind." in half notes.
- Piano (Pno.):** The right hand plays a sequence of chords: F#4-A4, G#4-B4, A4-C5, and B4-D5. The left hand plays a bass line with notes F#2, G#2, A2, and B2.

Annotations:

- A purple box labeled "A" Lines 1-6 TB points to the Tenor and Bass staves.
- A blue box labeled "star" motive, V1, V2 points to the piano accompaniment in measure 14.

Measures 15-16:

- Soprano (S) and Alto (A):** Both parts have whole rests.
- Tenor (T) and Bass (B):** Both parts have whole rests.
- Piano (Pno.):** The right hand continues with a melodic line: A4-B4, C5-B4, A4-G#4, F#4-E4, D4-C#4, B3-A3. The left hand continues with the bass line: F#2, G#2, A2, B2.

Annotations:

- A yellow box labeled *rit.* is placed above the Tenor staff in measure 15.
- A blue box labeled "star" motive, V1, V2 points to the piano accompaniment in measure 16.

(figure 6.29, continued)

a tempo

S

A

T

B

mp

Clocks strike. The moon's round,

Clocks strike. The moon's round,

a tempo

Pno.

mp

Tonal Landmark A

"star" motive, V1, V2

22

S

A

T

B

through the win - - - dow as you

through the win - - - dow as you

Pno.

"star" motive, V1, V2

(figure 6.29, continued)

The musical score is divided into two systems, measures 25-27 and 28.

System 1 (Measures 25-27):

- Vocal Lines (Soprano, Alto, Tenor, Bass):** The lyrics are "see and real - ly i have no". The Tenor and Bass parts have a dotted blue box around the phrase "real - ly i" in measure 26.
- Piano (Pno.):** The piano accompaniment features a dotted blue box around a specific melodic phrase in measure 26, which is identified by a blue box and arrow as the "star" motive, V2.
- Annotations:** A purple box labeled "A" Lines 1-6 TB points to the vocal lines. A blue box labeled "star" motive, V2 points to the piano accompaniment.

System 2 (Measure 28):

- Vocal Lines:** The lyrics are "ser - vants.". The Tenor and Bass parts have a blue box around the phrase "ser - vants." in measure 28, which is identified by a blue box and arrow as the "star" motive, V2, V1.
- Piano (Pno.):** The piano accompaniment features a dotted blue box around a specific melodic phrase in measure 28, which is identified by a blue box and arrow as the "star" motive, V2, V1.
- Annotations:** A yellow box labeled "rit." is placed above the vocal lines in measure 28. A blue box labeled "star" motive, V2, V1 points to the piano accompaniment.

(figure 3.29, continued)

31 *a tempo*

S

A

T

B

Pno.

mp

mp

a tempo

mp

“B”
Lines 6-14
TB

“star” motive, V2, V1

We could al - - - most

We could al - - - most

Redford describes his choices regarding voicing in this movement, “I had always planned to begin with men’s voices alone, but originally I intended for the texture to bloom to SATB earlier on. As I was writing, however, I just couldn’t find a way that felt right to bring the feminine voice in until the text was actually finished. Finally, I sensed permission to allow the women to enter wordlessly and begin to dance with the men. They bow to one another and they dance.”¹⁰³

103 Redford, interview.

31

S

A

T

B

Pno.

a tempo

mp

mp

a tempo

mp

“B”
Lines 6-14
TB

Tonal Landmark D

“star” motive, V3, V1, V2

live at the top of these

live at the top of these

34

34

Figure 6.30. “lady will you come with me into,”
“B” section, mm. 32-82, TB and piano.

(figure 6.30, continued)

The image displays two systems of a musical score, likely from a vocal and piano work. The first system (measures 37-40) features vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with a piano (Pno.) accompaniment. The lyrics for the first system are: "stairs, there's a free room." The second system (measures 40-43) continues the vocal parts with the lyrics: "We al - - most could".

Annotations in the first system:

- A purple box labeled "B" Lines 6-14 TB points to the vocal staves of the Tenor and Bass parts.
- A blue box labeled "star" motive, V3, V2 points to the vocal staves of the Tenor and Bass parts.

Annotations in the second system:

- A purple box labeled "B" Lines 6-14 TTB points to the vocal staves of the Tenor, Alto, and Bass parts.
- A blue box labeled "star" motive, V3, V2 points to the piano accompaniment.

(figure 6.30, continued)

The image displays a musical score for voice and piano, spanning measures 43 to 46. The score is written for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.).

Measure 43: The vocal parts (S, A, T, B) are mostly silent. A purple box labeled "B" Lines 6-14 TTBB" points to the vocal staves. The piano accompaniment features a "star" motive in the right hand, highlighted by a blue box and labeled "star" motive, V2".

Measure 44: The vocal parts enter with the lyrics "go (you and i) in - - -". The piano accompaniment continues with the "star" motive.

Measure 45: The vocal parts continue with the lyrics "to a to - geth - - - er white - - - ly". A yellow box highlights the vocal staves. The piano accompaniment features a "star" motive in the right hand, highlighted by a blue box and labeled "star" motive, V1, V2, V3".

Measure 46: The vocal parts continue with the lyrics "to a to - geth - - - er white - - - ly". The piano accompaniment continues with the "star" motive.

Annotations:

- "B" Lines 6-14 TTBB" (purple box, measure 43)
- "star" motive, V2" (blue box, measure 43)
- "ritardando" (yellow box, measure 45)
- "star" motive, V1, V2, V3" (blue box, measure 45)

(figure 6.30, continued)

a tempo

49

S

A

T

B

Pno.

f

big there is

a tempo

52

S

A

T

B

Pno.

mp

but if so or so

mp

Tonal Landmark C

“B”
Lines 6-14
TTBB

“B”
Lines 6-14
TB

(figure 6.30, continued)

55

ritardando

“B”
Lines 6-14
TB

“B”
Lines 6-14
TB unison

S

A

T
8
slow - - - - ly i o - pened the

B
slow - - - - ly i o - pened the

Pno.
55

ritardando

58

sempre ritardando

p

T
8
win - - - - dow a most ti - - - ny - ness,

B
win - - - - dow a most ti - - - ny - ness

Pno.
58

sempre ritardando

p

Detailed description: This musical score page contains two systems of music. The first system (measures 55-57) features vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with a Piano (Pno.) accompaniment. The vocal parts have lyrics: 'slow - - - - ly i o - pened the'. The piano part has a blue dotted box around measures 55-57. Annotations include 'ritardando' in a yellow box above the Soprano staff and two purple boxes labeled '“B” Lines 6-14 TB' and '“B” Lines 6-14 TB unison' with arrows pointing to the Tenor and Bass staves respectively. The second system (measures 58-60) continues the vocal parts with lyrics: 'win - - - - dow a most ti - - - ny - ness,'. The piano part continues with a blue dotted box around measures 58-60. Annotations include 'sempre ritardando' in a yellow box above the Soprano staff, and 'p' (piano) in a yellow box above the Tenor staff and below the piano part staff.

(figure 6.30, continued)

The image displays a musical score for a vocal ensemble and piano accompaniment, spanning measures 61 to 64. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano part is labeled 'Pno.'.

Measures 61-64:

- Measures 61-62:** Marked with *accel* (accelerando) and *a tempo*. The Soprano and Alto parts have rests. The Tenor and Bass parts sing "the moon." with a long note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.
- Measure 63:** Marked with *rit.* (ritardando). The Soprano and Alto parts have rests. The Tenor and Bass parts sing "(with white wig and pol - ished" with a long note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.
- Measure 64:** Marked with *rit.*. The Soprano and Alto parts have rests. The Tenor and Bass parts sing "(with white wig and pol - ished" with a long note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Annotations:

- A yellow box highlights the *accel* and *a tempo* markings in measures 61-62.
- A yellow box highlights the *rit.* marking in measure 63.
- A yellow box highlights the *rit.* marking in measure 64.
- A purple box highlights the Tenor and Bass parts in measures 61-62, with the text "B" Lines 6-14 TB unison." and an arrow pointing to the Tenor part.
- A blue dashed box highlights the piano accompaniment in measures 61-62.
- A blue dashed box highlights the piano accompaniment in measure 63.

(figure 6.30, continued)

67 *a tempo*

S

A

T

B

but - tons) would

but - tons) would

67 *a tempo*

Pno.

70 *rit.* *rubato*

S

A

T

B

take you a - - way

take you a - - way

70 *rit.* *rubato*

Pno.

mp

Tonal Landmark C

"time" motive

(figure 6.30, continued)

musical score for voice (Soprano, Alto, Tenor, Bass) and piano (Pno.). The score is divided into two systems, starting at measure 73 and 76 respectively.

System 1 (Measures 73-76):

- Vocal Parts:** Soprano and Alto parts are marked with a purple box labeled "B" Lines 6-14 TB unison. The Tenor and Bass parts have lyrics: "-and all the".
- Piano Part:** The piano accompaniment features a "time" motive (indicated by a green box and arrow) and a Tonal Landmark C (indicated by an orange box). The tempo marking *meno mosso* is present.
- Annotations:** A yellow box labeled *meno mosso* is located above the Soprano staff. A green box labeled "time" motive points to the piano accompaniment. An orange box labeled Tonal Landmark C points to the piano accompaniment.

System 2 (Measures 76-80):

- Vocal Parts:** The Tenor and Bass parts have lyrics: "clocks would run down the next".
- Piano Part:** The piano accompaniment features a *rit.* (ritardando) marking.
- Annotations:** A yellow box labeled *rit.* is located above the Tenor staff. A blue dashed box highlights the piano accompaniment.

(figure 6.30, continued)

This musical score page, labeled (figure 6.30, continued), features vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with a Piano (Pno.) accompaniment. The score is divided into two systems, with measures 79-81 and 82-84 visible.

System 1 (Measures 79-81):

- Vocal Parts:** Soprano and Alto parts are mostly rests. Tenor and Bass parts sing "day." in a *pp* (pianissimo) dynamic. A purple box labeled "B" Lines 6-14 TB unison points to the Tenor and Bass staves.
- Piano:** The right hand plays a rhythmic pattern. The left hand has a sustained chord. A green box labeled "time" motive points to the right hand's pattern.
- Annotations:** "a tempo" is marked above measure 79, and "rit." (ritardando) is marked above measure 81.

System 2 (Measures 82-84):

- Vocal Parts:** Soprano and Alto sing "Ah" in a *p* (piano) dynamic. Tenor and Bass parts are rests. A purple box labeled "C" SA points to the Soprano and Alto staves.
- Piano:** The right hand continues the rhythmic pattern. The left hand has a sustained chord. A green box labeled "Tonal Landmark F#" points to the F# note in the right hand.
- Annotations:** "accel" (accelerando) is marked above measure 82, and "p" is marked below measure 82.

The image displays a musical score for five parts: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The score covers measures 82 to 87. The Soprano and Alto parts have lyrics 'Ah' and are marked with a piano (*p*) dynamic and an acceleration (*accel.*) marking. The Piano part also features a piano (*p*) dynamic and an acceleration (*accel.*) marking. A purple box labeled 'C' SA points to the vocal lines. The score includes various musical notations such as notes, rests, and dynamic markings.

Figure 6.31. “lady will you come with me into,”
“II,” mm. 83-87, SA and piano.

(figure 6.31, continued)

The image displays a musical score for a vocal ensemble and piano accompaniment, covering measures 85 to 88. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B), while the piano part is labeled 'Pno.'. The tempo is marked 'a tempo' and the dynamic is 'mf'.

Measures 85-87:

- Soprano (S):** Features a melodic line with a long note in measure 85, followed by a series of eighth notes. A blue dotted box highlights the first two measures, and a blue arrow points from this box to the piano part.
- Alto (A):** Mirrors the Soprano's melodic line with a long note in measure 85 and eighth notes thereafter. A blue dotted box highlights the first two measures.
- Tenor (T):** Remains silent, indicated by a whole rest.
- Bass (B):** Remains silent, indicated by a whole rest.
- Piano (Pno.):** Accompanies the vocalists with a steady eighth-note pattern in the right hand and a bass line in the left hand. A blue dotted box highlights the first two measures.

Measure 88:

- Soprano (S):** Continues the melodic line with a long note.
- Alto (A):** Continues the melodic line with a long note.
- Tenor (T):** Remains silent, indicated by a whole rest.
- Bass (B):** Remains silent, indicated by a whole rest.
- Piano (Pno.):** Continues the accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand.

Annotations:

- A purple box labeled '"C" SA' with an arrow pointing to the Soprano and Alto staves.
- Blue dotted boxes highlight specific measures in the vocal and piano parts.
- A blue arrow points from the first two measures of the vocal parts to the piano part.

The image displays a musical score for SATB (Soprano, Alto, Tenor, Bass) and piano (Pno.) across measures 100 to 105. The vocal parts (S, A, T, B) are written in treble and bass clefs, with lyrics "Ah" appearing under the first measure. The piano part is written in grand staff (treble and bass clefs). A purple box labeled "C" SA points to the piano part in measure 100. Blue dashed boxes highlight specific musical phrases in the vocal and piano parts.

Figure 6.32. "lady will you come with me into,"
 "C" ("II"), mm. 100-105, SATB and piano.

Piano

The piano sets up the waltz meter, which Redford felt worked best for the text.¹⁰⁴ Though the meter is different, many of previously presented motives are used or developed in this movement. For instance the piano often maintains the character of the “star” motive through step-wise motion descending (“star” motive, variation 1) and ascending (“star” motive, variation 2), which is most often chromatic in this movement. “Star” motive variation 3 is also included in the piano featuring fourths and triads moving by half step or whole step motion. (fig. 3.33).

The image shows a musical score for piano, measures 17-18. It features three variations of the “star” motive. Variation 3 is a descending chromatic line. Variation 1 is a descending chromatic line. Variation 2 is an ascending chromatic line. The score includes a “rit.” marking above the first variation. Below the score, three boxes label the variations: “star” motive Variation 3, “star” motive Variation 1, and “star” motive Variation 2.

Figure 6.33. “lady will you come with me into,”
“B,” m. 5, mm. 17-18 “star” motive variations, piano.

This chromatic motion of the “star” motive variations becomes even more distinct in “II” (figs. 6.31 and 6.32).

The “time” motive also returns in mm. 71-74 just prior to and following the final line “— and all the clocks would run down the next day” (fig. 6.30) It has fewer reiterated pitches, a slower tempo than the original, and bears a *rubato* indication but enough of the character of the motive is present to make it recognizable (fig. 6.34).

104. Redford, interview.

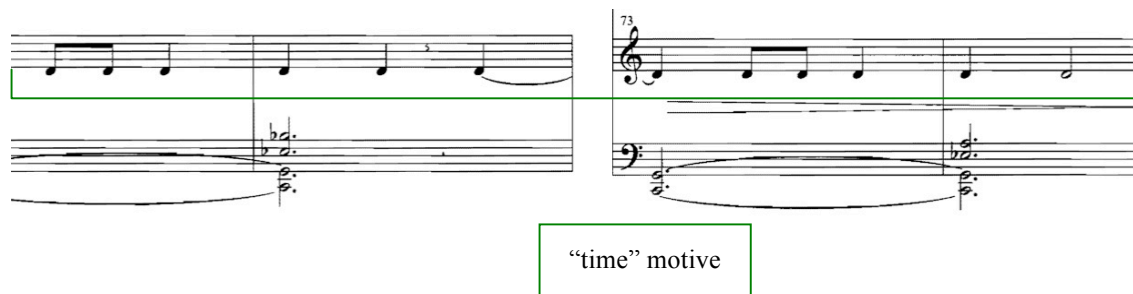


Figure 6.34. “lady will you come with me into,”
“B,” mm. 71, “time” motive, piano.

The “time” motive also follows poetic line 14 in mm. 79-82 (fig. 6.30).

Other Elements

Contrary to the previous movement, the “time” motive does not signal a tonal landmark. Here tonality is firmly established in the piano left hand. The left hand piano again frequently provides the tonal landmark on the stronger first beat of each measure and in the repeated pitches when they occur. “A” opens with the tonal landmark F-sharp and changes to A in m. 19 (figs. 6.28 and 6.29) “B” begins with the tonal landmark D in m. 32 and moves to the pitch C beginning in m. 53 and back to F-sharp in m. 79 closing “B” (fig. 6.30). In “C” (“II”), the pitch F-sharp continues to be the tonal landmark but moves to A in m. 92 and to D in m. 100 then C in m. 111 and finally, the pitch F in m. 117 continuing through the end of the movement (figs. 6.31 and 6.32). However, a sense of tonality suggested by these tonal landmarks is concealed by the use of chromaticism. With the chromatic melodic and motivic material, this lack of a tonal anchor harmonically ties into the sense of fantasy alluded to in the poetry.

“A” begins at quarter note = 116 *rubato* (fig. 6.28) and an *a tempo* indication is given for m. 7-16 for the setting of textual lines 1-3 and a *ritardando* follows in mm. 17-18 in the piano. In m. 19-28, the setting of lines 3-6 are *a tempo* followed by a *ritardando* in mm. 29-31 in the piano (fig. 6.29). “B” returns to *a tempo* for m. 31-45 and textual lines 7-9 with an indication to

ritardando mm. 46-48 on the text setting of “a together whitely” with a notable crescendo and in m. 49 reaches *f* and returns to tempo on the text “big.” The volume is indicated to decrescendo to *mp* by m. 52 (fig. 6.30). A *ritardando* is indicated beginning in m. 57 and further instructions to *sempre ritardando* and decrescendo to *p* are given in m. 59 coinciding with the text “opened the window a most tinyness” (fig. 3.30). In m. 61 an *accelerando* helps to increase the tempo for the *a tempo* in m. 62 on the text “the moon with white.” A *ritardando* and decrescendo to *pp* is indicated in m. 65-66 but returns to the original tempo in m. 67 with the text “buttons” (fig. 6.30). The tempo again slow down and gets softer for the rest of the text setting (lines 13-14) in mm. 69-78 with the indications to *ritardando* and *meno mosso*. The original tempo returns in m. 79 but is indicated to *ritardando* during the “time” motive (fig. 6.30). The tempo accelerates in m. 83-84 for the *a tempo* in m. 85. The tempo is *rubato* in “II.”

Other than a general *rubato* effect in the piano links between choral phrases, in “I” the tempo changes help to reiterate the sense of a peak experience found in the poetry “big there is” (lines 9-10) and music (mm. 49-51) by slowing down and getting louder through mm. 46-48 (fig. 6.29). The effect of slowly opening a window (textual lines 11-12) is mimicked in the music given the gradual slow down in mm. 55-60 but the moon taking away the “lady” in textual lines 12-13 returns to the original tempo in mm. 62 (fig. 6.29). The final line of the poem presents the image of the clocks running down. This is echoed in the music by a gradual *ritardando* and loss of motion through mm. 69-78 (fig. 6.29).

The tenor and bass voicing of the entire first part, “I,” of the movement suggests a male persona for the poem. The addition of the female voices, soprano and alto, for the second part, “II,” of the movement suggest an extension of the persona’s imagined meeting with a lover rather than to loss of that lover implied by the final couplet of the poem. The continuing development of the “star” motive takes the form of chromaticism in this movement and helps to obscure the

tonal landmarks present. The chromaticism of the “star” motive variations also helps to musically suggest the setting of the persona’s fantasy. The return of “time” motive recalls the image of clocks and time in a negative sense as part of the force that keeps the persona and “his” lover apart. Redford says of the final image of the poem:

“‘The moon...would take you away.’ All merely human hopes for the transcendent or for immortality end in death. Great art is suffused with the sadness of loss and this grief underlies even the most celebratory of human creations. It is what gives them their poignancy. I have been drawn to this theme again and again in my work.”¹⁰⁵

105. Redford, interview

CHAPTER 7

POETIC AND MUSICAL ANALYSIS OF MOVEMENT 3A

Movement 3a, the second interlude, is divided into two parts, “A,” poetic lines 1-4 of “love is the every only god” in mm. 1-8 and “B,” poetic line 1 of the same poem in mm. 9-27. The “A” section of movement 1 is repeated: textually, lines 1-4 of “love is the every only god” and musically, in voice parts only as the piano accompaniment is excluded (fig. 7.35). In addition to losing the piano accompaniment, this return of the initial “love” theme is softer (*pp*) and the tempo is *rubato* and at the pleasure of the performer.

“B” begins contrapuntally with the “love” theme voiced first in the soprano then tenor in m. 9, bass in m. 10 and alto in m. 11. The entrances are on E in all parts except for the altos who enter on the pitch F-sharp (fig. 7.36).

The vocal parts continue to voice the “love” theme (poetic line 1 only) or a similar rendition appropriate for each voice range. The careful placement of accents on the words “love” and “god” allow those words to rise to the surface of this choral texture. Also, often the word “god” doubles as both the end of the first iteration and a substitute for the word “love” at the beginning of the next line (“love is the every only *god* is the every only love”) (fig. 7.36). This leads to eliminating all words in the poetic line except for “love is... only god” in all voices except for the bass, which remains true to the original text until the reinterpretation of the text becomes “love is...god...is love” in all voices by mm. 25-27 (fig. 7.36).

rubato a piacere
pp

Soprano
love is the eve-ry on-ly god who spoke this earth so glad and

Alto
love is the eve-ry on-ly god who spoke this earth so glad and

Tenor
love is the eve-ry on-ly god who spoke this earth so glad and

Bass
love is the eve-ry on-ly god who spoke this earth so glad and

Piano
“A”
Quatrain 1
SATB

“love” theme

mp, *p*
big e-ven a thing all small and sad man, may his might-y

mp, *p*
big e-ven a thing all small and sad man, may his might-y

mp, *p*
big e-ven a thing all small and sad man, may his might-y

mp, *p*
big e-ven a thing all small and sad man, may his might-y

Pno.

Figure 7.35. Movement 3a, Second Interlude,
mm. 1-8, SATB.

(figure 7.35, continued)

The image displays a musical score for a SATB choir and piano. The score is written in 3/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment are shown. The lyrics for the vocal parts are: "brief - ness", "dig", "love", "is the eve - ry", and "love". The piano part is marked "Pno." and features a "love" theme. The score includes dynamic markings such as *pp* (pianissimo) and *mp* (mezzo-piano), and performance instructions like *legato, esp.* (legato, especially). A red dotted box highlights a section of the score, and a red arrow points to the "love" theme in the piano part. A purple box highlights a section of the score, and a purple arrow points to the "B" line in the SATB part.

Soprano (S): brief - ness, dig, love, is the eve - ry

Alto (A): brief - ness, dig

Tenor (T): brief - - - brief - ness, dig

Bass (B): brief - - - brief - ness, dig

Piano (Pno.): "love" theme

"B" Line 1 SATB

The image displays a musical score for SATB voices and piano (Pno.). The score is divided into two systems, corresponding to measures 9-12 and 22-27.

System 1 (mm. 9-12):

- Soprano (S):** Lyrics: "brief - ness dig love is the eve - ry". Dynamics: *pp* (pianissimo) for "brief - ness", *mp* (mezzo-piano) for "love is the eve - ry". A yellow box highlights the instruction "*mp legato, esp.*".
- Alto (A):** Lyrics: "brief - ness dig". Dynamics: *pp*.
- Tenor (T):** Lyrics: "brief - - - brief - ness dig love". Dynamics: *pp* for "brief - - - brief - ness", *mp* for "love".
- Bass (B):** Lyrics: "brief - - - brief - ness dig". Dynamics: *pp*.
- Piano (Pno.):** The piano part is shown with a purple box labeled "“B” Line 1 SATB".

System 2 (mm. 22-27):

- Soprano (S):** Lyrics: "on - ly god love is the eve - ry on - - ly". Dynamics: *mp* for "love is the eve - ry".
- Alto (A):** Lyrics: "love is the eve - ry". Dynamics: *mp*.
- Tenor (T):** Lyrics: "is the eve - ry on - ly god is the eve - ry on - -". A red dashed box highlights the word "god".
- Bass (B):** Lyrics: "love is the eve - ry on - - ly god,". Dynamics: *mp* for "love is the eve - ry".
- Piano (Pno.):** A red box labeled "Text substitution creates new meaning" points to the word "god" in the Bass line.

Figure 7.36. Movement 3a, Second Interlude,
mm. 9-12 and 22-27, SATB.

(figure 7.36, continued)

13

S god love is the eve - ry on - - - ly, love is the

A on - ly god, is the eve - ry on - ly god

T ly love love is the eve - ry on - ly

B love is the eve - ry on - ly god, love is the eve - ry

Pno.

13

16

S eve - ry, god is the eve - ry, on - ly god, love is

A love is the eve - ry on - ly god is love

T god love is the eve - ry on - ly god on - ly

B on - ly god, love is the eve - ry on - ly god

Pno.

16

Text substitution and reordering creates new meaning

(figure 7.36, continued)

[illegible]

(figure 7.36, continued)

Text substitution and reordering creates new meaning

segue to No. 4

This interlude demonstrates Redford’s interpretation of Cummings’ poetry. Redford states:

The whole cycle is summarized in the opening line: “love is the every only god.” Clearly, Cummings is creating a midrash on the New Testament affirmation that “God is love.” But is it an orthodox or heretical commentary? It seems to be tantalizingly both. It is heretical to the Christian and orthodox to the pagan to say that love is God, whereas it is heretical to the pagan and orthodox to the Christian to say that God is love. So everyone is scandalized and everyone is challenged by the same sentence, a notable achievement by the poet.¹⁰⁶

The use of the poetic and musical material from the first movement provides a renewed tie to the “love” theme, which did not appear in the second and third movements of the work. Both a reconnection and reinvention, the appearance of the “love” theme also provides a sense of thematic unity to the work as a whole.

¹⁰⁶ Redford, interview.

CHAPTER 8

POETIC AND MUSICAL ANALYSIS OF MOVEMENT 4

Poetic Structure

“white guardians of the universe of sleep,” the fourth poem in Redford’s musical work, has fourteen lines grouped into the pattern, 1-5-1-6-1 (fig. 8.37). The last six lines are similar to the sestet of a Petrarchan sonnet, *efg ehg* (compare to *cde cde*), with a variation given the lack of rhyme on the word “alive.” The meter is generally iambic pentameter with variations though the number of syllables per line ranges between ten, eleven, and twelve.

Musical Structure

The musical structure reflects the poetic structure with the addition of introductory musical material prior to and after the poetry. Therefore, the musical form is divided into four parts: “A,” mm. 1-9, prior to the first line of poetry and returns as “A¹” after the final line of poetry in mm. 64-71, “B,” poetic lines 1-7 in mm. 10-34, and “C,” poetic lines 8-14 in mm. 35-63 (fig. 8.37).

Though the musical setting is constructed in four large sections, both “B” and “C” divide into 2 smaller parts. In the absence of a strict rhyme scheme, these four smaller parts are constructed around other elements of the poetry such as punctuation. Section “B’s” initial division, “w,” is poetic lines 1 through “my darling” of line 4 in mm. 10-21. “X” of “B” consists of the poetic statement within the parentheses, poetic lines 4-7, and mm. 22-34. “Y,” which follows the parenthetical statement, is poetic lines 7-11 in mm. 35-50, while “z” of “C” is textual lines 12-14 in mm. 51-63.

Poetry					Music				
Line	Poetry	Line	Punctuation	Poetic Meaning	Musical Form	Voicing	Theme and Motive	Tempo	Dynamics
1	white guardians of the universe of sleep	1			A		"star" and "time" motive	$\text{♩} = 96$ <i>rit. a tempo rall.</i>	<i>mp</i>
2	safely may by imperishable your							$\text{♩} = 88$ <i>rit. molto</i>	<i>decresc.</i>
3	glory escorted through infinite countries be					SATB	"star" motive	$\text{♩} = 60$ <i>rubato</i>	<i>pp</i>
4	my darling(open the very secret of hope					SATB			<i>mp cresc.</i>
5	to her eyes,not any longer blinded with	5			B	SATB	"star" motive	<i>poco accel rit.</i>	<i>mf cresc. mp</i>
6	a world;and let her heart's each whisper wear					SATB / TB	"star" motive	<i>a tempo</i>	<i>p cresc.</i>
7	all never guessed unknowable most joy)	1				TB			<i>p cresc.</i>
8	faithfully blossoming beyond to breathe					TB / SATB			<i>p cresc.</i>
9	sons of the night,bring this beautiful						"star" motive	<i>rit. piu mosso</i>	<i>cresc. F</i>
10	wanderer home to a dream called time:and give					SATB	"star" motive	$\text{♩} = 76$ <i>tempo nuovo</i>	<i>subito p</i>
11	herself into the mercy of that star,					SA	"star" motive		<i>mp</i>
12	if out of climbing whom begins to spill	6				SA / SAT	"star" motive		<i>mp p</i>
13	such golden blood as makes his moon alive				C	SAT / SATB	"star" motive		<i>cresc. Mf</i>
14	sing more will wonderfully birds than are	1				SATB	"star" motive	<i>rit. a tempo</i>	<i>mp cresc. F</i>
						TB			<i>p</i>
						TB			<i>p mf decresc.</i>
							"star" and "time" motive	$\text{♩} = 96$ <i>rit. a tempo</i>	<i>mp</i>
					A'			<i>rit. molto</i>	<i>decresc. pp ppp</i>

Figure 8.37. Poetic and Musical Form, Movement 1,
"white guardians of the universe of sleep"

Poetic Elements

The unusual elements of typography are limited to the absence of capital letters and the treatment of punctuation. Cumming uses the omission of space following punctuation (the comma, semi-colon, and colon) in line 5, “to her eyes,not any longer blinded,” line 6, “a world;and let her heart’s each whisper,” line 9, “suns of the night,bring,” and line 10, “to a dream called time:and give.” The lack of typographical space eliminates pause and thus, provides urgency to the compressed text.

Cummings’ use of language in this poem is also characterized by the use of adjectives like “imperishable,” “unknowable,” and “infinite,” which help to produce the image of a setting that is beyond calculation or measure and signals a prominent motif of Cummings’ work, the world of dream. Figurative language includes two metaphors for the stars, “white guardians of the universe of sleep” (line 1) and “suns of the night” (line 9). In addition, Cummings likens stars to flowers that reliably bloom every evening, “faithfully blossoming beyond to breathe” (line 8).

The theme of the poem presents a perspective on change or transformation depicted in images of travel or a journey, as in “escorted through infinite countries” (lines 3), “bring this beautiful / wanderer home to a dream” (lines 9-10), blindness to sight or rather ignorance to knowledge, in “open the very secret of hope / to her eyes, not any longer blinded” (lines 4-5), night transitioning into dawn, given the initial reference to “stars,” and the final reference to birds or morning in “sing more will wonderfully birds than are” (lines 1 and 14) and sexual culmination, in “herself into the mercy of that star / if out of climbing whom begins to spill such golden blood as makes his moon alive” (lines 11-13). These physical and mental transformations may be analogous to transcending beyond calculated time, a common theme used in Cummings’ poetry. This theme is conveyed using two of Cummings’ repeated symbols, stars and birds. Stars,

in Cummings' work represent "the pulsation of life beyond time" and birds "joy," "aspiration," and "the poet's song."¹⁰⁷

The development of the theme may be divided into three parts. The first part of the poem introduces both the primary image of the poem, the star or "white guardians," and one of the primary characters, "my darling." The parenthetical statement that follows does not restrict or clarify what precedes it, often the case with parenthetical remarks, but seems rather to express the private thoughts or wishes of the narrator or persona of the poem. Enclosing the persona's private thoughts in parentheses is suitable to isolate these thoughts from the rest of the poem. The omission of space after caesurae and use of enjambment here also suggests the effect of thoughts running through the mind of the persona. The conclusion of the poem unfolds in two parts. The persona reintroduces the image of the stars in "faithfully blossoming beyond to breathe" (line 8) and "suns of the night" (line 9). After "climbing," a crucial change occurs so that "golden blood" "begins to spill" which gives life "alive" (line 13). Finally, using birds as his symbol, Cummings illustrates morning or the resulting joy that the persona would experience if he were to achieve his goal of transformation and transcendence.

Redford discusses his impression of the poem, "Cummings has a very strong idea of the difference between his experience of the world and the world itself. He wants more from love than temporary seduction. He wants an enduring love that will last beyond the confines of this world."¹⁰⁸

107. Friedman, *The Art of His Poetry*, 92.

108. Redford, interview.

Poetic Elements in the Musical Setting

Voicing

The “A” section prior to the setting of text and the “A¹” section after the text setting are written for piano alone allowing these two sections to remain distinct (fig. 8.38). The first part of “B,” or “w,” is characterized by SATB writing beginning in m. 10. Next, “x” of “B” sets the poetic statement in parentheses in a duet between the tenor and bass beginning in m. 22. The vocal texture becomes fuller with the addition of soprano and alto in m. 28 (fig. 8.39). “Y” of “C” begins with a duet in m. 37 between the soprano and alto sections. In m. 40 the tenors are added and in m. 46 the basses complete the SATB voicing. “Z” of “C” returns to a duet between the tenor and bass sections in m. 53. Finally, the soprano and alto sections join to again complete the full SATB voicing in m. 61 (fig. 8.40). “A¹” follows the text setting in mm. 64-71 (fig. 8.41).

The musical score for Figure 8.38 shows the 'A' section (mm. 1-9) for piano. The score includes staves for Soprano, Alto, Tenor, Bass, and Piano. The piano part features a melodic line with a 'rit.' (ritardando) and 'a tempo' marking. The vocal staves show rests for Soprano and Alto, and a duet for Tenor and Bass. A purple box labeled 'A' points to the piano part. A blue box labeled 'star motive' points to the Tenor and Bass staves.

Figure 8.38. “white guardians of the universe of sleep,”
“A” section, mm. 1-9, piano.

(figure 8.38, continued)

The image displays two systems of a musical score. The first system (measures 4-6) features vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), and a Piano (Pno.) accompaniment. The Soprano staff has a yellow box labeled "rall." above measure 4 and a yellow box labeled "ritardando" above measures 5-6. The Bass staff has a blue box labeled "'star' motive" pointing to measure 5 and a green box labeled "'time' motive" pointing to measure 6. The Piano staff has a blue box labeled "rall." above measure 4 and a green box labeled "ritardando" above measures 5-6. The second system (measures 7-9) continues the vocal and piano parts. The Soprano staff has a yellow box labeled "ritard molto" above measures 7-9. The Bass staff has a purple box labeled "'A'" pointing to measure 7 and a green box labeled "'time' motive" pointing to measure 8. The Piano staff has a green box labeled "ritard molto" above measures 7-9. The piano part includes a low register section marked "8va" at the bottom right.

7 *ritard molto*

S

A

T

B

CM

7 *ritard molto*

Pno.

♩=60 *rubato*

10 *pp*

S

white guard - i - ans of the u - ni - verse of

A

white guard - i - ans of the u - ni - verse of

T

white guard - i - ans of the u - ni - verse of

B

white guard - i - ans of the u - ni - verse of

10 *pp*

Pno.

niente CM *ppp*

“w” of “B” SATB

“star” motive

Figure 8.39. “white guardians of the universe of sleep,”
 “B” section, mm. 10-34, SATB and piano.

(figure 8.39, continued)

The image displays a musical score for a vocal quartet and piano, consisting of two systems of music. The first system includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The second system continues the vocal parts and piano accompaniment.

First System:

- Vocal Parts:** Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The lyrics are: "sleep safe - ly may by im - per - ish - a - ble".
- Piano (Pno.):** The piano part features a melodic line in the right hand and a more active bass line. A blue box labeled "w" of "B" points to a specific note in the Soprano part. A blue box labeled "star" motive points to a specific motif in the piano accompaniment.

Second System:

- Vocal Parts:** Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The lyrics are: "your glo - ry es - cort - ed through in - fi - nite".
- Piano (Pno.):** The piano part continues with a melodic line in the right hand and a more active bass line. A blue box labeled "star" motive, V1, V2 points to a specific motif in the piano accompaniment.

(figure 8.39, continued)

This musical score is divided into two systems. The first system (measures 19-21) features a SATB choir and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics "coun - tries be my dar - ling" in a homophonic setting. The piano accompaniment includes a "star" motive in the right hand and a supporting bass line in the left hand. Annotations include a purple box labeled "B" SATB pointing to the vocal staves, yellow boxes for *poco accel* and *ritard* above the piano part, and blue boxes labeled "star" motive, V1, V2 and "star" motive pointing to specific piano figures. The second system (measures 22-24) begins with a *a tempo* marking. The vocal parts enter with the lyrics "(o - pen the ver - y sec - ret of hope to her eyes,". The piano accompaniment continues with the "star" motive. Annotations include a purple box labeled "x" of "B" pointing to the Soprano staff, and a blue box labeled "star" motive, V1, V2 pointing to the piano accompaniment.

“B” SATB

poco accel

ritard

S
coun - tries be my dar - ling

A
coun - tries be my dar - ling

T
coun - tries be my dar - ling

B
coun - tries be my dar - ling

Pno.
mf

“star” motive, V1, V2

“star” motive

a tempo

“x” of “B”

S
(o - pen the ver - y sec - ret of hope to her eyes,

A
(o - pen the ver - y sec - ret of hope to her eyes,

T
(o - pen the ver - y sec - ret of hope to her eyes,

B
(o - pen the ver - y sec - ret of hope to her eyes,

Pno.
p

“star” motive, V1, V2

(figure 8.39, continued)

The image displays two systems of a musical score for SATB choir and piano. The first system (measures 25-28) features the lyrics: "not an - y long - er blind - ed with a world;". The second system (measures 29-32) features the lyrics: "and let her heart's each whis - per wear all".

Annotations include:

- A purple box labeled "x" of "B" TB with an arrow pointing to the first measure of the Tenor part in the first system.
- A blue box labeled "star" motive, V1, V2 with an arrow pointing to the piano accompaniment in the first system.
- A purple box labeled "x" of "B" SATB with an arrow pointing to the first measure of the Soprano part in the second system.
- A blue box labeled "star" motive, V1, V2 with an arrow pointing to the piano accompaniment in the second system.

The piano part is marked with a *p* (piano) dynamic. The vocal parts are marked with a *p* (piano) dynamic. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

(figure 8.39, continued)

The musical score is for a SATB choir and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment (Pno.) are shown. The lyrics are: "nev - er guessed un - know - a - ble most joy)".

Annotations and markings include:

- "x" of "B" SATB (pointing to the Soprano part)
- rit.* (ritardando)
- piu mosso* (faster tempo)
- f* (forte)
- rit.* (ritardando)
- piu mosso* (faster tempo)
- f* (forte)
- "star" motive (pointing to the piano accompaniment)
- "star" motive, V1, V2 (pointing to the Soprano part)
- tempo nuovo* (new tempo)
- p subito* (piano subito)
- "C" (pointing to the Bass part)

34

tempo nuovo ♩ = 76

S

A

T

B

“Y” of “C”

“star” motive

p...subito...

tempo nuovo ♩ = 76

“star motive new accompaniment figure”

Pno.

Figure 8.40. “white guardians of the universe of sleep,”
“C” section, mm. 35-63, SATB and piano.

(figure 8.40, continued)

The image displays two systems of a musical score for SATB choir and piano. The first system covers measures 37 to 40, and the second system covers measures 40 to 43. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano accompaniment is labeled 'Pno.'. The lyrics for the first system are 'faith - - - ful - ly' and 'blos - som - ing be - yond to'. The lyrics for the second system are 'breathe suns of the night,' and 'bring this'. The score includes dynamic markings such as *mp* and *p*. Annotations highlight specific musical features: a purple box labeled '"y" of "C" SA' points to the Tenor and Alto parts in the first system; a blue box labeled '"star" motive' points to the piano accompaniment in the first system and the piano accompaniment in the second system. A purple box labeled '"y" of "C" SAT' points to the Soprano, Alto, and Tenor parts in the second system.

S
A
T
B
Pno.

37 *mp*
faith - - - ful - ly blos - som - ing be - yond to

38 *mp*
faith - - - ful - ly blos - som - ing be - yond to

"y" of "C" SA

"star" motive

40
S
A
T
B
Pno.

40 breathe suns of the night, bring this
breathe suns of the night bring this
bring this
bring this

"y" of "C" SAT

"star" motive

(figure 8.40, continued)

The image displays a musical score for a SATB choir and piano (Pno.). The score is divided into two systems. The first system covers measures 3 to 6, and the second system covers measures 6 to 9. The vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment are shown. The lyrics for the first system are "beaut - i - ful wan - der - er home to a dream. called time:". The lyrics for the second system are "and give her - self in - to the mer - cy of that".

Annotations in the first system:

- A purple box labeled "y" "C" SAT points to the Soprano part in measure 3.
- A blue box labeled "star" motive, V2 points to the piano accompaniment in measure 3.
- A blue box labeled "star" motive points to the piano accompaniment in measure 5.
- A yellow box labeled *rit.* is placed below the piano accompaniment in measure 5.

Annotations in the second system:

- A purple box labeled "y" "C" SAT points to the Soprano part in measure 6.
- A blue box labeled "star" motive points to the piano accompaniment in measure 8.
- A yellow box labeled *rit.* is placed above the piano accompaniment in measure 8.

(figure 8.40, continued)

The image displays a musical score for SAT (Soprano, Alto, Tenor, Bass) and Pno. (Piano). The score is divided into two systems, with the first system starting at measure 40 and the second system starting at measure 52.

First System (Measures 40-49):

- SAT:** The SAT part features a melodic line with a long note in measure 40, followed by a series of eighth notes. The lyrics "star" are written below the SAT part.
- Pno.:** The piano accompaniment consists of a series of eighth notes in the right hand and a series of eighth notes in the left hand. The tempo marking *a tempo* is present.
- Annotations:** A yellow box labeled *a tempo* is placed above the SAT part. A purple box labeled "y" "C" SAT is placed above the SAT part. A blue box labeled "star" motive is placed below the SAT part, with arrows pointing to the SAT part and the piano accompaniment.

Second System (Measures 52-59):

- SAT:** The SAT part continues with a melodic line. The lyrics "if out of climb - ing whom be -" are written below the SAT part.
- Pno.:** The piano accompaniment continues with a series of eighth notes in the right hand and a series of eighth notes in the left hand. The tempo marking *a tempo* is present.
- Annotations:** A purple box labeled "z" "C" SAT is placed above the SAT part. A blue box labeled "star" motive is placed below the SAT part, with arrows pointing to the SAT part and the piano accompaniment.

(figure 8.40, continued)

The musical score is divided into two systems, measures 55-58. The vocal parts (S, A, T, B) and the piano accompaniment (Pno.) are shown. The lyrics are: "gins to spill such gold - en blood." and "as makes his moon a - live.".

Annotations include:

- A purple box labeled "“Z” “C” TB" with an arrow pointing to the Alto part in measure 55.
- A blue box labeled "“star” motive, V1," with an arrow pointing to the piano accompaniment in measure 55.
- A yellow box labeled "ritard" with an arrow pointing to the piano accompaniment in measure 56.
- A purple box labeled "“Z” “C” TB" with an arrow pointing to the Alto part in measure 58.
- A blue box labeled "“star” motive, V1, V2" with an arrow pointing to the piano accompaniment in measure 58.

The piano accompaniment features a "ritard" (ritardando) instruction in measure 56 and a "mf" (mezzo-forte) dynamic marking in measure 58.

(figure 8.40, continued)

meno mosso

S
sing more will won - der - ful - ly birds than are

A
sing more will won - der - ful - ly birds than are

T
sing more will won - der - ful - ly birds than are

B
sing more will won - der - ful - ly birds than are

Pno.
meno mosso

“z” of “C” SATB

meno mosso

S
sing more will won - der - ful - ly birds than are

A
sing more will won - der - ful - ly birds than are

T
sing more will won - der - ful - ly birds than are

B
sing more will won - der - ful - ly birds than are

Pno.
meno mosso

rit.

a tempo

“A¹”

“star” motive

Figure 8.41. “white guardians of the universe of sleep,”
“A¹” section, mm. 64-71, piano.

(figure 8.41, continued)

67 *ritardando*

Soprano (S), Alto (A), Tenor (T), Bass (B) staves.

67 *ritardando*

Piano (Pno.) accompaniment.

67 *molto*

70 *molto*

70 *pp* *ppp*

segue to No. 5

8^{va}

“A1”

“time” motive

Piano

The primary accompanying motives are returned in the piano. “A” begins with the “star” motive in the piano set in eighth notes and therefore slower than the first occurrence of the motive in “love is the every only god” (fig. 8.42).





Figure 8.45. “lady will you come with me into,”
“time” motive, mm. 71-74, piano.

However, in this movement new harmonic element is added to the “time” motive. The left hand of the piano progresses through harmonies that do not incorporate the reiterated pitch (E4) in the triad basis of each chord: F⁹ in m. 5, E-sharp in m. 6, and D-sharp in m. 7. The motive is dissonant against these harmonies in mm. 5-7, until in m. 8, a sonority, C^(#11), is presented, in which the E4 is relatively consonant as it functions as the third of the chord (fig. 8.38)

A notable element of the return of “time” motive in “white guardians of the universe of sleep” is in the temporal impact, altered to match the poetry. In “what time is it? it is by every star,” the overall poetic idea mocks and mistrusts the scientific calculation of “time” in the world of reality, or Cummings’ “unworld.” The musical depiction of the “time” motive reflects this in a calculative, even, and quick reiteration of the pitch used throughout. While in “lady will you come with me into” time is depicted as unwinding when the “clocks all run down the next day” and therefore the “time” motive is slower featuring *ritardando*, in “white guardians of the universe of sleep,” the poetry depicts the image of travel and transformation into Cummings’ “world of dream.” Again, the music reflects this through a change in the character of the “time” motive, in this instance, as an unwinding or release of the temporal in mm. 5-9 in “A” and mm. 67-71 in “A¹” (fig. 8.38 and 8.41). Though the motive is steady initially, through a gradual *ritardano* and *ritardando molto*, the reiterations of the pitch are subsequently longer in duration

and with the final iteration and fermata in m.9 in “A” and m. 71 in “A¹,” musical “time” stops for a moment (fig. 8.38 and 8.41). This release from temporal constraints is consistent with the theme of this poem.

“W” of “B” follows the completion of the “time” motive with the return of the “star” motive in mm. 11-14 a minor sixth higher than the original in m. 4 (fig. 8.39). The “star” motive is fragmented and unfolds more slowly than in the “A” section. Also in “w” the “star” motive provides a musical link during the chorus’ sustained harmonies (fig. 8.39). With the return of the SATB choral voicing, the piano loses the “star” motive to an accompaniment that is more chordal providing harmonic foundation (fig. 8.39). The motive returns in mm. 20-21 to serve as a transitional device between the “w” and “x” of “B” (fig. 8.39). In “x” the piano again provides a harmonic foundation for the choral parts and returns to the “star” motive at the end of the section, in mm. 33-34 (fig. 8.39).

“C” initially maintains the “star” motive but it is shifted a minor sixth lower in m. 35 and the left hand piano loses the harmonic and rhythmic figure that characterizes the motive throughout this movement thus far, becoming an approximate inversion of the “star” motive consisting of an ascending neighbor figure and a leap downward (fig. 8.40). In m. 39 the left hand piano returns to the previously used harmonic and rhythmic figure (fig. 8.40). In m. 51, the abrupt loss of the perfect octave above and shift of the motive down a perfect fourth signals the beginning of “z” (fig. 8.40). Beginning in m. 53, the piano is chordal providing harmonic support for the choral parts and a thinner texture without the “star” motive (fig. 8.40). Finally, in m. 61, the piano accompaniment is an *arpeggiated* chord, which is held through m. 62 with the final choral phrase. The piano is *tacet* in m. 63 and returns in m. 64-65 with the “star” motive (fig. 8.41).

“A¹” returns in m. 64 with a slightly varied “star” motive. In “A¹” the grace note in m. 65 is connected to beat 1 rather than 3 and the second phrase centers around E instead of F-sharp as in “A” (fig. 8.38 and 8.41).

The E4, repeated in mm. 5-9, is combined with an F⁹ sonority in m. 5, E-flat in m. 6, and D-flat in m. 7 (figs. 8.38 and 8.41). The dissonance is striking in the E-flat and D-flat sonorities. The shift between the D-flat^(#9) sonority (D-flat, E, F, A-flat) to the C^(#11) sonority (C, E, F-sharp, G) is important because the reiterated E finally functions in the triad of the sonority (figs. 8.38 and 8.41). Therefore, as it regards the actual movement of pitches, this shift is minimal. The musical impact, however, is immense, moving from extreme dissonance to relative consonance with the E4 of the “time” motive remaining constant. The same progression occurs in the return of “A” in mm. 64-71.

In the beginning of “B,” the pitch E4 becomes E-flat 4 in the tenor and alto parts in mm. 10-11 essentially moving C major, into C minor (fig. 8.39). The presence of E-flat is maintained throughout “B” and preserves the C minor tonality until m. 32. Here an E minor triad appears to set up the key area for “C,” E, both minor and major, with emphasis the dominant key area, B (fig. 8.40). “C” ends with an E minor triad in the chorus, which helps to set up the return of the E4 in the “time” motive in “A¹” (figs. 8.40 and 8.41).

Other Elements

In this poem, the theme involves transformation with the change itself being physical, mental or spiritual. This emphasis on change is paralleled in the music through the continued variation of motive and by harmonic change brought about by the motion of one pitch a half step lower or higher, which, though seemingly subtle, transforms the sonic depiction.

Overall, “white guardians of the universe of sleep” has many indications to alter the tempo. The most striking of these changes in tempo signal the beginning of musical sections. The movement begins with a tempo indication of quarter note = 96 (fig. 8.38). The successive tempo indications in “A” (*ritardando*, *a tempo*, metronome marking of quarter note = 88, *ritardando*, and *ritardando molto*) ensure that the tempo is gradually reduced for “B” (fig. 8.38). “B” begins with the tempo indication of quarter note = 60 with instructions to perform the music in a *rubato* manner. Specific instructions for *rubato* are also provided where appropriate, such as at the end of the “w” and “x” of “B” (fig. 8.39). “C” begins with the indication for a faster tempo, quarter note = 76. Instructions as to the specific placement of the *rubato* elements are found, as before, at the end of the “y” and “z” of “C” (fig. 8.40). “A¹” returns with the same initial tempo marking as “A,” quarter note = 96. Again the tempo is gradually reduced until the fermata in m. 71 (fig. 8.41).

The dynamics, in general, help to denote the musical sections throughout the piece but never to such a high degree as in the change from “x” of “B” to section “y” of “C” (figs. 8.39 and 8.40). The *forte* dynamic indicated in m. 33, supported by full chorus and piano, dramatically changes to *piano* in m. 35, with the *subito piano* indication and forces reduced to piano alone.

The “B” and “C” sections split the setting of the poem into halves (7 lines and 7 lines) with the “A” and “A¹” sections framing them. Redford relates this to the concept of arch form, which he learned from the music of Bartok.¹⁰⁹ Additionally, his statement that “[musical] motion without transformation is going nowhere” is particularly relevant in light of the transformation or variation of the “star” motive and “time” motive as used in this movement.¹¹⁰

109. Redford, interview.

110. Redford, interview.

CHAPTER 9

POETIC AND MUSICAL STRUCTURE OF MOVEMENT 5

Poetic Structure

The rhyme scheme of this poem, *abab cdcd efef gg*, a Shakespearean sonnet structure is characterized by half rhyme as in just / most (fig. 9.46). The turn occurs at the couplet typical for the Shakespearean sonnet. The overall meter is iambic pentameter though only lines 2 and 7 scan iambic pentameter without variations. Many variations are found in the first words of lines, such as “quivers” (line 3), “(blinded” (in line 6), “moment” (line 11), and “(there:” (line 12). It is notable that Cummings uses rhyme scheme conventionally, but meter irregularly.

Musical Structure

The musical form generally parallels that of the poetry and may be divided into two sections, “A” and “B” (fig. 9.46). “A” is poetic lines 1-8 in mm. 1-14; “B” is poetic lines 9-14 in mm. 15-36.

The musical setting of “A” is impacted by line arrangement and sentence meaning elements that do not line up with the sonnet’s rhyme scheme (fig. 9.46). Musically, Redford sets the text of lines 1-8, the first two quatrains, into smaller units of three lines and five lines, instead of four lines and four lines as one might expect given the rhyme scheme *abab cdcd*. This is understandable, as Cummings’ poetry in many ways does not provide a clear division between the two quatrains. The first does not have the appearance of a quatrain due to Cummings’ line arrangement. Also, the fourth line seems to begin a new thought even though there is no terminal punctuation at the end of line 3 to indicate this. The second quatrain is more unified despite the

line arrangement, perhaps a result of the dash at the beginning of line 5 and the end of line 8, which sets this text apart from what precedes it and follows it.

Lines 9-14 function poetically as a unified quatrain and couplet and musically as “B” of the musical work. Elements of poetic form, such as line arrangement, single-spaced quatrain and couplet; the rhyme scheme, *efef*; and the punctuation at the end of line 12, create a strong sense of unity within both the four lines of the third quatrain and the two lines of the couplet.

Poetic Elements

Capital letters and the space following caesurae are omitted. For example, in the first line of the poem “now that,more nearest even than your fate” and line 9 “doubt,for just,” the space following the comma is omitted. Also, as in the previous poems, the space before and after the parentheses is omitted, for example, in line 9, “how should some world(we marvel)doubt,for just.”

Four parenthetical statements are used in this poem each serving a different rhetorical purpose. In line 2, the phrase within the parentheses, “(or any truth beyond perceive),” modifies the statement it interrupts to include our understanding with our future both as intangible as falling star though these concerns seem closer or more immediate. In line 6, “(blinded by merely things believable)” asserts that “i or you,” the subjects of the clause into which the parentheses are interjected, only believe what we know and understand. In the third quatrain, two parenthetical remarks are included which function in a similar manner. Both remarks interrupt the main question in lines 9-12. First, the phrase, “(we marvel)” in line 9, possibly the words of the previously mentioned “i or you,” is inserted within a contradictory statement about the world’s “doubt” of the mystery of the universe. The introduction of the image of the “falling”

Poetry					Music				
Line	Line Grouping	R.S.*	Stanza	Poetic Meaning	Musical Form	Voicing	Theme and Motive	Tempo	Dynamics
1 now that, more nearest even than your fate	1	<i>a</i>	quatrain 1	understanding versus mystery	A	SATB	"star" motive V2	$\text{♩} = 76$	<i>fp p</i>
2 and mine(or any truth beyond perceive)	2	<i>b</i>				SATB			<i>cresc.</i>
3 quivers this miracle of summer night		<i>a</i>				SATB			<i>mp cresc.</i>
4 her trillion secrets touchably alive	1	<i>b</i>	quatrain 2	understanding versus mystery	A	SATB	"star" motive V2		<i>p</i>
5 —while and all mysteries which i or you	3	<i>c</i>				SATB			<i>cresc.</i>
6 (blinded by merely things believable)		<i>d</i>				SATB			<i>mp cresc.</i>
7 could only fancy we should never know		<i>c</i>				SATB			<i>cresc.</i>
8 are unimaginably ours to feel—	1	<i>d</i>	quatrain 3	falling star	B	SATB	"love" theme "star" motive	$\text{♩} = 56 \text{ } \text{♩} = 63$	<i>ff</i>
9 how should some world(we marvel)doubt,for just	4	<i>e</i>				TB/SA SATB	"star" motive		<i>fff decresc. mf</i>
10 sweet terrifying the particular		<i>f</i>				SA SATB	"star" motive		<i>mp</i>
11 moment it takes one very falling most		<i>e</i>				SA			<i>cresc.</i>
12 (there did you see it?)star to disappear		<i>f</i>				TB SATB	"love" theme		<i>cresc. f decresc.</i>
13 that hugest whole creation may be less	2	<i>g</i>	couplet	summary		TB			<i>mf decresc.</i>
14 incalculable than a single kiss		<i>g</i>				SA/TB STB			<i>mp decresc. P</i>

Figure 9.46. Poetic and Musical Form, Movement 5,
 “now that,more nearest even than your fate

“star” “disappear[ing]” (lines 11-12) is interrupted by the dialogue of “i or you” in the question “(there did you see it?).” Echoing the wonder of “(we marvel)” so that the world of other people exists outside of the parentheses, while the world of the persona exists within the parentheses. The compression of the text due to the omission of space may suggest the simultaneity of these two perceived worlds.

Cummings consistently intensifies the language with adjectives such as “sweet,” “terrifying,” “particular,” and “incalculable” and adverbs such as “more,” “most,” “merely,” and “unimaginably.” In some cases a single noun is described with a string of adjectives creating a very complex image as in lines 9, 10 and 11, “just / sweet terrifying the particular / moment,” or as in line 13, “that hugest whole creation.” As the language is intensified the descriptions become more complex.

The theme of this poem proposes trusting feeling rather than relying on what we believe to be true as a result of scientific understanding. Cummings’ vehicle for conveying this theme is the description of the disappearance of a falling star on a summer night appreciated for the miracle of the event, not for the science it represents. This theme is summarized in the final couplet of the poem, “that hugest whole creation may be less / incalculable than a single kiss” which contrasts the complexity of “that hugest whole creation,” supported by complex and modified images and the varied meter, with the simplicity of “a single kiss,” supported by the final couplet, a concise expression of wisdom.

Poetic Elements in the Musical Setting

Redford varies the voicing and the speed of text expression. “A” is SATB with a quick declamation of the text, mostly in rhythmic subdivision at the sixteenth note in mm. 1-14 (fig. 9.47).

Figure 9.47 shows a musical score for SATB and piano. The score is divided into two systems. The first system, labeled "A" section, Quatrain 1 SATB, features vocal parts for Soprano, Alto, Tenor, and Bass, and piano accompaniment. The lyrics are: "now that, more near-est e-ven than your fate and mine". The piano part includes a "star" motive, V2, marked with a yellow box and a blue arrow. The score is in 4/4 time and includes dynamic markings such as *fp*, *p subito*, *p*, and *mp*. The second system continues the vocal parts and piano accompaniment, with the piano part featuring a *mp* marking. The lyrics for the second system are: "(or an-y truth be-yond per-ceive) quiv-ers this mir-a-cle of sum-mer".

Figure 9.47. "now that, more nearest even than your fate,"
"A" section, mm. 1-14, SATB and piano.

(figure 9.47, continued)

The image displays a musical score for a SATB choir and piano accompaniment, consisting of two systems of music. The first system features vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with a piano (Pno.) accompaniment. The lyrics for the first system are: "night her tril-lion sec-rets touch - ab - ly a - live". The second system continues the lyrics: "-while and all mys-ter - ies which i or you (blind - ed by mere-ly things be - liev - ab - le)".

Annotations include:

- A yellow box at the top of the first system, spanning the vocal staves, contains the dynamic markings *mf* and *p*.
- A blue box labeled "star" motive points to a specific melodic phrase in the piano accompaniment of the first system.
- A blue box labeled "star" motive, V2 points to a second occurrence of the "star" motive in the piano accompaniment of the first system.
- A purple box labeled "A" Quatrain 2 SATB points to the beginning of the second system of music.
- A blue box labeled "star" motive, V2 points to a third occurrence of the "star" motive in the piano accompaniment of the second system.

(figure 9.47, continued)

The musical score is divided into two systems. The first system (measures 9-10) is marked *ritard* and features a yellow background. It includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "could on-ly fan-cy we should nev-er know... are un-im-ag-in-a-bly ours to". The piano part has a blue dotted box around a specific motif. The second system (measures 11-12) is marked *tempo nuovo* and features a yellow background. It includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "feel... feel... feel... feel...". The piano part has a blue dotted box around a specific motif. Annotations include: "star" motive, V1, V2 (blue box), "A" Quatrain 2 SATB (purple box), "love" theme (red box), and "star" motive, V1, V2 (blue box).

ritard

S could on-ly fan-cy we should nev-er know... are un-im-ag-in-a-bly ours to

A could on-ly fan-cy we should nev-er know... are un-im-ag-in-a-bly ours im-ag-in-a-bly

T nev-er know... are un-im-ag, - im-ag-in-a-bly ours to

B nev-er know... ours to

Pno. *ritard*

tempo nuovo ♩ = 56

S *ff* feel

A *ff* feel

T *ff* feel

B *ff* feel

Pno. *ff*

"star" motive, V1, V2

"A" Quatrain 2 SATB

"love" theme

"star" motive, V1, V2

(figure 9.47, continued)

In “B,” the full choral texture begins to separate into duets of soprano and alto or tenor and bass in mm. 19, 21, 23, and 24 alternating with an SATB texture in mm. 20, 22, and 25. In m. 24, the parenthetical remark is spoken rather than sung. Beginning in m. 19, the text declamation begins to use larger note values than the previous sixteenth notes, duplets and triplets. The setting of the couplet is voiced with tenor and bass in mm. 28-30, and soprano and alto in m. 32-36. Tenor and bass are added again for an SATB texture in mm. 35-36. The text setting here is comprised of eighth notes and notes of longer duration such as the dotted eighth note (fig. 9.48).

The arrangement of poetry into eight lines for “A” and six lines for “B” may seem unbalanced insofar as the text is concerned. However, Redford’s setting creates a sense of musical balance by compressing the text expression using subdivided rhythms in “A” and drawing out the text expression by using longer rhythmic duration in “B.”

13 *meno mosso*

S

A

T

B

Pno.

f

piu mosso ♩ = 63

“B”

“star” motive and V1

mf

16

S

A

T

B

Pno.

“star” motive and V1

p

Figure 9.48. “now that, more nearest even than your fate,”
“B” section, mm. 15-36, SATB and piano.

(figure 9.48, continued)

19

“B”
Quatrain 3
SATB

mp (we mar-vel) doubt,

mp (we mar-vel) doubt,

mp how should some world doubt,

mp how should some world doubt

“star” motive and V1

19

mp

21

for just sweet ter - ri - fy - ing the par - tic - u - lar mo - ment

for just sweet ter - ri - fy - ing the par - tic - u - lar mo - ment

the par - tic - u - lar mo - ment

the par - tic - u - lar mo - ment

the par - tic - u - lar mo - ment

“star” motive

21

Pno.

(figure 9.48, continued)

23

S it takes one ver - y fal - ling most

A it takes one ver - y fal - ling most

T (there: did you see it?)

B (there: did you see it?)

“B”
Quatrain 3
SATB

23

Pno.

25

S *f* star to dis - ap - pear,

A *f* star to dis - ap - pear,

T *f* star to dis - ap - pear,

B *f* star to dis - ap - pear

25

Pno. *f*

“love” theme

(figure 9.48, continued)

“B” Couplet SATB

mf

that hug - est whole cre - a - tion may be less

that hug - est whole cre - a - tion may be less

mf

mp

in - cal - cu - la - ble than a sin - gle

in - cal - cu - la - ble than a sin - gle

mp

Descending bass suggests “falling star”

(figure 3.48, continued)

34

S kiss

A kiss

T *mp* kiss *p* kiss

B *mp* kiss *p* kiss

Pno. 34

Descending bass suggests “falling star”

segue to No. 6

Piano

Initially in “A,” the piano serves to punctuate the choral statements with a transition between phrases (fig. 9.47). One of these musical links is the “star” motive variation 2, which is characterized by ascending scalar motion (fig. 9.49).

By the end of “A,” the piano takes on a fuller texture, which includes the “love” theme in mm. 11-14 (fig. 9.50).

“star” motive, variation 2
ascending scalar motion

p

Figure 9.49. “now that, more nearest even than your fate,”
“A” section, m. 2, “star” motive variation 3, SATB and piano.

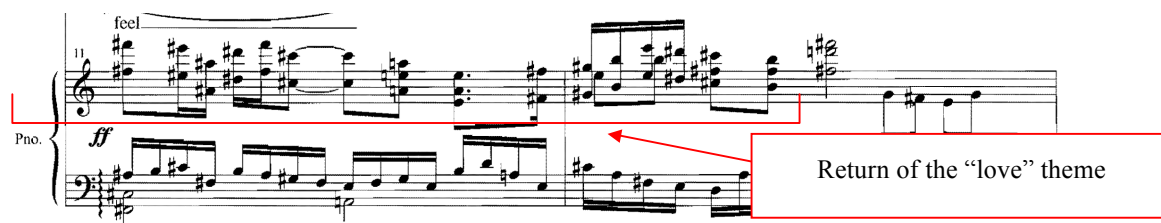


Figure 9.50. “now that, more nearest even than your fate,
” B section, mm. 11-12, piano.

“B” begins with the reprisal of the “star” motive (fig. 9.48). In this movement, it is found in the original form and it often includes two to three iterations of the original motive followed by one iteration of the “star” motive variation 1, similar to “white guardians of the universe of sleep” (fig. 9.51).

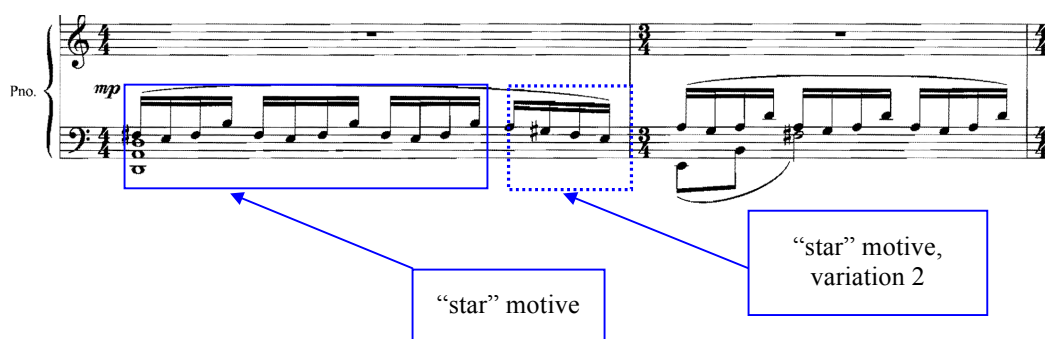


Figure 9.51. “now that, more nearest even than your fate,
” B section, mm. 19-20, piano.

In m. 22, the piano loses the “star” motive for a more chordal piano and the “love” theme returns in the right hand piano in m. 24 (fig. 9.48). From m. 22 to the end of the movement, the rhythmic drive is gradually eliminated from the piano until it is merely whole note sonorities. By the final three measures, 34, 35, and 36, the piano part is limited to arpeggiated chords in the bass clef (fig. 9.48). Overall the piano part mimics the complexity of the poem in rhythmic drive and a fuller texture earlier in “B” but contrasts this complexity with a very sparse piano part for the couplet.

The general descending motion of the left hand is another notable feature of the piano. The left hand piano descends from an F-sharp major sonority to E major to D major in mm. 15-19 (fig. 9.48). In m. 20, the general descent stops with a return to E major on the text “doubt.” Through mm. 21-29, the left hand piano steadily descends and continues a general descent through the end of the movement where the final sonority is B major (fig. 9.48). This descending line in the left hand piano in “B” may musically suggest the “falling star” described in the text.

Other Elements

Consistent with the transitional nature of this movement, G, the final reiterated pitch of the previous movement, is the tonal landmark initially in “A” but moves to F-sharp by m. 11 with the return of the “love” theme (fig. 9.47). The tonal landmark in “B” begins with F-sharp but resolves to B in the final measure of the movement (fig. 9.48).

In “A,” the tempo begins at quarter note = 76 with a *ritardando* indicated in m. 10, which helps to slow the tempo to the *tempo nuovo*, quarter note = 56 (fig. 9.47). The use of the “love” theme at the end of “A” may account for the slower tempo, which is notably slower than the last concrete tempo indication given for the “love” theme in the first interlude (quarter note = 63). In m. 13, a *meno mosso* indicates less motion toward the end of the “love” theme and slows the tempo for the next tempo indication, quarter note = 63, for “B” which opens with the “star” motive (fig. 9.48). The rest of the movement remains at this tempo.

The dynamics begin with a *fortepiano* on the first beat of the movement (fig. 9.47). The *p* dynamic is gradually increased through mm. 3 and 4 and arrives at a *f* in m. 5. A *decrescendo* follows returning the tempo to *p*. The crescendo process is repeated in mm. 6-11 until a *ff* is reached. The “love” theme in mm. 11-14 is *ff* for the first part and *f* for the second with a *decrescendo* in m. 14. A *mf* is indicated for “B” and the “star” motive with the dynamics

diminishing overall through m. 20. In m. 21 the dynamics begin to increase again to reach a *f* in m. 25-26 (fig. 9.48). From mm. 27-36 the dynamics diminish steadily to reach a *p* on the final note with a fermata indication.

Though a setting of a rather conventional Shakespearean sonnet by Cummings' standard, the music only aligns with quatrain 3 of the Shakespearean sonnet structure in "A" and the couplet in "B." This movement features the return of the "love" theme in the piano, thereby serves a functions similarly to the two previous interludes by musically unifying the work.

CHAPTER 10

POETIC AND MUSICAL ANALYSIS OF MOVEMENT 6

Poetic Structure

“silently if,out of not knowable,” the sixth poem of Redford’s musical work has fourteen lines, grouped into the line pattern, 4-4-3-3 (fig. 10.52). The rhyme scheme, *abba bccb dde ffe*, is Petrarchan. Half rhyme is used in all but one rhymed pair luminous / kiss. Other characteristics of the Petrarchan sonnet include the line grouping, which is eight lines, 4-4, then six lines, 3-3, and a turn at line 9.

Redford returns to the first two lines of the first movement, “love is the every only god,” at the conclusion of this movement. The return of these lines of text connects the previous professions of love for a person in the final six lines of “silently if,out of not knowable” to the idea of love as a creative force in “love is the every only god,” which remains the last and principle idea of the work.

Musical Structure

The musical setting is divided into three musical sections, “A,” “B,” and “C.” The first large section, “A,” poetic lines 1-8 in mm. 1-52, while “B” is poetic lines 9-14 in mm. 53-80. In final section of this movement, “C,” Redford repeats textual lines 1 and 2 of the poem “love is the every only god” in mm. 81-100 (fig. 10.52).

The musical setting of “A” and “B” parallels the octet and the sestet of the poem. “A” is also divided into “w” and “x.” The initial division of “A,” or “w,” aligns with the grouping of lines 1-4, quatrain 1 (*abba*) in mm. 1-28, while “x” aligns with the poetry as quatrain 2 (*bccb*) in mm. 29-52.

“B” is divided into two sections, “y” and “z.” The initial division of “B,” “y” aligns with the grouping of lines 9-11 as tercet 1 in mm. 52-64 while “z” is lines 12-14 or tercet 2 in mm. 65-80. Lines 1 and 2 from “love is the every only god,” “C” not only closes this movement but provides a end for the entire musical work.

Poetic Elements

Except for lines 2 and 6, which have eleven syllables each, all other lines of the poem have ten syllables and the meter becomes much more regular iambic pentameter with variations by line 8. Lines 12, 13 and 14 are similarly constructed using a trochaic variation (/ ˘) (fig. 10.53)

/ ˘	˘	/	˘	/	˘	/	˘	/
yours is	the	light	by	which	my	spirit's	born	

/ ˘	˘	/	˘	/	˘	/	˘	/
yours is	the	darkness	of	my	soul's	return		

/ ˘	˘	/	˘	/	˘	/	˘	/
--you are	my	sun,	my	moon,	and	all	my	stars

Figure 10.53. “silently if,out of not knowable,” trochaic variation.

This progression from irregular to regular meter throughout the poem suggests change or transformation and as with the other poems selected, this structural feature enhances the theme of the poem, transcendence through love.

As in the three poems preceding this one, capital letters are entirely absent from the poem. Cummings also utilizes the omission of space following caesurae. For example line 1, “silently if,out of not knowable;” line 2, “night’s utmost nothing,wanders a little guess;” line 9, “myself,I find;” and line 10, “mine;beyond.” Two parenthetical remarks with space omissions

Poetry					Music				
Line	Poetry	Line Grouping	R.S.* Stanza	Poetic Meaning	Musical Form	Voicing	Theme and Motive	Tempo	Dynamics
1	silently if,out of not knowable	]	<i>a</i>	] octet	]	w	TB / SA	♩ = 52	<i>p pp</i>
2	night's utmost nothing,wanders a little guess		<i>b</i>				SA / TB		
3	(only which is this world)more my life does		<i>b</i>				TB / SA SATB		<i>cresc.</i>
4	not leap than with the mystery your smile		<i>a</i>				SATB		<i>f decresc.</i>
5	sings or if(spiraling as luminous	]	<i>b</i>	] sings/kiss	]	x	SA / TB		<i>p</i>
6	they climb oblivion)voices who are dreams		<i>d</i>				SATB		<i>p</i>
7	less into heaven certainly earth swims		<i>d</i>				SATB		<i>cresc.</i>
8	than each my deeper death becomes your kiss		<i>c</i>				SATB		<i>cresc. ff</i>
9	losing through you what seemed myself,i find	]	<i>e</i>	] sestet	]	y	SATB	<i>rall.</i> <i>rubato espressivo</i>	<i>f decresc.</i> <i>p</i>
10	selves unimaginably mine;beyond		<i>e</i>				SATB		
11	sorrow's own joys and hoping's very fears		<i>f</i>				SATB		
12	your is the light by which my spirit's born	]	<i>g</i>	] profession of love	]	z	TB / SA		<i>p pp</i>
13	yours is the darkness of my soul's return		<i>g</i>				TB		<i>p pp</i>
14	—you are my sun,my moon, and all my stars		<i>f</i>				SATB		<i>p pp</i>
1	love is the every only god**	]		] love	]	C	SATB	<i>rubato espressivo</i>	<i>pp</i>
2	who spoke this earth so glad and big**						SATB	<i>piu mosso</i>	<i>mp</i>
1	love is the every only god**						SATB		<i>p</i>

Figure 10.52. Poetic and Musical Form, Movement 6,
“silently if,out of not knowable night”

Note: *text added or repeated by composer

are also included in line 3, “(only which is this world),” and lines 5 and 6, “(spiraling as luminous they climb oblivion).” As in “white guardians of the universe of sleep” and “now that, more nearest even than your fate,” Cummings’ use of adjectives intensifies the imagery and symbolism of this poem by emphasizing vast extremes, as in line 2, “night’s utmost nothing” and “little guess;” lines 3 and 8, “life” “leaps” and “deeper death.” Cummings juxtaposes the first word of quatrain 1 “silently” to the first word of quatrain two, “sings.” This opposition is also apparent in Cummings’ use of chiasmas, or crossings, at the beginning and end of line 9, “losing” and “i find,” and in the beginning and end of line 11, “sorrow’s own joy’s” and “hoping’s very fears.” In lines 12 and 13, Cummings’ persona uses opposition once more with “yours is the light” and “yours is the darkness.” By including these pairs of opposites, Cummings demonstrates change or transformation as in “silence” to “singing” or “losing” to “finding.” He also includes a vast range of possibility in this use of opposites especially descriptions of “life” to “death” or “light” to “darkness.” The scope is summarized in the final line of the poem, which states “—you are my sun, my moon, and all my stars” meaning the persona’s lover encompasses the extremes and everything in between.

Poetic Elements in the Musical Setting

Voicing

“A” is initially voiced with whispered reiterations of the word “silently” (fig. 10.54).

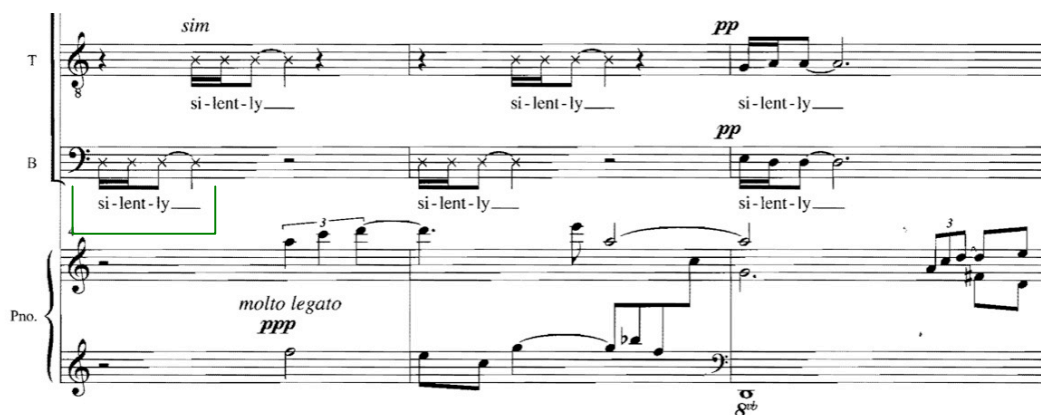


Figure 10.54. "silently if, out of not knowable,"
"A" section, mm. 4-6, "silently" motive, piano.

The "silently" motive found in the chorus resembles the first part of the "time" motive as it was used in Movement 2, "what time is it? it is by every star" (fig. 10.55).



Figure 10.55. "what time is it? it is by every star,"
"A" section, m. 1, "time" motive part 1, piano.

The whispered "silently" motive is preceded by an exhaled glissando in the tenor and bass parts (fig. 10.55). The tenors and basses enter with the "silently" motive on pitch in m. 6 over continuous whispers from the sopranos and altos. Repetition of the motive continues to m. 17 where the soprano and alto parts enter in unison on poetic lines 1-2 accompanied through m. 19 by the original motive in the tenor and bass parts. The soprano and altos take on the "silently" motive as the tenor and basses sing the parenthetical remark from poetic line 3 in unison in mm. 19-21 (fig. 10.56). Poetic lines 3-4 are voiced for SATB in mm. 22-26. These two vocal phrases feature ascending scalar motion, reflecting the "star" motive

The image displays a musical score for SATB and piano, focusing on the "w" of "A" section, measures 1-28. The score is written in 4/4 time and features several annotations and markings.

Annotations and Markings:

- Top Staff (Soprano):** A yellow box highlights the tempo marking "♩ = 52". A purple box labeled "w" of "A" Octet SATB points to the Soprano staff.
- Tenor and Bass Staves:** A yellow box labeled "whispered *pp*" points to the Tenor staff. A green box labeled "silently" motive points to the Bass staff.
- Piano Staff:** A green box labeled "silently" motive points to the Piano staff.
- Bottom Staff (Piano):** A green box labeled "silently" motive points to the Piano staff. A yellow box labeled "Tonal Landmark D" points to the Piano staff.

Other Markings:

- Tempo:** "♩ = 52" (marked in a yellow box).
- Dynamic Markings:** *p*, *pp*, *sim*, *whispered pp*, *molto legato ppp*.
- Performance Instructions:** "[Exhale]", "Crescendo", "si - lent - ly", "3", "4", "8^{va}".

Figure 10.56. "silently if, out of not knowable,"
"w" of "A" section, mm. 1-28, SATB and piano.

(figure 10.56, continued)

The musical score is for a SATB Octet and Piano. It consists of two systems of staves. The first system covers measures 7-9, and the second system covers measures 10-12. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The Piano (Pno.) part is shown in grand staff notation. The lyrics for the vocal parts are "si-lent-ly".

Annotations and features include:

- Measure 7:** The Soprano part begins with a *sim* (sustained) marking. The Piano part begins with a *pp* (pianissimo) marking.
- Measure 8:** The Soprano part has a *pp* marking. The Piano part has a *pp* marking.
- Measure 9:** The Soprano part has a *pp* marking. The Piano part has a *pp* marking.
- Measure 10:** The Soprano part has a *pp* marking. The Piano part has a *pp* marking.
- Measure 11:** The Soprano part has a *pp* marking. The Piano part has a *pp* marking.
- Measure 12:** The Soprano part has a *pp* marking. The Piano part has a *pp* marking.

Key annotations:

- "w" of "A" Octet SATB:** A purple box highlights the vocal parts in measures 7-9.
- "star" motive, V2 throughout "A":** A blue box highlights the Alto part in measures 7-9.
- "silently" motive:** A green box highlights the Soprano part in measures 10-12.

(figure 10.56, continued)

13

S if, out of not know - a-ble night's ut-most

A if, out of not know - a-ble night's ut-most

T si - lent - ly si - lent - ly si - lent - ly si - lent - ly

B si - lent - ly si - lent - ly si - lent - ly si - lent - ly

Pno.

13

“w” of “A”
Octet
SA / TB

“silently” motive

16

S no-thing, wan - ders a lit - tle

A no-thing, wan - ders a lit - tle

T si - lent - ly si - lent - ly si - lent - ly si - lent - ly

B si - lent - ly si - lent - ly si - lent - ly si - lent - ly

Pno.

16

(figure 10.56, continued)

The musical score is divided into two systems. The first system covers measures 19 to 21, and the second system covers measures 22 to 24. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano accompaniment (Pno.) is shown in grand staff notation.

Measure 19: The vocal parts enter with the lyrics "guess". The piano accompaniment features a continuous eighth-note pattern in the right hand and a steady bass line in the left hand.

Measure 20: The vocal parts sing "si-lent-ly si-lent-ly". The piano accompaniment continues with the same rhythmic pattern.

Measure 21: The vocal parts sing "(on-ly which is this world)". The piano accompaniment continues with the same rhythmic pattern.

Measure 22: The vocal parts sing "more my life does not leap". The piano accompaniment continues with the same rhythmic pattern.

Measure 23: The vocal parts sing "than with the". The piano accompaniment continues with the same rhythmic pattern.

Measure 24: The vocal parts sing "more my life does not leap". The piano accompaniment continues with the same rhythmic pattern.

Annotations:

- A green box labeled "silently" motive points to the vocal melody in measures 19 and 20.
- A purple box labeled "w" of "A" Octet SA / TB points to the piano accompaniment in measure 19.
- A purple box labeled "w" of "A" Octet SATB points to the piano accompaniment in measure 22.

(figure 10.56, continued)

The musical score is divided into two systems, measures 25-28. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment (Pno.) are shown. The lyrics are: "mys - ter - y your smile" and "si - lent - ly si - lent - ly".

Annotations include:

- "w" of "A" Octet SATB / TB (pointing to the Soprano part in measure 28)
- "x" of "A" (pointing to the Bass part in measure 28)
- "silently" motive (pointing to the Soprano part in measure 28)

The piano accompaniment features a strong rhythmic pattern in the right hand and a more melodic line in the left hand. The tempo is marked *loco* and the dynamics are *f* (forte) and *p* (piano).

The image shows a musical score for SATB and piano. The staves are labeled S (Soprano), A (Alto), T (Tenor), B (Bass), and Pno. (Piano). The Tenor and Bass parts have the lyrics "si - lent - ly". A purple box labeled "“x” of “A” Octet" points to a specific measure in the piano part. An orange box labeled "Tonal Landmark E" is also present. The piano part includes a yellow box with "p" and a blue arrow pointing right.

Figure 10.57. “silently if, out of not knowable,”
“x” of “A” section, mm. 29-52, SATB and piano.

variation 3, which is also prominent in the piano. The tenor and bass parts follow with the “silently” motive in duet (fig. 10.56).

In “x” of “A,” poetic line 5 is set first in unison women then in unison men, before the texture expands into an SATB voicing at poetic line 7 in m. 39 (fig. 10.57). The tenors and basses close the musical section with the “silently” motive for mm. 46-50.

Lines 1-4 (“w”) and lines 5-6 (“x”) are voiced in a parallel manner (fig. 10.56 and 10.57). The material before the parenthetical remark, in both poetic sections, is voiced with unison soprano and alto. The parenthetical remark itself, in both instances, is voiced with unison tenor and bass. The poetry following the parenthetical remark, in both instances, is voiced with an SATB texture and the “silently” motive follows in the tenor and bass.

(figure 10.57, continued)

31 *p* *mp*
S sings or if
A sings or if
T (spir - al - ling as)
B (spir - al - ling as)
Pno.

“x” of “A”
Octet
SA / TB

34
S voic - es who are
A voic - es who are
T lum - i - nous they climb ob - liv - i - on) Ah
B lum - i - nous they climb ob - liv - i - on) Ah
Pno.

(figure 10.57, continued)

37

S dreams, less in - to heav - en

A dreams, less in - to heav - en

T less in - to heav - en

B less in - to heav - en

Pno.

“x” of “A”
Octet
SATB

40

S cer - tain - ly earth swims than each my deep - er

A cer - tain - ly earth swims than each my deep - er

T cer - tain cer - tain - ly earth swims than each my deep - er

B cer - tain cer - tain - ly earth swims than each my deep - er

Pno.

(figure 10.57, continued)

43

S death be - comes your kiss *ff*

A death be - comes your kiss *ff*

T death be - comes your kiss *ff*

B death be - comes your kiss *ff*

Pno.

46

S "x" of "A"
Octet
SATB / TB

A "silently" motive

T si - lent - ly si - lent - ly si - lent - ly

B si - lent - ly si - lent - ly si - lent - ly

Pno.

(figure 10.57, continued)

The image displays a musical score for a vocal quartet (Soprano, Alto, Tenor, Bass) and piano (Pno.). The score is divided into two systems, with the first system starting at measure 49 and the second at measure 52.

First System (Measures 49-51):

- Vocal Parts:** Soprano and Alto parts are mostly silent. Tenor and Bass parts sing "si - lent - ly" in a slow, legato style. A purple box labeled "x" of "A" Octet TB" points to the Tenor part. A green box labeled "silently" motive" points to the Tenor part.
- Piano Part:** The piano accompaniment features a continuous, flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand. A yellow box highlights the piano part.

Second System (Measures 52-54):

- Vocal Parts:** All four vocal parts sing "los - ing through you" followed by "what seemed my -". The lyrics are written below the notes. A purple box labeled "B" points to the Soprano part.
- Piano Part:** The piano accompaniment continues with a flowing melody. A yellow box highlights the piano part. The tempo/mood markings "rall" and "rubato espressivo" are present.

Annotations:

- "x" of "A" Octet TB:** A purple box pointing to the Tenor part in the first system.
- "silently" motive:** A green box pointing to the Tenor part in the first system.
- "B":** A purple box pointing to the Soprano part in the second system.
- rall:** A yellow box pointing to the piano part in the second system.
- rubato espressivo:** A yellow box pointing to the piano part in the second system.
- Tonal Landmark A:** An orange box at the bottom of the page.

The first three lines (9-11) of the poetic sestet are voiced SATB in mm. 53-64 (fig. 10.58). Prior to the final three lines of the sestet, and the poem, the initial motive is whispered once in the tenor and bass parts in m. 66 (fig. 10.59). The soprano and alto parts are voiced in unison in mm. 67-70 on poetic line 12. In mm. 69 and 70, the “silently” motive is whispered in the tenor and bass parts. In mm. 72-73, the tenor and bass parts are voiced in unison and in m. 74, they are voiced in two parts on poetic line 13. The soprano and alto parts whisper the “silently” motive in mm. 72 and 74. The final line of the poem is voiced SATB. This juxtaposition of whispered text by a section or sections and full chorus texture suggest a musical representation of the opposites presented by the poetry, silence and singing.

“C” is the “love” theme and poetic lines 1-2 of “love is the every only god” are voiced SATB in mm. 81-100 (fig. 3.60).

The musical score for measures 53-64 features SATB vocal parts and piano accompaniment. The lyrics are "los - ing through you what seemed my -". The Soprano part has a purple box around the "y" of "B" with the label "Sestet SATB". The piano part has a "rall" marking and a "pp" dynamic. The Tenor and Bass parts have a "p" dynamic. The Alto part has a "p" dynamic. The Soprano and Alto parts have a "rubato espressivo" marking. The piano part has a "rubato espressivo" marking. The Tenor and Bass parts have a "rubato espressivo" marking. The piano part has a "Tonal Landmark A" marking.

Figure 10.58. “silently if, out of not knowable,”
“y” of “B” section, mm. 53-64, SATB and piano.

(figure 10.58, continued)

The image displays a musical score for a SATB choir and piano. The first system covers measures 55 to 57. The vocal parts (Soprano, Alto, Tenor, Bass) are written in four staves. The lyrics for these measures are: "self i find selves". The piano accompaniment is shown in a grand staff (treble and bass clefs) with rests. A purple box with a line pointing to the piano staff contains the text: "y" of "B" Sestet SATB. The second system covers measures 58 to 60. The vocal parts continue with the lyrics: "selves un - im - ag - in - a - bly mine; mine be - yond". The piano accompaniment remains with rests.

55

S self i find selves

A self i find selves

T self i find selves

B self i find selves

Pno.

"y" of "B"
Sestet
SATB

58

S selves un - im - ag - in - a - bly mine; mine be - yond

A selves mine; mine be - yond

T selves mine; mine be - yond

B selves mine; mine be - yond

Pno.

(figure 10.58, continued)

61

S

A

T

B

Pno.

“y” of “B”
Sestet
SATB

sor - row's own joys and hop - ing's ver - y fears

sor - row's own joys and hop - ing's ver - y fears

sor - row's own joys hop - - - ing's ver - y fears

sor - row's own joys hop - - - ing's ver - y fears

64

S

A

T

B

Pno.

“z” of “B”
Sestet
TB

whispered
pp

si - lent - ly

whispered
pp

si - lent - ly

64

p

Tonal Landmark A

Figure 10.59 is a musical score for SATB and piano, mm. 65-80. The score is in 4/4 time and features several annotations:

- “silently” motive:** A green box highlights the vocal lines (S, A, T, B) starting at measure 65, with the lyrics “si - lent - ly” and the dynamic *whispered pp*.
- “z” of “B” Sestet TB:** A purple box highlights the vocal lines (T, B) starting at measure 65, with the lyrics “si - lent - ly” and the dynamic *whispered pp*.
- Tonal Landmark A:** An orange box highlights the piano accompaniment starting at measure 65, with the dynamic *p*.
- “love” theme:** A red box highlights the piano accompaniment starting at measure 65, with the dynamic *p*.

Figure 10.59. “silently if, out of not knowable,”
 “z” of “B” section, mm. 65-80, SATB and piano.

(figure 10.59, continued)

This musical score page, labeled (figure 10.59, continued), shows measures 67 through 70. It includes staves for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.).

Measure 67: The vocal parts (S, A, T, B) sing "yours is the light by which my spir - it's". The piano accompaniment begins with a melodic line in the right hand and a sustained bass line in the left hand.

Annotations:

- A purple box labeled "“z” of “B” Sestet SA / TB" points to the Tenor and Bass parts in measure 67.
- A green box labeled "sim" (simultaneous) highlights the vocal entries for "si - lent - ly" in measures 68 and 69.
- A green box labeled "“silently” motive" points to the piano accompaniment in measures 68 and 69.
- A red box labeled "“love” theme" points to the piano accompaniment in measure 70.

Measure 70: The vocal parts sing "born". The piano accompaniment continues with the "love" theme in the right hand and sustained chords in the left hand.

Additional Annotations:

- A green box labeled "“silently” motive" points to the vocal entries for "si - lent - ly" in measures 70 and 71.
- A red box labeled "“love” theme" points to the piano accompaniment in measure 71.

(figure 10.59, continued)

“z” of “B”
Sestet
SA / TB
SATB

sim
si - lent - ly
sim
si - lent - ly

“silently” motive

piu mosso
p

p
you are my

p
you are my

p
soul's re - turn

p
soul's re - turn

p
you are my

p
you are my

piu mosso

“love” theme

Ab

73

76

S
sun, my moon, and all my

A
sun, my moon, and all my

T
sun, my moon, and all my

B
sun, my moon, and all my

76

Pno.

(figure 10.59, continued)

The image displays a musical score for a SATB choir and piano (Pno.). The score is divided into two systems, each starting at measure 79. The vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment are shown. The lyrics for the vocal parts are: "stars", "love", "is", "the", "eve - ry".

Annotations and markings include:

- rall**: Marked above the vocal staves at the beginning of the first system.
- pp**: Marked above the vocal staves at the beginning of the second system.
- rubato espressivo**: Marked above the vocal staves at the beginning of the second system.
- G_b**: An orange box containing the note G_b (F#) in the piano part, with an arrow pointing to it from the "earth" motive box.
- "C" SATB**: A purple box containing the text "C" SATB, with an arrow pointing to it from the "earth" motive box.
- "earth" motive**: A brown box containing the text "earth" motive, with an arrow pointing to it from the "earth" motive box.

The image displays a musical score for a SATB choir and piano accompaniment. The score is divided into two systems. The first system covers measures 79 to 82. The vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment (Pno.) are shown. The lyrics for the first system are: "stars. love is the eve - ry". The second system covers measures 82 to 85. The lyrics for the second system are: "on - ly god who spoke this earth so glad and big".

Annotations and markings include:

- Measure 79:** *rall* (rallentando) marking above the piano part.
- Measure 80:** *pp* (pianissimo) marking above the vocal parts.
- Measure 81:** *rubato espressivo* (rubato espressivo) marking above the piano part.
- Callout Box:** A purple box labeled "C" Lines 1-2 SATB, pointing to the vocal parts in measure 81.
- Key Signature:** E \flat (E-flat), indicated in a yellow box.

Figure 10.60. "silently if, out of not knowable,"
 "C" section, mm. 81-100, piano.

(figure 10.60, continued)

The image displays a musical score for a SATB choir and piano accompaniment, covering measures 85 through 88. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The lyrics for the vocal parts are: "e - ven a thing all small and sad man, may his might - y brief - ness".

Annotations and markings include:

- Measure 85:** The vocal parts begin with a triplet of eighth notes. The piano accompaniment starts with a half note in the right hand and a half note in the left hand.
- Measure 86:** The vocal parts continue with the same melody. The piano accompaniment features a half note in the right hand and a half note in the left hand.
- Measure 87:** The vocal parts continue with the same melody. The piano accompaniment features a half note in the right hand and a half note in the left hand.
- Measure 88:** The vocal parts continue with the same melody. The piano accompaniment features a half note in the right hand and a half note in the left hand.

Specific annotations and markings are highlighted:

- "C" Lines 1-2 SATB:** A purple box highlights the first two lines of the SATB vocal parts in measure 85.
- "C" Line 1 SATB:** A purple box highlights the first line of the SATB vocal parts in measure 86.
- piu mosso:** A yellow box highlights the tempo change marking in measure 88.
- Tonal Landmark D:** An orange box highlights the piano accompaniment in measure 88.
- "star" motive:** A blue box highlights a specific melodic motif in the piano accompaniment in measure 88.

(figure 10.60, continued)

The musical score is divided into two systems, measures 91-92 and 93-94. The vocal parts (Soprano, Alto, Tenor, Bass) and Piano accompaniment are shown. The lyrics for measures 91-92 are "eve - - - ry on - - - - - ly". The lyrics for measures 93-94 are "god".

Measure 91: The vocal parts enter with a half note G4, followed by a half rest, and then a half note G4. The piano accompaniment features a blue box labeled "star" motive, which is a four-note motif (G4, A4, B4, C5) in the right hand, with a corresponding bass line in the left hand.

Measure 92: The vocal parts continue with a half note G4, followed by a half rest, and then a half note G4. The piano accompaniment continues the "star" motive.

Measure 93: The vocal parts enter with a half note G4, followed by a half rest, and then a half note G4. The piano accompaniment features a red box labeled "love" theme, which is a four-note motif (G4, A4, B4, C5) in the right hand, with a corresponding bass line in the left hand.

Measure 94: The vocal parts continue with a half note G4, followed by a half rest, and then a half note G4. The piano accompaniment continues the "love" theme.

(figure 10.60, continued)

This musical score continues from figure 10.60. It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system starts at measure 97, which is highlighted with a yellow background. The vocal parts (S, A, T, B) have long, sustained notes with fermatas. The piano part has a triplet of eighth notes in measure 97. The second system starts at measure 100, also highlighted with a yellow background. All vocal parts and the piano part are marked with *ppp* (pianissimo). The score concludes with the instruction *Fine* and *SDG* (likely the composer's initials).

97

S

A

T

B

Pno.

97

100 *ppp*

S

A

T

B

Pno.

100 *ppp*

Fine
SDG

Piano

The first three measures of this movement are unaccompanied and the piano enters in m. 4 (fig. 10.56). In m. 7, the primary motivic material of sections “A” and “B” of this movement is introduced and resembles the “star” motive variation 2 characterized by an ascending scalar pattern (fig. 10.61).



Figure 10.61. “silently if,out of not knowable,”
“A” section, mm. 7-9, “star” motive variation 2, piano.

The repeated “star” motive variation 2 occurs throughout “A” in mm. 7-52 in the right hand piano with a chordal left hand accompanying piano figure (figs. 10.56 and 10.57). Beginning in m. 26, the musical climax of “w,” the “star” motive begins to include a melodic line or counter melody constructed of the changing first note in the sixteenth note pattern of the “star” motive variation (fig. 10.62).



Figure 10.62. “silently if,out of not knowable,”
“A” section, mm. 26-27, “star” motive melodic figure, piano.

In m. 29, beginning “x,” this melody moves to the left hand piano where it moves in mostly stepwise motion (fig. 10.63).



Figure 10.63. “silently if, out of not knowable,”
“A” section, mm. 29-30, “star” motive melodic figure, piano.

In m. 36, the melodic figure returns to the first note of each “star” motive iteration in the right hand piano and moves to the last note of each “star” motive iteration in m. 41 (fig. 10.64).



Figure 10.64. “silently if, out of not knowable,”
“A” section, mm., “star” motive melodic figure, piano.

In m. 45, the counter melody returns to the first note of each “star” motive iteration (fig. 10.57).
“y” of “B” is unaccompanied in mm. 53-64 (fig. 10.58).

The “love” theme returns in the piano in mm. 65-67, again in mm. 67-69, mm. 70-72 and mm. 72-74 (fig. 10.59). After an arpeggiated A-flat sonority in the piano, mm. 76-78 are unaccompanied (fig. 10.59). The “earth” motive returns in mm. 79-80, less dissonant than in movement 1, “love is the every only god,” as major and minor seconds are less frequent here (fig. 10.59). The return of the “love” theme is unaccompanied and the overall effect is less dissonant given the loss of the “earth” motive. In mm. 88-92, the “star” motive enters on the word “dig” as in the first movement (fig. 10.60). In this instance, the “star” motive as used in movement 4, “white guardians of the universe of sleep.” Notably, this is the first time that the

first two lines of “love is the every only god” is aligned with the “star” motive. In mm. 95-100 the “love” theme returns in the piano (fig. 10.60).

Other Elements

Redford uses clear tonal landmarks again in this movement. The tonal landmark of “w” of “A” is the pitch D but moves to E in “x” of “A” (figs. 10.56 and 10.57). The tonal landmark of “y” of “B” is A-flat and A in “z” (figs. 10.58 and 10.59). “C” begins with a tonal landmark of E-flat but in m. 88 returns to D with a D major harmony (fig. 10.60).

A glissando exhale opens the movement in m.1 at a *p* dynamic with a tempo of quarter note = 52 (fig. 10.56). The “silently” motive is whispered at a *pp* dynamic initially in “w” of “A.” The musical setting of poetic lines 1-4 in “w” begins at a *pp* dynamic with an indication to *crescendo* at beginning at poetic line 3 and m. 22 through the final word of line 4, “smile,” set at a *f* dynamic (fig. 10.56). This musical and poetic climax is followed by a return of the “silently” motive with a *decrescendo* indication. This *decrescendo* established the *p* dynamic for the next musical section “x” of “A,” setting poetic lines 5-8 (fig. 10.56). “x” is treated similarly beginning in with a *p* dynamic in m. 28 (fig. 10.57). Poetic line 7 and m. 39 begin a gradual *crescendo* that culminates in the final word of poetic line 8, “kiss,” at a *ff* dynamic. The “silently” motive returns again with an indication to *decrescendo* to a *pp* dynamic and *rallantando* in m. 52 to a *fermata* in the piano (fig. 10.57).

“y” of “B” is the unaccompanied setting of lines 9-11 at a *p* dynamic and *rubato espressivo* tempo (fig. 10.58). “z” of “B” begins with the “love” theme in the piano at a *p* dynamic with the “silently” motive whispered at a *pp* dynamic. Poetic lines 12 and 13 are both set at a *p* dynamic. Line 14 is also *p* but has an indication to *piu mosso* but returns to a slower tempo with the *rallatando* indication at the text “star” in m. 79 (fig. 10.58). This final climax is

unlike pattern established by the previous two musical climaxes in “w” and “x” in “A” as in this case a *p* dynamic is indicated but the indication for a more subtle *crescendo* and *decrescendo* in mm. 77-78 on the text “all my” and in mm. 79-80 on the text “stars” (fig. 10.59). The *decrescendo* in m. 80 is indicated to diminish to *pp* where it remains for the return of the “love” theme in the chorus in beginning in m. 81. The dynamic increases to *mp* at the text “man may his mighty briefness dig” in mm. 86-88 (fig. 10.60). In m. 88, a *decrescendo* brings the dynamic back to piano and a *piu mosso* allows a slightly quicker tempo for the return of the “star” motive in the piano. With the final iteration of the “love” theme in the piano in m. 97 the chorus has the indication to gradually *decrescendo* followed by a *decrescendo* in the piano to a *ppp* on the final note of the work.

Overall, the voicing features the specific use of the first word of the poem “silently” as a musical motive, either whispered or sung. Often the voice parts that are not set on the actual poetic line have this motive. As seen previously in other movements sections of the music are voiced first in duets which culminate in a four part choral voicing as in “w,” “x,” and “z.”

The piano, when present, primarily features the “star” motive variation 3. The constant ascending motion of this variation give the entire movement a sense of forward motion and focus that is not as prominent in the “star” motive given the characteristic turn of the original motive. The piano also restates the “love” theme finally stating it in the tonal landmark, D.

The expressive elements of this movement are very similar to the images used in the poem. The poem presents vast extremes such as “silence” and “singing” and “light” and “dark.” The dynamics also depict these extremes in the consistent use of *p* or *pp* dynamics that culminate in brief moments of *f* or *ff* dynamic.

CHAPTER 11

CONCLUSION

Often Cummings' poetry is perceived as arbitrary, fractured or elliptical. While certainly elliptical, upon closer study it becomes apparent that Cummings' poetry is deliberately conceived, and the fracturing of the line or statement is often done purposefully, to create a sense of immediacy of time, feelings, actions or states of being. It is no easy task for a composer to first understand Cummings' poetic effort and then to effectively apply this understanding to a musical thought process and context. Reford's *love is the every only god* is compelling because of its success in musically representing these poetic elements.

Redford illuminates Cummings' poetic ideas such as "time" and "timelessness" through voicing, motive and tempo in Movement 2, evokes a fantasy world by developing the "star" motive through the use of chromaticism in Movement 3, challenges the meaning of Cummings' poetry through the use of polyphony and text reordering in Movement 3A, creates a musical depiction of the poetic release from "time" into "timelessness" through tempo and development of motive in Movement 4 and depicts a falling star in the descending piano left hand in Movement 5. However, the most significant musical illumination of the work as a whole centers on the "love" theme and the "star" motive.

The poetry used in Movement 1, "love is the every only god," provides an image of separation or incompleteness between "love" and the "earth" and the distant "star" suggesting a distance between the beloved and the persona. Similarly, the musical "love" theme is distant to the musical "star" motive alternating, but never occurring in simultaneity with the "star" motive until the final thirteen measures of the musical work perhaps musically suggesting a final uniting of the beloved and the persona. This idea is supported by the choice of poetry immediately prior

to the final iteration of the “love” theme, which states “–you are my sun, my moon, and all my stars” combining a powerful statement of love with the images used throughout the selected poems. Further, the separation between the “love” and “star” motive could also suggest “god” and “man,” characters from the first poem “love is the every only god” supported by the reordering of the poem in the musical setting of Movement 3A to state, “love is god.”

When considering the voicing of the musical work as a whole, the placement of the “love” theme in the soprano voice in Movement 1 may suggest youth or inexperience supported by a syllabic and angular character of that melody and harsh dissonance surrounding it in the other voices and piano. Over the course of the work, this “love” theme moves to the piano in Movement 3A, returns to a full chorus polyphonic texture in Movement 3A, returns briefly in the piano in the transitional Movement 5 and finally returns in the piano and to a full chorus monophonic texture in Movement 6. In addition to this variation in the voicing, the “love” theme gradually slows down from the quarter note equaling 88, 63, 56, to 52, perhaps suggesting maturing or aging. The final iteration of the “love” theme is featured in unison with the full chorus with harmonic consonance accompanied by the last, unswerving developmental stage of the “star” motive, suggesting a focus of intent or a directness further supporting the impression of acquired maturity and wisdom. Of the return of the opening lines, Redford states, “I hope the listener understands these words in a different way at the end of the journey. While initially the lines sound like a creedal declaration, by the end of the cycle they have become a confession of the heart, shaded by a mature wisdom borne of experience.”¹¹¹

Finally, by using accidentals as needed rather than a key signature, Redford provides a visual picture that requires study and musical performance to truly understand and appreciate. This is very similar to the visual impact of Cummings’ poetry.

111. Redford, interview.

“love is the every only god” combines the work of two artists who use the conventional techniques of their craft in both conventional and unconventional ways and in both intellectual and intuitive ways to better achieve an expressive purpose. Careful study of this connection between music and poetry provides musicians further means to evaluate the quality and veracity of a choral composition, to compose quality repertoire, and to execute meaningful performances.

REFERENCES

J. A. C. Redford

Kishpaugh, Erin. "J. A. C. Redford's *A Psalm Triptych* as a Sonic Alterpiece." Master's thesis, Marshall University, 2005.

Pasatieri, Thomas. "Thomas Pasatieri: An American Composer."
<http://www.thomaspasatieri.org> (accessed April 18, 2009).

Redford, J. A. C. "J. A. C. Redford: Composer." <http://www.jacredford.com> (accessed on April 18, 2009).

———. *Evening Wind*. Performed by the Los Angeles Chamber Singers. Clarion, 2006. Compact Disk.

———. *love is the every only god*. Poems by E. E. Cummings. Plough Down Sillion Music, 2001.

———. *Welcome All Wonders: A Composer's Journey*. Grand Rapids: Baker Books, 1997.

E. E. Cummings

Blackmur, R. P. "Notes on E. E. Cummings' Language." *Hound and Horn*, 4 (1931): 163-92.

———. "Review of 50 Poems." *Southern Review*, 7 (1941): 201-205.

Clureton, Richard D. "The Aesthetic Use of Syntax: Studies on the Syntax of the Poetry of E. E. Cummings." PhD diss., University of Illinois at Urbana-Champaign, 1980.

———. "E. E. Cummings: A Study of the Poetic Use of Deviant Morphology." *Poetics Today* 1, no. 1/2 (1979): 213-244.

Cummings, E. E. *Complete Poems 1904-1962*. Edited by George J. Firmage. Liveright: New York, 1994.

———. *Essential Cummings*. Read by poet. Caedmon, 2007. Compact Disk.

Firmage, George James. "8 Sonnet 16 Other Things." *Journal of Modern Literature* 7, no. 2 (1979): 323-340.

Flora, Joseph M. *E. E. Cummings Revisted*. Twayne's United States Authors Series. New York: Twayne Publishers, 1994.

- Friedman, Norman. *E. E. Cummings: The Art of His Poetry*. Baltimore: The John Hopkins Press, 1960.
- . *E. E. Cummings: The Growth of a Writer*. Carbondale: Southern Illinois University Press, 1964.
- . “E. E. Cummings and the Modernist Movement.” *Forum*, 3 (1962): 39-46.
- . “Not e. e. cummings.” *Spring* 1 (1992): 114-121.
- Gregory, Horace. “E. E. Cummings.” *Commonweal*, 79 (1964): 725-26.
- Kennedy, Richard S. *Dreams in the Mirror: A Biography of E. E. Cummings*. New York: Liveright Publishing Corporation, 1980.
- Kidder, Rushworth M. *E. E. Cummings: An Introduction to the Poetry*. New York: Columbia University Press, 1979.
- Rotella, Guy. *Critical Essays on E. E. Cummings*. Boston: G.K. Hall and Co., 1984.
- . “Nature, Time and Transcendence in Cummings’ Later Poems.” In *Critical Essays on E. E. Cummings*. Boston: G. K. Hall and Co., 1984.
- Wegner, Robert E. *The Poetry and Prose of E. E. Cummings*. New York: Harcourt, Brace and World, Inc., 1965.

Poetry

- Fussell, Paul. *Poetic Meter and Poetic Form*. New York: McGraw-Hill, 1979.
- Kinzie, Mary. *A Poet’s Guide to Poetry*. Chicago: University of Chicago Press, 1999.

APPENDIX A

CUMMINGS' POEMS SELECTED

I.

love is the every only god

who spoke this earth so glad and big
even a thing all small and sad
man, may his mighty briefness dig

for love beginning means return
seas who could sing so deep and strong

one querying wave will whitely yearn
from each last shore and home come young

so truly perfectly the skies
by merciful love whispered were,
completes its brightness with your eyes

any illimitable star

II.

what time is it?it is by every star
a different time,and each most falsely true;
or so subhuman superminds declare

—nor all their times encompass me and you:

when are we never,but forever now
(hosts of eternity;not guests of seem)
believe me,dear,clocks have enough to do

without confusing timeless and time.

Time cannot children,poets,lovers tell—
measure imagine,mystery,a kiss
—not though mankind would rather know than feel;

mistrusting utterly that timelessness

whose absence would make your whole life and my
(and infinite our)merely to undie

III.

lady will you come with me into
the extremely little house of
my mind. Clocks strike. The

moon's round,through the window

as you see and really i have no
servants. We could almost live

at the top of these stairs,there's a free
room. We almost could go(you
and i)into a together whitely big
there is but if so or so

slowly i opened the window a
most tinyness,the moon(with white wig
and polished buttons)would take you away

—and all the clocks would run down the next day.

IV.

white guardians of the universe of sleep

safely may by imperishable your
glory escorted through infinite countries be
my darling(open the very secret of hope
to her eyes,not any longer blinded with
a world;and let her heart's each whisper wear

all never guessed unknowable most joy)

faithfully blossoming beyond to breathe
suns of the night,bring this beautiful
wanderer home to a dream called time;and give
herself into the mercy of that star,
if out of climbing whom begins to spill
such golden blood as makes his moon alive

sing more will wonderfully birds than are

V.

now that,more nearest even than your fate

and mine(or any truth beyond perceive)
quivers this miracle of summer night

her trillion secrets touchably alive

—while and all mysteries which i or you
(blinded by merely things believable)
could only fancy we should never know

are unimaginably ours to feel

how should some world(we marvel)doubt,for just
sweet terrifying the particular
moment it takes one very falling most
(there:did you see it?)star to disappear

that hugest whole creation may be less
incalculable than a single kiss

VI.

silently if out of not knowable
night's utmost nothing,wanders a little guess
(only which is this world)more my life does
not leap than with the mystery your smile

sings or if(spiralling as luminous
they climb oblivion)voices who are dreams,
less into heaven certainly earth swims
than each my deeper death becomes your kiss

losing through you what seemed myself,i find
selves unimaginably mine;beyond
sorrow's own joys and hoping's very fears

yours is the light by which my spirit's born:
yours is the darkness of my soul's return
—you are my sun,my moon,and all my stars

APPENDIX B

LETTERS OF CONSENT

Subject: RE: Permissions Request
Date: Monday, August 31, 2009 12:36 PM
From: Permissions <Permissions@wnnorton.com>
To: Amy Aucoin <amy.aucoin@murraystate.edu>
Conversation: Permissions Request

Dear Amy Aucoin:

You have our permission to use the following poems "lady will you come with me into", "love is the every only god", "now that,more nearest even than your fate", "silently if,out of not knowable", "white guardians of the universe of sleep", "what time is it?it is by every star", "You shall sing my songs, O earth." in your written document in partial fulfillment of the requirements for the Doctor of Musical Arts Degree from Louisiana State University entitled "The Illumination of E.E. Cummings' Poetry in J. A. C. Redford's Musical Work" with the understanding that full acknowledgment will be made to our book as the source in the following manner:

"lady will you come with me into", "love is the every only god", "now that,more nearest even than your fate", "silently if,out of not knowable", "white guardians of the universe of sleep", "what time is it?it is by every star", "You shall sing my songs, O earth." from COMPLETE POEMS: 1904-1962 by E. E. Cummings, Edited by George J. Firmage, is reprinted by permission of Liveright Publishing Corporation. Copyright (c) 1931, 1940, 1959, 1962, 1963, 1968, 1973, 1983, 1990, 1991 by the Trustees for the E. E. Cummings Trust. Copyright (c) 1973, 1979, 1983 by George James Firmage.

There is no charge for the use of the material in your written documents, but if publication of your work should be arranged, it will be necessary for you to reapply for permission.

Our permission covers the microfilming and availability of single copies of your work for libraries or individuals by University Microfilms Incorporated.

Yours,

Elizabeth Clementson
Permissions Manager
W.W. Norton & Company, Inc.
500 5th Avenue
New York, NY 10110



8 September 2010

Amy Aucoin
Assistant Professor of Music
Murray State University
504 Fine Arts
Murray, KY 42071

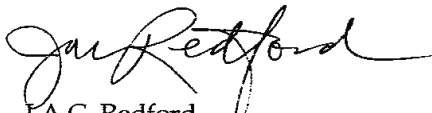
Dear Amy,

By this letter, I grant you permission to use as needed in your dissertation various musical excerpts from my choral song cycle, *love is the every only god*. Please format the copyright indication as it appears in the vocal scores:

Copyright ©2001 by J.A.C. Redford. All rights reserved. Used by permission.

As we discussed, I do not control the rights to the texts and their use will require a separate letter of permission from their copyright holder.

Yours sincerely,


J.A.C. Redford
Composer

APPENDIX C

COMPOSITIONS FOR CHORUS¹¹²

Concert	
What the Bird Said Early in the Year (2008)	An a cappella setting for mixed chorus of a poem by C. S. Lewis. Duration: 3' 15"
In the Beauty of Holiness (2008)	A setting of combined passages from Psalms and 1 Chronicles for mixed chorus and orchestra. Duration: 6'
Glory (2008)	A Christmas anthem for mixed chorus and orchestra adapted from the second chapter of Luke. Duration: 3' 45"
Time and a Summer's Day (2006)	An a cappella setting for mixed chorus of two sonnets by William Shakespeare. Duration: 6'
Of Mercy and Judgment (2005)	An anthem for choir with piano accompaniment. Duration: 4' 30"
Evening Wind (2005)	An a cappella setting for mixed chorus of a poem by Marjorie W. Avery. Duration: 5'
Night Pieces (2004)	A setting of three Wordsworth nocturnes for mixed chorus and five instruments. Duration: 16'
The Martyrdom of St. Polycarp (2004)	An oratorio for mixed chorus, soloists and orchestra to a libretto by Scott Cairns. Duration: 80'
Down to the River to Pray (2003)	An a cappella arrangement by Elizabeth Ladizinsky and J.A.C. Redford of the traditional song made popular by the film, O Brother, Where Art Thou. Duration: 3' 40"
Napili Bay, 2PM (2002)	An a cappella setting for mixed chorus of a poem by the composer. Duration: 5' 15"
love is the every only god (2001)	A song cycle for mixed chorus with piano accompaniment to poems by E. E. Cummings. Duration: 25'
A Psalm Triptych (2001)	Psalm settings for mixed chorus with piano accompaniment. Duration: 16' 45"
Wine Thou Blessing (1999)	An a cappella diversion for mixed chorus. Duration: 3' 45"

¹¹² J. A. C. Redford, "J. A. C. Redford: Composer," <http://www.jacredford.com> (accessed August 1, 2010).

Love Never Fails (1998)	A setting of 1 Corinthians 13 for mixed chorus with piano and 'cello accompaniment. There is also a version for women's voices (SA). Duration: 4'
A Connoisseur's Confession (1998)	An a cappella diversion for mixed jazz chorus including vocal percussion. Duration: 4' 15"
At Cana's Feast (1998)	An anthem for women's voices (SSA) with piano accompaniment. Duration: 2' 30"
Shepherd Story (1995)	A Christmas narrative for mixed chorus and orchestra adapted from the second chapter of Luke. Duration: 7'
Welcome All Wonders: A Christmas Celebration (1993)	A Christmas cantata for mixed chorus and orchestra. There is also a version for mixed chorus with brass ensemble, organ and percussion. Duration: 25'
A Paschal Feast (1988)	An Easter symphony for soprano and baritone soloists, a reader, mixed chorus and orchestra. Duration: 35'
A Psalm Triptych (2001)	Psalm settings for soprano with piano accompaniment. Duration: 16' 45"
Easy to Digest (2000)	A work for bari sax, bass clarinet, bassoon and tenor voice from the score for subVersions, a site-specific modern dance work. Duration: 10' 30"
Love Never Fails (1998)	A setting of 1 Corinthians 13 for soprano with piano and 'cello accompaniment. Duration: 4'
Five Sonnets (1976)	A song cycle for soprano with piano accompaniment to poems by E. E. Cummings. Duration: 13' 30"
Church	
Great Is Thy Faithfulness (2007)	An orchestral arrangement of the classic hymn. Duration: 8' 30"
Psalm 22 (2007)	An Anglican chant setting of the psalm for Maundy Thursday.
Mass (2006)	A congregational setting of the English liturgy for the Episcopal Church of the Blessed Sacrament on the occasion of its 50th anniversary.
Hearts on Pilgrimage (2001)	A set of six wordless prayers for strings, oboe, clarinet, bassoon, French horn and harp.
Do You Bring Hurt to My Table (1999)	An anthem for choir with piano and/or guitar accompaniment. Duration: 5' 30"
Thy Kingdom Come (1999)	An anthem for choir and orchestra. Duration: 5' 45"

Love Never Fails (1998)	A setting of 1 Corinthians 13 for soprano with piano and 'cello accompaniment. There are also choral versions for mixed chorus or women's voices (SA). Duration: 4'
He Is Risen Indeed! (1997)	An Easter anthem for choir and orchestra. Duration: 3'
Shepherd Story (1995)	A Christmas narrative for mixed chorus and orchestra adapted from the second chapter of Luke. Duration: 7'
It Is Well with My Soul (1990)	An arrangement of the Phillip P. Bliss hymn for brass quintet and percussion. Duration: 3' 30"
Christ is Alive! (1986)	An Easter anthem for choir and orchestra. Duration: 4' 45"
Softly and Tenderly (1985)	An arrangement of the Will Thompson hymn adapted from the Academy Award-winning film, The Trip to Bountiful. Duration: 7'

VITA

Amy Louise Aucoin is an Assistant Professor of Music at Murray State University. She holds a Master of Music in Choral Conducting from the University of Mississippi and Bachelor of Arts in Vocal Music from Nicholls State University. She has studied conducting with Dr. Kenneth Fulton, Dr. Sara Lynn Baird, Dr. Donald Trott and Dr. Julian Shew.

From 1998 to 2003, Aucoin taught choral music, general music and fine arts survey courses at the high school and junior high level in Terrebonne and Lafourche Parish public schools in south Louisiana. In her faculty position at Murray State University from 2006 to today, she has served as the University Coordinator for student teachers and teaches choral music, choral methods, aural skills and music education courses. She has frequently served as a guest clinician for choral festivals, notably the Athena Festival for Women Composers Junior High Festival Chorus. She has also adjudicated for both vocal solo and choral ensemble festivals in Louisiana, Mississippi, Tennessee and Kentucky. Professor Aucoin also serves as Director of the Paducah Symphony Youth Chorus, Assistant Director for the Paducah Symphony Children's Chorus, Faculty Advisor to the Iota Beta Chapter of Sigma Alpha Iota at Murray State University and on 2006, 2008, 2010 and 2012 Convention Committees for the Southern Division of the American Choral Directors Association.

Aucoin received a Murray State College of Humanities and Fine Arts Professional Development grant to fund the travel to Los Angeles to interview J. A. C. Redford for the purposes of this monograph.

The degree of Doctor of Musical Arts will be conferred on Aucoin at the Fall 2010 convocation.