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## Stacy Garrop's settings of sonnets by Edna St. Vincent Millay: a conductor's analysis

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STACY GARROP'S SETTINGS OF SONNETS BY EDNA ST. VINCENT MILLAY:  
A CONDUCTOR'S ANALYSIS

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 School of Music

by  
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B.M.E, Murray State University, 1999  
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## Abstract

Stacy Garrop is an emerging composer of choral and orchestral music. The focus of this research is to provide information on her career and compositional style and to provide a conductor's analysis of six multi-movement *a cappella* works which set to music sonnets by Edna St. Vincent Millay. Works to be examined:

*Sonnets of Love and Chaos* (2001)

*Sonnets of Vanity, Loss, and Rapture* (2002)

*Sonnets of War and Mankind* (2003)

*Sonnets of Desire, Longing, and Whimsy* (2004)

*Sonnets of the Fatal Interview* (2005)

*Sonnets of Beauty and Music* (2006)

The document is divided into nine chapters tracing the musical development of Stacy Garrop from the beginning of her musical education in elementary school to her current position as Associate Professor of Composition at Roosevelt University, and identifies influential musical moments in her career while providing insight into her compositional process. Furthermore, the document traces the career of Pulitzer Prize winning feminist American poet Edna St. Vincent Millay. The focus of the monograph is to analyze the aforementioned choral works with consideration to formal structure, style, interpretation, and rehearsal considerations.

Garrop's sonnet settings are composed with Millay's texts in mind. Meter is typically altered to allow for proper syllabic stress of the English language. Within each movement, careful attention is given to musically express the words of the sonnet. Garrop harmonic language is largely chromatic and is constructed around

anchor pitches, often tonicized by duration or repetition rather than traditional cadential figures.

## **Chapter 1**

### **Stacy Garrop: Biographical Information**

#### **Musical Education**

Born in Ohio on December 5, 1969, Stacy Garrop later moved to the northern California area as a young child.<sup>1</sup> She participated in her elementary school choir and, at the age of five, took private piano lessons. These lessons continued through her studies for the undergraduate degree.<sup>2</sup>

While attending Monte Vista High School (Danville, CA), additional musical activities for Garrop included playing xylophone and the alto saxophone in both the marching and concert bands, and participation in the choral program.<sup>3</sup> It was through her experience and, specifically, her participation in the high school band that her interest in composition began.

This interest was piqued when, in 1984, her junior year of high school, Garrop enrolled in a music theory course taught by the band director. An assignment in the course was given to write a piece of music at home. Garrop says, "I just kept writing after that." Shortly thereafter, she realized that composition was the career she wished to pursue. For Garrop, composition provided a way to express herself in a way the usual high school or home life activities could not.<sup>4</sup> Her

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<sup>1</sup> Stacy Garrop, Email message to author, January 9, 2010.

<sup>2</sup> Mark Kanny, "Love of poetry drives composer Stacy Garrop," TribLive A&E. [http://pittsburghlive.com/x/pittsburghtrib/ae/music/s\\_634843.html#](http://pittsburghlive.com/x/pittsburghtrib/ae/music/s_634843.html#) (accessed September 24, 2009).

<sup>3</sup> Stacy Garrop, Email message to author, January 9, 2010.

<sup>4</sup> Ibid.

composition instruction continued that year when a family friend put her in touch with H. David Hogan, a Bay Area composer who taught her through her senior year of high school. Hogan's influence led Stacy to participate in the Walden School for Young Composers, a five-week summer program in New Hampshire for teenagers aspiring to be composers.

While at the Walden School, Garrop became acquainted with another student, Seth Brenzel. Brenzel, the current executive director of the Walden School, and Garrop have kept in contact since their days as students. In a phone interview with the author, Brenzel describes Garrop as a focused and diligent student, and he is not surprised about her success.<sup>5</sup>

Garrop began her college career in 1988 at the University of Michigan. While she was not involved in the band program in college, she spent time playing horn, cello, marimba, and other percussion instruments to gain experience with every instrumental group.<sup>6</sup> While at Michigan, she studied composition with George Balch Wilson and Michael Daugherty, and, in 1992, graduated with a Bachelor of Music degree.

Garrop's graduate education continued in 1993 at the University of Chicago pursuing the Master of Arts degree in music composition. Her composition instructors at Chicago were Shalomit Ran, John Eaton, and Andrew Imbrie, and she graduated in 1995.

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<sup>5</sup> Seth Brenzel, interview with the author via telephone, January 14, 2010.

<sup>6</sup> Kanny.



Soon thereafter, Garrop continued in the doctoral program (composition) at Indiana University and earned the Doctor of Music degree in 2000. Claude Baker and Eugene O'Brien were her professors of composition.<sup>7</sup> According to Baker, her early works reflected her interest in "music that was tuneful and lyrical," especially musical theatre.<sup>8</sup> As her career moved forward, however, her style moved away from "traditional melody and harmony" toward motivic and intervallic areas. This development can be seen in the use of with "Here lies" and "Man" motives in Movement II of *Sonnets of War and Mankind* and in the "salty day" motive as well as a rhythmic motive on a neutral syllable in the third movement of *Sonnets of the Fatal Interview*.

### **Compositional Process**

Garrop considers herself a dramatic composer, and her narration, either direct or indirect (programmatic in orchestral compositions), helps achieve a "strong structural backbone" through which a story may be told. Narration is a constant in her works. Garrop says her compositional process begins with pencil and paper in order to work at a slower pace.<sup>9</sup> She "graphs out the tension level of the piece" by actually using graphs, and she sets the texts of her vocal works by

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<sup>7</sup> Stacy Garrop, Email message to the author, January 9, 2010.

<sup>8</sup> Claude Baker, Email message to the author, January 12, 2010.

<sup>9</sup> "Glimpses", *University of Chicago Magazine*, University of Chicago, <http://magazine.uchicago.edu/0812/features/glimpses.shtml>. (accessed September 24, 2009).

“Deciding on the pitches for syllables and rhythms for the words as well as dramatic form. Harmony and meter come much later” in the compositional process.<sup>10</sup>

### **Professional Career**

Garrop joined the faculty of Roosevelt University in Chicago as an Assistant Professor of Composition in 2000. In 2006, she was granted tenure and promoted to the rank of Associate Professor in Composition. She is currently the head of the composition program, a position she earned in 2008.<sup>11</sup> She is active as a guest lecturer, and has presented lectures at many institutions including, but not limited to, Indiana University, Northwestern University, and the University of Chicago.<sup>12</sup> In 2004, she was guest composer and speaker at the Texas Association for Symphony Orchestras conference. Perhaps better known for orchestral writing, Garrop served as composer-in-residence for the Albany Symphony Orchestra for the 2009-2010 season. Prior to this appointment, she served the same position for Music in the Loft Chamber Series in Chicago for the 2004 and 2006 seasons.

An awardee of multiple awards and grants, Garrop has received the San Francisco Song Festival’s 2007 Phyllis C. Wattis Prize for Song Competition; the Detroit Symphony Orchestra’s Elaine Lebenbom Memorial Award; the Harvey Gaul Composition Competition; the Raymond and Beverly Sackler Music Composition

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<sup>10</sup> Mark Kanny, “Love of poetry drives composer Stacy Garrop,” TribLive A&E. [http://pittsburghlive.com/x/pittsburghtrib/ae/music/s\\_634843.html#](http://pittsburghlive.com/x/pittsburghtrib/ae/music/s_634843.html#) (accessed September 24, 2009).

<sup>11</sup> Stacy Garrop, Email message to the author, January 9, 2010.

<sup>12</sup> Stacy Garrop, “Stacy Garrop, Composer.” <http://www.stacygarrop.com/Site/Biography.html> (accessed October 26, 2009).

Prize; the Barlow Endowment commissions; the Chicago Symphony Orchestra's First Hearing Composition Competition; the Omaha Symphony Guild's International New Music Competition; and the New England Philharmonic's Call for Scores Competition. She has been selected to participate in reading session programs sponsored by the American Composers Orchestra, Minnesota Orchestra (the Composers Institute), and the Dale Warland Singers.<sup>13</sup>

Her works have been performed by a number of prestigious orchestras including the Amarillo Symphony, Detroit Symphony Orchestra, Charleston Symphony Orchestra, and the National Repertory Orchestra in Breckinridge, Colorado. Works by Garrop are also included on CDs produced by Cedille Records, Innova, Equilibrium, Summit Records, and ABC Classics.

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<sup>13</sup> Stacy Garrop, "Stacy Garrop, Composer."  
<http://www.stacygarrop.com/Site/Biography.html> (accessed November 17, 2009).

## Chapter 2

### Edna St. Vincent Millay: Career Profile

For most of her career Edna St. Vincent Millay was an iconic figure in the Feminist movement and one of the most successful and respected poets of America.<sup>14</sup> Millay was independent and free-thinking, and, seeming to never care about her perception by the public, “she smoked in public when it was against the law for women to do so, lived in Greenwich village during the halcyon days of the starry bohemia, slept with men and women, and wrote about it in lyrics and sonnets that blazed with wit and a sexual daring that captivated the nation.”<sup>15</sup> Proof of her popularity was evidenced by the fact that tickets for her readings were wildly sought after, whether she was appearing in Oklahoma City or Chicago.<sup>16</sup> By the time of her death in 1950, Millay was considered “America’s foremost love poet, [sic] a poet of the erotic impulse and erotic condition whose finest lyrics invite comparison with the sonnets of Sir Philip Sidney and Elizabeth Barrett Browning.”<sup>17</sup> The sonnet became the poetic device Millay found best suited for the expression of the “beauty of love.”<sup>18</sup>

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<sup>14</sup> The Poetry Foundation. “Edna St. Vincent Millay,” Poet, <http://www.poetryfoundation.org/archive/poet.html?id=4717> (accessed January 6, 2010).

<sup>15</sup> Nancy Milford, *Savage Beauty: The Life of Edna St. Vincent Millay*, (New York: Random House, Inc., 2001), xii.

<sup>16</sup> Ibid., xiv.

<sup>17</sup> Daniel Mark Epstein, *What Lips My Lips Have Kissed: The Loves and Love Poems of Edna St. Vincent Millay* (New York: Henry Holt and Company, 2001), xii.

<sup>18</sup> Gould, 209.

## Education

Edna St. Vincent Millay was born February 22, 1892 in Rockland, Maine and was the daughter of Henry Tollman Millay and Cora Buzzelle. In the early spring of 1900, Cora “sent Henry away”<sup>19</sup> and moved with her three daughters to Camden, Maine.<sup>20</sup> When Millay was 12 years old, Cora sent what Millay called her “first conscious writing of poetry” to the *St. Nicholas League* (a children’s magazine) where it received an “honorable mention” in a poetry contest.<sup>21</sup>

Edna was educated in the public school system, and in her senior year (1909) she was made editor-in-chief of the school paper, *The Megunticook*.<sup>22</sup> According to her classmate, Stella Derry, Millay was not very popular in school because the other students felt she was “way beyond them.”<sup>23</sup>

Her first public recognition came in 1912 as a result of a poetry contest in a proposed annual anthology called *The Lyric Year*. Millay’s poem “Renasceance” was accepted by the editor of the magazine as one of the best 100 poems submitted.<sup>24</sup>

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<sup>19</sup> Henry Millay, as a result of persistent gambling, could not provide for his family. Though he would send letters to his daughters telling them he was earning money, he never returned.

<sup>20</sup> Elizabeth Majerus, “Modern America Poetry: Edna St. Vincent Millay,” Department of English, University of Illinois at Champagne-Urbana.  
[http://www.english.illinois.edu/maps/poets/m\\_r/millay/millay.htm](http://www.english.illinois.edu/maps/poets/m_r/millay/millay.htm) (accessed January 6, 2010).

<sup>21</sup> Milford, 7.

<sup>22</sup> Ibid., 41.

<sup>23</sup> Ibid., 42.

<sup>24</sup> Milford, 64.

Though she did not win the competition, *Renascence* brought her to the attention of Caroline Dow.<sup>25</sup> Dow, after hearing Millay recite her poem, made the decision to “marshal whatever support Vincent needed to go to Vassar.”<sup>26</sup> Nevertheless, Millay attended one year at Barnard College in New York City because her work at Camden High School was deemed inadequate for admission.<sup>27</sup> Over the course of that year she became friends with the dean of Vassar College, Ella McCaleb, who considered Millay her “dear child.”<sup>28</sup> As a result of the dean’s advice, support, and constant encouragement, Millay entered Vassar College in 1913.

After Millay’s graduation in 1917 she moved to New York City, specifically Greenwich Village, and acted with the Provincetown Players.<sup>29</sup> Her book *Renascence* was published on December 17, 1917.<sup>30</sup>

### **Professional Career**

While in Greenwich Village, many of her poems were published by the magazine *Poems*. Among them was “First Fig,” a poem that would ultimately change her career.<sup>31</sup> In it, the quatrain that reads “My candle burns at both ends; / It will

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<sup>25</sup> Caroline Dow: Executive Secretary of New York YWCA Training School 1907-1922.

<sup>26</sup> Milford, 77.

<sup>27</sup> Ibid., 81.

<sup>28</sup> Ibid., 106.

<sup>29</sup> Majerus.

<sup>30</sup> Milford, 152.

<sup>31</sup> Ibid., 160.

not last the night; But ah, my foes, and oh, my friends - / It gives a lovely light!" became the anthem of her generation.<sup>32</sup> This quatrain proclaims that life is short and one should live it to the fullest. It "straddles the licentious" and young women "took it to heart."<sup>33</sup>

Millay's poems began to appear in *Vanity Fair* in 1920, the same year she published her second book, *A Few Figs from Thistles*. With the poems contained within this volume of poetry Millay expressed the ideal that one should "Look death in the eye, tell him you're as cute as a button, flash a little defiant guile his way, and tell him to go feast on somebody else's sweet flesh."<sup>34</sup> Novelist Floyd Dell believed this work led to the beginning of her "immense popularity", and contributed to "Millay's legend", "a newer mood of girlhood, that mood of freedom which is dramatized outwardly by bobbed hair."<sup>35</sup>

*Second April*, published in 1921, contained poems of loss, sadness, and despair, and was distinguished for the variety, stress of the "elegiac note," and "exhibition of greater realism than the earlier volumes of Millay's poetry."<sup>36</sup> The

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<sup>32</sup> Majerus.

<sup>33</sup> Milford, 160.

<sup>34</sup> Ibid.

<sup>35</sup> Epstein, 80.

<sup>36</sup> Brittin, 84.

poems were the “irrepressible emotions of a human being drinking in the world of 1921.”<sup>37</sup>

In 1919, Millay wrote *Aria Da Capo*, a one-act play which she described at the time as “one of the best things I’ve ever done.”<sup>38</sup> The work was considered an anti-war piece by most critics, but one that represented a considerable achievement for her.<sup>39</sup> Alexander Woolcott, drama critic for the *New York Times*, called it “the most beautiful and most interesting play in the English language now to be seen in New York.”<sup>40</sup> In 1922, Millay wrote *Eight Sonnets in American Poetry* and, in 1923, became the first woman to win the Pulitzer Prize in poetry<sup>41</sup> for *The Ballad of the Harp-Weaver*, *A Few Figs from Thistles*, and *Eight Sonnets*.<sup>42</sup>

In July, 1923 she married Eugen Jan Boissevain. For the first five years of marriage, there was no hint of an extramarital affair on either part, though affairs would occur later in their marriage.<sup>43</sup> Her husband, however, went to great lengths to make her happy, even if it meant overlooking Millay’s later infidelity. Arthur Ficke wrote, “If Millay lusted for another man, she would have him, and that was

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<sup>37</sup> Atkins, 112.

<sup>38</sup> Milford, 178.

<sup>39</sup> Majerus.

<sup>40</sup> Milford, 178.

<sup>41</sup> Epstein, xiv.

<sup>42</sup> “1923 Winners”, *The Pulitzer Prizes*, Columbia University, <http://www.pulitzer.org/awards/1923> (accessed July 15, 2010).

<sup>43</sup> Epstein, 199.



that... and when she wanted to be with another man, he (her husband) discreetly got out of the way.”<sup>44</sup> Furthermore, Millay had no problem writing about her affairs, as seen in a 1928 work, *Fatal Interview*.

In 1925, Millay began to develop chronic severe headaches and altered vision. This condition would eventually disrupt her poetic output later in life. She wrote the libretto for what was eventually produced and published as the *King’s Henchman*, an opera by Deems Taylor commissioned by the Metropolitan Opera to be sung in English.<sup>45</sup> This libretto was also later published as a book.<sup>46</sup>

In August of 1927, Millay became involved in the Sacco-Vanzetti case,<sup>47</sup> an event that was the most public political act of her life<sup>48</sup> and one that she herself said helped “focus her social consciousness.”<sup>49</sup> Outraged over Sacco and Vanzetti’s sentence, she, along with others, picketed the Massachusetts State House, and was arrested for her participation in the “death watch.”<sup>50</sup> Because she believed the two men were being “persecuted for their history as social activists and anarchists,” Millay personally appealed to the Governor of New York, initially in writing and

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<sup>44</sup> Ibid.

<sup>45</sup> The Poetry Foundation.

<sup>46</sup> Majerus.

<sup>47</sup> The Sacco-Vanzetti case involved two Italian-born anarchists and labor agitators who were convicted and sentenced to death in 1921 for the murder of two payroll guards in Massachusetts.

<sup>48</sup> Epstein, 196.

<sup>49</sup> The Poetry Foundation.

<sup>50</sup> Ibid.

later in person, for a stay of execution.<sup>51</sup> The governor did not issue them clemency, and they were executed. Millay published the poem “Justice Denied in Massachusetts” to express her outrage.<sup>52</sup>

In 1928, Millay met George Dillon, the inspiration for her work *Fatal Interview*.<sup>53</sup> Published in 1931, Millay wrote *Fatal Interview* as a 52-sonnet sequence about her extra-marital affair with Dillon. These sonnets present a “woman’s responses to a passionate love affair from first attraction through the ecstasies of consummation to the sorrow of breaking-up and eventually to resignation.”<sup>54</sup> Dillon’s library contained a copy of *Fatal Interview* with a note by Millay that read, “These are all for you, my darling.”<sup>55</sup> The first and last sonnets pertain to the legend of Diana and Endymion, the moon-goddess and the handsome mortal with whom she fell in love. The remaining fifty sonnets imply a story and express a woman’s feelings as she passes through the affair. Voicing his artistic appreciation for Millay’s Dillon-inspired sonnets, John Haynes Holmes<sup>56</sup> named her among the “ten greatest living women.”<sup>57</sup>

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<sup>51</sup> Epstein, 197.

<sup>52</sup> Milford, 298.

<sup>53</sup> Majerus.

<sup>54</sup> Britten, 124.

<sup>55</sup> The Poetry Foundation.

<sup>56</sup> John Haynes Holmes (1879-1964) - Unitarian minister and social activist known for his pacifism.

<sup>57</sup> Jean Gould, *The Poet and Her Book: A Biography of Edna St. Vincent-Millay* (New York: Dodd, Mead & Company, 1969), 200.

In 1934, the volume of poetry *Wine from These Grapes* was published. It contains the eighteen-sonnet sequence "Epitaph for the Race of Man." The poems develop from the relationships between mankind and nature, the individual to society, as well as the qualities of mankind. The poetry contained in this volume shows Millay's work becoming more objective and philosophical.<sup>58</sup> *Huntsman, What Quarry?*, her last volume before World War II (1939), represents work from 1934 and earlier. It contains additional poems on political and social matters despite resembling earlier volumes.<sup>59</sup>

World events that influenced Millay to write political poetry were the defeat of Spain, the appeasement of Germany, as well as the fall of Bohemia-Moravia (later Slovakia).<sup>60</sup> Millay began writing propaganda verse in 1940 when the Germans invaded the Low Countries (Belgium, Netherlands, and Luxembourg<sup>61</sup>). These verses' intentions were to "stir American feelings for Britain and France, to attack isolationists, to dissipate the prevalent desire for neutrality and dread of involvement, and to create a feeling of pride and obligation toward democracy and of loathing for appeasers as well as oppressors."<sup>62</sup> Millay's blinding pacifism led to a

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<sup>58</sup> Brittin, 128.

<sup>59</sup> Ibid., 147.

<sup>60</sup> Ibid., 149.

<sup>61</sup> "Low Countries." Encyclopædia Britannica. 2010. Encyclopædia Britannica Online. <http://www.britannica.com/EBchecked/topic/349663/Low-Countries>. (accessed July 19, 2010).

<sup>62</sup> Brittin, 152.

set of twenty-four poems (9 sonnets), was published in November 1940, under the title *Make Bright the Arrows: 1940 Notebook*. The publication was not hailed by critics, but rather, labeled as “mere journalism, poor propaganda, and inadequate poetry.”<sup>63</sup> Millay was not immune to critical judgment. Perhaps her worst critic was herself. Beginning in 1944, Millay did not write anything for two years as a result of a self-inflicted nervous breakdown.<sup>64</sup> In letters to friends, she wrote that her breakdown was the “result of the war and five years of writing nothing but propaganda.”<sup>65</sup> She went on to write, “I can tell you from my own experience, there is nothing on this earth which can so much get on the nerves of a good poet as the writing of bad poetry.”

In 1949, the personal tragedy of losing her husband caused Millay great suffering. Losing her husband due to a stroke after surgery for lung cancer was something from which she never fully recovered.<sup>66</sup> After his death, she lived by herself at her home, and drank recklessly to the point of hospitalization.<sup>67</sup>

In 1950, Edna St. Vincent Millay died at the age of fifty-eight as a result of a broken neck suffered after a fall down the stairs at her home at Steepletop. A number of publications concerning her legacy were published in the years following her death, including one by Rolph Humphries who called her a “fine lyric poet who

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<sup>63</sup> Brittin, 152.

<sup>64</sup> Majerus.

<sup>65</sup> Epstein, 264.

<sup>66</sup> The Poetry Foundation.

<sup>67</sup> Ibid.

could 'write so memorably that her language was on every tongue' and who had wit and 'clarity, mastery of epithet, and control of modulation.'"<sup>68</sup>

Millay created a uniquely American style of poetry combining modernist attitudes with traditional forms.<sup>69</sup> Her sonnet themes represented a loyal dedication to the feminist: freedom of women to be completely individual.<sup>70</sup> Her ability to tell extraordinary stories by painting vivid mental pictures within a fourteen-line sonnet structure remains an unparalleled achievement. As a result, Millay established herself in American literature as one of the most skillful writers of sonnets in the twentieth century.

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<sup>68</sup> Brittin, 164.

<sup>69</sup> Poetry Foundation.

<sup>70</sup> Epstein, 166.

### Chapter 3

#### A Conductor's Analysis of Stacy Garrop's Settings of Sonnets by Edna St. Vincent Millay

Stacy Garrop's career as a composer began in 2000 when she chose the sonnet settings of American poet Edna St. Vincent Millay for her musical entry for the Ventures Program. For this program, sponsored by the Dale Warland Singers, Garrop knew the seed had been planted to develop and musically set an entire series of Millay's sonnets. Garrop envisioned a concept for each of her works and chose texts from Millay's poetry that expressed her goal.

According to an interview with the *Pittsburgh Tribune-Review*, a driving force for Garrop's choral work is the love of poetry.<sup>71</sup> The sonnets of Edna St. Vincent Millay lend themselves to choral settings because of the wide array of available emotions. Garrop scoured her volumes searching for those lines having the greatest meaning for her and choosing those making the most compelling groups.<sup>72</sup> The accounts of Millay's first-hand experiences of love, relationships, pain, loss, and recovery leave ample fodder for expressive music. Garrop's collection of sonnet settings contains six multi-movement *a cappella* works for SATB choir. In addition to the six extant works, Garrop has secured commissions for two additional works which will be titled "Sonnets of Wit and Wordplay" and "Sonnets of Science and Destruction".<sup>73</sup>

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<sup>71</sup> Mark Kanny, "Love of poetry drives composer Stacy Garrop," TribLive A&E. [http://pittsburghlive.com/x/pittsburghtrib/ae/music/s\\_634843.html#](http://pittsburghlive.com/x/pittsburghtrib/ae/music/s_634843.html#) (accessed September 24, 2009).

<sup>72</sup> Stacy Garrop, Interview by the author via telephone, October 23, 2009.

<sup>73</sup> Ibid.

## ***Sonnets of Love and Chaos***

*Sonnets of Love and Chaos*, commissioned by the Dale Warland Singers with major funding provided by the Jerome Foundation, was written between March and April of 2001. Additional support came from the Alice M. Ditson Fund of Columbia University.<sup>74</sup> *Sonnets of Love and Chaos* is a setting of two of Millay's sonnets from separate volumes of poetry, in two *a cappella* movements.

### ***I. What lips my lips have kissed, and where, and why***

#### Text

<sup>1a</sup> What lips my lips have kissed, <sup>b</sup> and where, and why,  
<sup>2a</sup> I have forgotten, <sup>b</sup> and what arms have lain  
<sup>3a</sup> Under my head till morning; <sup>b</sup> but the rain  
<sup>4a</sup> Is full of ghosts tonight, <sup>b</sup> that tap and sigh  
<sup>5</sup> Upon the glass and listen for reply,  
<sup>6</sup> And in my heart there stirs a quiet pain  
<sup>7</sup> For unremembered lads that not again  
<sup>8</sup> Will turn to me at midnight with a cry.  
<sup>9</sup> Thus in the winter stands the lonely tree,  
<sup>10</sup> Nor knows what birds have come and gone,  
<sup>11</sup> Yet knows its boughs more silent than before:  
<sup>12</sup> I cannot say what loves have come and gone,  
<sup>13</sup> I only know that summer sang in me  
<sup>14a</sup> A little while, <sup>b</sup> that in me sings no more.

**Figure 1: What lips my lips have kissed, and where, and why<sup>75</sup>**

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<sup>74</sup> Stacy Garrop, *Sonnets of Love and Chaos*. ASCAP, 2001.

<sup>75</sup> Edna St. Vincent Millay, *Collected Sonnets of Edna St. Vincent Millay*, Revised and Expanded Edition, (New York: Harper and Row, 1988), 42.

The text for this movement was published as part of *Harp Weaver* in 1923.<sup>76</sup> Within *Harp Weaver*, 39 sonnets deal with death, the struggle to go on with life, and frustrations of intimacy with others. The volume was widely reviewed and praised not only for its title poem but for its lyricism in general.<sup>77</sup>

The sonnet is constructed in two parts - an octave (8 lines) and a sestet (6 lines). Both the octave and the sestet have distinct construction and themes. The octave is made of two Italian/Petrarchan quatrains with identical rhyme schemes (ABBA).<sup>78</sup> Three unrhymed couplets (CD; ED; CE) form the sestet.

The tone of this sonnet is cold and remorseful. The female subject in the sonnet confesses, in lines 1-5, that she does not remember all those with whom she has been intimate. Remorse over her forgetfulness and sadness that her lovers are gone are expressed in lines 6-8. Lines 9-12 contain a metaphor suggesting the voice of the sonnet to a barren tree in winter where fleeing birds make their home. The birds, representing lovers, are gone. The tree is revealed to be the poet in the final line and her happiness is the vanished warmth of summer. This tale of failed relationships is reflected in the music.

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<sup>76</sup> Jean Gould, *The Poet and Her Book: A Biography of Edna St. Vincent-Millay* (New York: Dodd, Mead & Company, 1969), 160.

<sup>77</sup> Ibid.

<sup>78</sup> Michael R. G. Spiller, *The Sonnet Sequence: A Study of Its Strategies* (New York: Twayne Publishers, 1997), 9.



## Musical Structure

|                                 | <i>A</i>   | <i>B</i>                  | <i>C</i>   | <i>Coda (A')</i>    |
|---------------------------------|--|---------------------------|--|---------------------|
|                                 | 1-----28   | 29-----38                 | 39-----54  | 54-----59           |
| <b>Text lines:</b>              | 1-5  | 6-8                       | 9-14   |                     |
| <b>Key areas:</b>               | D Chromatic  | F Phrygian;<br>C Phrygian | G. min.; G major; B Aeolian                                      | Chromatic           |
| <b>Meter:</b>                   | primarily 3/4  | 4/4; 3/4                  | varies dependant on text   | varying             |
| <b>Tempo:</b>                   | quarter = 54   | quarter = 63-66           | quarter = 54   | same                |
| <b>primary characteristics:</b> |  |                           |  |                     |
|                                 | neutral syllables and vocal;<br>slides; contrapuntal | S text-ATB echo           | TB text / SA neutral syllables; SATB<br>homophonic; vocal slides | [m]<br>vocal slides |

**Figure 2 - What lips my lips have kissed: Large Form Overview**

The musical structure of Garrop's setting adheres to the structure of the sonnet, and the three textual sections are musical sections *A*, *B*, and *C*. A coda closes the movement with the same material from the first five measures. (Figure 2).

The *A* section (mm. 1-28) is characterized by a slow tempo (quarter = 54). This section is introductory and in four phrases tonicizing D, although all notes of the chromatic scale are present. The initial chromatic melody is sung by the bass and soprano on the neutral syllable [u]. This chromatic scale becomes a structural unifying device appearing in each phrase of *A*. (Figure 3).

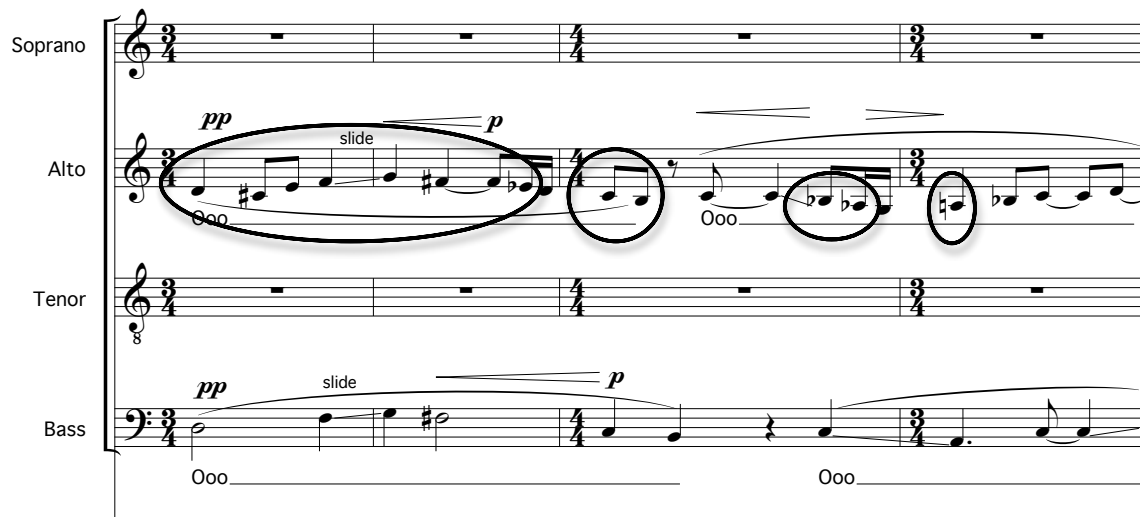


Figure 3: What lips my lips mm. 1-4; chromatic series

Sonnet lines 1-3a are sung contrapuntally by the chorus in measures 5-15. All pitches of the chromatic scale are present, and the pitch D remains structurally important. The alto and tenor carry the text as the soprano and bass continue singing neutral syllables [u] and [a], primarily in unison. A long dissonance occurs between the alto and tenor in measure 8. This dissonance reappears in an inverted form in the *C* section in measure 42. (Figure 4).

This musical score shows measures 5 through 8 of a piece. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano and Bass parts are mostly silent, indicated by rests. The Alto and Tenor parts are active, carrying the text. The Soprano part starts with a *pp* dynamic, followed by a *slide* and then a *p* dynamic. The Bass part also starts with a *pp* dynamic, followed by a *slide* and then a *p* dynamic. The time signature changes from 3/4 to 4/4 and back to 3/4. The lyrics are: 'lips my lips have kissed, and where, and'. A red arrow points to a 'Long dissonance' between the Alto and Tenor parts in measure 8. The Soprano and Bass parts are in unison, indicated by the text 'Soprano / Bass in unison'.

Figure 4: What lips my lips have kissed: mm. 5-8

The chromatic scale reappears throughout measures 15-18 in a motive that reappears later in section *C*. The reappearance of the musical motive unifies the sonnet. It first appears at “But the rain” (line 3b) in the soprano in measure 15 and continues through measure 18. (Figure 5).

Figure 5: What lips my lips have kissed; mm. 13-20

This slightly altered motive reappears in section *C* in the alto line (m. 47) and completes its statement in measure 50 (soprano line). (Figure 6).

Figure 6: What lips my lips; mm. 47-50

A restatement of the chromatic scale, another unifier, is found in mm. 21-26 in the alto and tenor vocal lines. (Figure 7).

Figure 7 displays a musical score for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is divided into two systems, measures 21-24 and 25-26. The Alto and Tenor parts are highlighted with a blue box, indicating a chromatic scale. The lyrics for the Alto and Tenor parts are "What lips my lips have kissed, and where, and why." and "Oh". The Soprano part has the lyrics "ply," and "Oh". The Bass part has the lyrics "Oh". The dynamics for the Soprano part are *mp* and *p*. The dynamics for the Alto and Tenor parts are *pp* and *poco*. The dynamics for the Bass part are *p* and *mf*. The tempo markings are *mp*, *p*, *pp*, *poco*, *p*, and *mf*. The time signature is 3/4. The key signature is one flat (B-flat major or D minor). The score is for measures 21-26.

Figure 7: What lips my lips have kissed; mm. 21-26

Section A concludes with a variation of the introductory measures 1-5 and provides a smooth transition to section B by using transposition and accelerando. (Figure 8).

Opening melody  
transposed

Transition begins

Accel.....

Figure 8: What lips my lips have kissed; mm. 21-28

Featuring a faster tempo (quarter = 63-66) than section A as well as tonicizing F and C, section B (mm. 29-38) is divided into two phrases as dictated by text. The majority of this section is written with the melody in the soprano line while the remainder of the chorus provides harmonic support. (Figure 9). The faster tempo in measures 29-35 as well as the crescendo to the dynamic of forte

intensifies the urgency of Millay's text (lines 6-8) while the slightly dissonant harmonies support the words "quiet pain."

♩ = 63-66 Passionate

29 *mf* *f* *mf*

S And in my heart there stirs a qui - et pain for\_\_

A *mp* *mf*

A In my heart there stirs a qui - et pain

T *mp* *mf*

T In my heart there stirs there stirs a

B *mp* *mf*

B In my heart there stirs a

32 *f* *mf* *mf* *mf*

S un - re - mem-bered lads that not a-gain will turn to me at mid-night with a

A *mp* *mf*

A for un - re - membered lads that not a-gain turn to me at mid - night

T *mp* *mf*

T qui - et pain for lads that not a - gain turn to me at mid-night

B *mp* *mf*

B pain for lads that not a - gain turn with a

Figure 9: What lips my lips have kissed; mm. 29-31

The final measures of section *B* include a repetition of textual line 1 (m. 35) and harmonized in C Phrygian. A complete closure to the section is marked with a fermata in measure 38 (Figure 10).

35

S cry. What lips my lips have kissed, and where, and why.

A with a cry. What lips my lips have kissed, and where, and why.

T Div. b Tutti with a cry. What lips my lips have kissed, and where, and why.

B cry. What lips my lips have kissed, and where, and why.

**C Phrygian**

Rit.

Figure 10: What lip my lips have kissed; mm. 35-38

Contrasting music and text setting begins section *C* in measure 39. Here, lines 9-14 of the sonnet are set beginning with the words, “Thus in the winter...” The text serves as a metaphor comparing the lifeless tree to the poet. The tenor and bass carry the line of text answered shortly thereafter by the alto neutral syllables. The tempo of section *C* returns to Tempo I<sup>o</sup> (quarter=54) while harmonic changes move from G minor to G major and conclude through the use of transitional harmonies. The long-dissonance originally in measure 8 of *A* returns to the alto and tenor at measure 45. (Figure 11).

Measures 47-54 set lines 12-14 of the sonnet where the text now speaks of the poet rather than the tree. The lovers who have come and gone replace the birds from earlier in the sonnet. Set homophonically in B Aeolian harmony, all voices present the original material. Triplet figures provide variation of the rhythmic structure and tertian chord progressions heighten the text painting on the words “a little,” depictive of birds flying one-by-one from the barren tree. The textual

repetition and diminuendo in measure 52 represent individual birds fleeing one by one. (Figure 12).

39 ♩ = 54 Calm, reflective

S

A

T

B

*p* *poco*

Thus in the win - ter stands the lone - ly tree,

Thus in the win - ter stands the lone - ly tree,

**G minor**

*pp* **neutral syllables** Ah

*Div.* Ooo

**nct** slide

**G Major**

43

S

A

T

B

*mp* *poco*

Oh, Oh, — Oh

*mp* birds have van-ished — one by one,

*mp* birds have van-ished — one by one,

**Transitional harmonies begin**

*Tutti* *slightly separate each 'Oh'*

*Div.* Ooo

*poco* yet knows its boughs more si - lent than be -

*poco* yet knows its boughs more si - lent

47

S

A

T

B

fore:

Figure 11: What lips my lips have kissed; mm. 39-47



47

S: *p* *mp* 3 I on - ly know

A: *mp* Tutti I can - not say what loves have come and gone, I on - ly know

T: *p* *poco* *p* 3 fore: say what loves have come and gone, I on - ly know

B: *p* *poco* *p* 3 say what loves have come I on - ly know

**B Aeolian**

51

S: *mf* *poco* *mf* *pp* that sum-mer sang in me a lit-tle while, that in me sings no more.

A: *mf* *poco* *mf* *pp* that sum-mer sang in me a lit-tle that in me sings no more.

T: *mf* *poco* *mf* *pp* that sum-mer sang in me a lit-tle that in me sings no more. Mmm

B: *mf* *poco* *mf* *pp* that sum-mer sang in me that in me sings no more. Mmm

**Bird metaphor**

Molto Rit. A Tempo

Figure 12: What lips my lips have kissed; mm. 47-54

The coda begins in measure 54 with the tenor and bass singing a unison “B” on a neutral vowel. An exact repetition of the opening musical material follows in m. 55, but the melody lies in the tenor (rather than the soprano), while the other voices, also singing neutral vowels, provide harmonic support. (Figure 13).

Molto Rit.-----, A Tempo

51 *mf* *poco* *mf* *pp*

S *mf* *poco* *mf* *pp*

A *mf* *poco* *mf* *pp*

T *mf* *poco* *mf* *pp* *pp*

B *mf* *poco* *mf* *pp* *pp*

that sum-mer sang in me a lit-tle while, that in me sings no more.

that sum-mer sang in me a lit-tle that in me sings no more.

that sum-mer sang in me a lit-tle that in me sings no more. Mmm

that sum-mer sang in me that in me sings no more. Mmm

Soprano melody from opening

55 *pp* *p* *pp*

S *pp* *p* *pp*

A *pp* *p* *pp*

T *p* *pp*

B *p* *pp*

Mmm Mmm Mmm Mmm Mmm Mmm

slide slide slide slide slide

Figure 13: What lips my lips have kissed; mm. 51-58

### Rehearsal Considerations

When rehearsing, one should concentrate on intonation, tempo and rhythmic precision. The extensive use of chromaticism and the use of vocal slides may cause intonation difficulties. Possible solutions would include identifying where half- and whole-steps occur in the music and assign them as either upper or lower leading tone functions. By doing this, the function of the pitch will better assist the singer in

learning the pitch. Identifying structurally important pitches (to use as foundational tones) within the melody, such as D and A, will also aid in improving good intonation. (Figure 14).



Figure 14: What lips my lips have kissed; opening melody

The composer has specified that this movement should be sung “*con rubato*.” However, because the majority of the movement is contrapuntal, individual parts must remain accurately in time. In spite of the composer’s direction, a steady tempo is necessary, and expression is applied through dynamics, articulations, and vocal color.

Syncopated rhythms found throughout this movement will be a challenge. Dividing the count by the smallest part and count-singing is an effective method of gaining rhythmic precision.

## II. *I will put Chaos into fourteen lines*

The second movement of *Love and Chaos* features, through microtones and an aleatoric section, much greater dissonance than the first movement. Also included here is the use of whispering in the vocal parts as well as multiple meter and tempo changes. These elements reflect the chaotic nature of the text. The movement is intended to be and is a direct contrast to the first movement.

## Text

<sup>1a</sup>I will put Chaos <sup>1b</sup>into fourteen lines  
<sup>2a</sup>And keep him there; <sup>2b</sup>and let him thence escape  
<sup>3a</sup>If he be lucky; <sup>3b</sup>let him twist and ape  
<sup>4a</sup>Flood, fire, and demon - <sup>4b</sup>his adroit designs  
<sup>5</sup>Will strain to nothing in the strict confines  
<sup>6a</sup>Of this sweet Order, <sup>6b</sup>where, in pious rape,  
<sup>7</sup>I hold his essence and amorphous shape,  
<sup>8</sup>Till he with Order mingles and combines.  
<sup>9a</sup>Past are the hours, <sup>9b</sup>the years, of our duress,  
<sup>10a</sup>His arrogance, <sup>10b</sup>our awful servitude:  
<sup>11a</sup>I have him. <sup>11b</sup>He is nothing more nor less  
<sup>12</sup>Than something simple not yet understood;  
<sup>13</sup>I shall not even force him to confess;  
<sup>14a</sup>Or answer. <sup>14b</sup>I will only make him good.

**Figure 15: "I will put Chaos into fourteen lines"<sup>79</sup>**

The sonnet is taken from the 1954 publication *Mine the Harvest*.<sup>80</sup> This collection is considered a reaffirmation of life's richness, of joy in the gifts of the good earth, and of the essential value of the human spirit.<sup>81</sup> "I will put Chaos into

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<sup>79</sup> Millay, 153.

<sup>80</sup> Gould, 289.

<sup>81</sup> Ibid.

fourteen lines” is a reflection on the tragic loss of Millay’s husband and the trials of her past.<sup>82</sup>

The sonnet is constructed using the octave/sestet form. The two quatrains of the octave use Italian<sup>83</sup> rhyme scheme (ABBA; ABBA) presenting Chaos and Order. Chaos and Order, perhaps, represents a reluctant man and a troubled relationship, respectively. The poet attempts to force the man to submit to a normal relationship. The sestet is constructed using three identical unrhymed couplets (CD; CD; CD). Here the poet takes a victorious attitude, which suggests that Chaos has submitted to Order.

The tone of the octave is tense and forceful. Words like “twist,” “ape,” and “strain” create a prison from which Chaos desperately seeks to escape. The sestet includes phrases such as “I have him” and “Past are the hours...of our duress,” giving the impression that conflict has abated.

### Musical Structure

The musical structure, unlike the sonnet, is divided into a rounded form of three large musical sections (ABA’). The *A* section uses lines 1-4a; the *B* section, 4b-11a; and finally *A’* sets lines 11b-14 to complete the sonnet. (Figure 16).

The *A* section (mm. 1-17) begins with a slow tempo in simple meters and uses both chromatic and octatonic scales. There are aleatoric elements at the beginning, while tone clusters and pedal tones occur throughout the section.

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<sup>82</sup> Gould, 283.

<sup>83</sup> Michael R. G. Spiller, *The Sonnet Sequence: A Study of Its Strategies* (New York: Twayne Publishers, 1997), 9.

| <b>A</b>   | <b>B</b>   | <b>A'</b>                                   |
|--|--|---|
| 1-----17   | 18-----52  | 52-----63                                   |
| lines 1-4a   | lines 4b-11a   | lines 11b-14                                |
| Aleatoric in women's voices; Chromatic tone clusters in men's voices | Octatonic, chromatic, and modal. Tonal centers determined by repeated pitches and/or pedal tones | Line 1 repeated in cantus firmus style      |
| <b>Tempo:</b> quarter = 48   | <b>Tempo:</b> dotted quarter = 60 accelerando to 66; accelerando to 72 then 76 quarter = 84      | Modal, but shares affect of chromatic scale |
|  |  | <b>Tempo:</b> quarter = 48                  |

Figure 16: I will put Chaos into fourteen lines; Musical structure

Divided according to the rhymed couplets in the first quatrain, the first phrase of section A uses the text from lines 1-2a. In the text, the poet declares her intention to take untamable Chaos and put him into carefully structured confines. Garrop sets an aleatoric compositional structure with minor seconds randomly in the soprano and alto voices resulting in a “chaotic” environment. (Figure 17).

II. I will put Chaos into fourteen lines 9

♩ = 108  
Chaotic

*Sopranos & Altos: Repeat each gesture as fast as possible.  
Move at your own speed (this should NOT be unified - the more chaotic, the better).*

All 12 chromatic pitches are present (mm. 1-11)

Figure 17: I will put Chaos; mm. 1-11

S&A: Follow line contour. Sopranos: sing/speak random high notes. Altos: sing/speak random low notes. S&A: Speak/shout random notes - cover your entire range.

5

S I will put put put put put Cha-os Cha-os

A I will put put put put put Cha-os Cha-os

T Div. a 2 Div. a 3 will put Cha - - - os

B Div. a 2 Div. a 3 will put Cha - - - os

10

**Downward moving tone cluster**

S&A: follow line contour up to m. 11.

9

S I will I will kee kee kee keep him there;

A I will I will kee kee kee keep him there;

T Div. (sim.) four - teen lines and keep him there;

B Div. (sim.) four - teen lines and keep 3 and

**Resolution of chromatic scale and pedal foundational pitch for next phrase**

Figure 17 (cont.)

Beneath the aleatoric passage are tenor and bass clusters at the octave beginning in measure 4 with a unison “F” and moving downward by half-steps until three pitches are sounding simultaneously. The caesura at measure 7 adds to the musical drama by creating periods of silence between “chaotic” intervals. The notated pitches from measure 1 through measure 10 include all pitches from the

chromatic series. The A-natural in measure 11 provides both a resolution to the section and a foundational pitch for the forthcoming phrase. (Figure 17).

The final phrase of *A* occurs in measures 12-17. The bass pedal A provides the pitch for the tenor line while harmonies suggest the octatonic scale at “let him thence escape” and “let him twist and ape” (lines 2b-4a). Here, the text speaks of Chaos resisting structural confinement. The female voices whisper the text “let him thence escape, let him twist and ape” over the tenor, which adds a sinister effect. (Figure 18).

♩ = 48  
Childlike; everyone sing with no vibrato

12 *f* *ppp* *whisper*  
S let him thence es - cape  
*f* *ppp* *whisper*  
A let him thence es - cape  
*p* *poco*  
T let him thence es - cape if he be luck-y; let him twist and - ape  
*pp* *Tutti*  
B and

16 *Bass pedal*  
S  
A  
T Flood, fire, and de-mon  
B

**Octatonic scale**

**Bass pedal**

Figure 18: I will put Chaos; mm. 12-17



In compound meter with a slightly faster tempo marking, section *B* begins by introducing an elaborate harmonic and melodic structure, as well as the octatonic scale. From lowest voice to highest, each vocal line takes its turn entering while stating the text of lines 4b-6a. The fugue-like entrances each build on the harmonic intensity and draw in the previously heard octatonic scale from section *A*. (Figure 19).

Figure 19 is a musical score for a vocal ensemble (Soprano, Alto, Tenor, Bass) in compound meter. The score is divided into two systems, starting at measure 16 and 21. The tempo is marked as ♩ = 60, and the instruction "Sing normally (with vibrato)" is given. The key signature is one flat (B-flat). The octatonic scale is highlighted in red. The text is in French: "Flood, fire, and de-mon", "His a-droit de-signs will strain to noth-ing in the", "His a-droit de-signs will strain to noth-ing", "strict con-fines of this sweet or-der, His a-droit de-". The score includes dynamics (p, mp), performance instructions (Div., Accel.), and a tempo change to 66.

Figure 19: I will put Chaos; mm. 16-33

12

26 *mp* *Accel.*-----

S His his his his a - droit de - signs will strain to

A signs will strain to noth - ing in the strict con-fines of this sweet or - der

T *Tutti* His his his his a - droit de - signs will strain to

B signs will strain to noth - ing in the strict con-fines of this sweet or - der

30 *mf* *Accel.*-----

S His a - droit de - signs will strain to noth - ing of sweet

A *Tutti* His a - droit de - signs will strain to noth - ing in the strict con-fines of this sweet

T *mf* His a - droit de - signs will strain to noth - ing of sweet

B *mf* His a - droit de - signs will strain to noth - ing in the strict con-fines of this sweet

33 *f* *Accel.*-----

S or - der

A or - der

T or - der

B or - der

Figure 19 (cont.)

Three motives and their variations set lines 6b-8 in measures 34-42. The variations of these three motives express the words “amorphous shape.” The alto in measure 36 is an inversion of motive Y followed by an inversion of the Z motive in the alto line (m. 38). Furthermore, the Y motive found in the top line of the alto (m. 39) is transformed into a musical palindrome, all over the repeated musical material from measures 1-4 in mm. 34-37. (Figure 20).

The closing phrase of *B* (mm. 43-52) increases the urgency of the text. The meter and tempo abruptly change to 4/4 and quarter note = 84 as the will of Chaos is nearly broken. The two-measure homophonic beginning in C# is repeated and eventually evolves to G, a tritone away. “I have him” (line 11a) continues in all voices (alto in m. 49) in ascending parallel motion with a crescendo, culminating on an E-flat major triad (m. 52). A G pedal tone is held over in the bass to the final A’ section. The bass pedal on the pitch G (m. 47) previews a structural foundation. (Figure 21).

Figure 20 shows a musical score for measures 33-42, featuring four staves (Soprano, Alto, Tenor, Bass) with lyrics and musical annotations. The tempo is marked as quarter note = 76. The score includes three motives (X, Y, Z) and their variations. Motive X is a four-note ascending scale (F, G, A, B) in the Soprano and Alto staves. Motive Y is a four-note descending scale (B, A, G, F) in the Soprano and Alto staves. Motive Z is a four-note ascending scale (F, G, A, B) in the Soprano and Alto staves. The Alto staff also features an inverted Y motive (B, A, G, F) and a blue bracket highlighting the 'Minor and Major 2nds sung melodically' (F, G, A, B). The lyrics are: 'or - der where, in pi - ous rape, I hold his es - sence and a - mor - phous'. The score is marked with 'Tutti' and 'mp' dynamics.

Figure 20: I will put Chaos; mm. 33-42

**Palindromic top line of Y transposed and extended**

**Z (cont.)**

**Z (inverted)**

shape, till he with Or - der min - gles and com - bines.

and a - mor - phous shape, till he with Or - der min - gles and com - bines.

sence and a - mor - phous shape

sence and a - mor - phous shape

Figure 20 (cont.)

14

**repeated pattern**

**ff**

**ff**

**ff**

**ff**

Past are the hours, the years of our du-ress, His ar-ro-gance, our aw - ful

Past are the hours, the years of our du-ress, His ar-ro-gance, our aw - ful

Past are the hours, the years of our du-ress, His ar-ro-gance, our aw - ful

Past are the hours, the years of our du-ress, His ar-ro-gance, our aw - ful

Figure 21: I will put Chaos; mm. 43-50

**Ascending parallel motion** Rit. -----

47

S ser-vi-tude: I have him. I have him. I

A ser-vi-tude: I have him. I have him. I

T ser-vi-tude: I have him. I have him. I

B ser-vi-tude: I have him. I have him. I

(stagger breathing)

51 *poco*

S have him. *poco*

A have him. *poco*

T have him. *poco*

B have him. *pp*

**Bass Pedal G**

The image displays a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The first system, starting at measure 47, is marked 'Ascending parallel motion' in red and 'Rit.' (Ritardando) with a dashed line. The lyrics are 'ser-vi-tude: I have him. I have him. I'. The Soprano and Alto parts have '(stagger breathing)' written above them. The second system, starting at measure 51, is marked 'poco' (poco ritardando) and 'pp' (pianissimo). The lyrics are 'have him. poco'. The Bass part has a blue circle around the final note, which is a G, and is labeled 'Bass Pedal G' in red.

Figure 21 (cont.)

The closing *A'* (mm. 52-63) is not a strict repetition of the music or text. The tempo returns to the starting tempo (quarter note = 48), bringing calm and order to the previously hectic and agitated *B*. The earlier chromaticism disappears and is replaced by a simple antiphonal melody between the soprano and alto over a G pedal tone in the tenor and bass. "I will put Chaos into fourteen lines" (line 1) is

restated in long notes in the tenor and bass in a textual recap to the movement. The soprano and alto sing the final lines of the sonnet (11a-14) in a melodic line similar to the tenor melody in measure 12. Quarter-tones in the tenor line in m. 57 suggest the final demise of Chaos. The movement ends with a fermata on D, but the extended G pedal creates the impression of a half-cadence leaving an open ending. (Figure 22).

**Antiphonal melody**

♩ = 48  
Childlike; everyone sing with no vibrato(to end)

15

57 *poco*

S have him.\_\_\_\_  
*poco*

A have him.\_\_\_\_  
*poco*

T have him.\_\_\_\_  
*poco*

B have him.\_\_\_\_  
*poco*

He is noth-ing more or less

than some-thing

Break between each word (to end)

*pp*

I will put

Line 1 G pedal tone

56

S I shall not e-ven force him to con-fess;

A sim - ple not yet un-der - stood;

T Cha - os\_\_\_\_(s)

B Cha - - - os

Quarter-tone

(Sustain only "s")

slide

Figure 22: I will put Chaos; mm. 51-63

16  
60

Rall. -----

S  
I will on - ly make him good.

A  
or an - swer. I will on - ly make him good.

T  
in - to four - - - teen (n)

B  
four - - - teen (n)

(Sustain only "n")

(Sustain only "n")

Figure 22 (cont.)

### Rehearsal Considerations

This movement presents many challenges. The changes in tempo, especially between the *A* and *B* sections (mm. 42-43), require planning and precision.

Pitch accuracy problems are prominent in the extreme chromatic character of the melodic line. There is a paucity of any strong tonal references as well as chromatic cross-relationships as well. Nevertheless, these musical characteristics all relate to the chaotic message of the text.

The aleatoric section also reinforces the Chaos and requires that singers perform this section in a nature contrary to conventional music training, e.g. singing as individuals rather than as a unit. Time and patience will be necessary. The quarter-tone interval in the tenor (m. 57) will need explanation and rehearsal as well. One possible method of explanation is asking the tenors to evenly slide from G to A-flat within the span of five counts. The pitch sung in the middle of those counts is the quarter-tone.

## Chapter 4

### *Sonnets of Vanity, Loss, and Rapture*

The second work of Garrop's sonnet collection is entitled *Sonnets of Vanity, Loss, and Rapture*. The work, composed between May and June, 2002, consists of three *a cappella* movements: I. "Oh, think not I am faithful to a vow!"; II. "The thought of you comes to destroy me"; and III. "We rose from rapture."

#### **I. *Oh, Think Not I Am Faithful To a Vow***

##### Text

<sup>1</sup>Oh, think not I am faithful to a vow!  
<sup>2</sup>Faithless am I save to love's self alone.  
<sup>3</sup>Were you not lovely I would leave you now:  
<sup>4</sup>After the feet of beauty fly my own.  
<sup>5</sup>Were you not still my hunger's rarest (favorite) food,  
<sup>6</sup>and water ever to my wildest thirst,  
<sup>7</sup>I would desert you - think not but I would! -  
<sup>8</sup>And seek another as I sought you first.  
<sup>9</sup>But you are mobile as the veering air,  
<sup>10</sup>And all your charms more changeful than the tide,  
<sup>11</sup>Wherefore to be inconstant is no care:  
<sup>12</sup>I have but to continue at your side.  
<sup>13</sup>So wanton, light and false, my love, are you,  
<sup>14</sup>I am most faithless when I most am true.

**Figure 23: Oh, think not I am faithful to a vow<sup>84</sup>**

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<sup>84</sup> Edna St. Vincent Millay, *Collected Sonnets of Edna St. Vincent Millay*, Revised and Expanded Edition, (New York: Harper and Row, 1988), 10.



This sonnet is included in Millay's volume, *A Few Figs from Thistles*, published in 1920.<sup>85</sup> The volume became a "kind of credo among young neophytes of feminism."<sup>86</sup>

The tone of this poem is flirtatious, whimsical, and free-spirited. The sonnet is constructed of four ideas in three quatrains, two unrhymed couplets and one rhymed. Lines 1-4 describe traits of the author. The object of the poet's affection and her relation to him is discussed in lines 5-8. In the third quatrain (lines 9-12), the personality traits of the lover are listed. Finally, the final two lines of the sonnet show the essential nature of both the author and her lover. The rhyme scheme is: ABAB; CDCD; EFEF; GG.

Millay uses metaphors in her sonnet to vividly depict the depth of her affection. In the first lines of the second quatrain (lines 5-6), she compares her lover to items needed for survival. He is "hunger's rarest food" and "water to my wildest thirst." In the third quatrain, her lover's ever-changing personality is compared to inconstant elements of nature such as the wind, "veering air," and the tides. These are ironic attributes because his personality - to be inconstant - is attractive to Millay. However, she shares this quality with him, and that is the root of her infidelity.

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<sup>85</sup> Daniel Mark Epstein, *What Lips My Lips Have Kissed: The Loves and Love Poems of Edna St. Vincent Millay* (New York: Henry Holt and Company, 2001), 122.

<sup>86</sup> Jean Gould, *The Poet and Her Book: A Biography of Edna St. Vincent-Millay* (New York: Dodd, Mead & Company, 1969), 123.

## Musical Structure

The musical structure corresponds with the poetic structure of the sonnet. The formal musical structure is ABA'B' with each large section corresponding to one of the poetic ideas. (Figure 24).

| <b>A</b>  | <b>B</b>             | <b>A'</b> | <b>B'</b>                                     |
|---|----------------------|-----------|---|
| 1-----30  | 31-----39            | 40-----59 | 59-----65                                     |
| <b>Text lines</b><br>1-4  | 5-8                  | 9-12      | 13-14   |
| <b>Key areas:</b><br>E major  | multiple tonal areas | E major   | Same as B                                     |
| <b>Tempo:</b><br>eighth = 252                                       | dotted quarter = 52  | same as A | Same as B                                     |
| <b>Primary Characteristics:</b><br>mixed meters; 5/8; 4/8; 6/8; 7/8 | compound meters      |           | B section material ending with E major triad. |

**Figure 24: Oh, think not I am faithful to a vow; Musical structure**

The A section is characterized by imitative counterpoint, mixed meter closely linked with the syllabic structure of the text, a quick tempo (eighth note =252), and all in the key of E major.

Garrop varies the lines of text with different textures and metric structures. After a short introduction, the first couplet (mm. 1-17) the voices enter in paired imitation (SA/TB). The tenor/bass rhythms are altered according to changes in meter. (Figure 25).

$\text{♩} = 252$  Teasingly; flirtatious

1 *fp* *mf* *fp*

Soprano  
Oh, think not I am faith-ful to a vow! Oh,

Alto  
Oh,

Tenor  
Oh, Oh, think not I am faith-ful to a Oh,

Bass  
Oh,

**Introduction**

7 *mf* *mf* *mf* *mf*

S think not I am faith-ful to a vow! Faith-less am I

A think not I am faith-ful to a vow! Faith-less am I

T Oh, think not I am faith-ful to a vow!

B Oh, think not I am faith-ful to a vow!

13 *mp* *mp*

S am save to love's self a - lone. Were... you

A am save to love's self a - lone. Were... you

T Faith-less am I am save to love's self a - lone.

B Faith-less am I am save to love's self a - lone.

The image displays a musical score for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) in the key of D major (indicated by two sharps) and 3/8 time. The tempo is marked as 252 beats per minute, with a character of 'Teasingly; flirtatious'. The score is divided into three systems. The first system, labeled '1', covers measures 1 through 6. It begins with a 'Teasingly; flirtatious' tempo and a dynamic of *fp* (fortissimo piano). The Soprano and Tenor parts have lyrics: 'Oh, think not I am faith-ful to a vow!'. The Alto and Bass parts have a single 'Oh,'. The second system, labeled '7', covers measures 7 through 12. It begins with a dynamic of *mf* (mezzo-forte). The Soprano and Alto parts have lyrics: 'think not I am faith-ful to a vow! Faith-less am I'. The Tenor and Bass parts have lyrics: 'Oh, think not I am faith-ful to a vow!'. The third system, labeled '13', covers measures 13 through 17. It begins with a dynamic of *mp* (mezzo-piano). The Soprano and Alto parts have lyrics: 'am save to love's self a - lone. Were... you'. The Tenor and Bass parts have lyrics: 'Faith-less am I am save to love's self a - lone.'. The score includes various musical notations such as slurs, ties, and dynamic markings. A blue vertical line is drawn through the score, passing through measures 6, 12, and 17.

Figure 25: Oh, Think Not I Am Faithful to a Vow; mm. 1-17

Beginning in m. 17, the second couplet temporarily moves to the dominant key (B major). Texture and meter are altered as the voices begin imitatively as in the previous section, but here the imitation ends in measure 21. The vocal lines evolve into a completely homophonic texture in 27. The A section ends with a 7/8 bar, which returns later, and a single pitch in the soprano voice. (Figure 26).

13

S am save to love's self a - lone. *mp* Were\_ you

A am save to love's self a - lone. *mp* Were\_ you

T Faith-less am I am save to love's self a - lone.

B Faith-less am I am save to love's self a - lone.

18

S not love - ly I would leave you now; *mf* Af-ter the feet af-ter the feet of *p*

A not love - ly I would leave you now; *mf* Af-ter the feet af-ter the feet of *p*

T *mp* I would leave you now now\_ now\_ *mf* *p* *mp*

B *mp* I would leave you now now\_ now\_ *mf* *p* *mp*

**Imitative** **Transitional**

Figure 26: mm. 17-30

23

S  
beau - ty fly my own. Oh! Af - ter the feet of beau - ty

A  
beau - ty fly my fly fly my own. Af - ter the feet of beau - ty

T  
fly my fly fly my own. Af - ter the feet of beau - ty

B  
fly fly fly my own. Af - ter the feet of beau - ty

**Homophonic**

28

S  
af - ter the feet of beau - ty fly my own.

A  
af - ter the feet of beau - ty

T  
af - ter

B  
af - ter

**7/8 bar and single soprano pitch**

Figure 26 (cont.)

The homophonic texture in m. 31 begins section *B*, and the tempo is dramatically slower (dotted quarter note=52). The *B* section contains only compound meters and the tonality is transitional with momentary harmonizations of B major, D minor, and A minor before cadencing on E major at m. 39. (Figure 27).

28 *mf* *mp* *p* *Slightly serious*

S af - ter the feet of beau - ty fly my own. Were you not still my

A af - ter the feet of beau - ty Were you not still my

T af - ter Were you not still my

B af - ter Were you not still my

32 *poco* *mp*

S hun - ger's fa - vorite food, And wa - ter ev - er to my wild - est thirst,

A hun - ger's fa - vorite food, And wa - ter ev - er to my wild - est thirst,

T hun - ger's fa - vorite food, wa - ter ev - er to my thirst,

B hun - ger's fa - vorite food, wa - ter ev - er to my thirst,

35 *mf*

S I would de - sert you think not but I would! And seek an - oth - er

A I would de - sert you think not but I would! And seek an - oth - er

T think think not but I would! And seek an - oth - er

B think not but I would! And seek an - oth - er

**E Minor**

**B Major**

**D Major**

Figure 27: Oh, think not; mm. 28-39

38 Poco Rit.-----

S as I sought you first. *p*

A as I sought you first. *p*

T I sought you first. *mp*

B I sought you first. *mp*

**E major cadence**

Figure 27 (cont.)

The original tempo announces the return of section A in m. 39. The same musical material is present but now with the male voices in 5/8 meter. The 4/8 (stretto) increases musical tension by compressing the material. Again, Garrop ends this section with a 7/8 measure at the penultimate bar and the single pitch (E). (Figure 28).

38 Poco Rit.----- ♩ = 252 Teasingly; flirtatious

S as I sought you first. *p* But you are mo-bile as the veer-ing *mf*

A as I sought you first. *p* But you are mo-bile as the veer-ing *mf*

T I sought you first. *mp* But you are mo-bile as the veer-ing air, And *mf*

B I sought you first. *mp* You are mo-bile as the verr-ing air, And *mf*

**Stretto mf**

**Men begin instead of women**

Figure 28: Oh, think not; mm. 38-59

43

S air, And all your charms more change-ful than the tide, *poco*

A air, And all your charms more change-ful than the tide, *poco*

T all your charms more change - ful than the tide, *mp* Where - fore

B all your charms more change - ful than the tide. *mp* Where - fore

47

S *mf* is no care: *p* I have but I have but to con-

A *mf* is no care: *p* I have but I have but to con-

T to be in-con-stant *mf* is no care: *p* is no care: *mp* I have but to con-

B to be in-con-stant *mf* is no care: *p* is no care: *mp* I have but to con-

52

S *f* tin - ue at your side. *ff* Oh! I have but to

A *f* tin - ue at your at at your side. *ff* I have but to

T *f* tin - ue at your at at your side. *ff* I have but to con -

B *f* tin - ue at your side. *ff* I have but to con -

Figure 28 (cont.)



57  $\bullet = 52$  Slightly serious

Soprano: I have but to con - tin - ue at your side. So

Alto: I have but to con - tin - ue So

Tenor: tin - ue So

Bass: tin - ue So

7/8 bar and soprano pitch E

Figure 28 (cont.)

The return of section *B* begins as it had earlier but in compressed form. The harmonies stress E minor at “So wanton, light, and false...” (line 13) and later change to A minor for the final line of text. The movement ends strong and clear with Garrop’s directive of the crescendo into the final measure. This final cadence contains E major harmony, and it is the only time that a 7/8 bar is not used at the end of a section. (Figure 29).

57  $\bullet = 52$  Slightly serious

Soprano: I have but to con - tin - ue at your side. So wan - ton, light and

Alto: I have but to con - tin - ue So wan - ton, light and

Tenor: tin - ue So wan - ton, light and

Bass: tin - ue So wan - ton, light and

E Minor

Figure 29: Oh, think not; mm. 57-65

Poco Rit.-----

61 *poco* *mf* *f*

S false, my love, are you, I am most faith - less when I most am true.

A *poco* *mf* *f*

A false, my love, are you, I am most faith - less when I most am true.

T *poco* *mf* *f*

T false, my love, are you, faith - less when I most am true.

B *poco* *mf* *f*

B false, my love, are you, faith - less when I most am true.

No 7/8 bar E major cadence

### Rehearsal Considerations

Garrop has taken care to set the meter according to the language of the sonnet. There are several issues associated with rhythm and pitch that a conductor should consider when preparing this movement. The metric changes align with the syllabic stress of the text. The entrances and releases will be affected as a result of the constant shift in meter.

Garrop changes the mode often in this movement, which creates pitch difficulties. The most notable passage is in measures 21-25 which contain A#, B#, A natural, and B natural. Identifying half- and whole-steps and assigning leading tone functions to those pitches will be helpful to the singers.

## **II. *The thought of you comes to destroy me***

### Text

<sup>1</sup>Once more into my arid days like dew,

Figure 30: "Once more into my arid days like dew"<sup>87</sup>

<sup>87</sup> Edna St. Vincent Millay, *Collected Sonnets of Edna St. Vincent Millay*, Revised and Expanded Edition, (New York: Harper and Row, 1988), 16.

<sup>2a</sup>Like wind from an oasis, <sup>2b</sup>or the sound  
<sup>3</sup>Of cold sweet water bubbling underground,  
<sup>4a</sup>A treacherous messenger, <sup>4b</sup>the thought of you  
<sup>5a</sup>Comes to destroy me; <sup>5b</sup>once more I renew  
<sup>6a</sup>Firm faith in your abundance, <sup>6b</sup>whom I found  
<sup>7</sup>Long since to be but just one other mound  
<sup>8a</sup>Of sand, <sup>8b</sup>whereon no green thing ever grew.  
<sup>9a</sup>And once again, <sup>9b</sup>and wiser in no wise,  
<sup>10</sup>I chase your coloured phantom on the air,  
<sup>11</sup>And sob and curse and fall and weep and rise  
<sup>12</sup>And stumble pitifully on to where,  
<sup>13a</sup>Miserable and lost, <sup>13b</sup>with stinging eyes,  
<sup>14a</sup>Once more I clasp, -- <sup>14b</sup>and there is nothing there.

Taken from Millay's 1921 publication *Second April*, movement II sets to music poetry which represents a more serious side of Edna St. Vincent Millay as poems are "tinged with bittersweet irony; others... strangely meditative and metaphysical."<sup>88</sup> Millay is "no longer flippant or casual toward love" in this volume of poetry.<sup>89</sup> The tone of this sonnet is sad as the author paints a desolate picture of frustrated love, experienced through disappointment.

The sonnet is constructed in two parts - an octave (8 lines) and a sestet (6 lines) having distinct construction and themes. The octave is made of two

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<sup>88</sup> Jean Gould, *The Poet and Her Book: A Biography of Edna St. Vincent Millay* (New York: Dodd, Mead & Company, 1969), 135.

<sup>89</sup> Gould, 135.

Italian/Petrarchan quatrains with identical rhyme schemes (ABBA). The theme of the octave is a contrast between Millay's perception of her lover and his actual character. Three identical unrhymed couplets (CD; CD; CD) make up the sestet, and its theme centers on the poet's actions as they relate to her lover.

Each of the two quatrains within the octave contains vivid metaphors. In lines 1-4, the poet equates her lover to items for which one would be desperate, such as "dew on arid planes," and "wind from an oasis." One final metaphor found in this quatrain compares her lover to "cold, sweet water bubbling underground." Thus, Millay paints the picture of thirsty loneliness quenched by the presence of another. In the second quatrain, the actual personality of her paramour is revealed when he is equated to "sand, whereon no green thing ever grew" (line 8). In this metaphor, he is not fertile ground on which a healthy relationship can be built.

The sestet is symbolic of the actions of the poet in relation to her lover's treatment of her. The phrase, "chase your coloured phantom," (line 10) suggests that a meaningful relationship with him is not possible. The sonnet ends with the line, "Once more I clasp - and there is nothing there." This statement elicits the image of a mirage. The cooling wind and vision of water are imagined, as is the relationship with the lover.

### Musical Structure

The musical structure corresponds to the structure of the sonnet as it is in three large, repeated musical sections which become increasingly complex and expanded with each repetition. (Figure 31).

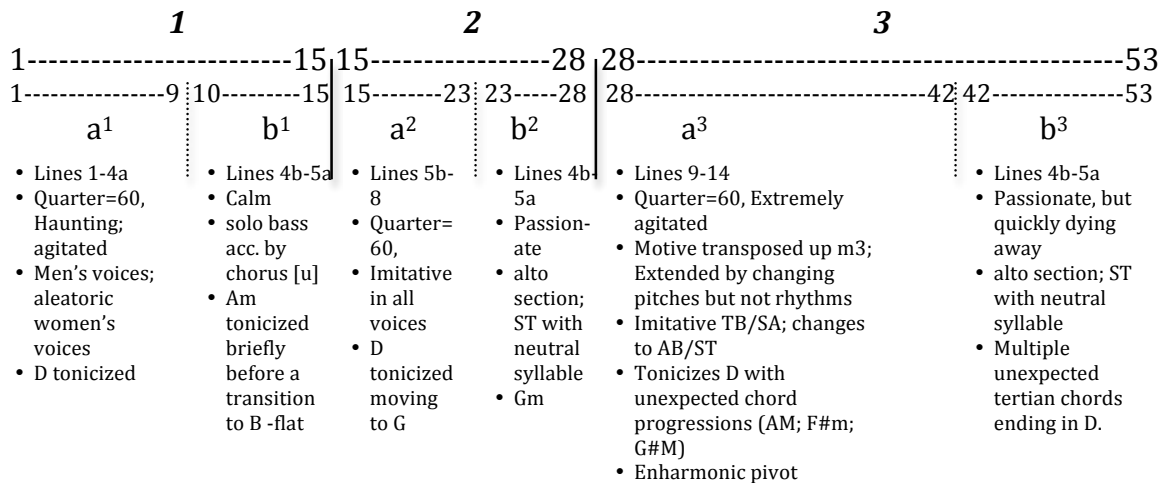
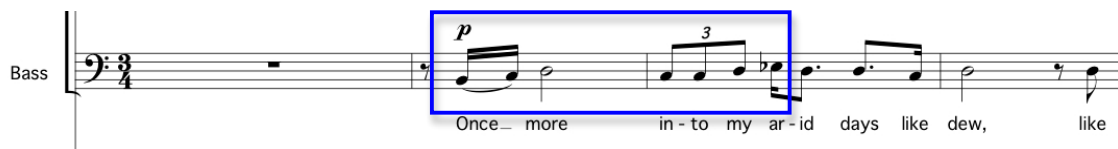


Figure 31: The thought of you comes to destroy me; Musical structure

Two recurring motives occur in each musical section. The first is a head motive *a*, a rising scalar passage most often set imitatively. The second motive, *b*, sets "The thought of you comes to destroy me (lines 4b-5a) and appears first in the bass line. (Figure 32).

**a**



**b**

10

(S&A:) speaking

**9** *mf*

*Calm*  
*Molto rubato*

*pp* *poco*

Div. *pp* *poco*

Oo - Oo

Div. *pp* *poco*

Oo - Oo

*mf* *Div. - 1/2 sing, 1/2 voiced whisper*

a treach-er-ous mes-sen-ger,

*mf* *poco*

*Solo p* *mp* *p*

ground, the thought of you comes to de-stroy me, comes

Figure 32: The thought of you comes to destroy me; Motives *a* and *b*

Measures 1-28 set the first four lines of the sonnet. In aleatoric fashion, the soprano and alto whisper on the words, “The thought of you,” over motive *a* in the bass. The tenor also whispers key words in rhythm, and the score indicates that the aleatoric whispering/speaking should *not* be in unison, meaning that each singer is asked to perform his/her own rhythms/tempo. Through repetition and duration, D is tonicized. (Figure 33).

♩ = 60 Haunting, agitated  
Poco rubato

Sopranos & Altos: Use a voiced, high pitched whisper for the passage at the dynamic mark indicated.  
Repeat the material in the box over and over, moving at your own speed (this should NOT be in unison).  
**pp**

Soprano  
The thought of you

Alto  
The thought of you

Tenors: voiced whisper through m. 10.  
**f** Once more ar-id days **f**

Bass  
**p** Once more in-to my ar-id days like dew, like

5  
S&A: As you crescendo, change from whispering to . . . speaking, back to . . . whispering. **mf** **pp** Change from whispering to . . .

S  
**mf** **pp**

A  
**mf** **pp**

T  
**f** or the sound wa-ter bub-ling **f**

B  
**mp** **p** **p** **mp** wind from an o-a-sis, or the sound of cold sweet wa-ter bub-ling un-der-

**Motive a**

Figure 33: The thought of you; mm. 1-9

(S&A:) speaking

9 *mf*

S

A

T

B

*mf*

*mf*

Div. - 1/2 sing, 1/2 voiced whisper

a treach-er-ous mes-sen-ger,

*mf* *poco* Solo *p*

ground, \_\_\_\_\_ the thought of

Figure 33 (cont.)

In measures 10-15, marked “Calm *molto rubato*,” the first statement of the *b* motive is sung by the bass soloist. “The thought of you comes to destroy me” (lines 4b-5a) is combined with the soprano and alto providing harmonic support on the neutral syllable [u]. (Figure 34).

10

(S&A:) speaking

9 *mf*

S

A

T

B

*mf*

*mf*

Div. - 1/2 sing, 1/2 voiced whisper

a treach-er-ous mes-sen-ger,

*mf* *poco* Solo *p* *mp* *p*

ground, \_\_\_\_\_ the thought of you comes to de - stroy me, \_\_\_\_\_ comes \_\_\_\_\_

Calm  
Molto rubato

*pp* *poco* *3*

Div. *pp* *poco* *3*

Oo - Oo

Oo - Oo

Figure 34: The thought of you; mm. 10-15

13 *p* *pp* *Haunting, agitated Poco rubato* Tutti *p*

S Oo Once\_

A Oo Oo Once\_ more\_

T 8 Once\_

B *mp* *p* Tutti *p*

\_ to de-destroy to de-destroy me;\_

**Motive a in alto followed by remaining voices**

Figure 34 (cont.)

The second large musical section expands these two motives with new text. Motive *a* returns in measure 15, this time in all voices. The alto initially sings, “Once more I renew...”, (line 5b) followed immediately by the other voices in unison. (Figure 35). The music is intensified through changing vocal pairings and vocal entrances closely entering one right after the other. D is again tonicized through duration and repetition. In addition to new text (lines 5b-8), the section is extended with added musical material. Measures 19-21 are a transitional phrase extension, ending on an open C chord in measure 21. A closing musical phrase beginning in measure 21 (“whereon nothing green ever grew.” - line 8b) leads to a cadence in G minor (m. 23). (Figure 35).



18

*mp*

S: whom I found whom I found long since but to be just one oth-er mound of

A: bun - dance, whom I found long since to be just one oth-er mound of

T: whom I found whom I found to be just one mound of

B: whom I found whom I found long since but to be

*mp*

*mp*

*mp*

Transitional phrase extension

20

*f* *mf* *poco*

S: sand, where - on no green thing ev - er grew, where - on noth - ing green ev - er

A: sand, where - on no green thing ev - er grew, where - on noth - ing green ev - er

T: sand, where - on no green thing ev - er grew, where - on noth - ing green

B: where-on no green thing ev - er grew,

*f* *mf* *poco*

*f* *mf* *poco*

Open C Chord

23

*p* *mf* *3*

S: grew.

A: grew. (Tutti) The thought of

T: ev - er grew.

B: ev - er grew.

*p* *p*

G minor

Figure 35: The thought of you; mm. 18-25

The *b* motive returns in measure 23 and repeats the same text (line 4b-5a).

In this instance, the entire alto section replaces the original solo voice, while the soprano and tenor provide harmonic support in G-minor on the neutral syllables [u], [o], “uh,” and [a] consecutively. In contrast to the first section, the tonality in this section is stable, remaining in G minor. (Figure 36).

**Motive *b***

Figure 36 shows a musical score for measures 23-28. The score is for Soprano (S), Alto (A), Tenor (T), and Bass (B). Measure 23 is marked with a box and a blue vertical line indicating the start of 'Motive b'. The tempo is 'Passionate Molto rubato'. Dynamics include *p*, *mp*, *mf*, and *f*. The alto section has a '(Tutti)' marking. The lyrics are: 'grew.', 'The thought of you comes to de-stroy me, comes', 'ev - er grew.', 'ev - er grew.', 'Uh Ah', 'to de-destroy me.', 'Uh Ah', and 'Ah'.

Figure 36: The thought of you; mm. 23-28

The third musical section (mm. 28-42) sets lines 9-14 (“And once again...”) contrasting the poet’s actions in relation to those of her lover. The tempo is marked “agitated,” though it seems faster as a result of the smaller note values.

The phrases are divided according to individual couplets within the sestet. The first couplet, measures 28-32, features motive *a* imitatively in the soprano and alto transposed a minor 3<sup>rd</sup> higher against the same initial rhythms of the motive in the tenor. Multiple examples of text painting are evident. The words “And once again” (line 9a) appear six times in imitation between the tenor / bass pairing and the alto and soprano voices. The words “I chase” are treated similarly. Once again, D is a structurally important pitch reinforced by the unexpected A major triad in measure 32, suggesting a tonic-dominant relationship. (Figure 37).

The musical score for measures 26-38 is presented for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score begins at measure 26 with a *p* dynamic and transitions to *mp* and then *f*. A blue bracket highlights measures 28-32, labeled "Extremely agitated" and "Poco rubato". A red bracket highlights measures 33-38, labeled "Text painting - repetition of 'again'". The lyrics for each voice are: S: "Uh", "Ah", "And once a - gain, and"; A: "to de-stroy me.", "And once a - gain, and"; T: "Uh", "Ah", "And once a - gain, and"; B: "Ah", "And once a - gain, and". The score includes various musical notations such as slurs, ties, and dynamic markings (*p*, *mp*, *f*, *fmp*). A red label "Motive (a)" points to a specific rhythmic pattern in the Tenor part. The number "13" is in the top right corner.

Figure 37: The thought of you: mm. 26-38

30

S wis - er in no wise, chase chase

A wis - - er in no wise, chase

T *mf* and once a - gain, *f* and once a - gain, and once a - gain I

B *mf* and once a - gain, *f* and once a - gain, and once a - gain I

32 *ff* A major (V)

S chase your phan - tom on the air, and sob and curse and

A *ff* chase your col - oured phan - tom on the air, and sob and curse

T *ff* chase your phan - tom on the air, and sob and curse

B *ff* chase your col - oured phan - tom on the air, and sob and curse

34

S fall, fall, weep, and rise and stum - ble pit - i - fully on to where

A and fall and weep, weep and rise and stum - ble stum - ble where

T fall, fall, weep, and rise stum - ble on to where

B Div. and fall and weep, weep and rise stum - - ble on to where

Musical chasing

Descending "fall" motive, Ascending "rise"

Staggered entrances depict rhythmic stumbling

Figure 37 (cont.)

37 *f* *mf* *mp* *mf* 15

S mis - er - a - ble with sting-ing eyes, Once more I

A mis - er - a - ble and lost, sting-ing eyes, Once more I clasp, I

T mis - er - a - ble Once more I clasp, once more I

B mis - er - a - ble Once more I clasp, once more I clasp

Figure 37 (cont.)

More instances of text painting occur in lines 11-12. The falling melodic line expresses the words “sob” and “fall” in mm. 32-38. The layered syllabic placement of the word “stumble” in all voices (m. 35) provides a rhythmic depiction of the text. The tonality in this phrase is unstable but contains thirds on each downbeat. (Figure 37).

A final phrase extension of the *a* motive occurs in measures 38-42. The *a* motive is rearranged in each voice in ascending motion and increasing dynamic intensity. The musical climax of the movement occurs on an F# minor triad in m. 39 with the words, “I clasp” (line 14a). The final pitch, G#, provides the enharmonic pivot point in measure 42 for the recapitulation that begins with a soprano solo on A-flat. (Figure 38).

**a motive rearranged in each voice with ascending motion**

**15**

**37**

*f* *mf* *mp* *mf*

S mis - er - a - ble with sting - ing eyes, Once more I

A mis - er - a - ble and lost, sting - ing eyes, Once more I clasp, I

T mis - er - a - ble Once more I clasp, Div. once more I

B mis - er - a - ble Once more I clasp, once more I clasp

**39**

*f* *ff* *mf* *sub. f* *mf* *p*

S clasp, I clasp, I clasp, I clasp, The thought of

A Div. *f* *ff* *mf* clasp, I clasp, I clasp, and there is noth - ing there.

T *f* *ff* *mf* clasp, I clasp, I clasp, I clasp,

B *ff* *sub. f* *mf* I clasp, I clasp, and there is noth - ing there.

**F# minor triad**

**Unison G# (enharmonic transition to Ab)**

Rit. A Tempo  
Molto rubato  
Solo

Figure 38: The thought of you; mm. 37-42

The *b* motive returns in measures 42-53 in two phrases. The first phrase, mm. 42-47 features a soprano soloist accompanied by the alto and tenor. While the tonality is overall unstable, the first pitches of the motive (A-flat) suggest a dominant-tonic relationship with the triad in m. 43 (D-flat). (Figure 39).

**Motive b**  
A Tempo  
*Molto rubato*

Rit.-----

**39** *f* *ff* *mf* *p* Solo

S clasp, | clasp, | clasp, | clasp, *sub. f* *mf* The thought of

A Div. *f* *ff* *mf* clasp, | clasp, | clasp, | clasp, and there is noth-ing there.

T *f* *ff* *mf* clasp, | clasp, | clasp, | clasp,

B *ff* *sub. f* *mf* I clasp, | clasp, and there is noth-ing there.

**A-flat**

16 Passionate, but quickly dying away

**43** *poco* *mf*

S you comes to de - stroy me, comes to de -

A Div. *pp* *poca* *pp* *p* Tutti The thought\_ of you\_ the thought\_ of\_ you\_ Uh Uh

T Div. *pp* *poca* *pp* *p* Tutti The thought\_ of you\_ the thought\_ of\_ you\_ Uh Uh

B *p* Uh

**D-flat**

Figure 39: The thought of you; mm. 39-47

The alto solo again begins on A-flat in the final phrase, mm. 47-53 and the tenor and bass complete the harmony on [m]. The tonality of this phrase is initially obscured by planing minor chords (mm. 49-51), but a D major triad followed by a unison D in all voices arrives in measures 52-53. (Figure 40).

Subdued; despairing

46

S: stroy me, comes *mp* *pp*

A: Oh Ah *pp* Solo *mp* The thought of you comes to de -

T: Oh Ah *pp* Tutti *pp* Mmm Mmm

B: Oh Ah *pp* *pp* Mmm Mmm

Poco Rit.-----

49

S: *mf* *f* *mp* *pp* de - stroy me.

A: *mf* *mp* *pp* *ppp* stroy me comes to de stroy de - stroy me.

T: *p* *pp* *ppp* Mmm Mmm de - stroy me.

B: *p* *pp* *ppp* Mmm Mmm de stroy me.

F minor E-flat minor B-flat minor C minor D major  
Planing

Voiced whisper - sustain notes for their entire durations.  
Tutti *mf* *f* *mp*  
Tutti *pp* *ppp*  
1/2 sing, 1/2 voiced whisper  
Whisperers - follow soprano's dynamics  
Div. *ppp*

Figure 40: The thought of you; mm. 46-53

### Rehearsal Considerations

While the composer indicates a desire for rubato, the horizontal nature of the vocal lines requires that singers arrive at structural points in time to aid good intonation. Triplet figures are prominent in the *b* motive and singers should be



encouraged to perform them accurately. The aleatoric beginning will require careful planning to achieve the desired affect.

Chromatic cross-relationships, for example in measure 20 (E-flat / E-nat. between the tenor and soprano), will make intonation challenging. Once again, identifying half-steps in difficult passages will aid intonation. Singers are encouraged to retain structurally important pitches and dominant-tonic relationships.

### **III. *We rose from rapture***

#### Text

<sup>1</sup>When we are old and these rejoicing veins  
<sup>2</sup>Are frosty channels to a muted stream,  
<sup>3</sup>And out of all our burning there remains  
<sup>4a</sup>No feeblest spark to fire us, <sup>4b</sup>even in dream,  
<sup>5a</sup>This be our solace: <sup>5b</sup>that it was not said  
<sup>6</sup>When we were young and warm and in our prime,  
<sup>7</sup>Upon our couch we lay as lie the dead,  
<sup>8</sup>Sleeping away the unreturning time.  
<sup>9</sup>O sweet, O heavy-lidded, O my love,  
<sup>10</sup>When morning strikes her spear upon the land,  
<sup>11</sup>And we must rise and arm us and reprove  
<sup>12</sup>The insolent daylight with a steady hand,  
<sup>13</sup>Be not discountenanced if the knowing know  
<sup>14</sup>We rose from rapture but an hour ago.

**Figure 41: Sonnet XXVIII from Fatal Interview<sup>90</sup>**

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<sup>90</sup> Edna St. Vincent Millay, *Collected Sonnets of Edna St. Vincent Millay*, Revised and Expanded Edition, (New York: Harper and Row, 1988), 97.

The text of the third movement of *Sonnets of Vanity, Loss and Rapture*, “When we are old and these rejoicing veins,” is the twenty-eighth sonnet of *Fatal Interview*, a volume of fifty-two sonnets published in May 1931.<sup>91</sup> Dedicated to Elinor Wylie, the volume traces the course of “a troubled and fervid love relationship from its inception... to its deep sorrowful, poignant close.”<sup>92</sup> According to Jean Gould, “the outstanding universality in *Fatal Interview* consists of its elevation of the human experience of the birth and death of love to the highest level by the music of its expression, by the touch of classical beauty in its allusions, and by the architecture of its imagery.”<sup>93</sup> The timelessness of love is key to its wide appeal and success. *Fatal Interview* examines love with complete objectivity, yet remains intensely personal.<sup>94</sup>

“When we are old” takes a sorrowful look into a couple’s future as they lose sexual desire. The tone of the sonnet is at the same time melancholic and blissful. Sensing the future is romantically bleak, the poet remains blissful due to the physical passion in the present.

The structure of the sonnet is in the octave/sestet form. The first quatrain uses an ABAB rhyme scheme and the second uses CDCD. The sestet contains two identical unrhymed couplets (EF) and finishes with a rhymed couplet (GG).

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<sup>91</sup> Jean Gould, *The Poet and Her Book: A Biography of Edna St. Vincent Millay*, (New York: Dodd, Mead & Company, 1969), 200.

<sup>92</sup> Jean Gould, *The Poet and Her Book: A Biography of Edna St. Vincent Millay*, (New York: Dodd, Mead & Company, 1969), 200.

<sup>93</sup> Ibid.

<sup>94</sup> Ibid.

The two quatrains of the octave address the future as jaded and forlorn; to a time when hearts have grown cold. “When we are old and these rejoicing veins are frosty channels to a muted stream” (lines 1-2), alludes to the heart’s inability to project the warmth of passion. Millay predicts that in old age there will be “no feeblest spark to fire us,” not even a tinge of desire for physical love (line 4).

The sestet takes place in the present when couple’s relationship is ripe with passion. “O sweet, O heavy-lidded...” (line 9) suggests the lover has recently awoken. “When morning strikes her spear upon the land...” (lines 11-14) makes reference to the daylight hours when she admonishes her lover not to worry if others know they have just slept together (“rose from rapture” - line 14).

### Musical Structure

The formal musical form *ABCB'* does not adhere to the structure of the sonnet, but rather appears in four major sections. (Figure 42).

| <i>A</i>   | <i>B</i>                   | <i>A'</i>                    | <i>B'</i>   |
|--|----------------------------|------------------------------|---|
| 1-----16   | 16-----22                  | 22-----41                    | 41-----51   |
| <b>Text:</b> Lines 1-8   | Line 9                     | Lines 10-14                  | Lines 9, 14   |
| <b>Tempo:</b> quarter = 76                                     | quarter = 52               | quarter = 76                 | = 52  |
| Imitation (ST/AB Parings)                                      | Non-imitative counterpoint | Imitation - (SA/TB pairings) | Line 9; Exactly the same as B<br>Line 14 homophonic |
| <b>Harmonic structure:</b> horizontal.<br>Anchor pitches; A, D | C# minor;                  | Horizontal.                  | Same as B;<br>Line 14: A                            |

**Figure 42: We rose from rapture; musical structure**

*A* is divided into two musical phrases according to the two quatrains of the octave and the style is characterized by the pervasive use of triplet rhythmic figures.

Horizontally conceived, the vocal lines create unexpected vertical harmonic intervals and dissonances while anchor pitches provide tonal structure.

All voices begin on a unison pitch (A), but are followed immediately by division of the chorus into two pairs, soprano/tenor and alto/bass at a *forte* dynamic level. A dominant - tonic relationship is suggested at structural points in the music in measure 1 (A-V), ending at measure 9 (D-i). (Figure 43).

The image displays a musical score for the piece "We rose from rapture," measures 1 through 9. The score is written for four vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics are: "When we are old and these re-joic-ing veins are frost-y chan-nels... when we are old... we are...". The score includes musical notation with notes, rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). A blue box highlights the first measure (measure 1) where all voices begin on a unison pitch (A). A red box highlights the end of measure 9 (measure 9). A red arrow points from the text "Dissonance created through horizontal construction" to the end of measure 9. The text "A (V)" is written in red below the first measure. The text "Dissonance created through horizontal construction" is written in red below the end of measure 9.

**A (V)**

**Dissonance created through horizontal construction**

**Dissonance created through horizontal construction**

Figure 43: We rose from rapture; mm. 1-9

Slightly slower

Figure 43 (cont.) shows a musical score for four voices (Soprano, Alto, Tenor, Bass) in 4/4 time. The lyrics are: "mains no fee-blest spark to fire us, when we are old. e - ven in dream, this be our". The score includes dynamic markings: *poco*, *mp*, *fmp*, and *subp*. A blue box highlights measures 10-12. A red "d(i)" is at the bottom right.

Figure 43 (cont.)

Measures 9-16 (lines 5-8) provide the first hint of textual reference to compassion by contrasting the opening quatrain, sung contrapuntally at *forte*, with the *subito piano* homophonic setting of "This be our solace" (line 5a) in a "slightly slower" tempo. "that it was not said" (line 5b) returns to the urgency of the original style through measure 16. A dominant-tonic relationship is again established between measures 10 and 16. (Figure 44).

Slightly slower

Figure 44: We rose from rapture; mm. 7-16. This musical score is identical to Figure 43 (cont.), showing four vocal parts (Soprano, Alto, Tenor, Bass) in 4/4 time. The lyrics are: "mains no fee-blest spark to fire us, when we are old. e - ven in dream, this be our". The score includes dynamic markings: *poco*, *mp*, *fmp*, and *subp*. A blue bracket on the right side indicates a tempo change.

Figure 44: We rose from rapture; mm. 7-16

**A Tempo**

10

*f* *3* *ff*

S that it was not said when we were young and warm and in our prime, up -

A *poco* *f* *3* Div. Tutti *3* it was not said was not said *ff*

T *poco* *f* *3* *ff* (ossia - small noteheads) up -

B *poco* *f* *3* Div. Tutti *3* it was not said was not said, up -

20

**Poco Rit.**

13

*mf*

S on the couch we lay as like the dead, sleep-ing a-way the un - re - turn - ing

A *ff* *mf* up - on the couch we lay as like the dead, sleep - ing a-way the

T *mf* (ossia - small noteheads) on the couch we lay as like the dead, sleep-ing a-way the un - re - turn - ing

B *mf* on the couch we lay as like the dead, sleep - ing a-way the

Line 5b. Original style (V)

16

time.

time.

time.

time.

(I)

Figure 44 (cont.)

The initial statement of line 9 in C# minor features a soprano melody with harmonic support provided by the rest of the choir. The melody in the second statement is in the tenor beneath the alto and soprano neutral syllable [u]. The texture is polyphonic though measure 22. (Figure 45).

**Figure 45: We rose from rapture; mm. 16-22**

The harmony is horizontally constructed around anchor pitches. The first phrase of *A'* is centered around E with the harmonies increasing in dissonance before collapsing into an A minor cadence in measure 28, reinforcing a dominant-tonic relationship. (Figure 46).

**Figure 46: We rose from rapture; mm. 21-29**



27 *f* *mf*

S in-sol-ent day-light with a stur-dy hand,

A in-sol-ent day-light with a stur-dy hand,

T in-sol-ent day-light with a stur-dy hand,

B in-sol-ent day-light with a stur-dy hand,

**A minor cadence (i)**

Figure 46 (cont.)

The anchor pitch changes from E to B-flat, a tritone away from in measure 28. This adds harmonic tension and reinforces the composer's mark, "with gaining passion." (Figure 47).

27 *f* *mf* *f* *f*

S in-sol-ent day-light with a stur-dy hand, Be not dis-coun-te-nanced be not

A in-sol-ent day-light with a stur-dy hand, Be not dis-coun-te-nanced be not

T in-sol-ent day-light with a stur-dy hand, Be not dis-coun-te-nanced

B in-sol-ent day-light with a stur-dy hand, Be not dis-coun-te-nanced

**B-flat anchor pitch**

Figure 47: We rose from rapture; mm. 27- 29

The second phrase of A, "We rose from rapture...", appears twice in measures 33-41. The first statement (mm. 33-36) begins on E and expands to create dissonance before pausing briefly on an F# minor triad. The second statement

reaches a musical climax, culminating with tone clusters in measures 37-38 before resting at an E major cadence in measure 41. The following pitch in the soprano (A) suggests another dominant-tonic relationship. (Figure 48).

The image displays a musical score for four voices (Soprano, Alto, Tenor, Bass) in 3/4 time. The score is divided into two systems. The first system (measures 30-38) shows the vocal lines with lyrics: "be not dis-coun-<sup>3</sup>te-nanced if the know-ing know we rose from". The second system (measures 39-42) shows the vocal lines with lyrics: "rap-ture but an hour a-go, we rose from rap-ture". The score includes dynamic markings such as *ff* (fortissimo) and *poco* (poco), and articulation markings like *Div.* (divisi). A blue bracket labeled "Tone clusters" spans measures 37-38 across all voices. A blue box labeled "F# minor triad" is placed below the bass line in measure 41. A blue box labeled "Broadly" is placed above the soprano line in measure 42. The number "23" is written in the top right corner of the second system.

**Tone clusters**

**Broadly** 23

**F# minor triad**

Figure 48: We rose from rapture; mm. 30-42

Poco Rit. ♩ = 58  
Relaxed, sweetly

39

Soprano: but an hour a - go. O sweet, O heav - y

Alto: but an hour a - go. O sweet, O

Tenor: but an hour a - go. O

Bass: but an hour a - go. O

**E maj. (V)      A (I)**

Figure 48 (cont.)

Section *B'* is an exact repetition (text and music) of measures 16-22 with an added short homophonic closing (mm. 47-51) which begins and ends on a unison A. (Figure 49).

Poco Accel. Poco Rit.

47

Soprano: We rose from rap - ture but an hour a - go.

Alto: We rose from rap - ture but an hour a - go.

Tenor: We rose from rap - ture but an hour a - go.

Bass: love, We rose from rap - ture but an hour a - go.

Figure 49: We rose from rapture; mm. 47-51

### Rehearsal Considerations

This movement, while very dissonant, is not as difficult as some of Garrop's other movements. Choruses should be encouraged to retain the anchor pitches, as well as dominant-tonic relationships to aid pitch accuracy and intonation, and to perform triplet and dotted figures accurately.

## Chapter 5

### *Sonnets of War and Mankind*

In 2002, Garrop was commissioned to write a choral work in celebration of the 26<sup>th</sup> season of the vocal group *Volti*.<sup>95</sup> The result is a two-movement work entitled *Sonnets of War and Mankind*.

#### **I. See how these masses mill and swarm**

The text for the first movement, “See how these masses mill and swarm,” was published in 1939 as part of *Huntsman, What Quarry?*<sup>96</sup> This volume of Millay’s poetry was inspired by the fall of Czechoslovakia to the Germans in 1938 and the mounting turmoil in Spain.<sup>97</sup> Millay expressed her anguish and fear in the strong poems of this volume. *Huntsman, What Quarry?* also contains poems describing the joy of marital companionship “as the autumn of life nears, obviously depicting a relationship that paralleled her own.”<sup>98</sup>

The sonnet contains three ideas addressing war, each having its own theme and metaphor. The first describes the massing of troops in preparation for hostilities. The friction they cause is comparable to the heat of the sun. The second idea addresses other planets and the author is envious that no conflicts occur on

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<sup>95</sup> Stacy Garrop, *Sonnets of War and Mankind*, (Stacy Garrop, 2002), 1.

<sup>96</sup> Jean Gould, *The Poet and Her Book: A Biography of Edna St. Vincent-Millay* (New York: Dodd, Mead & Company, 1969), 249.

<sup>97</sup> Ibid.

<sup>98</sup> Ibid., 252.

them. The poem claims that the Law of Nature will not tolerate war, an allusion that battles are not fought in outer space. On those planets, bombs do not fall from the sky except “the twelve-ton meteorite” (line 14).

### Text

|  |   |          |
|--|---|----------|
| <sup>1</sup> See how these masses mill and swarm                 | } | 1.       |
| <sup>2</sup> And troop and muster and assail:                    |   |          |
| <sup>3a</sup> God! - <sup>b</sup> We could keep this planet warm |   |          |
| <sup>4</sup> By friction, if the sun should fail.                | } | 2.<br>1. |
| <sup>5</sup> Mercury, Saturn, Venus, Mars:                       |   |          |
| <sup>6</sup> If no prow cuts your arid seas,                     |   |          |
| <sup>7</sup> Then in your weightless air no wars                 |   |          |
| <sup>8</sup> Explode with such catastrophes                      |   |          |
| <sup>9</sup> As rock our planet all but loose                    | } | 3.       |
| <sup>10</sup> From its frayed mooring to the sun.                |   |          |
| <sup>11</sup> Law will not sanction such abuse                   |   |          |
| <sup>12a</sup> Forever; <sup>b</sup> When the mischief's done,   |   |          |
| <sup>13a</sup> Planets, rejoice, <sup>b</sup> on which at night  | } |          |
| <sup>14</sup> Rains but the twelve-ton meteorite.                |   |          |

**Figure 50: See how these masses mill and swarm<sup>99</sup>**

“See how these masses mill and swarm” displays an angry and anxious tone as the poet expresses her disgust with armed conflict. The rhyme scheme for this poem is a Shakespearean octave / sestet construction - ABAB; CDCD; EFEFGG. Unlike the other sonnets examined thus far, the construction does not follow the octave/sestet form.

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<sup>99</sup> Millay, 137.

## Musical Structure

The overall musical form the movement is *ABA'C*. (Figure 51).

| <i>A</i>   | <i>B</i>                       | <i>A'</i>                   | <i>C</i>                           |
|--|--------------------------------|-----------------------------|------------------------------------|
| 1-----22   | 23-----46                      | 47-----82                   | 83-----104                         |
| <b>Text:</b> Lines 1-4                                 | Lines 5-10; 1                  | Lines 1-4; 11-12            | Lines 13-14                        |
| <b>Tempo:</b> dotted quarter = 104                     | dotted quarter = 88            | dotted quarter = 112        | quarter = 69                       |
| <b>Meter:</b> compound; mostly 6/8                     | compound                       | compound                    | 4/4                                |
| <b>Characteristics:</b><br>Contrapuntal; paired voices | Homophonic; some paired voices | Contrapuntal; paired voices | Imitative polyphony; paired voices |
| <b>Tonality:</b><br>B octatonic                        | Same                           | Same                        | Same                               |

**Figure 51: See how these masses mill and swarm; Musical structure**

In her performance notes, the composer indicates that the entire movement is written in B octatonic. *A* (mm. 1-22) sets first poetic quatrain (lines 1-4) and contains compound meters, a fairly quick tempo (dotted quarter = 104), and counterpoint between paired voices. It is divided into three phrases, beginning simply and increasing both in complexity and intensity through the addition of vocal forces, repetition of text, and dynamic contrasts.

In measures 1-8, the alto melody is accompanied by broken counterpoint and vocal slides in the bass. The tenor enters in measure 5 with the word “God” three times in syncopation. (Figure 52).

♩ = 104 *Sharp; fierce; marching*

Soprano

Alto *mf* *poco*

Tenor

Bass *p* *slide*

See how these mass - es mill and swarm and troop and mus - ter and as - sail;

See how these ma(ss) - sses mill and swarm and

5

S

A *f* *mf*

T *f* **Tenor syncopation**

B *mp*

We could keep this plan - et warm by fric - tion if the sun should fail.

God! God! God!

troop and mu(s) - ster and a(s) - ssail; as -

Figure 52: See how these masses; mm. 1-8

The tension increases in measures 9-14 with the addition of voices and repetition of text and music. It begins softly with a two-measure introduction followed by the melody repeated (at *forte*) in the soprano paired with the bass singing contrapuntally or in unison. The alto and tenor sing broken counterpoint similar to the opening phrase. (Figure 53).



**9 Paired voices in contrary motion Broken counterpoint**

S: mill and swarm. See how these mass - es

A: *p sub.* See how these mass - es mill and swarm. See how these

T: *p* See how these mass - es mill and swarm. See how these

B: sail; mill and swarm. See how these mass - es

**12**

S: mill and swarm and troop and mus - ter and as - sail;

A: ma(ss) - sses mill and swarm and

T: ma(ss) - sses mill and swarm and

B: mill and swarm and troop and mus - ter and as - sail;

Figure 53: See how these masses; mm. 9-14

“See how these masses...” (line 1) is repeated four times at increasingly shorter intervals. The tenor and soprano first sing the complete line in contrary motion, followed by the alto who truncates the text in the third repetition, all followed by a fermata rest. (Figure 54).

**S/T in contrary motion**

16 *f* *mf* *p sub.*

S plan - et warm by fric - tion\_\_ if the sun should fail. See how these mass-es mill and

A *mf* *mp* mu(s) - ster and as - sail; as - - - sail;

T *mf* *mp* *p sub.* mu(s) - ster and as - sail; uh See how these mass-es mill and

B *f* *mf* plan - et warm by fric - tion\_\_ if the sun should fail. See

20 *pp* **Shortened text**

S swarm. Mmm

A *p* *pp* See how these mass - es see how these mass - es see how these

T *pp* swarm. Mmm

B

Figure 54: See how these masses; mm. 16-22

Section *B* (mm. 23-46) introduces the second textual idea (“Mercury, Saturn, ...” - lines 5-10) and repeats “See how theses masses” (line 1). Initially, the texture is homophonic, but later contains rhythmic pairings in the soprano / alto and tenor / bass. *B*, while remaining octatonic, is a stark contrast to *A*. Tertian chords at

structural points lie in sharp relief to the dissonance of previous sections. The scalar melodies in each voice create unexpected intervals that, in turn, create harmonic dissonance.

Tertian harmonies occur in measures 23-34 at structurally important points in the music. Three chords (A-flat major, F major, and D major) follow the B minor chord in measure 23. This chord progression is later repeated (m. 27), and in measures 31-34, melodic elements are replicated. (Figure 55).

Figure 55 shows musical notation for measures 20-34. The score includes vocal parts S (Soprano), A (Alto), T (Tenor), and B (Bass). Measure 20 is marked with a box and includes dynamics *pp* and *p*. Measure 24 is marked with a box and includes the instruction "Rhythmic pairings" and "poco". Chord progressions are indicated below the staves: Bm and A-flatM (enh.) for measures 23-24, and FM and DM (enharmonic) for measures 25-26. A tempo marking "♩ = 88 sub." is present.

Figure 55: mm. 20-34

Repeated melodic mat<sup>7</sup>

28

S air no wars ex - plode with such ca - tas - tro - phes as rock our plan - et *mf*

A air no wars ex - plode with such ca - tas - tro - phes as rock our plan - et *mf*

T<sup>8</sup> air no wars ex - plode with such ca - ta(s) - stro - phes as rock our plan - et *mf*

B air no wars ex - plode with such ca - ta(s) - stro - phes as rock our plan - et *mf*

FM DM

32

S all but loose from its frayed moor - ing to the *f*

A all but loose from its frayed moor - ing to the *f*

T<sup>8</sup> all all but loose from its frayed moor - ing to *f*

B all all but loose from its frayed moor - ing to the *f*

Figure 55 (cont.)

An accelerando beginning in measure 35 increases to the original tempo (dotted quarter = 104) by measure 46. The second part of *B* combines text and melodic fragments from *A* with harmonies from *B*. The music and text of “Mercury, Saturn, Venus, Mars:” (line 5) and “See how these masses...” (line 1) eventually occur simultaneously and are a transition to the following *A'* section. The three major (F, Ab, and B) chords appear in the tenor/bass while the soprano and alto carry a

melody suggestive of the opening. Beginning in measure 41, tension is increased through accelerando, repetition and compression of text and musical material, ascending parallel motion, and increasing dynamic intensity. (Figure 56).

**Accel.**

**35** *mp*

**A section melody and text (Line 1)**

**B section chords and text (Line 5)**

**FM** **AbM**

**repeated and compressed mat.**

**39** *mf* *f*

**BM** **Ascending motion begins**

Figure 56: See how these masses; mm. 35-46

43

S  
Ve - nus, Mars: Ve - nus, Mars: Ve - nus, Mars: *ff*

A  
Ve - nus, Mars: Ve - nus, Mars: Ve - nus, Mars: *ff*

T  
Mars: Ve - nus, Mars: Ve - nus, Mars: *ff*

B  
Mars: Ve - nus, Mars: Ve - nus, Mars: *ff*

Figure 56 (cont.)

A' (mm. 47-82) repeats the same musical material as A, though the tempo (dotted quarter = 112) is faster and the music contains subtle changes. As before, the phrase begins in the alto with the bass accompanying but with elongated rhythms in the bass rather than the previous broken counterpoint. The soprano joins the tenor in measure 50, omitting the syncopation. (Figure 57).

♩ = 112 *sub.*  
*Sharp; fierce; marching*

47

S  
random high pitch  
God! *p*

A  
*mf*  
See how these mass - es mill and swarm and troop and mus - ter and as sail; *poco*  
God! *p*

T  
random high pitch  
God! *p*

B  
*mp*  
See how these mass - es mill and swarm and

No syncopation

Elongated rhythms; not broken counterpoint

Figure 57: See how these masses; mm. 47-50

In measure 56, marked “Furious” and “raging!,” the dynamic contrast between alto (*sub. p*) and the bass (*f*) is unexpected. The bass hemiola (m. 56) also creates rhythmic tension with the vocal slides and staggered entrances. (Figure 58).

In measure 66, compressed material similar to measures 35-46 also creates musical tension. The tenor and alto repeat, “if the sun should...” (line 4) in canon. In addition, the composer sets “Law will not sanction such abuse Forever” (lines 11-12a) in a duple rhythm against the initial *A* text (lines 1-4) in the given compound meter. (Figure 59).

Figure 58: See how these masses; mm. 55-58

Figure 59: See how these masses; mm. 63-70

67 *f*

S Law will not sanc - tion Law will not

A sun should if the sun should if the sun should if the sun should if the

T if the sun should if the sun should if the sun should if the sun should

B *f* Law will not sanc - tion Law will not -

Figure 59 (cont.)

The closing “Meno mosso” phrase of A, “Law will not sanction such abuse Forever” (line 11-12a), appears in all voices using the previous duple rhythms. The climax of the movement is the chord cluster at measure 79. (Figure 60).

71 *ff* **Meno mosso** **Closing phrase**

S sanc - tion Law will not sanc - tion such a - buse

A sun should Law will not sanc - tion such a - buse

T 8 if the sun should Law will not sanc - tion such a - buse

B sanc - tion Law will not sanc - - - -

Figure 60: See how these masses; mm. 71-79



*Molto Rit.* 13

75

S *fff* sanc-tion such a - buse for - - - ev - - - er;

A *fff* — sanc - tion such a - buse for - - - ev - - - er;

T *fff* — sanc - tion such a - buse for - - - ev - - - er;

B *fff* tion such a - buse for - - - ev - - - er;

**Tone cluster**

Figure 60 (cont.)

Measures 80-82 belong neither to *A'* nor *C*. Separated by rests on either side, this short phrase acts as a bridge between two large musical sections. (Figure 61).

*Lento* *Poco Rit.*

80

S *fff* — — — — — *p*

A *fff* When the mis - chief's done, *p*

T *fff* When the mis - chief's done, *p*

B — — — — —

Figure 61: See how these masses; mm. 80-82

*C* (mm. 83-104) completes the movement with the third textual idea ("Planets, rejoice..." - lines 12b-14) in paired imitation, 4/4 meter, and a much slower tempo (quarter = 69). In measures 83-87, two pairs of voices - soprano and

alto plus tenor and bass - sing “Planets, rejoice” (line 13a) imitatively. Beginning in measure 87, the remainder of the sonnet text appears as the vocal pairings change to soprano and tenor in unison with the alto and bass giving harmonic support on neutral syllables in measure 90. The music in measures 87-96 lacks any tonal structure. (Figure 62).

**SA/TB canonic movement**

85

S: *poco* Plan-ets, re - joice, Plan-ets, re - joice, *p* on which at night rains

A: *poco* Plan - ets, re - joice, Plan - ets, re - joice, *p* on which at night

T: *poco* joice, Plan-ets, re - joice, Plan-ets, re - joice, *p* at night

B: *poco* joice, Plan - ets, re - joice, Plan - ets, re - joice, *p* at night

**ST / AB Voice pairings**

91

S: *mp* but the twelve-ton rains but the twelve - ton me - teor-ite. Rains but the twelve - ton

A: *poco* Ooo Ah Ooo Ah Ah Ah Oh

T: *mp* rains but the twelve-ton rains but the twelve - ton me - teor-ite. Rains but the twelve-ton

B: *poco* Ooo Ah Ooo Ah Ah Ah Oh

Figure 62: See how these masses; mm. 85-96

**Poco Rit.** -----

95 *p*

S me - teor-ite. \_\_\_\_\_

A Ah \_\_\_\_\_

T me - teor-ite. \_\_\_\_\_

B Ah \_\_\_\_\_

**A flat 7 chord (spelled enharmonically in 2<sup>nd</sup> inversion. Expects a resolution to D flat**

Figure 62 (cont.)

The movement ends with “Planets, rejoice” in the female voices repeating over a D pedal in the tenor and bass. The G# in measure 104 is a tritone from the previous D pedal with no resolution. (Figure 63).

**Poco Rit.** ----- **A Tempo** 15

95 *p*

S me - teor-ite. \_\_\_\_\_ Plan - ets, re - joice, Plan - ets, re -

A Ah \_\_\_\_\_ Plan - ets, re - joice, Plan - ets, re -

T me - teor-ite. \_\_\_\_\_ Mmm \_\_\_\_\_

B Ah \_\_\_\_\_ Mmm \_\_\_\_\_

**D pedal tone**

Figure 63: See how these masses; mm. 95-104

*Molto Rit.* -----

100

S  
joice, Mmm Mmm

A  
joice, Mmm Mmm

T  
Mmm

B  
Mmm

Tritone against  
D pedal

Figure 63 (cont.)

The affect of “Law will not sanction...” (lines 11-12a) is a complete contrast to the remainder of this idea (lines 12b-14 - “when the mischief’s done, Planets rejoice...” This is unusual because it places the first line of the third textual idea into a different musical context. “Law will not sanction” shares an angry and combative tone with “See how these masses mill and swarm,” even though it belongs to the third idea of the sonnet. The composer musically overlaps these two textual ideas by combining the duple meter of *C* into *A*.

### Rehearsal Considerations

Extensive rehearsal of the octatonic (B-C-D, etc.) scale is encouraged to provide with singers an aural awareness of the movement’s tonal foundation. Recognizing rhythmic and melodic motives will increase efficiency when learning the work. There are several instances of enharmonic spellings throughout the movement. For example, the bass in measures 12-14 is written using flats, but the same pitches in the soprano use sharps. Section *C* may be particularly problematic due to the lack of tonal anchors.

Steady tempo may be difficult where there is broken counterpoint, especially where staccato articulation is indicated. Care must be taken to give rests their full value. Places where duple rhythms are notated within compound meters may initially be problematic.

## II. *Epitaph for the Race of Man*

### Text

<sup>1a</sup>Here lies, <sup>b</sup>and none to mourn him but the sea,  
<sup>2</sup>That falls incessant on the empty shore,  
<sup>3a</sup>Most various Man, <sup>b</sup>cut down to spring no more;  
<sup>4a</sup>Before his prime, <sup>b</sup>even in his infancy  
<sup>5a</sup>Cut down, <sup>b</sup>and all the clamour that was he,  
<sup>6a</sup>Silenced; <sup>b</sup>and all the riveted pride he wore,  
<sup>7</sup>A rusted iron column whose tall core  
<sup>8</sup>The rains have tunneled like an aspen tree.  
<sup>9a</sup>Man, doughty Man, <sup>b</sup>what power has brought you low,  
<sup>10</sup>That heaven itself in arms could not persuade  
<sup>11</sup>To lay aside the lever and the spade  
<sup>12</sup>And be as dust among the dusts that blow?  
<sup>13a</sup>Whence, whence the broadside? <sup>b</sup>whose the heavy  
blade?...  
<sup>14a</sup>Strive not to speak, <sup>b</sup>poor scattered mouth; I know.

Figure 64: Here lies, and none to mourn him but the sea<sup>100</sup>

In stark contrast to the angry and intense tone of the first movement, “Epitaph for the Race of Man” is gentler and more somber. The text, “Here lies, and none to mourn him but the sea,” is the final sonnet of *Epitaph for the Race of Man*. It

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<sup>100</sup> Edna St. Vincent Millay, *Collected Sonnets of Edna St. Vincent Millay*, Revised and Expanded Edition, (New York: Harper and Row, 1988), 181.

was published in 1934 as part of *Wine from These Grapes*, and later published as its own volume.<sup>101</sup>

*Epitaph for the Race of Man* views the Earth as an “infinitesimal [sic] planet in the cosmos,” and predicts that “long before the core is cold, Earth will be utterly still, and man and his engines will be gone.”<sup>102</sup> The sonnets examine the history of the Earth and trace man’s influence over time. The action on Earth is correlated with the movement of the stars, other planets, and constellations across the vast reaches of outer space. The last five sonnets, fourteen through eighteen, are key poems of the sequence and belong to Millay’s strong canon of antiwar poetry. Gould writes the following about these five sonnets:

The theme of man’s inhumanity to man, of his cancerous greed, is sounded in eloquent, powerful passages, until, in the seventeenth sonnet, with a sense of horror the reader sees man ‘set in brass on the swart thumb of Doom.’ In the closing sonnet, she sings with melodic phrasing, a heartbreaking lament of ‘most various Man, cut down to spring no more...and all the clamour that was he, silenced, and all the riveted pride he wore.’ Then, with a masterful stroke, in answer to the wracking question, ‘What power has brought you low? whose the heavy blade? ...,’ the poem ends with the tender admonition, ‘Strive not to speak, poor scattered mouth; I know.’<sup>103</sup>

“Here lies, and none to mourn him but the sea” contains two parts. The first is an Italian octave (ABBA; ABBA) describing the dead. The sestet (CDDCDC) asks rhetorical questions of the deceased.

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<sup>101</sup> Gould, 222.

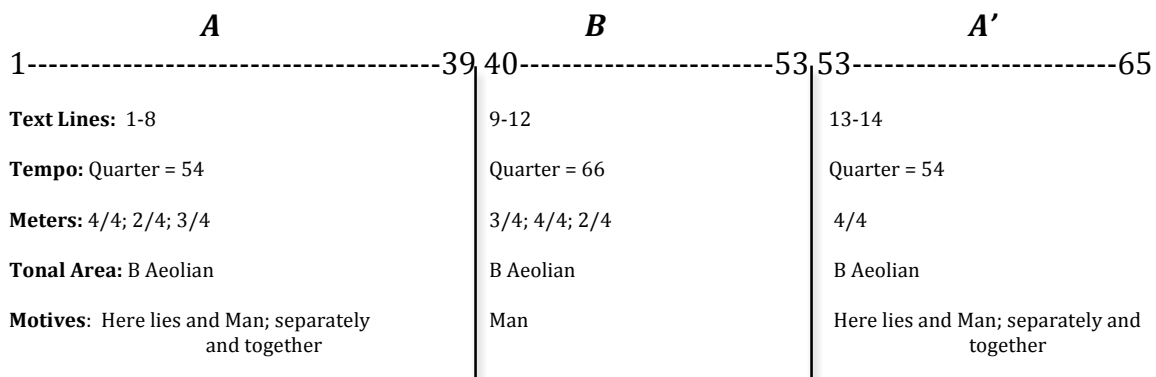
<sup>102</sup> Ibid., 223.

<sup>103</sup> Ibid., 225.

## Musical Structure

The musical material, in contrast to the two-part sonnet, has three large musical sections (*ABA'*). The *A* section sets the octave of the sonnet. *B*, however, sets only the first two couplets of the sestet (lines 9-12), reserving lines 13 and 14 for *A'*. The tonality, centered in B minor, is occasionally obscured by tone clusters. The meter, with a slow tempo (quarter = 54), is primarily 4/4 but changes according to the syllabic stress of the text.

(Figure 65).



**Figure 65: Epitaph for the Race of Man; Musical Structure**

*A* (mm. 1-40) is divided into three parts and two motives. The first motive, *Here lies*, consists of ascending and descending 2nds, probably to represent the crashing waves of the sea. (Figure 66). Whenever “Man” is addressed in the text, the musical texture is homophonic, making *Man* a textural rather than melodic motive. (Figure 67). Each motive is presented both individually and simultaneously.

Figure 66: “Here lies” motive

Figure 67: “Man” Motive

The first part of *A* (mm. 1-8) sets (lines 1-2) with the *Here lies* motive in only the soprano and alto, resulting in several dissonant intervals. The phrase ends on an open 5<sup>th</sup> built on B. The “Here lies” motive is stated twice in the men’s voices in measures 9-12 in a transition preceding the next motive. The women answer with tone clusters on the neutral syllable [u]. (Figure 68).



## II. Epitaph for the Race of Man

$\bullet = 54$  *Heavily*

*pp* *poco* *p* *pp*

Soprano: Here lies, and none to mourn him but the sea, That

Alto: Here lies, Here lies,

Tenor: 8

Bass: 8

**Here lies motive** **Contrapuntal vocal lines**

5 *mp* *pp*

S: falls in-ces-sant on the emp-ty shore, on the emp-ty shore,

A: *poco* *p* *mp* *pp*  
on the emp-ty shore, emp-ty shore,

T: 8

B: *p*  
Here

**Here lies motive and transition** **Open 5<sup>th</sup> on B**

10 *pp* *mf* *pp*

S: Oo Oh

A: *pp* *mf* *pp*  
Oo Oh

T: *p* *mp*  
Here lies, Here lies,

B: *p* *mp*  
Here lies, Here lies,

Figure 68: Epitaph for the race of man; mm. 1-12

The *Man* motive in measures 14-22 is constructed in cluster chords, obscuring the tonality. An inverted form of the *Here lies* motive appears in measures 18-19 and the phrase ends again on the open fifth on B. (Figure 69).

The musical score is for the vocal parts of 'Epitaph for the race of man'. It shows four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score includes dynamic markings (pp, mf, p, mp, f) and tempo markings (poco). A blue bracket highlights the 'Man motive with cluster chords' in measures 14-17. A blue triangle highlights the 'Inverted Here lies motive' in measures 18-19.

**Man motive with cluster chords**

**Inverted Here lies motive**

Figure 69: Epitaph for the race of man; mm. 10-26



*Accel.*.....

37

S — whose tall core the rains have tun-nelled like an as-pen tree.

S i - ron col-umn the rains have tun-nelled like an as-pen tree.

A — Here lies, and none to mourn him but the sea,

T Here Here lies, and none to mourn him but the sea,

B Here lies, and none to mourn him but the sea,

*mf* *poco* *p* *pp* *mp* *molto cresc.*

### Accelerando and transition to B

Figure 70 (cont.)

Section *B* (mm. 40-53), marked quarter note = 66, sets the first four lines of the sestet and addresses the deceased with the *Man* motive. Marked “Impassioned; pleading,” B Aeolian is the tonal basis but again is obscured by cluster chords.

*B* is divided into two parts. “Man, doughty man...” is in louder dynamic levels as well as various levels of rhythmic activity between the upper voices of the chorus and the bass. Though the cluster chords blur any functional harmonic progression, the words “And be as dust among the dusts that blow” (line 12) end on a B minor triad and are followed by a closing phrase (mm. 52-54) compressing to a B pedal tone. (Figure 71).

♩ = 66 *Impassioned; pleading*

21

41 *Tutti*  
**f** *poco*

S Man, dough - ty Man, what pow - er has brought you low, That

A Man, dough - ty Man, what pow - er has brought you low, That

T Man, dough - ty Man, what pow - er has brought you low, That

B Man, dough - ty Man, what pow - er brought you low,

**Triplet figures vs. long rhythms in the bass**

45 **ff** *Rit.*

S heav - en it - self in arms could not per - suade To lay a - side the lev - er and the

A heav - en it - self in arms could not per - suade To lay a - side the lev - er and the

T heav - en it - self in arms could not per - suade To lay a - side the lev - er and the

B heav - en per - suade lay lay a - side the

48 **f** *Rit.* **mf**

S spade And be as dust a - mong the dusts that blow?

A spade And be as dust a - mong the dusts that blow?

T spade And be as dust a - mong the dusts that blow?

B spade be as dusts that blow?

**B minor**

Figure 71: Epitaph for the Race of Man; mm. 41-54

Figure 71 (cont.)

Figure 71 (cont.)

The final two lines of the sonnet ask a rhetorical question of the deceased and the first phrase of A' the most intense musical moments of the movement. The *Here lies* motive is applied to "Whence the broadside?" (line 13) in the soprano and alto over a B pedal in the men's voices. The B pedal expands to a cluster chord (A#, B, and C) in measures 57 -58 in the male voices, while the soprano and alto alternate between a diminished triad (E, G, B flat) and major / diminished triad (F/F#, A, C). These chords, in combination with the tone cluster in the tenor/bass, create such dissonant tension that the return to the pedal tone at measure 60 is a welcome resolution. (Figure 72).

Figure 72: Epitaph for the Race of Man; mm. 53-59

Figure 72 (cont.)

The final line, “Strive not to speak,” is dispersed throughout the women’s voices in measures 60-64 through an inverted *Here lies* motive. The composer dictates a long decrescendo, “*a niente*,” instructing the singers to “drop out until only one alto is left singing.” (Figure 73).

Figure 73: Epitaph for the Race of Man; mm. 57-65

**Text dispersed  
between voices**

61

S  
A  
T  
B

*p* *poco* *p* *poco* *p* *poco* *p* *mp* *n.*

poor sca(t) poor  
speak poor scat-tered poor  
poor scat-tered mouth; I know.

Altos: everyone sings downbeat of "know", then one by one drop out until only one alto is left singing.

Figure 73 (cont.)

### Rehearsal Considerations

While this movement presents no significant rhythmic challenges, there are significant pitch issues beginning with the extreme cases of dissonance. Balancing individual pitches within the cluster chords in measures 14-22 will require significant time and attention. Intonation for the *Here lies* motive is difficult and will require singers to locate half- and whole-step intervals and tune them accordingly. Additionally, mm. 54-60 are incredibly difficult due to the diminished chords in the soprano and alto voices above the B pedal tone which expands to a tone cluster in the bass and tenor lines.



## Chapter 6

### *Sonnets of Desire, Longing and Whimsy*

*Sonnets of Desire, Longing, and Whimsy*, composed in the summer of 2004, is the result of a commission for Volti by Chuck and Joan Grant.<sup>104</sup> It consists of three movements: I: “Now by this moon, before this moon shall wane,” II. “Time does not bring relief, you all have lied,” and III: “I shall forget you presently, my dear.”

#### ***I. Now by this moon, before this moon shall wane***

##### Text

<sup>1a</sup>Now by this moon, <sup>b</sup>before this moon shall wane  
<sup>2</sup>I shall be dead or I shall be with you!  
<sup>3</sup>No moral concept can outweigh the pain  
<sup>4</sup>Past rack and wheel this absence puts me through;  
<sup>5</sup>Faith, honour, pride, endurance, what the tongues  
<sup>6a</sup>Of tedious men will say, <sup>b</sup>or what the law--  
<sup>7</sup>For which of these do I fill up my lungs  
<sup>8</sup>With brine and fire at every breath I draw?  
<sup>9</sup>Time, and to spare, for patience by and by,  
<sup>10</sup>Time to be cold and time to sleep alone;  
<sup>11</sup>Let me no more until the hour I die  
<sup>12</sup>Defraud my innocent sense of their own.  
<sup>13</sup>Before this moon shall darken, say of me:  
<sup>14</sup>She's in her grave, or where she wants to be.

**Figure 74: XXII from *Fatal Interview*<sup>105</sup>**

The sonnet for this movement is the twenty-second sonnet from *Fatal Interview*.

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<sup>104</sup> Stacy Garrop, *Sonnets of Desire, Longing, and Whimsy*, 2004.

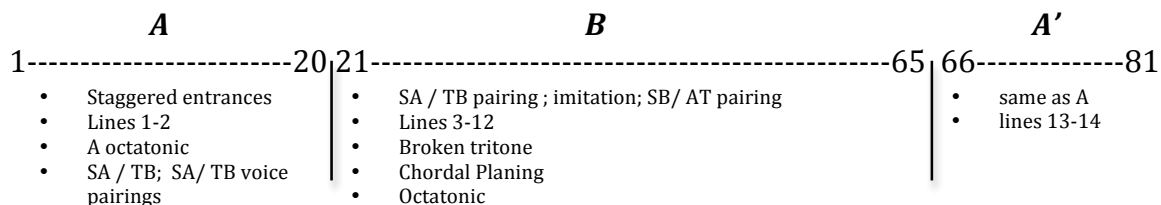
<sup>105</sup> Millay, 91.

The structure of the sonnet is the traditional octave and sestet form. The rhyme scheme of the octave is Shakespearean (ABAB; CDCD), and the sestet consists of two identical unrhymed couplets and a third rhymed couplet (EF; EF; GG).

The sonnet contains four poetic ideas. The first idea is a declaration by the poet that she will be with her lover or she'll be dead (lines 1-2). Lines 3-8 explain the pain inherent in being apart from her lover, and that she is not concerned with morality, nor the gossips' opinion of the affair. The poet expresses that the future holds enough time for her to be lonely in the third idea (lines 9-12), but the time to satisfy her desire is the present. Finally, lines 13-14 are essentially a restatement of the initial idea. There is a tone of desperation and anguish throughout the sonnet as the poet leaves no room for the possibility that she will not be reunited with her lover, no matter the cost.

### Musical Structure

The large-scale musical structure of this movement is *ABA'*. The first and final textual ideas share the same thought, and the musical material is characterized by eight voices in staggered entrances creating dissonant tone clusters suggestive of the octatonic scale. Section *B* combines the text from the second and third ideas through a variety of compositional devices, including use of the octatonic scale and chordal planing. There is some *divisi* in this section, but not to the extent of *A*. (Figure 75).



**Figure 75: Now by this moon; Musical structure**

Section A (mm. 1-20) is divided into phrases set to the two lines of text. The first (mm. 1-5), pairs the bass/alto and tenor/soprano in unison octaves, and suggests the octatonic scale based on A. Tone clusters are created by staggered entrances on successive pitches in the first hexachord of the octatonic scale. (Figure 76).

**A- Octatonic, hexachord 1 (A-B-C-D-E flat)**

**♩ = 72 Demanding; impassioned**

The musical score for Figure 76 is written for eight vocal parts: Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Bass I, and Bass II. The time signature is 8/8, and the tempo/mood is marked '♩ = 72 Demanding; impassioned'. The key signature is one flat (B-flat). The lyrics are 'Now by this moon, by this moon, be - fore'. The score includes various dynamics: *f* (forte), *mf* (mezzo-forte), and *fmf* (fornissimo). The score also includes a red annotation: 'A- Octatonic, hexachord 1 (A-B-C-D-E flat)'. The score is divided into two systems, with the first system covering measures 1-8 and the second system covering measures 9-16. The score is written in a standard musical notation with a grand staff for each voice part.

Figure 76: Now by this moon; mm. 1-8

4

5

6

Descending chromatic motion

D flat chord with A-flat and A nat.

S

S

A

A

T

T

B

B

be - fore this moon shall wane

I shall be dead or

be - fore this moon shall wane

I shall be dead or

— this moon shall wane

I shall be dead or

— this moon shall wane

I shall be dead or

be - fore this moon this moon shall wane

I shall be dead or

be - fore this moon shall wane

I shall be dead or

— this moon shall wane

I shall be dead or

— this moon shall wane

I shall be dead or

Figure 76 (cont.)

The vocal pairings change to tenor/bass and soprano/alto for the second phrase beginning in measure 6. The contrapuntal lines are replaced by homophony in descending chromatic motion. Any tonality is clouded by the chromaticism of the individual vocal lines, as well as the vertical tertian harmonies with split thirds or fifths, thus depicting the mania of the text, “I shall be dead or I shall be with you” (line 2). (Figure 76).

Section *B* (mm. 21-65) contains two lines of text in five distinct phrases: mm. 21-29, mm. 29-37, mm. 37-45, mm. 45-54, and mm. 54-65.

The text, “No moral concept...” (lines 3-4) uses E-flat as an anchor pitch. The tenor and bass lines are a broken diminished triad built on A with vocal slides and staggered entrances. (Figure 77).

7

**Broken dim. triad**

**E-flat anchor pitch**

21 ♩ = 66 *Restrained*

S *f* (exhale loudly - no pitch) *mf* *p* No mor - al con - cept can out - weigh the

A *f* (exhale loudly - no pitch) *mf* *p* No mor - al con - cept can out - weigh the

T *p* *slide* (hum) (hum) (hum) (hum) Oh *pp*

B *p* *slide* (hum) (hum) (hum) (hum) Oh *pp*

Figure 77: Now by this moon; mm. 21-25

The second phrase (mm. 29-37) begins differently before reverting to familiar material. All major triads in the male voices sets “Faith honor...” (line 5a) and continue briefly in the soprano and alto, thus eliminating tonality. The material used for “No moral concept...” (lines 3-4) returns for the setting of lines 5b-6 in measures 33-37. (Figure 78).

26

S pain Past rack and wheel this ab - sence\_ puts me through;

A pain Past rack and wheel this ab - sence\_ puts me through; **Chordal planing**

T *p* Oh\_ Ah\_ Oh\_ Oh Faith, hon - our, pride, en -

B *p* Oh\_ Ah\_ Oh\_ Oh Faith, hon - our, pride, en -

AM FM DflatM

30

S Faith, hon - our, pride, en - dur - ance, (exhale loudly - no pitch) *mf* what the

A Faith, hon - our, pride, en - dur - ance, (exhale loudly - no pitch) *mf* what the

T *mp* dur - ance, *p* Oh\_ Ah\_ Oh\_ Ah\_ Ah\_

B *mp* dur - ance, *p* oh\_ Ah\_ Oh\_ Ah\_ Ah\_

Previous material (broken triad / E anchor)

34

S tongues of ted - ious men will say, or what the law Ah\_

A tongues of ted - ious men will say or what the law Ah\_ Ah\_

T *pp* Oh\_ Ah\_ or what the law

B *pp* Oh\_ Ah\_ or what the law For

♩ = 69

Figure 78: Now by this moon; mm. 26-37

Broken chords on a neutral syllable in the soprano and alto (m. 38) repeat the passage previously sung by the men. Here, they outline a seventh-chord (E-G-B flat / B natural - D) instead of the former broken diminished triad. The tenor/bass sing “For which of these,” (line 7 - mm. 39-40) suggesting E octatonic followed by the soprano and alto. The roles briefly reverse in measure 41, the beginning of a transition. (Figure 79).

9

**Broken diminished 7<sup>th</sup> chord**

**E Octatonic (suggested)**

**F minor begins**

Figure 79: Now by this moon; mm. 38-44

The vocal pairings change to soprano/bass and alto/tenor in the fourth subsection (mm. 45-54). Through descending lines in all four voices for the words, “time to sleep alone” (line 10), the composer creates a musical image of being lowered to the grave in measures 51-54. (Figure 80).

**Vocal pairings  
(SB/AT)**

**42**

S  
brine and fire\_\_\_\_\_ at eve-ry breath I draw? at eve-ry breath I draw? Time\_\_

A  
brine and fire\_\_\_\_\_ at eve-ry breath I draw? at eve-ry breath I draw?

T  
Ah\_\_\_\_\_ Oh\_\_\_\_\_ Ah\_\_\_\_\_ at eve-ry breath I draw?

B  
Ah\_\_\_\_\_ Oh\_\_\_\_\_ Ah\_\_\_\_\_ at eve-ry breath I draw? at eve-ry breath I draw? Time\_\_

**46** ♩ = 72 *Intense!*

S  
\_\_\_\_\_ time\_\_\_\_\_ and time and time time\_\_ to be

A  
Time, and to spare, for pa-tience by and by, Time, to be cold and time to

T  
Time, and to spare, for pa-tience by and by, Time, to be cold and time to

B  
\_\_\_\_\_ time\_\_\_\_\_ and time and time time\_\_\_\_\_

**Figure 80: Now by this moon; mm. 42-56**





57

**Imitation tonicizing B major (V of E)**

*mf*

S Oh\_\_ Oh\_\_ Ah I De-fraud my in-no-cent sen - ses\_\_

A more un - til the hour I die\_\_ De - fraud my in - no-cent sen - - ses De -

T more un - til the hour I die De - fraud my in - no-cent

B Oh\_\_ Oh\_\_ Ah\_\_ I\_\_ De - fraud\_\_ my in-no-cent sen - ses De -

61

**Molto Rit.**

S De-fraud my in-no-cent sen - ses in - no-cent sen - ses of\_\_ their own.

A fraud my in - no-cent sen - - - ses my in - no-cent sen - ses of\_\_ their own.

T sen - ses De - fraud my in - no-cent sen - ses of\_\_ their own.

B fraud\_\_ my in - no-cent sen - - - - ses of\_\_ their own.

**E dim.  
(enharm.)**

Figure 81: Now by this moon; mm. 54-65

♩ = 66 *Desperate intensity*

66

Pitches in Sop. and Ten. are different than mm. 1-3 (See Figure 77)

S  
Be - fore this moon Be - fore this moon shall

S  
Be - - fore this moon Be - fore this moon shall

A  
Be - fore this moon this moon Be - fore this moon shall

A  
Be - fore this moon Be - fore this moon shall

T  
be - fore this moon Be - fore this moon shall

T  
Be - - fore this moon Be - fore this moon shall

B  
Be - fore this moon this moon Be - fore this moon shall

B  
Be - fore this moon Be - fore this moon shall

Figure 82: Now by this moon; mm. 66-69

Two major differences between the opening final sections are evident beginning in measure 73. First, instead of the original tertian chord with a split third creating dissonance, the chord in measure 73 is a polychord with a D flat major chord over an F major chord that necessarily involves both an A flat and A natural. By looking at the piano reduction, however, it seems clear that the composer's intention is for two major triads (D-flat and F) to sound simultaneously. (Figure 83).

70

dark - en, say of me: She's in her grave, or

dark - en, say of me: She's in her grave, or

dark - en, say of me: She's in her grave, or

dark - en, say of me: She's in her grave, or

dark - en, say of me: She's in her grave, or

dark - en, say of me: She's in her grave, or

dark - en, say of me: She's in her grave, or

dark - en, say of me: She's in her grave, or

polychord - Db / F

Figure 83: Now by this moon; mm. 70-74

Second, the fourteenth line of the sonnet. “She’s in her grave, or where she wants to be” depicts a body being lowered into the grave. The final measure, marked “steel-edged,” ends on a sharp dissonance (A against B flat) emphasizing the anger and loneliness of separation from one’s lover. (Figure 84).

**Grave metaphor**

**Steel-edged**

**A against Bb**

Figure 84: Now by this moon; mm. 75-81

### Rehearsal Considerations

Accuracy of pitches within this movement will be a major concern. The unfamiliarity with the octatonic and chromatic scales, the presence of tritones, as well as the extreme unprepared and unresolved dissonance will challenge the conductor and the singers. In addition, the chordal planing will undoubtedly cause intonation problems in the *B* section, as will tertian harmonies containing split thirds. These chords should be rehearsed as major, then minor triads before

combining. Finally, the polytonal chords in measures 73-74 should be tuned separately and then combined for greater accuracy.

In addition to the obvious pitch challenges, the temporal issues are also of concern. The constantly changing meters filled with syncopations and metric modulations will be a challenge for the singers.

## ***II. Time does not bring relief, you all have lied***

### Text

<sup>1</sup>Time does not bring relief; you all have lied  
<sup>2</sup>Who told me time would ease me of my pain!  
<sup>3a</sup>I miss him <sup>b</sup>in the weeping of the rain;  
<sup>4a</sup>I want him <sup>b</sup>at the shrinking of the tide;  
<sup>5</sup>The old snows melt from every mountain-side,  
<sup>6</sup>And last year's leaves are smoke in every lane;  
<sup>7</sup>But last year's bitter loving must remain  
<sup>8a</sup>Heaped on my heart, <sup>b</sup>and my old thoughts abide.  
<sup>9</sup>There are a hundred places where I fear  
<sup>10a</sup>To go, -- <sup>b</sup>so with his memory they brim.  
<sup>11</sup>And entering with relief some quiet place  
<sup>12</sup>Where never fell his foot or shone his face  
<sup>13</sup>I say, "There is no memory of him here!"  
<sup>14</sup>And so stand stricken, so remembering him.

**Figure 85: Time does not bring relief, you all have lied<sup>106</sup>**

"Time does not bring relief, you all have lied" was published in 1917 as part of Millay's first volume of poetry, *Renascence and Other Poems*. Its structure consists of an Italian octave (ABBA; ABBA) and a sestet. The sestet is devised of two identical unrhymed couplets (CD) separated by a rhymed couplet (EE).

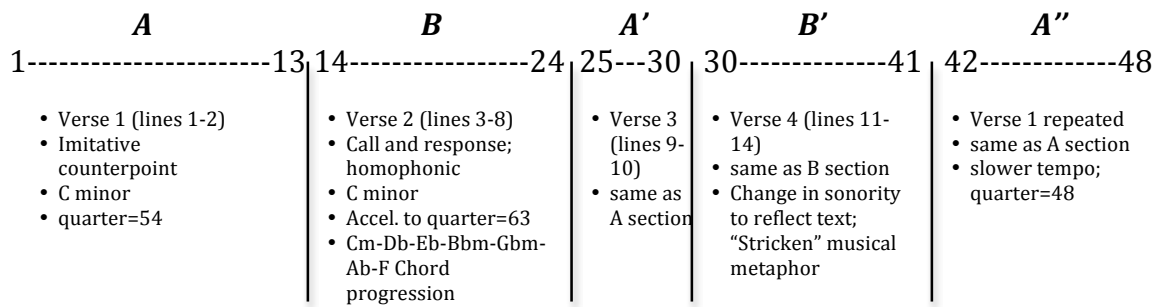
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<sup>106</sup> Edna St. Vincent Millay, *Collected Sonnets of Edna St. Vincent Millay*, Revised and Expanded Edition, (New York: Harper and Row, 1988), 2.

Four poetic ideas are found within the sonnet. The first, lines 1-2, is a statement to others decreeing that time does not heal the wounds of a broken heart. Second, lines 3-8 recount many of the poet's painful memories of her lover. The third idea (lines 9-10) is similar to the second recognizing that the poet's memory is also painful and details the fear of the future because of her past. Finally, lines 11-14 express the hope of visiting a new place, free of any shared time with her love, yet remembering him continues to generate painful emotions.

### Musical Structure

The structure of the music parallels the four poetic themes. For each theme, a new musical section emerges, each with two musical ideas and their variations. The overall structure is *ABA'B'A''*. (Figure 86).



**Figure 86: Time does not bring relief; Musical structure**

Section *A* is set in slow counterpoint (quarter = 54) in C minor. The *B* section, harmonically transitional, is initially set antiphonally, but later becomes homophonic in a slightly faster tempo. Materials from the original *A* return in the *A'* section (lines 3-8), while the *B'* section sets the 4<sup>th</sup> poetic idea with the same mode

and chord progression. A chromatic musical metaphor paints the final line of the sonnet, and the composer restates the first idea to close the piece.

Section A, soprano (*divisi*) and alto voices in loose imitative counterpoint, divides into two musical phrases with the same text (lines 1-2). (Figure 87).

**♩ = 54 *Somber, aching***

***p***

**Rhythmic distance**

**Melody**

Soprano I  
Time does not bring re - lief; you all have lied who told

Soprano II  
Time who told

Alto  
Time does not bring re - lief; you all have lied Who who told me

Tenor

Bass

***mp***

4

S I  
time \_\_\_\_\_ time \_\_\_\_\_ would ease me of my pain! \_\_\_\_\_

S II  
time \_\_\_\_\_ time \_\_\_\_\_ would ease time would ease me of my pain! \_\_\_\_\_

A  
time \_\_\_\_\_ would ease me of my pain! time would ease me of my pain! \_\_\_\_\_

T

B

Figure 87: Time does not bring relief; mm. 1-7

The second phrase repeats lines 1-2 in the tenor (*divisi*) and bass voices. While the melody for the men is identical to the women, the rhythmic distance between voices is altered. (Figure 88).



16 8

No distance between voices

Melody

**Figure 88: Time does not bring; mm. 8-10**

*B* is also set in two phrases. In the first, voices are paired antiphonally, soprano/tenor and bass/alto, in measures 14-16, to the text “I miss him... I want him...” (lines 3-5). The music in the second phrase (lines 6-8) is harmonically stable, although sequential in the next few bars to three successive major climatic triads in (mm. 17-19), a progression that returns later in the movement. The accelerando in measure 16 increases the tempo to quarter = 63 in measure 19. (Figure 89).

*A'*, (“There are a hundred places...” - lines 9-10) uses material similar to *A*. The alto carries the opening melody against accompanying material in the other voices. (Figure 90).

**Line 3a**

**Line 3b**

**Cm** **DbM**

Soprano: miss him (m) I want him (m) I

Alto: in the weep - ing of the rain; in the shrink - ing of the tide;

Tenor: miss him (m) I want him (m) I

Bass: in the weep - ing of the rain; in the shrink - ing of the tide;

**Accel.**

**Ebm** **Bbm** **Gbm**

Soprano: miss him And last year's leaves are smoke in eve - ry

Alto: The old snows melt from eve - ry moun - tain side, last year's leaves are smoke in eve - ry

Tenor: miss him And last year's leaves are smoke in eve - ry

Bass: The old snows melt from eve - ry moun - tain side, last year's leaves are smoke in eve - ry

Figure 89: Time does not bring relief; mm. 14-21

18  $\bullet = 63$  *Anguished*

*f* *mf*

S I lane; But last year's bit-ter lov-ing must re-main heaped on my heart,

S II lane; But last year's bit-ter lov-ing must re-main heaped on my

A lane; But last year's bit-ter lov-ing must re-main heaped on my

T I lane; But last year's bit-ter lov-ing must re-main heaped

T II lane; But last year's bit-ter lov-ing must re-main

B lane; But last year's bit-ter lov-ing must re-main

**AbM** **FM**

Figure 89 (cont.)

22 *Rit.*  $\bullet = 54$  *Somber, aching*

*mp* *p* *Tutti* *p*

S I and my old thoughts a-bide. There are plac-es where I

S II heart, and my old thoughts a-bide.

A heart, and my old thoughts a-bide. There are a hun-dred plac-es where I fear To

T I on my heart, and my old thoughts a-bide. (hum)

T II (hum)

B (hum)

**Alto melody**

Figure 90: Time does not bring; mm. 22-26.

Measures 30-41 ("And entering with relief..." - lines 11-14) return with material in the *B* section again divided into two phrases. In the first phrase (mm.

30-34) the texture is imitative with an identical chord progression as in measures 14-19. The antiphonal style from *B* is also present in this phrase, though with different words. (Figure 91).

20 30 *With increasing excitement*

*p* Div. *mp*

S I brim. And en - ter - ing with re - lief some qui - et place Where

S II *p* And en - ter - ing with re - lief some qui - et place

A *p* brim. And en - ter - ing with re - lief some qui - et place

T *Tutti p* And en - ter - ing with re - lief some qui - et place Where *mp*

B *p* And en - ter - ing with re - lief some qui - et place Where *mp*

**Cm DbM EbM**

**Antiphonal style**

*Accel.* 32 *mf* *f* *Vibrant!*  $\bullet = 63$

S I nev - er fell his foot or shone his face I say, "There is no

S II *mp* Where nev - er fell his foot or shone his face I say, "There is no *mf* *f*

A *mp* Where nev - er fell his foot or shone his face I say, "There is no *mf* *f*

T nev - er fell his foot or shone his shown his face I say, "There is no *mf* *f*

B nev - - - er shone his face I say, *mf* *f*

**Bbm Gbm AbM FM**

Figure 91: Time does not bring relief; mm. 30-34

In the lines, “I say, ‘There is no memory of him here!’” (line 13 and mm. 34-41), the texture and chord progression is similar to that used in measure 19; however, the pitches are modified to reflect the text. “No memory of him here” is the only hopeful moment in the sonnet text. The E flat (m. 19) is replaced by E natural, creating a major rather than minor sonority. Additionally, there is tenor and bass *divisi*. (Figures 92 and 93). Remembering her lover at this moment, the poet creates a new, painful memory, and the composer returns to the descending chromatic scale at the words “stand” and “stricken,” perhaps representing a musical metaphor for the “pain” suggested in the text. (Figure 92).

35 21

S I mem - o - ry of him here! no mem - o - ry of him here!"

S II mem - o - ry of him here! no mem - o - ry of him here!" And

A mem - o - ry of him here! no mem - o - ry of him here!"

T mem - o - ry of him here! no mem - o - ry of him here!" And

B *f* "There is no mem - o - ry of him here!"

Figure 92: Time does not bring relief; mm. 35-36

18  $\bullet = 63$  *Anguished*

*f* *mf*

S I lane; But last year's bit-ter lov-ing must re-main heaped on my heart,

S II lane; But last year's bit-ter lov-ing must re-main heaped on my

A lane; But last year's bit-ter lov-ing must re-main heaped on my

T I lane; But last year's bit-ter lov-ing must re-main heaped

T II lane; But last year's bit-ter lov-ing must re-main

B lane; But last year's bit-ter lov-ing must re-main

Figure 93: Time does not bring relief; mm. 18-21

**Return to descending chromatic scale.**  
**Musical metaphor.**

37 *Rit.*

*mf* *mp*

S I And so stand strick-en, stand strick-en, so re-mem-bering him.

S II so And so stand so stand so re-mem-bering him.

A And so stand strick-en, stand strick-en, so re-mem-bering him.

T so And so stand so stand so re-mem-bering him.

B so stand stand re-mem-bering him.

Figure 94: Time does not bring relief; mm. 37-41

The composer concludes the movement by repeating the text and musical material from the opening section, although with a slower tempo (quarter = 48) and the melody in the bass. (Figure 95).

♩ = 48 *Somber, aching*

42 *pp* Tutti

S *pp* Oo

A *pp* Oo Oo

T *pp* Oo

B *p* **Opening melody** Time does not bring re - lief; you all have lied Who Who told me

Figure 95: Time does not bring relief; mm. 42-44

### Rehearsal Considerations

Unlike the previous movement, this movement is very harmonically stable and, although the *accelerando* in the *B* sections could be troublesome, should not pose significant issues. The final *A* section is slower than the previous two, and in order to preserve the spirit of the text, the marked tempo should be observed.

### III. *I shall forget you presently, my dear*

#### Text

- <sup>1</sup>I shall forget you presently, my dear,
- <sup>2</sup>So make the most of this, your little day,
- <sup>3</sup>Your little month, your little half a year,
- <sup>4</sup>Ere I forget, or die, or move away,
- <sup>5</sup>And we are done forever; by and by
- <sup>6</sup>I shall forget you, as I said, but now,
- <sup>7</sup>If you entreat me with your loveliest lie
- <sup>8</sup>I will protest you with my favourite vow.
- <sup>9</sup>I would indeed that love were longer-lived,
- <sup>10</sup>And oaths were not so brittle as they are,
- <sup>11</sup>But so it is, and nature has contrived
- <sup>12</sup>To struggle on without a break thus, far, --
- <sup>13</sup>Whether or not we find what we are seeking
- <sup>14</sup>Is idle, biologically speaking.

Figure 96: I shall forget you presently, my dear<sup>107</sup>

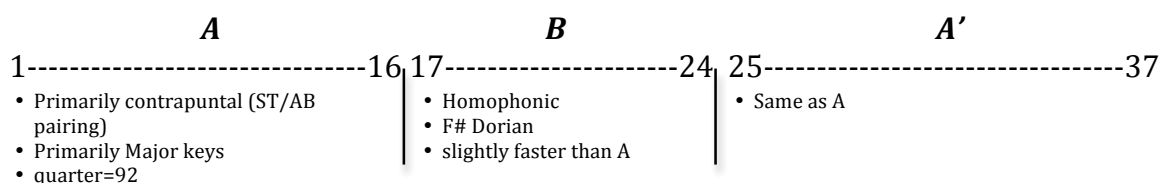
<sup>107</sup> Millay, 11.

The structure of the sonnet, published as part of *A Few Figs from Thistles* in 1920<sup>108</sup> contains an octave and a sestet. The rhyme scheme of the Shakespearean octave is ABAB; CDCD. The sestet includes two identical unrhymed couplets (EF) followed by a rhymed couplet (GG).

Within the octave/sestet construction, there are three parts. Part one spans the entire eight lines of the octave. The poet advises her lover that she'll forget him soon enough, so he should make the most of his time with her. The second part (lines 9-10) contains a hint of remorse from the poet. Finally, lines 11-14 dictate that the Law of Nature is unchangeable, and she will remain constant. The overall mood of this sonnet is whimsical.

### Musical Structure

The overall musical structure of this movement (*ABA'*) corresponds loosely to the structure of the sonnet. The *A* section is linked to textual part one in measures 1-16. The *B* section sets the text for part two in measures 17-24. The final *A'* contains similar musical material to the original *A* section, although set to the part 3 text. Although the text for parts one and three differs, the attitude and tone are the same, which is musically reflected in each section's nearly identical material. (Figure 97).



**Figure 97: I shall forget you; musical analysis**

---

<sup>108</sup> Gould, 122.



The A section (mm. 1-17) is divided into three subsections in major keys with a moderate tempo (quarter note = 92). Major style characteristics in this section include soprano / tenor and alto / bass pairings with short note values separated by unexpected rests between words, enhancing the whimsical nature of the music.

The first phrase of A (mm. 1-5), written in the key of A major, sets the opening three lines of text in the soprano and tenor followed by the alto and bass. The vocal lines are written contrapuntally in contrary motion with identical rhythms among the paired voices. The composer indicates in her performance notes that the singing style should be “light and crisp.” Rests reinforce the marking, “teasingly,” by allowing time for a reaction as one would find in a romantic conversation. (Figure 98).

III. I shall forget you presently, my dear

♩ = 92 *Gaily; teasingly*  
Sing lightly, crisply

**Paired voices with identical rhythms in primarily contrary motion**

Soprano  
Alto  
Tenor  
Bass

I shall for-get you pres-ent-ly, my dear, So make the most of this,  
I shall for - get you So make the most of  
I shall for-get you pres-ent-ly, my dear, So make the most of this,  
I shall for - get you So make the most of

Figure 98: I shall forget you; mm. 1-10

4

S your lit - tle day, your lit - tle month, *mf* your lit - tle half a year, *p*

A this, your lit - tle day, *mf* your lit - tle month, *p* my

T your lit - tle day, your lit - tle month, *mf* your lit - tle half a year, *p*

B this, your lit - tle day, *mf* your lit - tle month, *p* my

6

S Ere I for - get, or die, or move a - way, And we are done for - ev - er;

A dear, or or move a - way, And we are done for - ev - er;

T Ere I for - get, or die, or move a - way, And we are done for - ev - er;

B dear, or or move a - way, I

**A minor**

9

S I shall for - get you *mp* *p*

A I shall for - get you pres - ent - ly, my dear, *mp* *p*

T I shall for - get you *mp* *p*

B — shall for - get you pres - ent - ly, my dear, *mp* *p*

**Line 1 reinserted**

**D maj.**

Figure 99: I shall forget you; mm. 6-10

The second phrase of *A* (mm. 6-10) begins with greater independence in the individual vocal lines. While the soprano/tenor and alto/bass groups are retained, the soprano and tenor begin with staggered entrances, and the mode changes to A minor. “Ere I forget...” (line 4) sung by the soprano and tenor is a transitional phrase moving to D major. In measure 9, the alto and bass reinsert the text “I shall forget you” (line 1) out of order, completing the transition. (Figure 100).

The final phrase of *A* (mm. 11-16) alters the vocal pairing for “by and by...” (lines 5b-8). The new pairings begin with soprano and alto / tenor and bass for two measures prior to reverting to the original ST/AB. The key of D major is established through the key signature and the D pedal in the bass, suggesting a dominant-tonic relationship. A transition to F# Dorian begins in m. 13 with sequential imitation in two-measure segments ending in measure 17. (Figure 100).

Figure 100 is a musical score for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score spans measures 9 to 17. The key signature changes from A minor to D major at measure 11. The lyrics are as follows:

- Soprano (S):** I shall for - get you by and by\_\_\_ I shall for -
- Alto (A):** I shall for - get you pres - ent - ly, my dear, by and by\_\_\_ I shall for -
- Tenor (T):** I shall for - get you by and by\_\_\_ I shall for -
- Bass (B):** — shall for - get you pres - ent - ly, my dear, by and

The score includes dynamic markings: *mp* (mezzo-piano) and *p* (piano). A blue vertical line is drawn at measure 11, and a red arrow points to measure 12 with the label "New pairing". The key signature changes to D major at measure 11, indicated by the text "D major" in red.

Figure 100: I shall forget you; mm. 11-17

**Original pairings in sequence**

25

**Poco Accel.** ----- **Piu Mosso; Passionate**  
Sing smooth, long lines

15

**Transition** → **F# Dorian**

Figure 100 (cont.)

Section *B* (mm. 17-24) is slightly faster with a homophonic texture. In a direct contrast to *A*, the composer indicates that long, smooth lines are the goal. *B*, consisting of only three phrases, acts as a bridge to the original key of A major.

Two musical phrases at “I would indeed...” (line 9) are nearly identical. The second phrase contains the same melody as the first, but is re-voiced with varying

rhythms. The final phrase of *B*, beginning with the text “And Oaths...” (line 10), is a transition ending on a unison E in the soprano acting as V of A major. (Figure 101).

**2<sup>nd</sup> phrase of *B*; nearly identical to first**

*Poco Accel.* ----- *Piu Mosso; Passionate*  
Sing smooth, long lines

**Transition** **(V of A)**

Figure 101: I shall for you; mm. 15-24

Measures 25-37 comprise the A' section in two phrases. As before, the vocal pairings are extant, but this time with fewer rests between the words. Major keys are prevalent throughout and a restatement of line 1 ends the movement. (Figure 102).

♩ = 92 *Gaily; teasingly* 27  
*Sing lightly, crisply*

**25** *p* **Same style as measure 1, but different melody** **Same melody as opening**

S But so it is, But so it is, and na - ture has con -

A But so it is, But so it is, and na - ture

T But so it is, But so it is, and na - ture has con -

B **A major** But so it is, But so it is, and na - ture

**27**

S trived To strug - gle on To strug - gle on strug - gle on with -

A has con - trived To strug - gle on To strug - gle strug - gle on with -

T trived To strug - gle on To strug - gle on To strug - gle on with -

B has con - trived To strug - gle on To strug - gle on with -

Figure 102: I shall forget you; mm. 25-28

The first phrase ends with a ritardando and a fermata painting the text “without a break thus far” (line 12). (Figure 103).

**29** *Poco Rit.* *mf* out a break thus far, *p* Wheth-er or not we find what we are seek-ing

*mf* out a break thus far, *p* Wheth-er or not we find what we are seek-ing

*mf* out a break thus far, *p* Wheth-er or not we find what we are seek-ing

*mf* out a break thus far, *p* Wheth-er or not we find what we are seek-ing

Figure 103: I shall forget you; mm. 29-31

A quick dominant-tonic cadence in D major on the text “my dear” concludes the movement. (Figure 104).

**35** *Molto Rit.* *pp* I shall for-get shall for-get shall for-get my dear. *mf*

*mf* I shall for-get you pres-ent-ly, my dear. *mf*

*pp* I shall for-get shall for-get shall for-get my dear. *mf*

*mf* I shall for-get you pres-ent-ly, my dear. *mf*

**D: V I**

Figure 104: I shall forget you; mm. 35-37.

### Rehearsal Considerations:

Numerous rests in the vocal lines create the greatest difficulty in this movement. Attention should be given to the subdivision of beats for rhythmic precision, and count-singing may be a useful tool accuracy. Another solution is having the singers rehearse the music singing neutral syllables using *staccato* articulation. Accidentals, due to transitions or key changes, may also require attention.



## Chapter 7

### *Sonnets of the Fatal Interview*

The *Sonnets of the Fatal Interview* was commissioned by Ensemble of the North in Minneapolis, MN. and was the winner of the 2004 Ensemble of the North Composition Contest. The work, in four movements, “traces the course of a troubled and fervid love relationship from its inception, through its heady Olympian consummation, to its deep, sorrowful, poignant close.”<sup>109</sup>

#### **I. *This beast that rends me***

##### Text

<sup>1</sup>This beast that rends me in the sight of all,  
<sup>2</sup>This love, this longing, this oblivious thing,  
<sup>3</sup>That has me under as the last leaves fall,  
<sup>4</sup>Will glut, will sicken, will be gone by spring.  
<sup>5</sup>The wound will heal, the fever will abate,  
<sup>6</sup>The knotted hurt will slacken in the breast;  
<sup>7</sup>I shall forget before the flickers mate  
<sup>8</sup>Your look that is today my east and west.  
<sup>9</sup>Unscathed, however, from a claw so deep  
<sup>10</sup>Though I should love again I shall not go:  
<sup>11</sup>Along my body, waking while I sleep,  
<sup>12</sup>Sharp to the kiss, cold to the hand as snow,  
<sup>13</sup>The scar of this encounter like a sword  
<sup>14</sup>Will lie between me and my troubled lord.

**Figure 105: This beast that rends me<sup>110</sup>**

The text for this movement, the second sonnet in *Fatal Interview*, contains an overall pained mood. It is constructed of a Shakespearean octave (ABAB; CDCD) and

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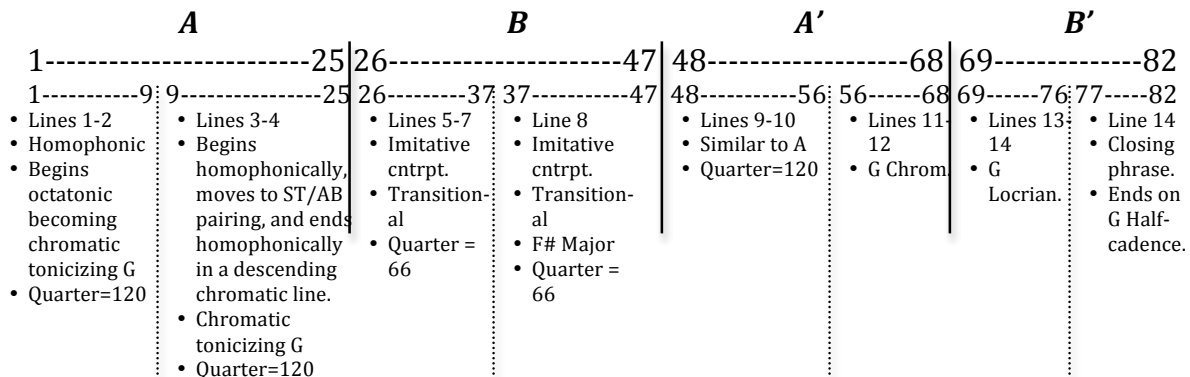
<sup>109</sup> Gould, 200.

<sup>110</sup> Millay, 71.

a sestet of two identical unrhymed couplets (EF) followed by one rhymed couplet (GG). The octave contains two quatrains. The first informs the reader that the poet is in love in autumn, but the love will end by spring. In the second quatrain, the poet predicts the pain that will inevitably follow the end of the affair and how, over time, it will subside. The sestet is the final poetic idea. The poet knows she should love again yet will not. The future turmoil caused by the affair will haunt the relationship between her and her husband for years to come.

### Musical Structure

The overall musical structure (*ABA'B'*) of this movement closely follows the structure of the sonnet. The first two quatrains are set in contrasting styles (*AB*). The closing sestet is divided into two sections, each mirroring the previous musical material. Lines 9-12 are *A'*, while the final two lines incorporate material from the *B* section. (Figure 106).



**Figure 106: This beast that rends me; Musical structure**

Section A (mm. 1-25) is characterized by chromaticism and homophonic texture. The tempo is relatively quick (quarter = 120) and is marked “Demanding; desiring.” It is divided into the two phrases of the unrhymed couplets. Beginning loudly on a unison G, A becomes immediately dissonant through the use of minor 2<sup>nd</sup>

intervals. The first four measures suggest an octatonic scale, although G is tonicized as a result of being the initial pitch, a dominant (D) relationship in measure 5, a leading tone (F#) relationship in measure 9, and a return to a G unison. (Figure 107).

♩ = 120 Demanding; desiring

**Minor 2nds**

*ff* *poco* *poco* *poco* *poco* *poco* *poco* *poco*

Soprano: This beast that rends me in the sight of all,

Alto: This beast that rends me in the sight of all,

Tenor: This beast that rends me in the sight of all,

Bass: This beast that rends me in the sight of all,

4

5

S: This love, this long - ing, this o - bliv - i - ous thing, That

A: This love, this long - ing, this o - bliv - i - ous thing, That

T: This love, this long - ing, this o - bliv - i - ous thing, That

B: This love, this long - ing, this o - bliv - i - ous thing, That

**V of G** **leading tone/ tonic**

Figure 107: This beast that rends me; mm. 1-9

The texture of the second phrase (mm. 10-25) briefly changes in measures 15-19 to imitative counterpoint, but later returns to homophony. The phrase ends as all voices arrive on a unison G. (Figure 108).

Section *B* employs imitative counterpoint, modal harmonies, and a much slower tempo. All textual lines beginning with “The wound will heal...” (line 5) discuss the pain associated with a lost love and question when it will finally lessen, and they are set imitatively in a tonality suggestive of a minor mode. A half-cadence (m. 37) is a pivot to the final phrase of *B*. (Figure 109).

Figure 108 is a musical score for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is divided into two systems, measures 10-15 and 16-25. The lyrics are: "has me un - der as the last leaves fall, Will glut, will sick - en, will be". The score includes dynamic markings such as *fff*, *mf*, *ff*, *mp*, and *ff*. A red annotation "Imitative counterpoint (SB/AT)" is present in measure 10, and "Homophony" is present in measure 25. The score is written in a minor mode, with a half-cadence in measure 37.

Figure 108: This beast that rends me; mm. 10-25



33

S breast; I shall for - get \_\_\_\_\_ be - fore the flick - ers mate \_\_\_\_\_

A slack - en in the breast; I shall for - get \_\_\_\_\_ be - fore the

T in the breast; I shall for - get be - fore the flick - ers

B in the breast; \_\_\_\_\_ I shall for - get \_\_\_\_\_ be - fore the

**E-flat minor**

37 *Poco Rit.*

S \_\_\_\_\_ Your

A flick - ers mate

T mate Your

B flick - ers mate

**Enharmonic Half-cadence (F# major).  
Transition to B section**

Figure 109 (cont.)

Line 8, “Your look ...”, is the only line in the sonnet referencing happiness, and the composer perhaps reflects this emotion in the music through the arrival of F# major. The accelerando and transitional material (alternating B major and D# minor chords, ending with a D<sup>6</sup> chord and a crescendo) insinuate that the poet’s joy is temporary. The F# in measure 47 is the initial pitch of A’. (Figure 110).

37 *Poco Rit.* *Accel.* 7

S Your look that is to - day my east and

A flick - ers mate Your look that is my

T mate Your look that is to - day my east and

B flick - ers mate **F# Major** Your look that is my

42 *Shining* *mf* *f* *mf* *ff*

S west. and west.

A west. east and west.

T west. east and west.

B west. east and west.

**BM D#m BM D#m DM<sup>6</sup>**

Figure 110: This beast that rends me; mm. 37-47

A' (mm. 48-68) uses the same musical material divided into two phrases of the textual couplets. The first phrase is suggestive of the octatonic scale until measure 56 (B flat). (Figure 111).

**Octatonic scale (F#-G#-A-B-C-D-E flat-F-F#)**

8 ♩ = 120 *Demanding; desiring*

**48** *f* *poco*

S Un - scathed, how - ev - er, from a claw so deep

A Un - scathed, how - ev - er, from a claw so deep *poco*

T Un - scathed, how - ev - er, from a claw so deep *poco*

B Un - scathed, how - ev - er, from a claw so deep *poco*

**53** *ff* *ff*

S Though I should love-a - gain I shall not go: A .

A Though I should love-a - gain I shall not go: A .

T Though I should love-a - gain I shall not go:

B Though I should love-a - gain I shall not go:

**Octatonic scale breaks**

**Figure 111: This beast that rends me; mm. 48-56**

The second phrase of A', mm. 56-68, chromatically transitions back to a unison G using paired voices, soprano/tenor and bass/alto. (Figure 112).



53

S Though I should love-a - gain I shall not go: *ff* A - long my

A Though I should love-a - gain I shall not go: *ff* A - long my

T Though I should love-a - gain I shall not go: *ff* A - long my

B Though I should love-a - gain I shall not go: *ff* A - long my

58

S bod - y, wak-ing while I sleep, *f* Sharp to the kiss, *poco*

A bod - y, wak-ing while I sleep, *f* Sharp to the kiss, *poco*

T bod - y, wak-ing while I sleep, *f* Sharp to the kiss, *poco*

B bod - y, wak-ing while I sleep, *f* Sharp to the kiss, *poco*

*Rit.*

64 Descending (ST) to unison *p*

S cold to the hand as snow, *p*

A cold to the hand as snow, *p*

T cold to the hand as snow, *p*

B cold to the hand as snow, *p*

Transition using heavy chromaticism in paired voices (ST/AB)

Figure 112: This beast that rends me; mm. 53-68

*B'* (mm. 69-82) is a reflection of the style of the original *B* rather than the actual material. The slower tempo (quarter = 66) returns and is marked “Anxious, stilted.” “Anxious and stilted” are musically referenced through the extreme dissonance throughout the phrases.

It is set in three short phrases, one line of text to each. The first phrase is imitative (like *B*) between the soprano and tenor, although the imitation is not complete. These three measures (mm. 69-72) are repeated exactly before the concluding phrase in measures 77-82. The final textual line, “Will lie between me...” is represented by the pitch clusters which “lie between” each other prior to a final cadence in which an *Ab* chord resolves, in Neopolitan style as a result of the suspended soprano pitch *F* moving upward (mm. 80-81), to an open *G* chord. (Figure 113).

**Repetition**

*Rit.* 64 ♩ = 66 *Anxious, stilted*

The musical score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The tempo is marked *Rit.* and the time signature is 4/4. The key signature has one sharp (F#). The score starts at measure 64, indicated by a box around the number. A blue vertical line marks the repetition point at measure 77. The lyrics are: "cold to the hand as snow, \_\_\_\_\_" and "The scar of this en -". The dynamics are marked *p* (piano) for the first phrase and *p* (piano) for the second phrase. The tempo is marked *Anxious, stilted* with a quarter note equal to 66.

Figure 113: This beast that rends me; mm. 64-82

10

71

*mp*

S coun - ter The scar of this en - coun - ter like a sword

*mp*

A coun - ter The scar of this en - coun - ter like a sword

*mp*

T this en - coun - ter The scar of this en - coun - ter

*mp*

B The scar

77

**Pitch clusters**

**Suggested Neapolitan chord**

*f*

*ff*

S Will lie be-tween me and my trou - bled lord.

*f*

*ff*

A Will lie be-tween me and my trou - bled lord.

*f*

*ff*

T Will lie be-tween me and my trou - bled lord.

*f*

*ff*

B Will lie be-tween me and my trou - bled lord.

**G open chord**

Figure 113 (cont.)

### Rehearsal Considerations

The chromatic nature of the A sections is difficult and will lead to pitch and intonation problems. Locating half- and whole-steps and assigning them upper or lower leading tone functions may be helpful. Leaps of a tritone, for example in

measures 60-61 (B-F), are also troublesome. Arrival at unison octaves after dissonances (mm. 22-23) will also require attention and rehearsal time.

In section *B*, singers should strive to retain the anchor pitches. Tuning the intervals of perfect fifths and octaves around the anchor tones will aid intonation. The enharmonic spellings in the tenor will require careful and thoughtful preparation and rehearsal.

## ***II. Since of no creature living***

### Text

<sup>1</sup>Since of no creature living the last breath  
<sup>2a</sup>Is twice required, <sup>2b</sup>or twice the ultimate pain,  
<sup>3</sup>Seeing how to quit your arms is very death,  
<sup>4</sup> 'Tis likely that I shall not die again;  
<sup>5</sup>And likely 'tis that time whose gross decree  
<sup>6</sup>Sends now the dawn to clamour at our door,  
<sup>7</sup>Thus having done his evil worst to me,  
<sup>8</sup>Will thrust me by, will harry me no more.  
<sup>9</sup>When you are corn and roses and at rest  
<sup>10</sup>I shall endure, a dense and sanguine ghost,  
<sup>11</sup>To haunt the scene where I was happiest,  
<sup>12</sup>To bend above the thing I loved the most;  
<sup>13</sup>And rise, and wring my hands, and steal away  
<sup>14</sup>As I do now, before the advancing day.

**Figure 114: Since of no creature living<sup>111</sup>**

The sonnet for the second movement is the fourteenth sonnet in the sequence, and is constructed using a Shakespearean octave (ABAB; CDCD) and a sestet consisting of two unrhymed couplets (EF) followed by a rhymed couplet (GG). Each sonnet quatrain contains one poetic idea. The first compares the end of an

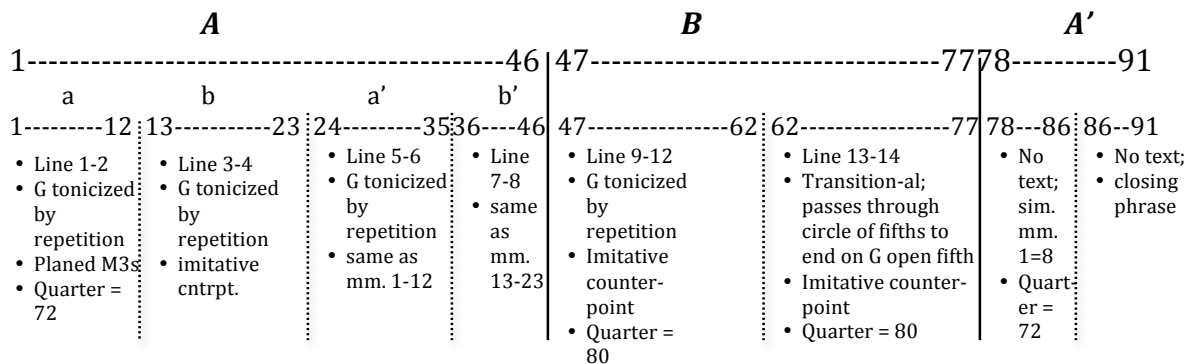
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<sup>111</sup> Millay, 83.

encounter with her lover to dying and, since only one death is possible, she knows she will not have to endure it twice. In the second quatrain, Time wreaks havoc on the poet and her lover by bringing the dawn. The “death” of the encounter having already occurred makes a physical death impossible; therefore, Time “will harry me no more” (line 8). In the sestet, the poet refers to the future when her lover is dead. Because her “death” has already occurred, she remains a ghost who will haunt the site of their affair.

### Musical Structure

Adhering to the sonnet structure, the overall musical form of the second movement is *ABA'*. *A* (mm. 1-46) sets the two quatrains of text, and *B* (mm. 47-77) contains the text from the sestet. Section *A'* returns musical material from the opening few measures but contains no text. (Figure 115).



**Figure 115: Since of no creature living; Musical Structure**

*A* contains two pairs of voices, soprano/bass and alto/tenor. The music alternates between imitative counterpoint between the two pairs, while one group sings text over harmonic support on a neutral syllable in the remaining voices. The tempo is moderate (quarter = 72) and marked, “*Con molto rubato.*”

There are four phrases in *A* with alternating styles corresponding to the poetic couplets. In the first phrase, the alto and tenor begin upward planing minor thirds (with the exception of the alto and tenor on the word “no”- m. 2). The sustained G pedal in the soprano and bass is a structurally important pitch as a reference to V of C minor, the ultimate tonality of the work. The two voices alternate between the pedal and a neutral syllable in contrary motion. (Figure 116).

II. Since of no creature living 11

♩ = 72 *Con molto rubato*  
*Tenderly*

The musical score is for the piece "II. Since of no creature living" (Figure 116). It is in 3/4 time, marked "♩ = 72 *Con molto rubato*" and "Tenderly". The score features four vocal parts: Soprano, Alto, Tenor, and Bass. The Soprano and Bass parts have a sustained G pedal point. The Alto and Tenor parts feature upward planing minor thirds. The score includes dynamic markings such as *p*, *ppp*, and *poco*. Red annotations highlight specific musical features: "Planed minor 3rds" between the Alto and Tenor parts, "G Pedal" in the Soprano and Bass parts, and "Contrary motion in soprano / bass".

**Planed minor 3rds**

**G Pedal**

**Contrary motion in soprano / bass**

Figure 116: Since of no creature living; mm. 1-11

The second phrase of quatrain 1 (mm. 13-23) continues the imitative counterpoint in pairs (SB/AT), but becomes homophonic by measure 17. G remains a structurally important pitch. The harmonic contour of the phrase seems transitional, ascending in pitch and increasing in dynamics to measure 20. "'Tis likely that I shall not die again" (line 4) adds a Db to the texture before a resolution at measure 23 to a G major chord. (Figure 117).

12  
12

S See - ing how to quit your arms is ver - y

A pain, See - ing how to quit your arms is ver - y

T pain, See - ing how to quit your arms is ver - y

B See - ing how to quit your arms is ver - y

18 *mp* *mf*

S death, 'Tis like - ly that I shall not die a -

A ver - y death, 'Tis like - ly that I shall not die a -

T ver - y death, 'Tis like - ly that I shall not die a -

B death, 'Tis like - ly that I shall not die a -

**Climax**

Figure 117: Since no creature living; mm. 12-23





Figure 118 (cont.) shows a musical score for four voices (Soprano, Alto, Tenor, Bass) in 3/4 time. The score begins at measure 29. The Soprano part has a *poco* marking and a *p* (piano) marking. The Alto part has a *p* marking. The Tenor part has a *p* marking. The Bass part has a *poco* marking and a *p* marking. The lyrics are: "Ah Oh" for Soprano and "Sends now the dawn to clam-our at our door," for Alto and Tenor. The Bass part has "Ah Oh" below the staff. The score is marked with **Cm** (C minor) and **HC** (Harmonic Cadence).

Figure 118 (cont.)

The final phrase of A reflects the same style, but begins imitatively in minor thirds before ending with dominant-tonic cadence in C minor at measure 46. (Figure 119).

Figure 119 shows a musical score for four voices (Soprano, Alto, Tenor, Bass) in 3/4 time. The score begins at measure 36. The Soprano part has a *mp* (mezzo-piano) marking. The Alto part has a *mp* marking. The Tenor part has a *mp* marking. The Bass part has a *mp* marking. The lyrics are: "Thus hav - ing done his e - vil worst to" for Soprano, "Thus hav - ing done his e - vil e - vil worst" for Alto, "Thus hav - ing done his e - vil e - vil worst" for Tenor, and "Thus hav - ing done his e - vil worst to" for Bass. The score is marked with **In the style of phrases 1 and 3** and **Ascending harmonic contour (phrase 2 style)**.

Figure 119: Since no creature living; mm. 36-46



the movement of a specter, musically paint the text, “sanguine ghost” referenced in the text. The phrase begins on the dominant (G) and cadences in C. (Figure 120).

46 *Piu Mosso* (♩ = 80) 15

*p* *p* *p* *p*

S more. more. more. more.

A more. When you are corn and ros - es and at

T more. When you are corn and ros - es and at rest

B more. When you are corn and ros - es and at

**Imitative polyphony**

**V**

51 *mp*

S To

A rest I shall en - dure, *poco*

T I shall en - dure, a dense and sanguine ghost, *mp sub.* To haunt the

B rest I shall shall en dure, *poco*

**Cadence in C**

Figure 120: Since no creature living; mm. 46-55

Beginning in measure 55, the second phrase continues in the same manner. The music intensifies with an accelerando to quarter = 96 and a half-cadence in G major (m. 62). (Figure 121).

Same style as mm. 47 (imitative polyphony with open harmonies)

51

S To haunt the scene—

A rest I shall en - dure, To haunt the

T I shall en - dure, a dense and sanguine ghost, To haunt the scene where

B rest I shall shall en - dure To haunt the

16

57

S — where I was hap-pi - est, To bend above the thing I loved the

A scene where I was hap-pi - est, To bend a - bove the thing I

T I was hap-pi - est, To bend above the thing I loved the

B scene where I was hap-pi - est, To bend a - bove the thing I

62

$\text{♩} = 96$

most;

loved the most;

most; And

loved And

HC in G

Figure 121: Since no creature living; mm. 51-62

“And rise, and wring my hands...” (line 13) is a transition to the final phrase of *B* (mm. 62-77). An *accelerando* (to quarter = 108) and a dramatic crescendo are combined with rising pitches in the tenor and bass octaves creating a sense of anticipation before climaxing on an unexpected D-major triad (m. 67). As the vocal groupings change to soprano/tenor and alto/bass, the music sequentially descends through the circle of fifths (though F-B is a tritone), finishing at measure 77 on a sustained open G chord. (Figure 122).

62  $\bullet = 96$  *mf* *Accel.*

S most; To haunt To bend And rise, And rise, And

A loved the most; To haunt To bend And rise, And rise, And

T most; And rise, And rise, And rise, And rise, And

B loved And rise, And rise, And rise, And rise, And

**HC** **Tenor/Bass in octaves in ascending melodic / harmonic motion**

67  $\bullet = 108$  *Passionate* *f* **ST / AB pairing. Sequential motion through circle of fifths**

S rise, and wring my hands, and steal a - way

A *1 alto on D* *f* *evenly split altos* rise, and wring my hands, and steal a -

T *f* rise, and wring my hands, and steal a - way

B *f* rise, and wring my hands, and steal a -

**DM** **AM** **Em** **Bm**

Figure 122: Since no creature living; mm. 62-77

*Fading away* *Molto Rit.* -----

72

S As I do now, be - fore the ad - vanc - ing day. *mf* *p*

A way As I do now, be - fore the ad - vanc - ing day. *mf* *p*

T As I do now, be - fore the ad - vanc - ing day. *mf* *p*

B way As I do now, be - fore the ad - vanc - ing day. *mf* *p*

**FM Fm Cm G**

Figure 122 (cont.)

Measures 78-90 repeat the original A, differing only in the short phrase extension to return to an open C chord. (Figure 123).

18 ♩ = 72 *Tenderly*

78

S *p* Mm Mm

A *p* Oo Oo Oh *poco*

T *p* Oo Oo Oh *poco*

B *p* Mm Mm

**Original A material**

Figure 123: Since no creature living; mm. 78-90

85

*poco* *p* *Poco Rit.* *pp*

S Ah Oh Oo Mm

A Ah Oh Oo Mm

T Ah Oh Oo Mm

B Ah Oh Oo Mm

*pp*

**Closing phrase extension**

Figure 123 (cont.)

### Rehearsal Considerations

This movement is stable harmonically and uncomplicated rhythmically with very few troublesome areas; nevertheless, there are several chromatic cross relationships to be carefully considered. For example, in measure 43 the bass D is followed by the tenor D-flat. Another example is the tenor A-flat in measure 51 followed by the bass A-natural in the next measure. The sequential material in measures 67-77 is also difficult due to the extensive use of accidentals. Locating half- and whole steps and assigning them leading-tone functions will aid intonation. Additionally, creating a chord chart with only the first pitches of each measure will allow singers to have an aural awareness of the chord progression which will allow tuning to occur more naturally. Additional intonation help comes from retaining the anchor pitches G and C.

### III. *Hearing your words*

Text

1Hearing your words, and not a word among them  
 2Tuned to my liking, <sup>b</sup>on a salty day  
 3When inland woods were pushed by winds that flung  
     them  
 4Hissing to leeward like a ton of spray,  
 5I thought how off Matinicus the tide  
 6came pounding in, <sup>b</sup>came running through the Gut,  
 7While from the Rock the warning whistle cried  
 8And children whimpered, <sup>b</sup>and the doors blew shut;  
 9There in the autumn when the men go forth,  
 10With slapping skirts the island women stand  
 11In gardens stripped and scattered, <sup>b</sup>peering north  
 12With dahlia tubers dripping from the hand:  
 13The wind of their endurance, <sup>b</sup>driving south,  
 14Flattened your words against your speaking mouth.

**Figure 124: Hearing your words<sup>112</sup>**

The sonnet, the 36<sup>th</sup> of *Fatal Interview*, is constructed in two parts, an octave (ABAB; CDCD) and a sestet made of two unrhymed couplets and one rhymed couplet (EF; EF; GG). The octave equates the poet's lover's words to a storm off the coast. Heavy winds and crashing waves are colorful descriptions that paint a frightful scene. The aftermath of the storm is discussed in the sestet in scenes describing island men and women "in gardens stripped and scattered..." (line 11).

### Musical Structure

The overall musical structure is in three large sections (*A*, *B*, and *C*), each beginning with “Hearing your words...” (lines 1-2a). The first musical section contains the entire octave text while lines 9-12 are set in *B*. The third large musical

<sup>112</sup> Millay, 105.



section, *C*, repeats lines 1-12, although in jumbled order, as well as the final couplet.<sup>113</sup> (Figure 125).

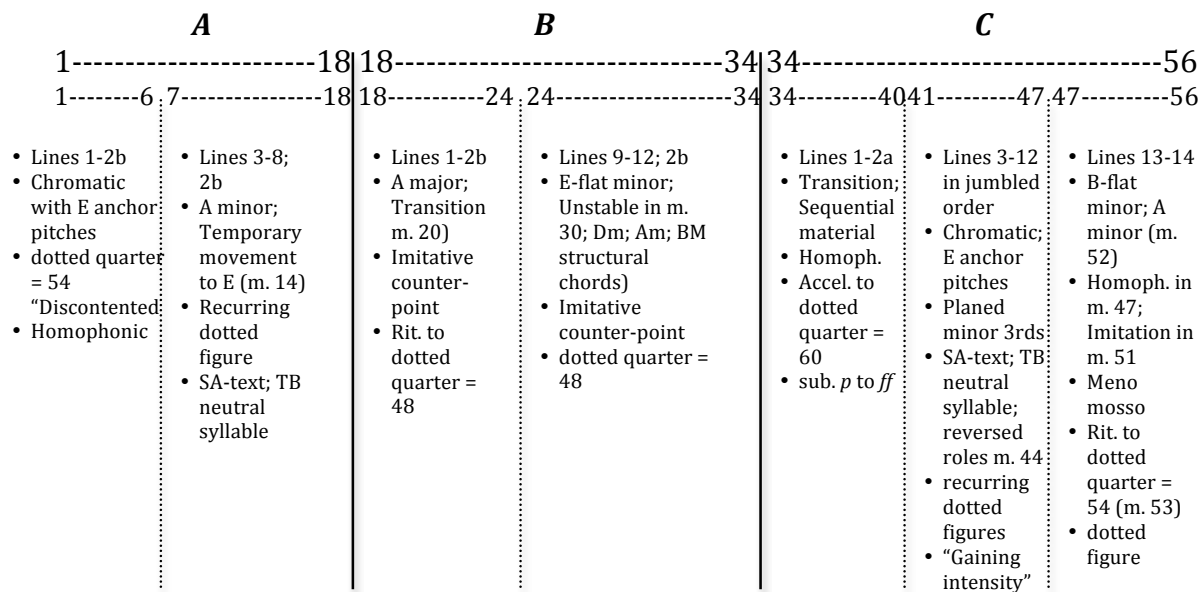


Figure 125: Hearing your words, Musical structure

Section *A*, marked "Discontented," set in compound meter (dotted quarter note = 54), contains recurring motives on neutral syllables accompany the text, "Hearing your words" (line 1) and "on a salty day" (line 2b). Three recurring themes are introduced in the first phrase of *A* (mm. 1-6) which begins homophonically in all voices with, "Hearing your words..." (lines 1-2a) and finishing with "on a salty day" (line 2b). The tenor dotted figure beginning on E is a structurally important anchor pitch (V) over the A (i) in the bass (m. 6). (Figure 126).

<sup>113</sup> The measures in the score are misnumbered. All references to measure numbers refer to the printed numbers in the score.

### III. Hearing your words

19

**♩. = 54 Discontented "Hearing your words" motive**

**f**

Soprano: Hear - ing your words, and not a word a-mong them Tuned to my lik - ing,

Alto: Hear - ing your words, — and not a word a-mong them Tuned to my lik - ing,

Tenor: Hear - ing your words, and not a word a-mong them Tuned to my lik - ing,

Bass: Hear - ing your words, and not a word a-mong them Tuned to my lik - ing,

**E (V)** **"on a salty day" motive** **Dotted figure**

**3**

S: Tuned to my lik - ing, on a sal - ty day — When **mp**

A: Tuned to my lik - ing, — on a sal - ty day — When **mp**

T: Tuned to my lik - ing, on a sal - ty day — Oo — Oo **p**

B: Tuned to my lik - ing, — Oo — Oo **p**

**A (i) Bass pedal**

**20**

**7**

S: in - land woods were pushed by winds — that flung them Hiss - ing to lee - ward like a **poco**

A: in - land woods were pushed by winds — that flung them Hiss - ing to lee - ward like a **poco**

T: Oo — Oo — Oo — Oo — Oh

B: Oo — Oo — Oo — Oo — Oh

Figure 126: Hearing your words; mm. 1-10

9

S  
ton of spray, \_\_\_

A  
ton of spray, \_\_\_

T  
Oh \_\_\_ Ah \_\_\_ Ah \_\_\_

B  
Oh \_\_\_ Oh \_\_\_ Ah Ah

Figure 126 (cont.)

The closing phrase of *A* (mm. 11-18) begins a transition between the established tonal area, A minor, to E-flat. In measure 12, the composer previews a move to E-flat with the dominant pitch in that key, B-flat. Measure 13 reverts to B-natural as the tonal center shifts temporarily to E major. “On a salty day” (line 2b) closes the first large musical section. (Figure 127).

9

S  
ton of spray, \_\_\_

A  
ton of spray, \_\_\_

T  
Oh \_\_\_ Ah \_\_\_ Ah \_\_\_

B  
Oh \_\_\_ Oh \_\_\_ Ah Ah

Tenor dotted figure

Bass pedal

Figure 127: Hearing your words; mm. 9-17

**B-flat / B-nat.**

12 *mf*

S pound-ing in, came run-ning through the Gut, While from the Rock the warn-ing whis-tle

A *mf*

A pound-ing in, came run-ning through the Gut, While from the Rock

T *mp*

T Oh Oh Oh Oh Ah Ah

B *mp*

B Oh Oh Oh Oh Ah Ah

**E Major**

15 *mp*

S cried, And chil - dren whim-pered, and the doors blew shut;

A *mp*

A the warn-ing whis-tle cried, And chil - dren whim-pered, and the doors blew shut; on a sal - ty

T *p*

T Ah Ah Ah Ah Ah on a sal - ty

B *p*

B Ah Ah Ah Ah Ah

**"on a salty day" motive**

Figure 127 (cont.)

B, the second large musical section contains two phrases (textual lines 5-8). The first phrase (mm. 18-24) begins in A major but transitions to E-flat major. It begins imitatively in paired voices, soprano/bass and alto/tenor, and later soprano/alto and tenor/bass. The phrase ends with a *ritardando* and the text, "on a salty day" (line 2b). (Figure 128).

22 **SB/TA pairings** **SA/TB pairings**

18 *f*

S Hear - ing your words, Hear - ing your words, and not a word a-mong them

A day Hear - ing your words, Hear - ing and not a word a-mong them

T day Hear - ing your words, Hear - ing not a word a-mong them

B Hear - ing your words, Hear - ing your words,

**A major**

21 *Rit.* ..... ♩ = 48

S Tuned to my lik - ing, Tuned to my lik - ing, *mf* on a sal - ty day

A Tuned to my lik - ing, Tuned to my lik - ing, *mf* on a sal - ty day Oh Oh

T Tuned to my lik - ing, Tuned to my lik - ing, Oh Oh Oh

B Tuned to my lik - ing, Tuned to my lik - ing, Oh Oh

**Transition** **E-flat major**

**salty day motive**

Figure 128: Hearing your words; mm. 18-24

The tempo is slower in the second phrase of *B* (dotted quarter = 48) (Figure 128). Initially, the text is carried by the female voices while the men accompany on neutral syllables. Later, those roles are reversed.

The tonality is unstable in measures 30-33. Nevertheless, the harmony remains tertian with conventional triads (Dm; Am; BM) positioned on the downbeat of each measure. The section ends with “on a salty day” motive. (Figure 129).

**25** **Dotted figure**  
*p*  
S Ah Ah Ah Oo Oo Oo Oo  
A Ah Oo Oo Oo Oo  
T *mp*  
B *mp* when the men go forth, —  
There in the au - tumn when the men go forth, — With

**28**  
S Oo Oo Oh Oh Oh Oh Oh  
A Oo Oo Oh Oh Oh Oh Oh  
T *poco*  
B *poco*  
the wom-en stand In gar-dens stripped and scat-tered, — peer-ing  
slapping skirts the is-land wom-en stand In — gar-dens stripped and scat-tered, — peer-ing

**Unstable tonality with structural triads**  
**Dm**

**24**  
**31** **Dotted figure in alto**  
*mp* *p* *mp*  
S Ah Ah Ah drip - ping from the hand: — on a sal - ty  
A *mp* *p*  
T *mf* *mp*  
B *mf* *mp*  
north, With dahl - ia tu - bers drip - ping from the hand: — on a sal - ty  
**Am** **BM** **"on a salty day" motive**

Figure 129: Hearing your words; mm. 25-33

The final musical section, *C*, contains three musical phrases. The first phrase is a transition set to the opening lines, “Hearing your words” (lines 1-2a). The second phrase compresses the text of lines 3-12 in jumbled order and, finally, the third phrase completes the sonnet text with lines 13-14.

The first phrase (mm. 34-40) contains sequential material, as well as repeated text and chord progressions. The sequential material separates chords by tritones, CM and F#M (enharmonically spelled), and the second is transposed up a major third. “Tuned to my liking” (line 2a) further distorts tonality and adds to the transitional effect of this phrase by the alternation of B-flat major and C# minor chords (enharmonically spelled). It is marked “crescendo” and “accelerando” in measure 34 and climaxes to *ff* in measure 40. (Figure 130).

34 *Accel.*  $\bullet = 60$

S *p sub.* *mp* *mf*  
Hear - ing your words, Hear - ing your words, and not a word a - mong them Tuned to my lik - ing,

A *p* *mp* *mf*  
Hear - ing your words, Hear - ing your words, and not a word a - mong them Tuned to my lik - ing,

T *p sub.* *mp* *mf*  
Hear - ing your words, Hear - ing your words, and not a word a - mong them Tuned to my lik - ing,

B *p* *mp* *mf*  
Hear - ing your words, Hear - ing your words, and not a word a - mong them Tuned to my lik - ing,

CM F#M (enh.) Em B-flat B-flatM C#m (enh.)

Figure 130: Hearing your words; mm. 34-40

38 *f* *ff*

S Tuned to my lik - ing, Tuned to my lik - ing, my lik - ing, \_\_\_\_

A Tuned to my lik - ing, Tuned to my lik - ing, my lik - ing, \_\_\_\_

T Tuned to my lik - ing, Tuned to my lik - ing, my lik - ing, \_\_\_\_

B Tuned to my lik - ing, Tuned to my lik - ing, my lik - ing, \_\_\_\_

**B-flatM C#m (enh.) B-flatM C#m (enh.)**

Figure 130 (cont.)

The second phrase (mm. 41-48) depicts the storm blowing objects from place to place by compressing and jumbling textual lines 3-11. (Figure 131).

| Millay's Original Text <sup>114</sup>  | Garrop's re-ordering (m. 41-47)  |
|--|--|
| When inland woods were pushed by winds that<br>flung them<br>Hissing to leeward like a ton of spray<br>I thought how off Matinicus the tide<br>Came pounding in, came running through the Gut,<br>While from the Rock the warning whistle cried,<br>And Children whimpered, and the doors blew shut;<br>There in the autumn when the men go forth,<br>With slapping skirts the island women stand<br>In gardens stripped and scattered, peering north, | When inland woods were pushed by winds that<br>flung them<br>the tide Came pounding in, running through the Gut,<br>the warning whistle children whimpered, doors<br>blew shut<br>in the autumn when the men go forth the island<br>women stand in gardens peering north |

Figure 131: Hearing your words; Sonnet text

The harmony of this phrase, marked "Gaining intensity," is chromatic and all twelve pitches of the chromatic scale are present. E is tonicized through repetition.

<sup>114</sup> Edna St. Vincent Millay, *Collected Sonnets of Edna St. Vincent Millay*, Revised and Expanded Edition, (New York: Harper & Row, 1988), 105.



“Intensity” is achieved through the rapid sixteenth-note passages in the soprano and alto, which further cloud the tonality by planing minor 3<sup>rd</sup>s following the opening unison E. The tenor and bass suggests a dominant-tonic relationship in an E tonality in measures 41-42. Measures 44-47 culminate with a suggestion of B-flat minor at the cadence (m. 47). The men carry the text while the women sing on neutral syllables. Now, the consecutive minor 3<sup>rd</sup>s are in the men’s voices, but the previous dominant-tonic relationship is absent. (Figure 132).

**Gaining intensity**  
**Planned m3 in soprano / alto**

**Transition begins**

**V-i relationship (E-B) in tenor and bass**

41 *mf* When in - land woods were pushed by winds that flung them the tide Came pound-ing in, run-ning through the Gut,  
*mf* When in - land woods were pushed by winds that flung them the tide Came pound-ing in, run-ning through the Gut,  
*mf* Oo Ah Oo Ah Oh Oo Ah Oo Ah Oh  
*mf* Oo Ah Oo Ah Oh Oo Ah Oo Ah Oh

43 *f* the warn-ing whis-tle chil-dren whim-pered, doors blew shut; Oo Ah Oo Ah Oh  
*f* the warn-ing whis-tle chil-dren whim-pered, doors blew shut; Oo Ah Oo Ah Oh  
*f* Oo Ah Oo Ah Oo Ah in the au-tumn when the men go forth,  
*f* Oo Ah Oo Ah Oo Ah in the au-tumn when the men go forth,

Figure 132: Hearing your words; mm. 41-47

45

S Oo Ah Oo Ah Oo Ah Ah Ah Oh

A Oo Ah Oo Ah Oo Ah Ah Oh The

T the is - land wom - en stand in gar - dens peer - ing north, The

B the is - land wom - en stand in gar - dens peer - ing north, The

**F7 with split 3rd (2nd inv.)  
V of B flat**

Figure 132 (cont.)

“The wind of their endurance driving south” (line 13) begins the final phrase ending with a chord containing all the pitches of Bb minor except Db at the fermata with a crescendo to *fff* (m. 50). The fermata is followed by “Flattened your words...” (line 14) sung imitatively in descending lines beginning on E, later tonally returning to A minor. The previous dotted figure is reprised as the tempo slows to its original speed. (Figure 133).

48 *Meno Mosso*

**Pandiatonicsim - no D-flat Harshly!  
Poco Rit. A Tempo**

27

S wind of their en - dur<sup>2</sup>ance, driv - ing south, Flat - tened your words

A wind of their en - dur - ance, driv - ing south, Flat - tened your

T wind of their en - dur<sup>2</sup>ance, driv - ing south, Flat - tened your words

B wind of their en - dur<sup>2</sup>ance, driv - ing south, Flat -

**E (V)**

Figure 133: Hearing your words; mm. 48-56

52 *Rit.*  $\bullet = 54$  **Dotted figure**

S *f* *mf* *p*  
a - gainst your speak - ing mouth.

A *f* *mf* *p*  
words a - gainst your speak - ing mouth.

T *f* *mf* *mp* *p*  
Oo Oh Oo Oh Mm

B *f* *mf* *p*  
- tened your words a - gainst your speak - ing mouth.

**A (i)**

Figure 133 (cont.)

### Rehearsal Considerations

Because of the rhythmic complexity of the movement (for example, compound meter with small note values and syncopation), singers may find writing macro-beat numbers in the music above each measure helpful. Count-singing may also prove valuable to aid in rhythmic precision.

Choruses should take care to retain anchor pitches and structurally important chords in each musical section. Where transitions occur, identifying half- and whole-steps and their leading-tone functions will aid pitch accuracy and intonation. A reminder to singers that accidentals are canceled when moving across bar lines will be necessary and helpful. For example, in measure 29, Eb is the established key area while the bass in measure 30 sings E-natural.

Identifying repeated material will also be helpful in rehearsal. The repeated sequence in measures 34 and 38, as well as the repeated melodic phrase in measures 41 and 44, can both be perfected more quickly if the material is presented as familiar rather than new.

#### IV. *I know my mind*

##### Text

|  |   |          |
|--|---|----------|
| <sup>1</sup> I know my mind and I have made my choice      | } | <b>1</b> |
| <sup>2</sup> Not from your temper does my doom depend;     |   |          |
| <sup>3</sup> Love me or love me not, you have no voice     |   |          |
| <sup>4</sup> In this, which is my portion to the end.      |   |          |
| <sup>5</sup> Your presence and your favours, the full part | } | <b>2</b> |
| <sup>6</sup> That you could give, you now can take away:   |   |          |
| <sup>7</sup> What lies between your beauty and my heart    |   |          |
| <sup>8</sup> Not even you can trouble or betray.           |   |          |
| <sup>9</sup> Mistake me not - unto my inmost core          | } | <b>3</b> |
| <sup>10</sup> I do desire your kiss upon my mouth;         |   |          |
| <sup>11</sup> They have not craved a cup of water more     |   |          |
| <sup>12</sup> That bleach upon the deserts of the south;   |   |          |
| <sup>13</sup> Here might you bless me; what you cannot do  | } | <b>4</b> |
| <sup>14</sup> Is bow me down, who have been loved by you.  |   |          |

**Figure 134: "I know my mind"<sup>115</sup>**

The forty-fifth sonnet of *Fatal Interview* is an octave (ABAB; CDCD) and a sestet (EF; EF; GG) containing four poetic ideas. The first idea relates the poet's intention to end an adulterous relationship. Even though she fears his temper (line 2), the decision is hers alone, and he has no "voice" in the matter (line 3). The second poetic idea expresses the poet's resolve, and in the third, the poet makes it clear that she still loves him even though she is committed to ending the relationship. The final poetic idea explains that though she may love him, she will not be submissive (line 14), thus the relationship must end.

---

<sup>115</sup> Millay, 114.

## Musical Structure

The structure of this movement is in four large musical sections (*A, B, C+A, A'*) corresponding to the poetic ideas of the sonnet. (Figure 135).

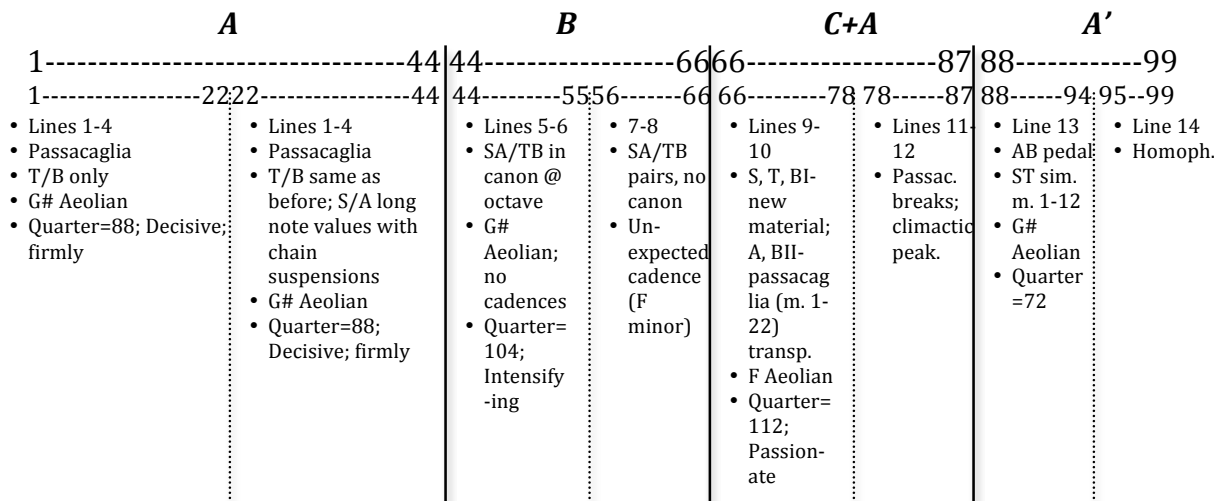


Figure 135: “I know my mind”; Musical Structure

Section *A* (mm. 1-44) sets the first poetic idea (lines 1-4) in two phrases containing a bass passacaglia in G# minor. The tenor and bass sing the first statement of “I know my mind...” (lines 1-4) in measures 1-22 at a “Decisive; firmly” tempo (quarter note = 88). The passage is fragmented through the use of multiple rests that may represent uncertainty or the falling tears of the poet. (Figure 136).

The second statement comes in the women’s parts beginning in the alto over a repeat of the tenor-bass material from the opening. The women’s setting, in long sustained note values, is imitative and creates a chain of suspensions. (Figure 137).

## IV. I know my mind

♩ = 88 *Decisive; firmly* **Passacaglia and accompanying material**

*p*

Tenor

I know my mind and I have made my

*p*

Bass

I know my mind and I have made my

6

T

choice; Not from your tem - per does my doom de -

B

choice; Not from your tem - per does my doom de -

12

T

pend; Love me or love me not, you have no

*mp*

B

pend; Love me or love me not, you have no

*mp*

17

A

*mf*

T

voice In this, which is my por - tion to the end.

*p*

B

*mf*

voice In this, which is my por - tion to the end.

*p*

Figure 136: "I know my mind"; mm. 1-22

## Suspensions

23

*p*

S: I know my mind

A: know my mind and I have made

T: I know my mind and I have made my

B: I know my mind and I have made my

## Passacaglia

28

S: Not from your tem - per does my

A: my choice; Not from your tem - per does my

T: choice; Not from your tem - per does my

B: choice; Not from your tem - per does my

*mp*

33

*mf*

S: doom de - - pend; Love me or love me

A: doom de - - pend; Love me or love me

T: doom de - - pend; Love me or love me not,

B: doom de - - pend; Love me or love me not,

*mp*

Figure 137: I know my mind; mm. 23-32

38

*poco*

S not, you have you have no voice in this,

A not, you have you have no voice in this,

*mf*

T you have no voice in this, which is my por - tion

*mf*

B you have no voice in this, which is my por - tion

43

*p*

S to the end.

*p*

A to the end.

*p*

T to the end.

*p*

B to the end.

Figure 137 (cont.)

*B*, (mm. 44-66) the second poetic idea, is set in a quicker tempo (quarter=104) and marked “Intensifying.” The two phrases, carrying the textual couplets, set the soprano/alto in a loose canon against the tenor and bass. Though the rhythms occasionally differ, the pitches between the vocal pairs are exact. G# minor remains the tonal foundation in *B*, though there are no supporting cadences.

Garrop marks measure 50 “Intensifies” and then reduces the number of beats between canonic entrances from three beats to two beats at “That you could give...” (line 6). (Figure 138).



**Canon at the octave;  
Entrances 3 beats  
apart**

**♩ = 104 Sub.  
Intensifying**

**43**

*p*

S to the end. Your pres - ence and your fa - vours,

A to the end. Your pres - ence and your fa - vours,

T to the end. Your pres - ence and your

B to the end. Your pres - ence and your

**48**

*mp*

S the full part That you could give, you

A the full part That you could give, you

T fa - vours, the full part That you could give,

B fa - vours, the full part That you could give,

**53**

*p*

S now can take a - way: What lies be - tween your beau -

A now can take a - way: What lies be - tween your beau -

T you now can take a - way: What lies be - tween your beau -

B you now can take a - way: What lies be - tween your beau -

**Entrances 2 beats  
apart**

**Entrances 1 beat  
apart**

Figure 138: I know my mind; mm. 43-58

The second phrase of *B* begins with further compressed entrances in measure 56. (Figure 138). Although the musical texture remains polyphonic, the canon is broken, and the phrase ends with an unexpected cadence in F minor (m. 66). (Figure 139).

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is for measures 65 and 66. Above the staves, it is marked "♩ = 112 Sub. (in one) Passionate" and "f sempre". A blue box highlights the final measure (measure 66) for all four voices. The lyrics for each voice are: S: "or be - - - tray. Mis -"; A: "Mis - take"; T: "or be - - - tray. Mis -"; B: "Mis - take". The key signature changes to F minor in measure 66, indicated by a red "F minor" label.

Figure 139: I know my mind; mm. 65-66

The poet's decision to leave her lover while she is still in love with him presents a textual dichotomy in the third musical section marked, "Passionate." In addition to the new key of F minor and a further quickened tempo (quarter=112), measures 66-87 contain new musical material, *C*, combined with music from *A*, perhaps reflecting the turmoil and duality of the text. The placement of the transposed opening passacaglia material from section *A* in the bass and alto, as new material is introduced in the remaining voices, may musically demonstrate the inner conflict of the text. (Figure 140).

**Alto / bass I with Tenor**  
**line from mm. 1-12**  $\bullet = 112$  **Sub. (in one)**  
**Passionate** **Soprano / tenor new**  
**material in octaves**

**65** *f sempre*

S or be - - - tray. Mis - take Mis - take me not un -

A Mis - take Mis - take me not un - to my

T or be - - - tray. Mis - take Mis - take me not un -

B Mis - take Mis - take me not un - to my

**70**

S - to my in - most core I I do de - sire your kiss your kiss

A in - most core I do de - sire your kiss up -

T - to my in - most core I I do de - sire your kiss your kiss

B in - most core I do de - sire your kiss up -

**76** *poco*

S up - on my my mouth; They have not craved a cup

A on my mouth; They have not craved a cup

T up - on my my mouth; They have not craved a cup

B on my mouth; They have not craved a cup

Figure 140: I know my mind; mm. 65-87

In measure 81, the opening ostinato is broken and the vocal texture becomes homophonic. The climax of the movement comes with the text “They have not craved a cup of water more” (line 11), culminating with the Eb<sup>11</sup> chord at m. 82. The words, “That bleach upon the deserts of the south,” (line 12) extend the musical phrase. Here, Garrop returns to the tempo of section *B* (quarter = 104) transitions to the original key of G# minor. (Figure 141).

**Phrase extension. Transition to original key (G# minor) and tempo**

Rit. -----  $\bullet = 104$  Rit. ----- 35

**Passacaglia breaks** **Eb<sup>11</sup>**

85  $\bullet = 72$

Figure 141: I know my mind; mm. 81-87

The closing section of the movement, mm. 88-99, recaps a small portion of the original musical material. The dramatically slower tempo (quarter = 72) perhaps reinforces the finality of the poet's decision. The original key of G# minor is suggested by the pedal in the alto and bass. Though the opening *ostinato* from section A is missing, the soprano sings a rhythmically altered melody, originally sung by the tenor (mm. 1-6), to measure 95 before concluding the movement. (Figure 142).

Figure 142: I know my mind; mm. 85-99

Figure 142 shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is divided into two systems. The first system covers measures 85 to 90, and the second system covers measures 91 to 99. The tempo is marked as quarter = 72. The key signature is G# minor. The lyrics for the first system are "de - serts of the south." and "Here you \_\_\_ might". The lyrics for the second system are "bless me; what you can - not do Is bow me". A blue bracket highlights the vocal lines from measure 85 to 90. A red bracket highlights the vocal lines from measure 91 to 99. A red note indicates "Soprano sings tenor melody (sim. mm. 1-6)". A red note indicates "G# pedal in alto / bass."

Figure 142: I know my mind; mm. 85-99

96 *mp* *Poco Rit.* *p*

S down, \_\_\_\_\_ who have been loved by you.

A down, \_\_\_\_\_ who have been loved by you.

T down, \_\_\_\_\_ who have been loved by you.

B loved by you.

Figure 142 (cont.)

The tempi, though seemingly unrelated, are proportional. The tempo of *A* (=88) is 16 units slower than *B* (=104) which is 8 units slower than *C+A* (=112). The final tempo (=72) is 40 beats per measure slower than *C+A* and 16 units slower than *A*. Thus, all of these differences are multiples of 8.

### Rehearsal Considerations

The majority of this movement should not pose significant problems. Care should be taken to keep a steady tempo because of Garrop's use of eighth- and quarter-note rests interspersed between words. In sections where multiple dissonant intervals are present, intonation may be aided by limited use of vibrato.

The unexpected modulation from G# minor to F minor accompanied by a change in tempo is surprising. Half-steps in the soprano/tenor at measure 68 may cause intonation problems.

## Chapter 8

### *Sonnets of Beauty and Music*

The sixth work, *Sonnets of Beauty and Music*, was commissioned by Chuck and Joan Grant for Robert Geary and Valti, a professional *a cappella* ensemble from Chicago, in their 29<sup>th</sup> season.<sup>116</sup> The work is in two movements and was composed in 2006.

#### **I. *Still will I harvest beauty where it grows***

##### Text

“Still will I harvest beauty where it grows” was published in *The Harp Weaver and Other Poems* in 1923.<sup>117</sup>

|  |   |          |
|--|---|----------|
| <sup>1</sup> Still will I harvest beauty where it grows:                 | } | <b>1</b> |
| <sup>2</sup> In coloured fungus and the spotted fog                      |   |          |
| <sup>3a</sup> Surprised on food forgotten; <sup>b</sup> in ditch and bog |   |          |
| <sup>4</sup> Filmed brilliant with irregular rainbows                    |   |          |
| <sup>5</sup> Of rust and oil, where half a city throws                   |   |          |
| <sup>6a</sup> Its empty tins; <sup>b</sup> and in some spongy log        |   |          |
| <sup>7</sup> Whence headlong leaps the oozy emerald frog.                |   |          |
| <sup>8</sup> And a black pupil in the green scum shows.                  | } | <b>2</b> |
| <sup>9</sup> Her the inhabiter of divers places                          |   |          |
| <sup>10a</sup> Surmising at all doors, <sup>b</sup> I push them all.     | } | <b>3</b> |
| <sup>11</sup> Oh, you that fearful of a creaking hinge                   |   |          |
| <sup>12</sup> Turn back forevermore with craven faces,                   |   |          |
| <sup>13</sup> I tell you Beauty bears an ultra fringe                    |   |          |
| <sup>14</sup> Ungessed of you upon her gossamer shawl!                   |   |          |

Figure 143: Still will I harvest beauty where it grows<sup>118</sup>

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<sup>116</sup> Stacy Garrop, *Sonnets of Beauty and Music*, 2006.

<sup>117</sup> Gould, 160.

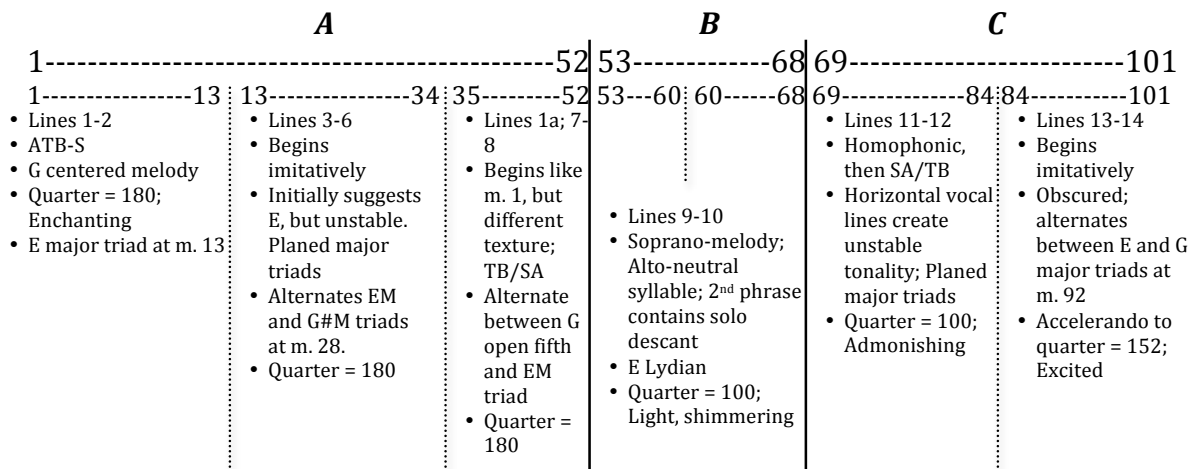
<sup>118</sup> Millay, 43.

The structure of the sonnet is an Italian octave (ABBA; ABBA) and three unrhymed couplets (CD; EC; ED) making a sestet. There are three themes within the fourteen lines of the sonnet. The first theme, lines 1-8, is a declaration that the poet will find beauty wherever it is. In the octave, she lists three unlikely examples: in moldy food (lines 2-3a), polluted areas (3b-6a), and a swamp (6b-8). In the second theme (lines 9-10), the poet claims she searches even the most unlikely places on the assumption that Beauty will live there. The third theme is a rebuke to anyone who only sees beauty in obvious locales.

The tone of the sonnet is both peaceful and reproachful. The lines of the octave show the poet at peace with nature, regardless of its imperfection. The sestet contrasts the altruistic poet's attitude against the majority of humankind.

### Musical Structure

The musical structure of the movement (*ABC*) corresponds to the three themes of the sonnet. (Figure 144).



**Figure 144: Still will I harvest beauty where it grows; Musical Structure**



A (mm. 1-52) contains three subsections, each ending on an E major triad. The score is marked, “Enchanting,” with a quick tempo (quarter = 180). The speed of the music and the opening interval combine to create the intended affect of the text.

The first subsection begins with a drone (G-D) in the alto, tenor, and bass before a lyrical soprano melody begins in measure 2. G is established as an important pitch throughout this opening, although the emphasis throughout is on successive major chords, thus dismissing any true tonality. At measure 12, the first subsection ends with an E major triad, which becomes a structurally important chord and unifying device. (Figure 145).

*♩ = 180 Enchanting*

*mf*

SOPRANO

Still will I har - vest beau - ty where it grows: In col - oured

ALTO

*p*

Still will I har - vest where it grows: In col -

TENOR

*p*

Still will I har - vest where it grows: In col -

BASS

*p*

Still will I har - vest where it grows: In col -

**G open chord**

**E major triad**

9

S

fun - gus and the spot - ted fog

A

- oured fun - gus spot - ted fog

T

- oured fun - gus spot - ted fog

B

- oured fun - gus spot - ted fog

Figure 145: Still will I harvest; mm. 1-12

In measure 13, the sudden polyphony in the lower voices perhaps reflects the “surprise” referred to in the text (“Surprised on foods”). The tonality is suggestive of E based on the dominant-tonic relationship between B and E, but is, however, unstable since the two E major chords are surrounded only by major triads. A different major triad occurs every four measures, resulting in chordal planing and obscuring the harmonic foundation. (Figure 146).

Figure 146 (top) shows measures 9-17 of the musical score. The lyrics are: "fun - gus and the spot - ted fog on foods for - got - ten; in". The score includes four staves (Soprano, Alto, Tenor, Bass) with lyrics. Annotations include "Text painting" (red), "EM" (blue box), "CM" (blue box), and "Suggests E (B-E, V-I)" (red). The dynamic marking *mf* is present in measures 13-15.

Figure 146 (bottom) shows measures 18-22 of the musical score. The lyrics are: "ditch and bog Filmed bril - liant bril - liant with ir-reg-u-lar rain - bows". The score includes four staves (Soprano, Alto, Tenor, Bass) with lyrics. Annotations include "D major" (red), "C# Major" (red), and "ff" (black). The dynamic marking *ff* is present in measures 20-22.

Figure 146: Still will I harvest; mm. 9-33

**G# major triad / E major triad**      **Alternating G# and E major triads**

S: Of rust and oil, Ah Ah Ah Ah  
A: Of rust and oil, Ah Ah Ah Ah  
T: where half a cit-y throws its emp-ty tins;  
B: where half a cit-y throws its emp-ty tins;

Figure 146 (cont.)

To begin the third subsection of A (m. 35), “Still will I” (line 1) is inserted briefly into the sonnet setting in the tenor and bass. The structurally important E major triad appears again in measure 45 and alternates with G open chords beginning at measure 47 to the end of the section. (Figure 147).

S: and in some spon - gy log Whence head-long  
A: and in some spon - gy log  
T: Still will I har - vest and in some spon - gy log  
B: Still will I har - vest and in some spon - gy log

**G open fifth  
with Line 1  
text**

Figure 147: Still will I harvest; mm. 34-49

E major / G open chords

42

S leaps the oozy emerald frog.....

A Whence leaps the emerald frog.....

T Whence head-long leaps the emerald frog..... And a black pupil in the

B Whence leaps the emerald frog..... And a black pupil in the

*mf*

Figure 147 (cont.)

*B* (mm. 53-68) sets the second theme of the sonnet text and the composer indicates this section to be “Light, shimmering.” As a result, Garrop depicts the shimmering light through female voices. The voices appear in two brief, identical phrases written in E Lydian at a dramatically slower tempo (quarter =100). Only the added soprano solo descant in the second phrase is different. (Figure 148).

Solo  
Ah (Ossia - G#)

59

S doors, I push them all. Her the in-hab-iter of di-vers places Sur-mis-ing at all

A Ah Ah Ah Ah

T

B

*p*

Figure 148: Still will I harvest; mm. 59-68

67  
S doors, I push them all.  
A  
T  
B

Figure 148 (cont.)

The final section, *C*, marked “Admonishingly,” may reflect the spirit of the sonnet’s third theme. While it begins at the same tempo as *B*, the phrase later accelerates to quarter note = 152 to increase the sense of urgency demonstrated by the text. Two tonally unstable subsections are separated in the final two unrhymed couplets of the sonnet.

Measures 69-84 contain two phrases. In the first (mm. 69-74), the tonality is clouded by the alternation of E tertian chords containing split thirds with C major triads containing an additional F#. (Figure 149).

67  
S doors, I push them all. Oh, you that fear-ful of a creak-ing hinge Turn  
A Oh, you that fear-ful of a creak-ing hinge Turn  
T Oh, you that fear-ful of a creak-ing hinge  
B Oh, you that fear-ful of a creak-ing hinge  
**Admonishing**  
**Tutti**  
**pp**  
**mf**  
**pp**  
**mf**  
**pp**  
**mf**  
**pp**  
**mf**  
**AM**  
**Alternating E (split 3rds) and CM (+F#)**

Figure 149: Still will I harvest; mm. 67-84

76 *mp* *Accel.*

S back for - ev - er - more with cra-ven faces,

A back for - ev - er - more faces, I

T Turn back for - ev - er - more faces,

B Turn back Turn back for - ev - er - more with cra-ven faces,

**Imitative pairs** **DM**

Figure 149 (cont.)

The second phrase is more conventional harmonically, moving from an A major triad in measure 75 to a final D major triad in measure 82. (Figure 149).

An accelerando to quarter note =152 begins the closing subsection of *C* in the alto (m. 84), followed imitatively by the other voices. (Figure 149). Following the tonicization of D through measure 92, the familiar E major triad alternating with G major triads to the end, leaving a firm tonal foundation unresolved. (Figure 150).

**Repetition of D** *J = 152 Excited* *Poco Rit.* **EM** 152

S I tell you Beau - ty bears an ul-tra fringe Un - guessed of

A tell you I tell you Beau - ty bears an ul-tra fringe Un - guessed of

T I tell you I tell you Beau - ty bears an ul-tra fringe Un - guessed of

B I tell you Beau - ty bears an ul-tra fringe Un - guessed of

Figure 150: Still will I harvest; mm. 85-101

93

**EM GM EM, etc. Poco Rit.**

S you up-on her gos - sa-mer shawl! Ah Ah Ah Mm *mp*

A you up-on her gos - sa-mer shawl! Ah Ah Ah Mm *mp*

T 8 you Un - guessed of you up- on her shawl! her shawl! Mm *mp*

B you up-on her gos - sa-mer shawl! her shawl! her shawl! Mm *mp*

Figure 150 (cont.)

### Rehearsal Considerations

Because the tonal language of this movement is based upon alternation between E and G major, it is critical that choruses are able to retain these structurally important pitches. Identifying where half- and whole-steps occur in tonally difficult passages, while assigning them leading-tone functions, will aid intonation. To perform long, repeated pitches in tune (for example mm. 1-6 in the bass and mm. 53-68), singers must demonstrate good breath management while maintaining the illusion of upward motion.

Rhythmic challenges in this movement begin with the quick tempo. Slowing the speed of the music in rehearsal until pitches are secure and good intonation is achieved will speed mastery of the material. In measures 37-41 and again in measures 43-46, *hemiolas* occur in the upper voices. Identifying these rhythmic devices prior to rehearsing this section may prove useful in achieving rhythmic accuracy. Count-singing, another possible method, could assure precision in this movement.

## II. *On Hearing a Symphony of Beethoven*

### Text

<sup>1</sup>Sweet sounds, oh, beautiful music, do not cease!  
<sup>2</sup>Reject me not into the world again.  
<sup>3</sup>With you alone is excellence and peace,  
<sup>4</sup>Mankind made plausible, his purpose plain.  
<sup>5</sup>Enchanted in your air benign and shrewd,  
<sup>6</sup>With limbs a-sprawl and empty faces pale,  
<sup>7</sup>The spiteful and the stingy and the rude  
<sup>8</sup>Sleep like the scullions in the fairy-tale.  
<sup>9</sup>This moment is the best the world can give:  
<sup>10</sup>The tranquil blossom on the tortured stem.  
<sup>11</sup>Reject me not, sweet sounds! oh, let me live,  
<sup>12</sup>Till Doom espy my towers and scatter them.  
<sup>13</sup>A city spell-bound under the aging sun,  
<sup>14a</sup>Music my rampart, <sup>b</sup>and my only one.

**Figure 151: On Hearing a Symphony of Beethoven**

The text of this movement was published as part of *The Buck in the Snow and Other Poems* in 1928.<sup>119</sup> This volume of poetry was unpopular, perhaps because “it features much experimental verse” and startling imagery.<sup>120</sup>

The sonnet includes an octave (ABAB; CDCD) and a sestet made of two unrhymed couplets (EF) plus a rhymed couplet (GG). Two primary ideas are

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<sup>119</sup> Elizabeth Majerus, “Modern America Poetry: Edna St. Vincent Millay”, Department of English, University of Illinois at Champagne-Urbana, [http://www.english.illinois.edu/maps/poets/m\\_r/millay/millay.htm](http://www.english.illinois.edu/maps/poets/m_r/millay/millay.htm) (accessed January 6, 2010).

<sup>120</sup> Robert L. Gale, “Edna St. Vincent Millay’s Life,” “Modern America Poetry: Edna St. Vincent Millay”, Department of English, University of Illinois at Champagne-Urbana, [http://www.english.illinois.edu/maps/poets/m\\_r/millay/millay\\_life.htm](http://www.english.illinois.edu/maps/poets/m_r/millay/millay_life.htm) (accessed July 9, 2010).



expressed in the sonnet. The first idea, lines 1-8, speaks directly to Music and asks for acceptance. Music is the poet's escape from humanity's unfavorable attributes (spiteful, stingy and rude - line 7) to where there is "excellence and peace" (line 3). In the second theme, the poet declares the moment she hears a symphony to be the "best the world can give" (line 9) and pleas to live in the present forever.

### Musical Structure

The musical form of this movement (*ABA'*) does not adhere to the structure of the sonnet. The *A* section employs the text from lines 1-4, *B* sets lines 5-12, and *A'* avails itself only of the final two lines of the sonnet. (Figure 152).

|  |   |  |
|--|---|--|
| 1-----35   | 36-----79   | 79-----108   |
| 1-----22   | 23-----35   | 36-----49  |
| <ul style="list-style-type: none"> <li>• Lines 1-2</li> <li>• Sop. solo w/ SATB acc. on neutral syllable</li> <li>• D minor</li> <li>• Quarter=84; "Captivated, pleading"</li> </ul> | <ul style="list-style-type: none"> <li>• Lines 3-4</li> <li>• Sop. solo w/ SATB acc. on text</li> <li>• Transitional</li> <li>• Quarter=84</li> </ul>       | <ul style="list-style-type: none"> <li>• Lines 5-8</li> <li>• SATB</li> <li>• Homoph.</li> <li>• Unstable tonality; Progress</li> <li>• -es through circle of fifths</li> <li>• Quarter=84</li> </ul>        |
|  | 50-----62   | 63-----79  |
|  | <ul style="list-style-type: none"> <li>• Lines 9-10</li> <li>• SATB</li> <li>• Homoph.</li> <li>• B minor</li> <li>• Quarter=112; "Passionately"</li> </ul> | <ul style="list-style-type: none"> <li>• Lines 11-12</li> <li>• SATB</li> <li>• Homoph.</li> <li>• , then SA/TB</li> <li>• E anchor pitch then downward by 1/2 steps.</li> <li>• Clouded tonality</li> </ul> |
|  |   | 79-----101   |
|  |   | <ul style="list-style-type: none"> <li>• Lines 13-14a</li> <li>• same as mm. 1-22</li> </ul>   |
|  |   | 101-----108  |
|  |   | <ul style="list-style-type: none"> <li>• Line 14b; 11</li> <li>• closing phrase</li> <li>• staggered entrances</li> </ul>  |

**Figure 152: On Hearing a Symphony of Beethoven; Musical structure**

*A* (mm. 1-35) contains two phrases in D minor which are divided according to the first two textual couplets. The tempo is quarter note = 84 and marked "Captivated, pleasing." A soprano soloist with full SATB choral accompaniment sings both phrases. The composer's performance notes indicate that the repeated neutral syllables sung with the chorus should have "only the slightest separation between each note grouping." (Figure 153).

**No root position D triads. ATB [u] grouped in two note phrases**

**♩ = 84 Captivated, pleading**

**SOPRANO** *Solo p* Sweet sounds, oh, beau-ti-ful mu-sic,

**SOPRANO** *pp* Use only the slightest separation between each two note grouping  
Oo Oo Oo Oh Oh Oh Oo Oo Oo Oh Oh Oh Oo Oo Oo

**ALTO** *pp* Use only the slightest separation between each two note grouping  
Oo Oo Oh Oh Oh Oo Oo Oh Oh Oh Oo Oo

**TENOR** *pp* Use only the slightest separation between each two note grouping  
Oo Oo Oh Oh Oo Oo Oh Oh Oo Oo

**BASS**

---

**11** *mp* do not cease! *mf* Re-ject me not Re-ject me not

**S** *mp* Oh Oh Oh Ah Ah Oh Oh Oh Oo

**A** *mp* Oh Oh Oh Ah Ah Oh Oh Oh Oo

**T** *mp* Oh Oh Oh Ah Ah Oh Oh Oh Oo

**B** *pp* *mp* Use only the slightest separation between each two note grouping  
Ah Ah Oh Oh Oh Oo

---

**19** *p* in - to the world a - gain.

**S** *pp* Ah

**A** *pp* Ah Ah

**T** *pp* Ah Ah

**B** *pp* Ah

**Figure 153: On Hearing a Symphony; mm. 1-22**

The first strong D chord occurs at the beginning of the second phrase (m. 23) where, in direct contrast to the first phrase, all voices sing the text. A D pedal in the alto and bass reinforces the tonal foundation. A ends in measure 35 with a half-cadence (A major - V of D minor) serving as a transition to the next musical section. (Figure 154).

**1<sup>st</sup> strong D chord**

**A (V)**

Figure 154: On Hearing a Symphony; mm. 19-35

B (mm. 36-79) sets lines 5-12 of the text describing the characteristics of everyday life from which the poet longs to escape into “This moment is the best the world can give” (line 9). It is divided into three musical homophonic and harmonically unstable subsections.

In measures 36-49, the tenor and bass begin with the unsavory text, “Sleep like the scullions in the fairy-tale” (line 5). An additional voice is added every four measures until all have entered as the cadences reinforce tonality in fifths beginning on A and ending in F# major in measure 49. (Figure 155).

36 *Tutti p*

S *p* The

A *p* With limbs a-sprawl and emp-ty fac-es pale, The

T *p* En-chant ed in your air be-nign and shrewd, With limbs a-sprawl and fac-es pale,

B *p* En-chant ed in your air be-nign and shrewd, With limbs a-sprawl and fac-es pale,

A E B

43 *mp*

S *mp* spite-ful and the stin-gy and the rude Sleep like the scul-lions in the fair-y tale.

A *mp* spite-ful and the stin-gy and the rude Sleep like the scul-lions in the fair-y tale.

T *mp* spite-ful the stin-gy and the rude Sleep Sleep Sleep in the fair-y tale.

B *mp* spite-ful the stin-gy and the rude Sleep Sleep Sleep in the fair-y tale.

F# F#

Figure 155: On Hearing a Symphony; mm. 36-49

A tempo change (quarter = 112) accompanies the statement, “This moment is the best the world can give” (line 9) in measures 50-62. Ironically, the text is set in B minor, although unstable, instead of a major key. It is, perhaps, a musical allusion to the notion that time must pass. The texture is thickened through the use of *divisi*. (Figure 156).

**♩ = 112 Passionately**

50 *mf*

S This mo - ment is the best the world can give: The tran - quil blos - som on the

A This mo - ment is the best the world can give: The tran - quil blos - som on the

T This mo - ment is the best the world can give: The tran - quil blos - som on the

B This mo - ment is the best the world can give: The tran - quil blos - som on the

**B minor**

61

S tor - tured stem.

A tor - tured stem.

T tor - tured stem.

B tor - tured stem.

Figure 156: On hearing a symphony; mm. 50-62

The closing phrase of *B* is the most tonally distorted phrase in the movement. Beginning on a unison E in measure 63 (“Reject me not...” - line 11) and expanding, the harmonic language is typical of Garrop’s style. Successive major chords, many

with added chromatic notes, are interspersed with an occasional minor chord, disrupting tonality and producing harmonic instability perhaps suggestive of the text, “oh, let me live Till Doom espy my towers and scatter them” (lines 11-12) . (Figure 157).

Figure 157 displays a musical score for four vocal parts (Soprano, Alto, Tenor, Bass) across measures 61 to 78. The lyrics are: "tor - tured stem. Re - ject me not, sweet sounds! oh, let me live, Till Doom es - py my towers Till Doom es - py Till Doom es - py my towers and scat - ter them." The score includes dynamic markings (*f*, *ff*, *mf*) and a blue box highlighting a specific passage in measures 61-64. Below the score, chord labels are provided for measures 61-64: CM, (no root), BM (no root), and B-flat (no root). For measures 71-78, the labels are BM, B-flatM, and A<sup>7</sup> (V/D).

Figure 157: On Hearing a Symphony; mm. 61-78

In measure 70, two chords (CM and C#m) are sounded simultaneously. In measures 72-76, the female voices reduce to two parts and, finally, to unison octaves over the men, who continue in descending half-step major chords. The concluding A<sup>7</sup> chord

(m. 78) is a pivot to D minor ( $V^7 - i$ ) and the return of the opening musical material. (Figure 157).

The final section, *A'*, (mm. 79-108) repeats the opening musical material (mm. 1-22) verbatim with new text and a closing phrase. The two textual couplets, lines 1-2 and 13-14, address music as a person, reflected by placing them each in identical musical contexts.

The closing phrase begins in measure 99 with staggered entrances and a new tempo (quarter = 76, Fading away). The soprano soloist and tenor voices from the chorus sing the words, “my only one” (line 14b), while the soprano, alto, and bass from the chorus repeat “Reject me not” (line 11a). The staggered entrances create dissonant tone clusters before the tenor and bass resolve to a unison D. (Figure 158).

**Dissonance created by staggered entrances**

The musical score for measures 99-108 is shown with five staves: Soprano Soloist (S), Soprano (S), Alto (A), Tenor (T), and Bass (B). The tempo is marked as quarter = 76, Fading away. The lyrics are: "and my on - ly one. my on - ly one. Re-ject me not Re-ject me not my on - ly one. my on - ly one." The dynamic markings are: *pp*, *mp*, *p*, *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*. The staggered entrances are highlighted with blue boxes, showing the dissonance created by the staggered entrances.

Figure 158: On Hearing a Symphony; mm. 99-108

### Rehearsal Considerations

The difficulties in this movement are related to the unstable tonal language. The lack of root position triads in the *A* sections may result in poor intonation. In the *B* section, intonation is challenging as a result of the constant instability of tonal centers.



## Chapter 9

### Conclusions

Garrop's settings of Sonnets of Edna St. Vincent Millay make a positive musical contribution to the repertoire of contemporary American choral music. Constantly stretching the limits of her creativity, the composer endeavors to create an element unique to each work and text rather than restricting herself to a predictable formula. For example, in *Sonnets of War and Mankind*, the composer creates the second movement using tone clusters. In the fourth movement of *Sonnets of the Fatal Interview*, she includes an extensive ostinato. In every instance, each subsequent movement within an individual work contrasts the previous movement. In addition, Garrop balances difficult and musically complex movements with movements that are simpler.

Garrop's harmonic language, as evidenced by these sonnets, is largely chromatic. The majority of her vocal writing is contrapuntal, often resulting in unprepared and unresolved dissonances and harmonies. Multiple instances of chromatic cross-relationships exist in her sonnet settings, as do extended tertian harmonies and tone clusters. In rare cases, Garrop employs pandiatonicism in climactic passages.

Garrop uses the natural syllabic stresses of the English language dictate the meter and rhythm of Garrop's sonnet settings. The composer often changes meter to accommodate a desire for stressed syllables to fall on strong beats. In movements with quick tempi, there appears to be a fondness for compound and mixed meters rather than simple metric divisions.

Rhythms are primarily syllabic in these settings. While the composer does incorporate temporal devices such as *accelerando* or *ritardando*, the tempo is often altered as a result of smaller (or larger) rhythmic values. Syncopation is prevalent in faster movements, and rhythmic tension is often increased through the juxtaposition of duple divisions of beats within a compound meter or vice versa.

Garrop primarily features conjunct melodies in the top voice; nevertheless, there are instances where the melody moves to lower voices, particularly when sung by a soloist.

“Tonality” in the sonnet settings is established through anchor pitches found at structurally important points in the music. These pitches are emphasized through repetition, duration (such as a pedal tone), and dominant-tonic relationships. The settings are highly chromatic, making free use of accidentals, but are difficult to define as tonal in the traditional sense. Though certain structurally important pitches are tonicized through various means, tonality is often obscured or perhaps destroyed as a result of intervallic or chordal planing and the lack of strong cadential figures. In addition, there are atonal movements featuring tone clusters and aleatoric sections or the use of exotic scales such as the octatonic series.

It is clear from an analysis of the works examined in this document that text is of equal importance to the music. The musical sections seem clearly delineated to correspond to poetic ideas expressed in the text, and Garrop provides rhythmic and melodic text painting devices to express the tone of Millay’s sonnets, as well as recurring motives associated with a particular theme or line of text that continue a particular affect.

Garrop often sets the sonnets using vocal pairings, which are often imitative or based on rhythmic similarities. More often, however, the vocal groups are textural in that they act as duets within a given section. Though various groupings are employed throughout the sonnet settings, the most common pairings are soprano/bass and tenor/alto or soprano/alto and tenor/bass.

Only the first work in the sonnet collection, *Sonnets of Love and Chaos*, is published by Hildegard Publishing Company. *Sonnets of War and Mankind*; *Sonnets of Desire, Longing and Whimsy*; and *Sonnets of Beauty and Music* were all commissioned works but have yet to be formally published. This author believes Garrop's creative and imaginative musical settings of powerful sonnets by Edna St. Vincent Millay warrants consideration for future publication. Additionally, Garrop's sonnet settings should be performed by musically and vocally astute choruses.

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APPENDIX A: STACY GARROP'S SETTINGS OF SONNETS BY EDNA ST. VINCENT  
MILLAY

## Sonnets of Love and Chaos

Commissioned by the Dale Warland Singers  
with major funding provided by the Jerome Foundation  
with additional support from the Alice M. Ditson Fund of Columbia University.

### I. What lips my lips have kissed, and where, and why

sonnets by  
Edna St. Vincent Millay

Stacy Garrop  
March/April 2001

♩ = 54 Calm, reflective  
*Con rubato*

The musical score is written for five parts: Soprano, Alto, Tenor, Bass, and Piano (rehearsal only). The Soprano and Bass parts have lyrics 'Ooo' and include performance markings like 'pp', 'slide', 'p', and 'poco'. The piano part includes 'pp' and 'p' markings. The score is in 3/4 time and consists of four measures. The Soprano and Bass parts have a melodic line with 'Ooo' lyrics. The Alto and Tenor parts are silent. The piano part provides harmonic support.

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5 *pp* *p* slide *pp*

S *pp* *p* *pp*  
Ooo (Hum)

A *p* *mp*  
What lips my lips have kissed, and where, and

T *p*  
What lips my lips have kissed, and where,

B *pp* *p* slide *pp*  
Ooo (Hum)

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

9 *p* *poco*

S *p* *poco*  
Ooo Ah

A (stagger breathing) *poco* *p*  
why, I have for - got - ten and what arms have lain

T *mp* *p*  
and why, and what arms have lain

B *p* *poco*  
Ooo Ah

*poco* *p* *poco* *p*



## 9

**Chaotic**

**Sopranos & Altos:** Repeat each gesture as fast as possible.  
Move at your own speed (this should NOT be unified - the more chaotic, the better).

**ff** **f**

Soprano  
Alto  
Tenor  
Bass  
Piano (rehearsal only)

**5**

**S&A:** Follow line contour.

**Sopranos:** sing/speak random high notes.

**Altos:** sing/speak random low notes.

**S&A:** Speak/shout random notes - cover your entire range.

**ff** **f**

**Tutti**

**Div. a 2** **Div. a 3**

**will** **put** **Cha - os** **in - to**

**Piano**

S&A: follow line contour  
up to m. 11.

9

S  
I will I will  
kee kee kee  
keep him there;

A  
I will I will  
kee kee kee  
keep him there;

T  
Div. (sim.)  
four - teen lines and keep him there;

B  
Div. (sim.)  
four - teen lines and keep 3 and

ff

3

12

♩ = 48  
Childlike; everyone sing with no vibrato

S  
f whisper ppp  
let him thence es - cape  
let him twist and ape

A  
f whisper ppp  
let him thence es - cape  
let him twist and ape

T  
p poco  
let him thence es - cape if he be luck-y; let him twist and - ape

B  
pp Tutti  
and

f whisper ppp

f whisper ppp

p

poco

pp


Tutti

# Sonnets of Vanity, Loss, and Rapture

I. Oh, think not I am faithful to a vow!

sonnets by  
Edna St. Vincent Millay

Stacy Garrop  
May/June 2002

 = 252 Teasingly; flirtatious



Soprano *fp* *mf* *fp*  
Oh, think not I am faith-ful to a vow! Oh, *fp*

Alto *fp*  
Oh, *fp*

Tenor *fp* *mf* *mp* *fp*  
Oh, Oh, think not I am faith-ful to a Oh, *fp*

Bass *fp*  
Oh, *fp*

Piano (rehearsal only) *f* *mf* *f*

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"Once more into my arid days like dew" 1921, 1948 by Edna St. Vincent Millay.  
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7

*mf*

S think not I am faith-ful to a vow! Faith-less am I

*mf*

A think not I am faith-ful to a vow! Faith-less am I

*mf*

T Oh, think not I am faith-ful to a vow!\_\_\_\_\_

*mf*

B Oh, think not I am faith-ful to a vow!\_\_\_\_\_

*mf*

13

*mp*

S am save to love's self a - lone. Were\_ you

*mp*

A am save to love's self a - lone. Were\_ you

Faith-less am I am save to love's self a - lone.\_\_\_\_\_

Faith-less am I am save to love's self a - lone.\_\_\_\_\_

*mp*

## II. The thought of you comes to destroy me

9

♩ = 60 Haunting, agitated  
Poco rubato

Sopranos & Altos: Use a voiced, high pitched whisper for the passage at the dynamic mark indicated.  
Repeat the material in the box over and over, moving at your own speed (this should NOT be in unison).  
**pp**

Soprano

The thought of you

Alto

The thought of you

Tenors: voiced whisper through m. 10.

Once more ar-id days

Bass

Once\_ more in - to my ar-id days like dew, like

Piano (rehearsal only)

S&A: As you crescendo,  
change from whispering to . speaking, back to . . . whispering.

Change from whispering to . . .

5

S

A

T

B

or the sound wa-ter bub - bling\_\_

wind from\_\_ an o - a - sis, or the sound of cold sweet wa-ter bub - bling\_\_ un-der -

10

(S&A:) speaking

9 *mf*

*Calm*  
*Molto rubato*

*pp* *poco* *3*

Div. *pp* *poco* *3*

Oo - Oo

*mf* *Div. - 1/2 sing, 1/2 voiced whisper*

Oo - Oo

*mf* *poco* *Solo* *p* *mp* *p*

ground, \_\_\_\_\_ the thought of you comes to de - stroy me, \_\_\_\_\_ comes \_\_\_\_\_

*mf* *poco* *p* *mp* *p* *3*

13 *p* *pp* *Haunting, agitated*  
*Poco rubato*

*Tutti* *p*

Oo \_\_\_\_\_ Once \_\_\_\_\_

*Tutti* *p*

Oo \_\_\_\_\_ Once \_\_\_\_\_ more \_\_\_\_\_

*Tutti* *p*

Once \_\_\_\_\_

*Tutti* *p*

Once \_\_\_\_\_

to de - stroy to de - stroy me; \_\_\_\_\_ Once \_\_\_\_\_

*mp* *p* *p*

## III. We rose from rapture

♩ = 76

Impassioned

*Con molto espressivo e rubato sempre*

Soprano

When we are old and these re-joic-ing veins are frost-y chan-nels

Alto

When we are old when we are old we are

Tenor

When we are old and these re-joic-ing veins are frost-y chan-nels

Bass

When we are old when we are old we are

Piano (rehearsal only)

4

S

in-to a mut-ed stream, And out of all our burn-ing their re -

A

we are old And out of all out of all

T

in-to a mut-ed stream, And out of all our burn-ing their re -

B

we are old And out of all out of all

Piano

Slightly slower

7

*poco* *mp*

S mains no fee-blest spark to fire us, \_\_\_\_\_

A *fmp* when we are old \_\_\_\_\_ *sub.p* this be our

T *poco* *mp* *sub.p* mains no fee-blest spark to fire us e - ven in dream, \_\_\_\_\_ this be our

B *fmp* *poco* *sub.p* when we are old \_\_\_\_\_ e - ven in dream, \_\_\_\_\_ this be our

*poco* *sub.p*

3 3

## A Tempo

10

*f* *ff*

S that it was not said when we were young and warm and in our prime, up -

A *poco* *f* *Div.* *Tutti* *ff* sol-ace: that it was not said it was not said was not said

T *poco* *f* *Div.* *Tutti* *ff* sol-ace: that it was not said when we were young and warm and in our prime, (ossia - small noteheads) up -

B *poco* *f* *Div.* *Tutti* *ff* sol-ace: that it was not said it was not said was not said, up -

*poco* *f* *ff*

3 3 3 3



Commissioned by Robert Geary and Volti for its 26th Season

# Sonnets of War and Mankind

## I. See how these masses mill and swarm

Note to conductor and choir: This movement is entirely written in the B octatonic scale.

Practice of this scale, written below, may be beneficial to the choir prior to rehearsal



sonnets by  
Edna St. Vincent Millay

Stacy Garrop  
Summer 2003

$\bullet = 104$  *Sharp; fierce; marching*

Soprano

Alto *mf* *poco*  
See how these mass - es mill and swarm and troop and mus - ter and as - sail;

Tenor

Bass *p* *slide*  
See how these ma(ss) - sses mill and swarm and

Piano (rehearsal only) *mf* *poco*



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"Here lies, and none to mourn him but the sea." Copyright © 1934, 1962  
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5

S

A

T

B

*f* *mf* *f* *mp*

We could keep this plan - et warm by fric - tion\_\_\_ if the sun should fail.

God! God! God!

troop and mu(s) - ster and a(s) - ssail; as -

9

S

A

T

B

*p* *slide* *f* *p sub.* *mp* *p* *mp* *p* *f*

mill and swarm. See how these mass - es

See how these mass - es mill and swarm. See how these

See how these mass - es mill and swarm. See how these

sail; mill and swarm. See how these mass - es

## II. Epitaph for the Race of Man

$\bullet = 54$  *Heavily*

*pp* *poco* *p* *pp*

Soprano  
Here lies, and none to mourn him but the sea, That

Alto  
*pp* *poco* *pp*  
Here lies, Here lies,

Tenor

Bass

Piano (rehearsal only)  
*pp* *p*

5 *mp* *pp*

S falls in-ces-sant on the emp-ty shore, on the emp-ty shore,

A *poco* *p* *mp* *pp*  
on the emp-ty shore, emp-ty shore,

T

B *p*  
Here

*mp* *pp*

10

*pp* *mf* *pp* *mf*

S Oo Oh Most var - i - ous

A Oo Oh Most var - i - ous

T Here lies, Here lies, Most var - i - ous

B Here lies, Here lies, Most var - i - ous

*p* *mp* *mf*

*p* *mp* *mf*

lies, Here lies, Most var - i - ous

*p* *mp* *mf*

16

*poco* *f* *mp*

S Man, Most var - i - ous Man, Cut down cut

A Man, Most var - i - ous Man,

T Man, Most var - i - ous Man, Cut down

B Man, Most var - i - ous Man,

*poco* *f* *mp* *p* *mp* *p*

*poco* *f* *mp* *p*

# Sonnets of Desire, Longing, and Whimsy

Commissioned for Volti by Chuck and Joan Grant

## I. Now by this moon, before this moon shall wane

sonnets by  
Edna St. Vincent Millay

Stacy Garrop  
Summer 2004

**♩ = 72 Demanding; impassioned**

The musical score is written for a large vocal ensemble and piano. It consists of nine staves. The vocal parts are Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Bass I, and Bass II. The piano part is marked '(rehearsal only)'. The music is in 6/8 time and features a variety of dynamics including *f*, *mf*, and *f* *mf*. The lyrics are: 'Now by this moon, before this moon shall wane'. The piano part provides a harmonic accompaniment for the vocalists.

Soprano I  
Soprano II  
Alto I  
Alto II  
Tenor I  
Tenor II  
Bass I  
Bass II  
Piano (rehearsal only)

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"I shall forget you presently, my dear." Copyright © 1922, 1950 by Edna St. Vincent Millay.

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4

6

*f* *ff* *slide*

S be - fore this moon shall wane I shall be dead or

S be - fore this moon shall wane I shall be dead or

A this moon shall wane I shall be dead or

A this moon shall wane I shall be dead or

T be - fore this moon this moon shall wane I shall be dead or

T be - fore this moon shall wane I shall be dead or

B this moon shall wane I shall be dead or

B this moon shall wane I shall be dead or

*f* *ff* *slide*

## II. Time does not bring relief, you all have lied

♩ = 54 *Somber, aching*

*p*

Soprano I Time does not bring re - lief; you all have lied who told

*p*

Soprano II Time who told

*p*

Alto Time does not bring re - lief; you all have lied Who who told me

Tenor

Bass

Piano (rehearsal only) *p*

4 *mp*

S I time\_\_\_\_\_ time\_\_\_\_\_ would ease me of my pain!\_\_\_\_\_

*mp*

S II time\_\_\_\_\_ time\_\_\_\_\_ would ease time would ease me of my pain!\_\_\_\_\_

*mp*

A time\_\_\_\_\_ would ease me of my pain! time would ease me of my pain!\_\_\_\_\_

T

B

*mp*

16

8

*p* *pp*

S I

S II

A

T I

T II

B

Time Time does not bring re - lief; you all have lied

Time Time does not bring re - lief; you all have lied

Time does not bring re - lief; you all have lied Who Who told me

*p*

3

11

Tutti *p*

S

A

T I

T II

B

Who told me time would ease me of my pain! I

Who told me time would ease me of my pain! I

time would ease me of my pain! of my pain!

*mp* *p*

*mp* *p*

*mp* *p*

*mp* *p*

3



## III. I shall forget you presently, my dear

♩ = 92 *Gaily; teasingly*  
*Sing lightly, crisply*

Soprano *p*  
 I shall for-get you pres-ent-ly, my dear, So— make the most of this,

Alto *p*  
 I shall for - get you So— make the most of

Tenor *p*  
 I shall for-get you pres-ent-ly, my dear, So— make the most of this,

Bass *p*  
 I shall for - get you So— make the most of

Piano (rehearsal only) *p*

4

S *mf* *p*  
 your lit - tle day, your lit - tle month, your lit - tle half a year,

A *mf* *p*  
 this, your lit - tle day, your lit - tle month, my

T *mf* *p*  
 your lit - tle day, your lit - tle month, your lit - tle half a year,

B *mf* *p*  
 this, your lit - tle day, your lit - tle month, my

Piano *mf* *p*

6

S Ere I for-get, or die, or move a-way, And we are done for-ev-er;

A dear, or — or move a-way, And we are done for-ev-er;

T 8 Ere I for-get, or die, — or move a-way, And we are done for-ev-er;

B dear, or — or move a-way, I —

9

S I shall for-get you by and by — I shall for -

A I shall for-get you pres-ent-ly, my dear, by and by — I shall for -

T 8 I shall for-get you by and by, — I shall for -

B — shall for-get you pres-ent-ly, my dear, by and

Duration: 15 minutes

Winner of the 2004 Ensemble of the North Composition Contest  
Commissioned by Ensemble of the North, Minneapolis, Minnesota  
Patrick McDonough, Artistic Director

# Sonnets of the Fatal Interview

## I. This beast that rends me

sonnets by  
Edna St. Vincent Millay

Stacy Garrop  
Winter 2005

**♩ = 120 Demanding; desiring**

Soprano  
ff poco  
This beast that rends me in the sight of all,

Alto  
ff poco  
This beast that rends me in the sight of all,

Tenor  
ff poco  
This beast that rends me in the sight of all,

Bass  
ff poco  
This beast that rends me in the sight of all,

Piano (rehearsal only)  
ff  
This beast that rends me in the sight of all,

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Sonnet II, Sonnet VIII, Sonnet XIV, Sonnet XXXVI, Sonnet XLV of *Fatal Interview*  
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4 5

S This love, this long - ing, — this o-bliv - i - ous thing, That

A This love, this long - ing, — this o-bliv - i - ous thing, That

T This love, this long - ing, — this o-bliv - i - ous thing, That

B This love, this long - ing, — this o-bliv - i - ous thing, That

10 *fff*

S has me un - der. — as the last leaves fall, *mf*

A has me un - der. — as the last leaves fall, Will *mf*

T has me un - der. — as the last leaves fall, Will *mf*

B has me un - der. — as the last leaves fall, *fff*

# II. Since of no creature living

11

♩ = 72 *Con molto rubato*  
*Tenderly*

Soprano

Alto

Tenor

Bass

Piano (rehearsal only)

*p* *ppp* *p*

Oo\_\_\_\_\_ Oo\_\_\_\_\_

*p*

Since of no crea- ture liv - ing\_\_\_\_\_ the last breath\_\_\_\_\_ Is

*p*

Since of no crea- ture liv - ing\_\_\_\_\_ the last breath\_\_\_\_\_ Is

*p* *ppp* *p*

Oo\_\_\_\_\_ Oo\_\_\_\_\_

*p*

6

S

A

T

B

*ppp* *p* *poco* *p* *ppp*

Oh\_\_\_\_\_ Oo\_\_\_\_\_

*poco* *p* *3*

twice re - quired,\_\_\_\_\_ or twice the ul - ti - mate

*poco* *p* *3*

twice re - quired,\_\_\_\_\_ or twice the ul - ti - mate

*ppp* *p* *poco* *p* *ppp*

Oh\_\_\_\_\_ Oo\_\_\_\_\_

*poco* *p* *3*

12

12

S See - ing how to quit your arms is ver - y

A pain, See - ing how to quit your arms is ver - y

T pain, See - ing how to quit your arms is ver - y

B See - ing how to quit your arms is ver - y

18

*mp* *mf*

S death, 'Tis like - ly that I shall not die a -

*mp* *mf*

A ver - y death, 'Tis like - ly that I shall not die a -

*mp* *mf*

T ver - y death, 'Tis like - ly that I shall not die a -

*mp* *mf*

B death, 'Tis like - ly that I shall not die a -

### III. Hearing your words

19

$\bullet = 54$  *Discontented*

*f*

Soprano  
Hear - ing your words, and not a word a-mong them Tuned to my lik - ing,

Alto  
Hear - ing your words, and not a word a-mong them Tuned to my lik - ing,

Tenor  
Hear - ing your words, and not a word a-mong them Tuned to my lik - ing,

Bass  
Hear - ing your words, and not a word a-mong them Tuned to my lik - ing,

Piano (rehearsal only)  
*f*

3

S  
Tuned to my lik - ing, on a sal - ty day When *mp*

A  
Tuned to my lik - ing, When *mp*

T  
Tuned to my lik - ing, on a sal - ty day Oo Oo *p*

B  
Tuned to my lik - ing, Oo Oo *p*

Piano  
*p*

7

S in-land woods were pushed by winds that flung them Hiss-ing to lee-ward like a

A in-land woods were pushed by winds that flung them Hiss-ing to lee-ward like a

T Oo Oo Oo Oo Oh

B Oo Oo Oo Oo Oh

*poco*

9

S ton of spray, I thought how off Ma-tin-i-cus the tide Came

A ton of spray, I thought how off Ma-tin-i-cus the tide Came

T Oh Ah Ah Oo Oo Oo

B Oh Oh Ah Ah Oo Oo Oo



## IV. I know my mind

$\bullet = 88$  *Decisive; firmly*

*p*

Tenor

8

I know my mind and I have made my

*p*

Bass

I know my mind and I have made my

Piano (rehearsal only)

*p*

6

T

8

choice; Not from your tem - per does my doom de -

B

choice; Not from your tem - per does my doom de -

12

T

8

pend; Love me or love me not, you have no

*mp*

B

pend; Love me or love me not, you have no

*mp*

17

A

T

B

*mf* *p*

voice In this, which is my por - tion to the end.

*mf* *p*

voice In this, which is my por - tion to the end.

23

S

A

T

B

*p*

I know my mind

know my mind and I have made

I know my mind and I have made my

I know my mind and I have made my

Commissioned by Chuck and Joan Grant for Robert Geary and Volti in their 29th Season

# Sonnets of Beauty and Music

Sonnets by  
EDNA ST. VINCENT MILLAY

## I. Still will I harvest beauty where it grows

STACY GARROP  
Spring 2006

$\text{♩} = 180$  *Enchanting*

*mf*

SOPRANO Still will I har - vest beau - ty where it grows: In col - oured

*p*

ALTO Still will I har - vest where it grows: In col -

*p*

TENOR Still will I har - vest where it grows: In col -

*p*

BASS Still will I har - vest where it grows: In col -

$\text{♩} = 180$  *Enchanting*

PIANO (rehearsal only)

9

S fun - gus and the spot - ted fog on foods for - got - ten; in

*mf*

A - oured fun - gus spot - ted fog Sur - prised on foods for - got - ten;

*mf*

T - oured fun - gus spot - ted fog Sur - prised on foods for - got - ten

*mf*

B - oured fun - gus spot - ted fog on foods for - got - ten in

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18

*ff*

S ditch and bog Filmed bril - liant bril - liant with ir-reg-u-lar rain - bows—

*ff*

A Filmed bril - liant bril - liant with ir-reg-u-lar rain - bows—

*ff*

T Filmed bril - - liant bril - liant with ir-reg-u-lar rain - bows—

*ff*

B ditch and bog Filmed bril - liant bril - liant with ir-reg-u-lar rain - bows—

*mf* *ff*

26

*f* *mf* *p* *mf* *p*

S Of rust and oil, Ah Ah Ah Ah

*f* *mf* *p* *mf* *p*

A Of rust and oil, Ah Ah Ah Ah

*ff* *mf*

T where half a cit-y throws its emp-ty tins;

*ff* *mf*

B where half a cit-y throws its emp-ty tins;

*f* *mf*

## II. On Hearing a Symphony of Beethoven

9

$\text{♩} = 84$  *Captivated, pleading*

**SOPRANO** *Solo p*  
Sweet sounds, oh, beau-ti-ful mu-sic,

**SOPRANO** *pp* Use only the slightest separation between each two note grouping  
Oo Oo Oo Oh Oh Oh Oo Oo Oo Oh Oh Oh Oo Oo Oo

**ALTO** *pp* Use only the slightest separation between each two note grouping  
Oo Oo Oh Oh Oh Oo Oo Oh Oh Oh Oo Oo

**TENOR** *pp* Use only the slightest separation between each two note grouping  
Oo Oo Oh Oh Oo Oo Oh Oh Oo Oo

**BASS**

**PIANO** *pp* (rehearsal only)

$\text{♩} = 84$  *Captivated, pleading*

11 *mp* *mf*  
do not cease! Re-ject me not Re-ject me not

**S** *mp*  
Oh Oh Oh Ah Ah Oh Oh Oh Oo

**A** *mp*  
Oh Oh Oh Ah Ah Oh Oh Oh Oo

**T** *mp*  
Oh Oh Ah Ah Oh Oh Oo

**B** *pp* *mp* Use only the slightest separation between each two note grouping  
Ah Ah Oh Oh Oh Oo

**PIANO** *mp*

19 *p* *mp*

S in - to the world a - gain. With you a - lone is ex - cel - lence and

*pp*

S Ah With you a - lone With you a - lone

*pp*

A Ah Ah With you a - lone

*pp*

T Ah Ah With you a - lone With you a - lone

*pp*

B Ah With you a - lone

27 *mf* *p*

S peace, Man - kind made plau - si - ble, his pur - pose plain.

*mf* *p*

S ex - cel - lence and peace, Man - kind made plau - si - ble, his pur - pose plain.

*mf* *p*

A is peace Man - kind made plau - si - ble, his pur - pose plain.

*mf* *p*

T ex - cel - lence and peace, Man - kind made plau - si - ble, his pur - pose plain.

*mf* *p*

B is peace, Man - kind made plau - si - ble,

## APPENDIX B: PERMISSION FOR USE

Justin,

While I understand your points, the main issue is that as long as anyone can do a Google search on my name and the sonnets, they can come across your electronic version and download the music without ever reading your work. So I am sorry, but I will not approve of the full scores being included in the online dissertation (though I am fine if you put it in a printed version for yourself and school library). However, I would be okay with having the first 2 pages of every sonnet in the online appendix so someone can get an idea of how the sonnet goes. I am sorry, but I don't want to find myself in a situation in which I can never make a profit (or a publisher) because people can get it online for free.

I'd be happy to create a PDF file of the first two pages of each sonnet for you so you can switch these pages with the full scores. By the way, did you get permission from Hildegard Publishing to include the score in your dissertation? If you didn't, then that one should be pulled completely from the online appendix (and certainly, they wouldn't let you print their published piece for anyone to download for free).

Sincerely,  
Stacy

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[www.garrop.com](http://www.garrop.com)

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November 12, 2010

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## Vita

Justin W. Durham is an Assistant Professor of Music at Clemson University where he holds the title of Director of Choral Activities. He earned a Bachelor of Music Education and a Master of Music Education from Murray State University, as well as a Doctor of Musical Arts in choral conducting from Louisiana State University.

Justin had the honor of conducting the Louisiana State University A Cappella Choir, Tiger Glee Club, and Chamber Singers, the Murray State University Concert Choir, and he served as a graduate assistant at Murray State University and Louisiana State University. At Highlands High School in Fort Thomas, Kentucky, he conducted four choirs, taught A.P. music theory, and served as music department chairman for five years. He also taught at Bellevue High School in Bellevue, Kentucky.

In 2002, he was honored as a Northern Kentucky Golden Apple Award Winner for Excellence in Teaching and also as the Kentucky Music Educators Association's High School Teacher of the Year. He has conducted and adjudicated in several states including Kentucky, Louisiana, Illinois, Texas, and South Carolina. He published an article that appears in the *Kentucky Bluegrass News*, and he has presented interest sessions for both the Kentucky Music Educators Association and the Kentucky chapter of the American Choral Directors Association annual conferences. He is a member of the American Choral Directors Association, National Music Educators National Conference and the College Music Society.