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## Four Sonnets by Pablo Neruda, sets 1 and 2, by Judith Cloud, for High Voice and Piano: A Performer's Perspective

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FOUR SONNETS BY PABLO NERUDA, SETS 1 AND 2, BY JUDITH CLOUD,  
FOR HIGH VOICE AND PIANO: A PERFORMER'S PERSPECTIVE

By

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A document submitted in partial fulfillment  
of the requirements for the

Doctor of Musical Arts

School of Music  
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## **Dissertation Approval**

The Graduate College  
The University of Nevada, Las Vegas

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This dissertation prepared by

Sheronda McKee

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Four Sonnets by Pablo Neruda, sets 1 and 2, by Judith Cloud, for High Voice and Piano:  
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## ABSTRACT

Twentieth and twenty-first century compositions are growing in popularity amongst scholars of music. Along with this budding interest comes a plethora of composers, many of whom are women. While not a discussion on feminism in the modern age, this document will concentrate on one female composer. Drawing from the historical significance of the poet and the compositional history of *Four Sonnets by Pablo Neruda set 1* and *Four Sonnets by Pablo Neruda set 2* by Dr. Judith Cloud, my goal is to make these two song cycles more accessible to sopranos, as well as to those wanting to expand their knowledge of twenty-first century female composers and their compositions in order to provide a performer's perspective. Through the study of the poet, poetry, composer and composition, all information provides and leads to a better understanding of the song sets.

## ACKNOWLEDGMENTS

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To my first choir teacher Mr. James Yancey, you encouraged me to pursue my dream and perform since elementary school; for that I am eternally grateful. Mom and Dad, thank you for supporting me as I traveled all over the world and studied for years. To Dr. Harold Vonk and Mrs. Emily Vonk, thank you for believing in my talent and offering me never ending encouragement. To Michael Dollar, thank you for being an ear that listens, a shoulder to lean on and a reminder that to function and complete my studies, I need to sleep.

## DEDICATION

I would like to dedicate this document to my parents, Jim and Dr. Sharon McKee.

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## LIST OF DEFINITIONS

**aural (-ly).** Relating to sound and the ability to hear.

**chord.** Typically, three or more musical notes that are sounding together for harmonic purposes.

**Chromatic.** Musical notes that are not in the diatonic scale of a key.

***colla voce:*** In Italian meaning “with the voice”.

**Communism.** A society where all property is publicly owned and each person works and is paid per their needs and abilities.

**contemporary.** Someone living or something occurring at the same time.

**decrescendo.** decreasing

**harmonic.** An additional note or series of notes that sound above or below a fixed melody.

**lyricism.** Expressing emotion through music.

**melisma.** A group of notes sung on one syllable.

**melodic.** A pleasing melody

**melody.** A sequence of single notes also called a tune.

***messa di voce.*** A crescendo and decrescendo on a sustained note.

**meter.** A written indication of note duration within a musical measure.

**mezzo-piano.** Not incredibly soft, nor incredibly loud.

**motive.** Musical idea that returns either the same or modified.

**Nationalists.** A person who advocates political independence for a country.

**octave.** The distance between the first and the eighth note of a musical scale.

**onset.** The beginning of a musical note.

***passaggio.*** Is the transition space between the vocal registers in men and women.

**Petrarchan.** A form of poetry that consist of fourteen lines.

**phonation.** The production of sound created by air passing between the vocal folds.

**piano.** quiet

**pianissimo.** very quiet

**poco ritardando.** a little slower

**prosody.** Rhythm and sound patterns used in poetry.

**quatrain.** Four line stanzas with alternating rhymes.

**rallentando.** A gradual decrease in speed.

**ritard.** A gradual decrease in tempo, sometimes called *rallentando*.

**romantic.** Nineteenth-century style of music, characterized by the return to realistic and identifiable characters. Romantic composers included Brahms, Debussy and Donizetti.

**secular oratorio.** Non-religious narrative musical work for voice and orchestra.

**tessitura.** The range that most notes in a piece occur for the vocal line.

**word painting.** Describing a word musically.

## CHAPTER 1: DR. JUDITH CLOUD

Dr. Judith Cloud's life began in 1954 in the town of Reidsville, North Carolina. Music was introduced to her by her family, primarily through church. She received vocal performance degrees from Florida State University and the North Carolina School of the Arts. She also studied composition with Robert Ward and Roy Johnson. She studied voice with Janice Harsanyi.<sup>1</sup> Her performing career includes a performance of the Brahms *Neueliebeslieder Walzer* with the radio program "Saint Paul Sunday Morning" as well as the American premiere performance of Michael Tippett's secular oratorio *A Child of Our Time*, for which she was a soloist with the Winston-Salem Symphony. She is currently the Coordinator of Voice at Northern Arizona University, in Flagstaff, Arizona. This is where she has taught voice and vocal pedagogy since 1989.<sup>2</sup>

She is an accomplished mezzo-soprano soloist with a deep and intense understanding of all voices. She has composed songs for voice and piano, vocal chamber, choral and instrumental. With the abundance of inspiration and commissioned works, naturally her compositional style has developed. *Four Sonnets by Pablo Neruda set 1* and *Four Sonnets by Pablo Neruda set 2* are well within Cloud's more mature period. Through her own studies and performance experiences Dr. Cloud can easily compose songs for voice that would highlight the singer's natural abilities.

Cloud's compositions are built on romantic principles. They are rhythmically challenging and harmonically mature, yet still maintain a lyricism that is aurally pleasing. For all of Dr. Cloud's compositions, she chooses the poetry first, then sets the words to music. Her influences

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<sup>1</sup> Dr. Judith Cloud, "Judith Cloud," <http://www.judithcloud.com/>, accessed October 5, 2014.

<sup>2</sup> Ibid.

come from contemporary composers, especially those whose music she has sung. Samuel Barber, Dominick Argento, George Rochberg and Maurice Ravel are high on her list.

Her music has been featured in recitals and performed by ensembles including the Jacksonville Symphony Orchestra, Phoenix Chorale, soprano Christine Graham, pianist Sara Okamoto and myself. Cloud's music is available on recordings, the most recent being *Letting Escape a Song* (2011). In this recording Dr. Cloud is performing the second Neruda set which will be discussed later. The Neruda sets are difficult, and they are recommended for graduate level singers. A mature voice is required to perform these songs with intensity and stamina. Since the Neruda sets, Cloud has gone back to a more transparent style of writing.

My introduction to Dr. Cloud was in the fall of 2002, when I entered her voice studio as a freshman in vocal performance. I remember vividly, during my audition for the program at Northern Arizona University, singing Dido's Lament from *Dido and Aeneas* by Purcell. The faculty was intimidating but welcoming at the same time. Starting that fall, I was welcomed as a hatchling into the world of opera, vocal pedagogy and diction.

The process by which this document came to fruition is entertaining and informative. After briefly discussing the life and loves of Pablo Neruda, I will discuss the *Four Sonnets by Pablo Neruda set 1* and *Four Sonnets by Pablo Neruda set 2*.

## CHAPTER 2: PABLO NERUDA

### AND HISTORY OF *CIEN SONETOS DE AMOR*

In July 1904 in Parral, Chile, Neftalí Ricardo Reyes Basoalto was born. Son to a railway employee and teacher, Basoalto began to write articles for the daily newspapers when he reached his teen years. In 1920, he adopted the name of Pablo Neruda, in memory of fellow poet Jan Neruda (1834-1891).<sup>3</sup>

During the Spanish Civil War (1936 – 1939) when the Spanish army rebelled against the Second Republic, the fear of a fluctuation in power caused a rift between the people. The Nationalists were from the military, wealthy business owners, and Roman Catholics. The Republican side was composed of farm workers and the middle class.<sup>4</sup> Neruda joined the Republican movement in Spain and then in France. This time for him led to poetry filled with political and social themes. His foray into Communism, the advocacy of a society where all property is publicly owned and each person works and is paid per their needs and abilities, led to him being exiled. He was still hailed as one of Latin America's greatest poets. Beloved and controversial, he wrote about politics and intense love. His passion was transparent, and many readers could relate.

Neruda's life was filled with politics and love. He had three wives, and these relationships overlapped. His first wife was María Anonieta Hagenaar. They married in 1930 and

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<sup>3</sup> "Pablo Neruda - Biographical," Nobelprize.org., accessed July 25, 2016, [http://www.nobelprize.org/nobel\\_prizes/literature/laureates/1971/neruda-bio.html](http://www.nobelprize.org/nobel_prizes/literature/laureates/1971/neruda-bio.html).

<sup>4</sup> "Spanish Civil War," Encyclopedia Britannica Online, s. v., accessed October 29, 2016 <https://www.britannica.com/event/Spanish-Civil-War>.

had a child, but by 1936 they were divorced. Before the divorce, he was already in a relationship with Delia del Carril, whom he married later in the 1930s but divorced in 1955. It was not until years had passed that he became enamored with Matilde Urrutia. This relationship, which was completely secret, is the reason that *Cien Sonetos de Amor* (1959) was created. *Cien Sonetos de Amor* is a collection of one hundred love sonnets dedicated to Matilde. Their love story began while he was in exile from Chile. Neruda and Urrutia were married in 1966 and stayed married until his death in 1973.



### CHAPTER 3: FROM COMMISSIONED WORK TO A RECORDING

In February 2016, Dr. Cloud and I began our interview with news and catching up. We approached the subject of her songs sets as a topic for this dissertation. Considering she was my undergraduate voice teacher, I felt it would be appropriate to focus on her and her accomplishments. There were a few things that I took into consideration, one being the ease that I had asking her to be the topic of my dissertation and two realizing that the academic and musical community needed to be reminded that there are amazing composers of the twentieth and twenty-first centuries. Their works are waiting to be discovered and performed. Thus, began our interview. I was given a plethora of information regarding the compositions and how they came to be.

*Four Sonnets by Pablo Neruda, Set 1* began as a commissioned work in February 2006. Pianist Arlene Shrut and soprano Megan Vaughn approached Dr. Cloud about the commissioning of a song set. This was during a period of high creativity for Dr. Judith Cloud. She stated during our interview, “I felt like music was just coming out of me like a faucet and I was running to keep up with it because it was coming so fast.”<sup>5</sup> At the time, Megan was a graduate student pursuing a Master’s degree at Indiana University. She wanted a new cycle of songs based on Neruda’s poetry. Dr. Cloud chose the sonnets for the cycle and decided to set the English translations by Stephen Tapscott (b. 1948). Tapscott is a poet and literature professor at the Massachusetts Institute of Technology. Even though Neruda had been set by other

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<sup>5</sup> Dr. Judith Cloud, interviewed by author, Flagstaff, AZ, February 1, 2015.

composers, Dr. Cloud made it a point to not listen to any of the other songs. She did not want any kind of disruption or influence on what she was going to create.

*Four Sonnets by Pablo Neruda, Set 2* (2008) is a continuation of Cloud's work with Pablo Neruda's sonnets. *Four Sonnets by Pablo Neruda, Set 1* and *Four Sonnets by Pablo Neruda, Set 2* are different harmonically and melodically. The only similarity is that they are focused around Pablo Neruda's *Cien Sonetos de Amore* and have the order of morning, afternoon, evening, and night. This arrangement can be seen in Table 1. This second song set is unique in that it not only is a recorded set, but Cloud is performing the set. Found on the *Letting Escape a Song: Art Songs of Judith Cloud* CD. The availability of the song set being performed by the composer is exceptional as it is not often that one has this amount of performance information available.

## CHAPTER 4: ANALYSIS OF TEXT, VOICE AND MUSIC

When setting music to a translated text it is almost impossible to maintain the meter of the original language. In the case of Neruda's poetry, although translated it is still descriptive and conveys the emotion that was intended by the poet. Speaking now of Neruda's poetry, they are classified as Petrarchan sonnets. Francesco Petrarca (1304-1374) is credited with this form of poetry that contains a total of fourteen lines. The Petrarchan sonnet consists of two parts. The first part, which is eight lines in length, is called the octave, or two quatrains which are two sets of four lines. Traditional Petrarchan sonnets use the octave as a moment to state a problem of some kind. This problem is usually related to love, either unrequited or lost love from a death. The second part is six lines in length and called the sestet. The sestet is used to offer a resolution to the previously stated problem. This would be the normal practice for Petrarchan sonnets, and then there are the changes that Neruda makes. Neruda's sonnets follow the form of octave and sestet. However, they do not always demonstrate the problem and resolution pattern of the traditional Petrarchan sonnets. The way that the sonnets are arranged will be shown below. The theme of morning, afternoon, evening, and night extends far beyond the literal times of the day. In my opinion, they also demonstrate the seasons of love that Pablo and Mathilde experienced, from the blossoming love and excitement, through the plateaus of a relationship and the rekindling of the flame, until finally settling at the affirmation that their love is eternal.

The sonnets that were chosen for Cloud's compositions mirror the poetry's original order. There is no correlation between the numbers of the sonnets that she chose to set, only that they exist in the sections delineated by Neruda. Meaning, since Neruda arranged the sonnets into

sections of morning, afternoon, evening and night, Dr. Cloud did the same by choosing one sonnet from each section to set to music. They are in that order in each set and are to be performed as such. Table 1 illustrates the order of the sonnets in *Cien Sonetos de Amor* with their Roman numerals and the sonnets that Dr. Cloud chose to set to music.

Table 1: Original arrangement of sonnets and those chosen by Cloud for both song sets.

<b>Mañana/Morning</b>	<b>Mediodía/Afternoon</b>	<b>Tarde/Evening</b>	<b>Noche/Night</b>
I – XXXII 1 – 32	XXXIII – LIII 33 – 53	LIV – LXXVIII 54 – 78	LXXIX – C 79 – 100
<b>Set 1 Song 1</b>	<b>Set 1 Song 2</b>	<b>Set 1 Song 3</b>	<b>Set 1 Song 4</b>
Sonnet XVII Sonnet 17	Sonnet XLV Sonnet 45	Sonnet LVII Sonnet 57	Sonnet LXXXIX Sonnet 89
<b>Set 2 Song 1</b>	<b>Set 2 Song 2</b>	<b>Set 2 Song 3</b>	<b>Set 2 Song 4</b>
Sonnet VIII Sonnet 8	Sonnet XXXV Sonnet 35	Sonnet LXX Sonnet 70	Sonnet LXXXI Sonnet 81

As mentioned before, the similarity between set one and two exists in the order of the sonnets. The choices and their respective Roman numerals can be found above. Initially, I wanted to analyze the chord structure and look for relationships between the two sets. This proved to be difficult, as there are no chordal similarities between the songs in each set. It was easier to study each song of each set individually. Traditionally, compositions would include a chord by chord analysis, dissecting every measure of music. I have done much of this on my own for purposes of understanding the evolution of Dr. Cloud's music. I moved away from the traditional chordal analysis because of the interview that I had with Dr. Cloud. During our interview, she advised me of the following:

I began by constructing a network of motives that would serve as threads throughout the songs with the idea that the listener might recognize these as a unifying element. I felt that the introduction to the first song should have as much power as Schumann's piano introduction to "*Seit ich ihn gesehen*," the first song in *Frauenliebe und Leben*. The "voice" of this song cycle would be Neruda's, but any woman could be both recipient and deliverer of that passion for his third wife, Mathilde. My goal was to create a song cycle that would transport the listener along a life and love journey the same way Schumann had. I chose poems that would complement each other, yet show different aspects of Neruda's passionate nature. In these poems I discovered darkness and light, joyful abandon and despair, very "earthy, devout, political and adult" as Tapscott described them in his forward to his book.<sup>6</sup>

Keeping all of this in mind, the following examination of each song will not focus on key relationships, but rather the motivic development and vocal direction that complements the text. I believe that in this manner, Cloud's compositions will be accessible in a more practical and

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<sup>6</sup> Dr. Judith Cloud, interviewed by author, Compositional Notes, Flagstaff, AZ, February 1, 2015.

applied manner, as opposed to utilizing only a music theory analysis. I will include the English translation of each text before discussing that song.

I do not love you as if you were salt-rose

“I do not love you as if you were salt-rose, or topaz,  
or the arrow of carnations the fire shoots off.  
I love you as certain dark things are to be loved,  
in secret, between the shadow and the soul.

I love you as the plant that never blooms  
but carries in itself the light of hidden flowers;  
thanks to your love a certain solid fragrance,  
risen from the earth, lives darkly in my body.

I love you without knowing how, or when, or from where.  
I love you straightforwardly, without complexities or pride;  
so I love you because I know no other way

than this: where *I* does not exist, nor *you*,  
so close that your hand on my chest is my hand,  
so close that your eyes close as I fall asleep.”<sup>7</sup>

In the first measure of *I do not love you as if you were salt-rose, or topaz* there is a four-note motive, which is then modified in m. 2. Within this motive, there is a strong relationship between the half-steps and whole-steps. The melody is easy to learn, and beautiful to the ear. The half-steps are more difficult than they look. For example, the piano will sustain a B natural, and the voice will enter on an A# or a C. Any fluctuation between the two notes means the difference between a half-step and a whole-step. I do not think that the note durations or keys are the only

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<sup>7</sup> Pablo Neruda, *One Hundred Love Sonnets: Cien Sonetos de Amor* (English and Spanish Edition), Bilingual ed., trans. Stephen Tapscott (Austin: University of Texas Press, 2014), 39.

points of concentration for the songs. There are a few instances where a pattern is shown in the vocal line. I consider it a pattern with the notes and not the note values.

Dr. Cloud said, “It was my intent to illustrate musically the basic nature of solitude, a very human state that often precedes recognition of the beloved.”<sup>8</sup> This has led me to concentrate on the pure and transparent emotion that the vocal line and music combined provide. The introduction is ten measures before the voice enters. In Figure 1, the first and second measures of the set are shown. I have outlined the two four-note motives.

Figure 1: mm. 1-2 *I do not love you as if you were salt-rose, or topaz*

The musical score for Figure 1 is written for piano in 10/4 time, key of D major. It consists of three staves: a vocal line (top), a right-hand piano line (middle), and a left-hand piano line (bottom). The tempo is marked as 92 (quarter note = 92). The key signature is one sharp (F#). The time signature is 10/4, which changes to 6/4 at the end of the second measure. The right-hand piano line begins with a piano (*p*) dynamic and features two four-note motives highlighted by orange and red boxes. The first motive (orange box) consists of the notes D4, E4, F#4, and G4. The second motive (red box) consists of the notes A4, B4, C#5, and D5. A slur connects the two motives. The left-hand piano line is mostly silent, with a few notes in the final measure. The vocal line is also silent. The score ends with a *rit.* (ritardando) marking and a 6/4 time signature.

<sup>8</sup> Dr. Judith Cloud, interviewed by author, Compositional Notes, Flagstaff, AZ, February 1, 2015.

The E-G-F#-A right hand progression is modified in m. 2 into D#-G-F#-A. This melodic line remains until the entrance of the sustained D5 with the right hand. This confirms the description given by Dr. Cloud and her intent for the prelude to be a description of solitude.

Figure 2: mm. 3-5 *I do not love you as if you were salt-rose, or topaz*

3

**Suddenly Slower** ♩ = 68

*a tempo*

*pp*

This motive is expanded throughout mm. 6-7 until m. 8 where an E minor 9 chord is played on the downbeat, which can be seen in Figure 3. This is the downbeat prior to the *rallentando* and the vocal entrance. Just like the motive from m. 1, this chord is going to reappear within the set. Basically, this motivic development and accented chord tie together the first song to the fourth song, *When I die, I want your hands on my eyes*. This progression mimics the passing of time from morning to night. In the same example, this is the first time there is any



kind of mirrored image between the notes and their direction. The right and left hand are moving in contrary motion now. This signals a change in focus for the harmonic progression.

Figure 3: mm. 8-9 *I do not love you as if you were salt-rose, or topaz*



The voice enters during m. 10 as a quarter note pick up to m. 11. A second motive precedes the entrance of the voice, and supports the vocal line by keeping a steady eighth note pattern. This pattern can also be found in song 4. It will take a precise onset to begin with a vowel on D5 with a *mezzo piano* marking.

While this relationship between the whole-steps and half-steps grows within the accompaniment, the voice continues with ascending and descending leaps and steps. These leaps and steps have the same half-step and whole-step relationship as shown in the accompaniment. The vocal line expands both the upper and lower registers. Prosody is addressed in a way that lends to beautifully sustained notes and accentuates the meanings of words. There are also

instances of word painting for ascending leaps and open vowels. For instance, in Figure 4 and Figure 5, the movement of the vocal line does not distract from the words and the naturally stressed syllables. In m. 34 with the change of focus signaled by the note *Suddenly slower*, the vocal line settles momentarily, only to begin an ascending line filled with chromatic accompaniment.

Figure 4: mm. 10-11 *I do not love you as if you were salt-rose, or topaz*

Figure 4 shows measures 10-11 of a musical score. The vocal line (top staff) begins with a rest in measure 10, followed by the word "I" in measure 11, which is highlighted with a red box. The lyrics "do not love you as" follow. The piano accompaniment (bottom two staves) features a continuous eighth-note pattern in both hands, highlighted with blue boxes. The tempo is marked "a tempo" and the metronome is set to 96. The dynamic is marked "mp".

Figure 5: mm. 14-15 *I do not love you as if you were salt-rose, or topaz*

Figure 5 shows measures 14-15 of a musical score. The vocal line (top staff) begins with a rest in measure 14, followed by the lyrics "ar-row of car-na-tions the fire shoots off." in measure 15. The piano accompaniment (bottom two staves) features a complex rhythmic pattern in measure 14, followed by a continuous eighth-note pattern in measure 15, both highlighted with blue boxes. The dynamic is marked "mf".

Don't go far off, not even for a day

“Don't go far off, not even for a day, because---  
because---I don't know how to say it: a day is long  
and I will be waiting for you, as in an empty station  
when the trains are parked off somewhere else, asleep.

Don't leave me, even for an hour, because  
then the little drops of anguish will all run together,  
the smoke that roams looking for a home will drift  
into me, choking my lost heart.

Oh, may your silhouette never dissolve on the beach;  
may your eyelids never flutter into the empty distance.  
Don't leave me for a second, my dearest,

because in that moment you'll have gone so far  
I'll wander mazily over all the earth, asking,  
Will you come back? Will you leave me here, dying?”<sup>9</sup>

*Don't go far off, not even for a day* begins with a very descriptive marking - with *emphatic desperation* - which I believe sets up the feeling of the entire song, until noted otherwise. The first words are even repeated to stress the initial marking. *Don't go, don't go far off* shows an immediate B4 to C5 half-step.

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<sup>9</sup> Pablo Neruda, *One Hundred Love Sonnets: Cien Sonetos de Amor (English and Spanish Edition)*, Bilingual ed., trans. Stephen Tapscott (Austin: University of Texas Press, 2014), 97.

Figure 6: mm. 3-4 *Don't go far off, not even for a day*

The musical score consists of two systems. The first system shows the vocal line starting with a 3-measure rest, then moving to 4/4 time. The piano accompaniment is in 2/4 time. The key signature has two flats. The tempo changes from *poco rit.* to *a tempo* at the start of the vocal line. The lyrics are "Don't go, don't go far". Two measures of the vocal line are highlighted with red boxes.

Repetition in the voice and accompaniment are used to emphasize the text. This is a useful dramatic tool to be used when interpreting this song. The half-step and whole-step relationship, while adding in other musical elements like rolled chords in the accompaniment, sixteenth notes in the vocal line, and more accidentals, creates a richer sounding accompaniment. This song describes the desperation, and intensity of moving forward without the one that you love.

In m. 16, the text reads “asleep,” as the ascending vocal line reaches a climax. At this point Dr. Cloud indicates a *ritard* and *decrescendo*. It is very important that the singer can approach these phrases delicately, without overextending and becoming louder. The rest of the vocal line arches and resolves into half notes and dotted half notes for emphasis on text. This can be seen in Figure 7 on the word “distance.” The end of the song moves down by half-steps, and is fitting that the word is “dying.” The first time the word is stated in m. 50, the two notes are a half-step apart. In m. 52, they are another half-step apart, while the final statement is a whole-step from F to E ♭.

Figure 7: mm. 34-36 *Don't go far off, not even for a day*

34 *very broadly*

emp - - - ty - dis - tance. Don't

*Freely, slowly mp*

They're liars, those who say I lost the moon

“They're liars, those who say I lost the moon,  
who foretold a future like a public desert for me,  
who gossiped so much with their cold tongues:  
they tried to ban the flower of the universe.

"The quick spontaneous mermaids' amber  
is finished. Now he has only the people."  
And they gnawed on their incessant papers,  
they plotted an oblivion for my guitar.

But I tossed--ha! into their eyes!--the dazzling lances  
of our love, piercing your heart and mine.  
I gathered the jasmine your footsteps left behind.

I got lost in the night, without the light  
of your eyelids, and when the night surrounded me  
I was born again: I was the owner of my own darkness.”<sup>10</sup>

*They're liars, those who say I lost the moon* is like *Don't go far off, not even for a day* in that they are in the center of the set, cradled by the motives represented in *I do not love you as if you were salt-rose, or topaz*. The continuation of chromaticism and stepwise motion in the vocal line accents the text and emphasizes the almost frantic meaning. In comparison to the first song, it is more tonally challenging but not atonal. Vocally, it requires clear diction and the ability to change registers without changing the timbre of the voice. For instance, in Figure 8 there is an ascending line from D4 through the passaggio up to F5. The soprano needs the technical capability of moving through the scale quickly and while maintaining solid phonation.

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<sup>10</sup> Pablo Neruda, *One Hundred Love Sonnets: Cien Sonetos de Amor (English and Spanish Edition)*, Bilingual ed., trans. Stephen Tapscott (Austin: University of Texas Press, 2014), 189.

Figure 8: mm. 28-30 *They're liars, those who say I lost the moon*

The musical score consists of two systems. The top system is a vocal line in treble clef, key of D major (two sharps), and 4/4 time. It begins with a whole rest in measure 28, followed by a series of eighth and quarter notes in measures 29 and 30, ending with a half note. The lyrics "they plot-ted an o-bli - vi - on for my gui-" are written below the notes. A forte (*f*) dynamic marking is placed above the first note of measure 29. A slur with a hairpin crescendo covers measures 29 and 30. The bottom system is a piano accompaniment in grand staff (treble and bass clefs). Measure 28 features a half note in the right hand and a half note in the left hand, both with accents (>). Measures 29 and 30 feature chords in the right hand and single notes in the left hand. A mezzo-forte (*mf*) dynamic marking is placed above the first chord in measure 29. A slur with a hairpin crescendo covers measures 29 and 30.

While Dr. Cloud has used the English translation, there is a moment where she uses the original language. From m. 18 to m. 22, this switch back to the original language exists. This switch to the Spanish text is a nod to the original poetry, adding another layer of compositional expression. The repetition of eighth, sixteenth, and quarter notes aids in the pronunciation of the text. It is a pleasant and unexpected break from singing in English.



When I die, I want your hands on my eyes

“When I die, I want your hands on my eyes:  
I want the light and wheat of your beloved hands  
to pass their freshness over me once more:  
I want to feel the softness that changed my destiny.

I want you to live while I wait for you, asleep.  
I want your ears still to hear the wind, I want you  
to sniff the sea's aroma that we loved together,  
to continue to walk on the sand we walk on.

I want what I love to continue to live,  
and you whom I love and sang above everything else  
to continue to flourish, full-flowered:

so that you can reach everything my love directs you to  
so that my shadow can travel along in your hair,  
so that everything can learn the reason for my song.”<sup>11</sup>

*When I die, I want your hands on my eyes* is the fourth song of set 1. Immediately in m. 1 the return of motive 1 is seen. The motives are not the same. I will outline both returned motives in Figure 9 and Figure 10. The motive in Figure 2 moves from E up a minor 3<sup>rd</sup> to G then back down a half-step to F#. The motive present in the right hand of the accompaniment in Figure 9 moves from F# up a minor 3<sup>rd</sup> to A then down a whole-step to G. The motive in Figure 9 that is present in the left hand of the accompaniment moves from G up a major 3<sup>rd</sup> to B then down a whole-step to A. As soon as the voice enters, there is the return of the second motive containing the repeated eighth notes. This returned motive is not the same. The return of motive 2 moves from A-B-B-C-D, repeating the second and third notes. The initial motive 2 in Figure 4 is G-F#-F#-G-G. The direction that the line is taking differs after the repeated notes. For the fourth song,

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<sup>11</sup> Pablo Neruda, *One Hundred Love Sonnets: Cien Sonetos de Amor* (English and Spanish Edition), Bilingual ed., trans. Stephen Tapscott (Austin: University of Texas Press, 2014), 123.

the vocal lines are more like the first song. They contain more sustained notes and lyrical lines, framing the second and third song in the set.

Figure 9: mm. 1-4 *When I die, I want your hands on my eyes*

The image displays a musical score for measures 1 through 4 of the piece "When I die, I want your hands on my eyes". The score is written for three staves: a vocal line at the top and a piano accompaniment at the bottom. The key signature is one sharp (F#) and the time signature is 3/4. A tempo marking of 80 is indicated above the first measure of the vocal line. The piano part begins with a mezzo-piano (*mp*) dynamic. Two specific musical phrases are highlighted with red rectangular boxes. The first box, located in the vocal line, encompasses the first four measures, which contain a sustained melodic line. The second box, located in the piano accompaniment, encompasses the first four measures, which contain a rhythmic pattern of eighth and quarter notes. The piano part also features a long, sweeping melodic line that spans across measures 1 through 4.

Figure 10: mm. 6-7 *When I die, I want your hands on my eyes*

The image shows a musical score for two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a measure rest, followed by a melodic phrase starting on G4, moving to A4, B4, and then a half note C5. The lyrics "When I die," are written below the notes. A green rectangular box highlights the notes G4, A4, B4, and the first half of the C5 note. The dynamic marking *mp* is above the first measure. The bottom staff is a piano accompaniment in treble and bass clefs with the same key signature. It features a sustained E4 in the bass and a melodic line in the treble that mirrors the vocal line's contour, starting on G4 and moving to A4, B4, and C5. The piano part includes various articulations like slurs and ties.

While the typical musical elements are present, the entire song is sprinkled with the return of the musical themes from the first song. The day is coming to an end. The set started with the emphasis on the important E minor 9 chord; this song set will end with the same chord. Figure 11 and Figure 12 will demonstrate the return of the first motive and the important E minor 9 chord.

Figure 11: mm. 64-67 *When I die, I want your hands on my eyes*

The image displays a musical score for measures 64 through 67. The score is written for a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 10/4. The lyrics are "reas - on" and "for my song.". The piano accompaniment is in treble and bass clefs with the same key signature and time signature. The piano part features a melodic line in the right hand and a bass line in the left hand. The melodic line is marked with a *mf* dynamic and a crescendo hairpin, transitioning to a *mp* dynamic. Two specific melodic phrases are highlighted: an orange box around the first phrase and a red box around the second phrase. A purple box encompasses both highlighted phrases. The score ends with a double bar line and a repeat sign.

64 *mp*

reas - on \_\_\_\_\_ for my song. \_\_\_\_\_

*mf* *mp*

Figure 12: mm. 71-72 *When I die, I want your hands on my eyes*

71 *rallentando* *ppp*

my — song.

*ppp*

*lunga*

8<sup>vb</sup>

The image shows a musical score for measures 71 and 72. The top staff is a vocal line in treble clef, marked with a key signature of one sharp (F#) and a tempo of *rallentando*. It begins with a whole rest, followed by a half note G4, a half note A4, and a whole note B4. The lyrics "my — song." are written below the notes. The bottom staff is a piano accompaniment in treble and bass clefs, also in F# major. It features a complex texture with many beamed sixteenth and thirty-second notes. A blue rectangular box highlights the piano accompaniment from measure 71 to the end of measure 72. Within this box, a yellow rectangular box highlights the final chord of measure 72, which consists of a treble clef, a whole note G4, a whole note A4, and a whole note B4, with the dynamic marking *ppp* below it. To the right of the piano accompaniment, the word *lunga* is written above a whole rest, and below it, an 8<sup>vb</sup> (8va below) marking is shown with a whole note G2.

If your eyes were not the color of the moon  
“If your eyes were not the color of the moon,  
of a day full of clay, and work, and fire,  
if even held-in you did not move in agile grace like the air,  
if you were not an amber week,  
not the yellow moment  
when autumn climbs up through the vines;  
if you were not that bread the fragrant moon  
kneads, sprinkling its flour across the sky,  
oh, my dearest, I could not love you so!  
But when I hold you, I hold everything that is—  
sand, time, the tree of the rain,  
everything is alive so that I can be alive:  
without moving I can see it all:  
in your life I see everything that lives.”<sup>12</sup>

*Four Sonnets by Pablo Neruda, Set 2* is much easier to analyze as there is a recording of this set. Dr. Cloud performs these pieces in a very specific way. There is a reason or any changes that she makes. While listening to the recording, I noticed a few differences. Those I will outline below, as I believe they add to the songs. These few changes are beautifully executed, complementing the voice conveying a sense of meaning that cannot be expressed in directions on a page.

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<sup>12</sup> Pablo Neruda, *One Hundred Love Sonnets: Cien Sonetos de Amor (English and Spanish Edition)*, Bilingual ed., trans. Stephen Tapscott (Austin: University of Texas Press, 2014), 21.

Beginning with the rolled cords, the prelude to *If your eyes were not the color of the moon* creates a solid and yet unobtrusive support system for the voice. The text is set in a way that allows for enunciation. For example, in mm. 7-8 with the words “clay and work and fire,” the voiced and unvoiced consonants before vowels are separated by marked breaths. The breath placement is intentional to allow for proper enunciation.

Figure 13: mm. 7-8 *If your eyes were not the color of the moon*

The image shows a musical score for two staves, likely representing a voice and piano accompaniment. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is B-flat major (two flats), and the time signature is 2/4. The score begins with a measure number '7' and the instruction 'move ahead'. The lyrics are 'clay, and work, and fire, —'. The music features a series of eighth and sixteenth notes, with a prominent 'f' (forte) dynamic marking in the final measure. A red box highlights a comma in the lyrics 'clay, and work, and fire, —'.

In addition to dramatic breaths, word painting is sprinkled throughout the song set. An example of this would be in m. 12. The word “agile,” to move quickly and easily, is sung on a melisma made up of eight sixteenth notes in an ascending line. There is no rubato, so the notes must be precise without overemphasis.

Figure 14: mm. 11-12 *If your eyes were not the color of the moon*

The musical score for measures 11 and 12 is shown. The vocal line is in the soprano register. In measure 12, a melisma of eight sixteenth notes is highlighted with a red box. The lyrics are: "pri - soned you did not move in a gile grace, ah -". The piano accompaniment is in the lower register, with a mezzo-forte (mf) dynamic marking in measure 11.

This song sounds operatic in nature, catering to the higher register for the soprano. With multiple descending melismas and emphasized high A $\flat$ , the voice is not meant to float through them but to sing them with a supported tone. An example of a melisma that is both important but not overly articulated is in m. 34. The marking is *colla voce* in the accompaniment, with no indication of a *rallentando* in the vocal line. Therefore, the line of sixteenth triplets should be even. The triplets can be bracketed in order to have direction with the melodic line, by the first note only.



Figure 15: m. 34 *If your eyes were not the color of the moon*

The image displays a musical score for measure 34, set in 4/4 time with a key signature of two flats (B-flat and E-flat). The score is divided into three staves. The top staff is the vocal line, marked with a '34' at the beginning. It contains a melodic line with several triplets, each indicated by a '3' above the notes. Six of these triplets are highlighted with red rectangular boxes. The middle and bottom staves are grouped by a brace on the left, representing the piano accompaniment. The middle staff is labeled 'colla voce' and contains a melodic line that follows the vocal line's contour. The bottom staff contains a bass line with rolled chords, indicated by curved lines connecting the notes. The entire score is written in a standard musical notation style with a treble clef for the vocal line and a bass clef for the piano accompaniment.

The poetry is easily understood and delivered, as the register of the notes does not get in the way of the text. The accompaniment is still in a supportive role for this set. The beauty in the rolled chords complements the vocal line, and while the voice stays on the same or closely related notes, the accompaniment has the freedom to move and keep the tempo of the phrases.

Your hand flew from my eyes

“Your hand flew from my eyes into the day.  
The light arrived and opened like a rose garden.  
Sand and sky throbbed like an ultimate  
beehive carved in the turquoise.

Your hand touched syllables that rang like bells,  
touched cups, barrels full of yellow oil,  
flower petals, fountains, and, above all, love,  
Love: your pure hand guarded the ladles.

The afternoon...was. Quietly the night slid  
over a man asleep, its celestial capsule.  
Honeysuckle set loose its sad savage odor.

And then your hand fluttered, it flew back again:  
it closed its wings, its feathers I had thought were lost,  
over my eyes the darkness had swallowed.”<sup>13</sup>

*Your hand flew from my eyes* is the second song of this set. The accompaniment plays an active role in this song. Beginning with arpeggiated chords from the left to right hand, the voice enters to identify the common time meter, while the accompaniment is pushing through with sixteenth note arpeggiations. The vocal line has an occasional leap, but the text is emphasized far more than the vocal acrobatics. The acrobatics are being displayed in the accompaniment with the notes ascending and descending through each stave. For the first three and a half pages, the vocal phrases are intended to be performed in one breath.

Not all the vowels in the vocal line are intended to have stressed onsets. For instance, in m. 18 there is a marking of *poco ritardando* and *piano* on E ♭ 5. With over an octave leap to D4 the word “oil” is not accented and it is the end of a thought in that phrase.

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<sup>13</sup> Pablo Neruda, *One Hundred Love Sonnets: Cien Sonetos de Amor (English and Spanish Edition)*, Bilingual ed., trans. Stephen Tapscott (Austin: University of Texas Press, 2014), 77.

Figure 16: m. 17-18 *Your hand flew from my eyes*

17 *mf* *senza ritardando*

touched \_\_\_\_\_ cups, \_\_\_\_\_

bar - rels full of yel - low oil, \_\_\_\_\_

*poco rit.*  
*p*

*mf*

*molto cresc.* *subito p*

The vocal line sits high throughout the song, with the occasional dip towards C4. In comparison to the first song which sits more in the middle voice, the second song has a higher tessitura. Unlike the pause between the first and second song, the second to third song is connected by G4. The four-measure postlude ends on G4, and after a moment of silence, the voice comes in, beginning *Maybe, though I do not bleed—I am wounded* on a repeated G4. The piano enters afterwards echoing the same note as the voice but not the rhythm.

Figure 17a: mm. 45-48 *Your hand flew from my eyes* to Figure 17b: m. 1-3 *Maybe—though I do not bleed—I am wounded*

The image displays two musical excerpts. The first excerpt, Figure 17a, covers measures 45-48 and is in G major (one sharp). It begins with a vocal line in measure 45 marked 'molto rall.' and 'ppp'. The piano accompaniment features a flowing eighth-note melody in the right hand and a more static bass line. The second excerpt, Figure 17b, covers measures 1-3 and is in B-flat major (two flats). It features a vocal line with lyrics: 'Maybe, though I do not bleed, I am wound-ed \_\_\_ walking a-long one'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with some harmonic support. Both excerpts use dynamic markings like 'mp' (mezzo-piano) and 'ppp' (pianissimo) and include hairpins for crescendo and decrescendo.

Maybe—though I do not bleed—I am wounded

“Maybe—though I do not bleed—I am wounded,  
Walking along one of the rays of your life.  
In the middle of the jungle the water stops me,  
the rain that falls with its sky.

Then I touch the heart that fell, raining:  
there I know it was your eyes  
that pierced me, into my grief’s vast hinterlands.  
And only a shadow’s whisper appears,

Who is it? Who is it?, but it has no name,  
the leaf or dark water that patters  
in the middle of the jungle, deaf along the paths:

so, my love, I knew that I was wounded,  
and no one spoke there except the shadows,  
the wandering night, the kiss of the rain.”<sup>14</sup>

The third song of the set contains a fair amount of phonation in the middle range. I believe that the choice to compose the song in the middle voice is so that the singer can utilize their entire vocal range. The voice must be clear and precise to deliver the text. Within the first phrase, there is a challenging ascending line. The challenge comes not from the notes themselves but from the *messa di voce* right before the sustained F5.

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<sup>14</sup> Pablo Neruda, *One Hundred Love Sonnets: Cien Sonetos de Amor (English and Spanish Edition)*, Bilingual ed., trans. Stephen Tapscott (Austin: University of Texas Press, 2014), 149.

Figure 18: mm. 1-2 *Maybe—though I do not bleed—I am wounded*

The musical score for Figure 18 consists of three staves. The top staff is the vocal line, written in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It begins with a mezzo-piano (*mp*) dynamic marking. A red rectangular box highlights a breath marking (a horizontal line with a wedge) above the vocal line. The lyrics "Maybe, though I do not bleed, I am wounded" are written below the vocal line. The middle and bottom staves are the piano accompaniment, written in treble and bass clefs respectively, also in 4/4 time. The piano part begins with a mezzo-piano (*mp*) dynamic marking and a breath marking. The score shows the vocal line sustaining a note while the accompaniment moves, maintaining the tempo.

The accompaniment is continuing to play the role of the motor for the song. While the vocal line is sustaining a note, the accompaniment's moving notes keep the tempo of the song consistent. The breath markings in this song, as in all the songs, play a specific dramatic role. Consonants before breath markings paired with the thinned accompaniment give room for a technical and dramatic breath. In the next two examples, I will outline the breath markings and the use of consonants. Figure 19 contains the use of a marked breath occurring after a consonant. Figure 20 contains the marking of the consonant to be placed on the rest as opposed to before the rest. The different breath markings create different vocal textures.

Figure 19: mm. 13-14 *Maybe—though I do not bleed—I am wounded*

13

fell. rain - ing: There I

Figure 20: mm. 23-24 *Maybe—though I do not bleed—I am wounded*

23

*p non legato, somewhat detached*

Who is it? (t)

And now you're mine. Rest with your dream in my dream

“And now you're mine. Rest with your dream in my dream.  
Love and pain and work should all sleep, now.  
The night turns on its invisible wheels,  
and you are pure beside me as a sleeping amber.

No one else, Love, will sleep in my dreams. You will go,  
we will go together, over the waters of time.  
No one else will travel through the shadows with me,  
only you, evergreen, ever sun, ever moon.

Your hands have already opened their delicate fists  
and let their soft drifting signs drop away;  
your eyes closed like two gray wings, and I move

after, following the folding water you carry, that carries  
me away. The night, the world, the wind spin out their destiny.  
Without you, I am your dream, only that, and that is all.”<sup>15</sup>

The link between the third and fourth song does not transfer from the accompaniment to the voice, but it stays in the voice. The last note, descending from a *pianissimo* A ♭ 5, ends on C5. The short postlude does not sustain this note. The first note of the vocal line in the final song of the set begins on C5, supported by a chordal accompaniment.

I have marked the recurring C in the accompaniment as well, though with the shift in accompaniment and the vocal line maintaining the C; I consider the vocal line to be the bridge between the two songs. The accompaniment accents the second half of the beat and mirrors the movement of the vocal line. The chords are not densely placed so the open chord structure does not overpower the voice.

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<sup>15</sup> Pablo Neruda, *One Hundred Love Sonnets: Cien Sonetos de Amor (English and Spanish Edition)*, Bilingual ed., trans. Stephen Tapscott (Austin: University of Texas Press, 2014), 173.



Figure 21: mm. 39-42 *Maybe—though I do not bleed—I am wounded*

Figure 21 shows a musical score for measures 39-42. The score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The voice part begins with a melodic line starting on a half note G4, followed by quarter notes F#4, E4, D4, and C4. A red box highlights a half note G4 in measure 40. The piano accompaniment features a series of chords, with a red box highlighting a chord in measure 40. The score includes dynamic markings: *pp* (pianissimo) at the beginning of measure 39, *a tempo* above the voice part in measure 40, and *rit.* (ritardando) above the voice part in measure 41. The lyrics "the kiss of the rain." are written below the voice part. The score ends with a *8va* (octave) marking and a dashed line.

Figure 22: mm. 1-2 *And now you're mine. Rest with your dream in my dream*

Figure 22 shows a musical score for measures 1-2. The score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The voice part begins with a half note G4, followed by quarter notes F#4, E4, D4, and C4. A red box highlights a half note G4 in measure 1. The piano accompaniment features a series of chords, with a red box highlighting a chord in measure 1. The score includes dynamic markings: *p* (piano) above the voice part in measure 1, and *sempre piano* (always piano) below the piano part in measure 2. The lyrics "And now you're mine. Rest with your" are written below the voice part.

## CHAPTER 5: PERFORMANCE SUGGESTIONS

While this document is based on the motivic development present in Set 1 and discussing the recorded performance of Set 2, I have taken the time to analyze the pieces in a much deeper and concentrated manner. The sets are filled with complex chords and repetitive accompaniment. This was all in response to my initial theory of discovering a relationship between the keys and the songs. I was looking for any patterns that could be connected to the music, beginning with the chords, keys, the number of chord changes and any instance where closely related keys appear.

There have been many twenty-first century composers that use this intricate and structured plan for the connection between their songs. Dr. Cloud was the opposite. This analysis turned out to be useful only for my own knowledge, even after testing my theory with the composer herself. The correlation is much simpler and transparent. Yes, her music is based on romantic elements, and those elements combined resulted in the most creative and expressive collection of songs. The vocal line soars above the accompaniment and descends at every chance.

There is no key relationship, as per my conversation with Dr. Cloud, yet I believe it is important for any performer to know what key or key changes exist in the music that they choose to sing. The key change may or may not have relevance with the text, or it can be completely dependent on the text. This is an additional element that the singer can provide on their own. Each performance should be different while maintaining the integrity of the written directions in the piece.

I highly recommend exploring both song sets. Based on my research, I decided it would be easiest to explain the two song sets in different ways, reiterating the similarity between the two sets exists in the poet, and poetic structure with the morning, afternoon, evening, and night. Deciding which set to choose from would be like deciding which rose-filled vase is best to purchase. Which is better than the other? Both have their difficulties and their beauties. Vocal stamina and flexibility vary from singer to singer. For these song sets, it is vital that the singer can sustain long moving phrases and not only hear but feel where the melody is moving. One might discover the songs with the higher tessitura are more difficult than the songs that maintain a lower tessitura. I believe that both sets move throughout the entire vocal range, not moving incredibly high or low; the sets are well within a two-octave range. The occasional extension past this would be to emphasize the text and to illustrate a particular mood that Dr. Cloud wanted to convey.

For singers, even if you are not the most proficient pianist, it is beneficial to play through the accompaniment. It is beautiful and difficult at the same time. In my opinion, the voice and the accompaniment cannot exist separately. To show this, the following two examples are of the vocal line and accompaniment, showing how they look separately.

Figure 23: mm. 10-11 *I do not love you as if you were salt-rose, or topaz* (vocal line only)



Figure 24: mm. 10-11 *I do not love you as if you were salt-rose, or topaz* (accompaniment only)



The vocal line and the accompaniment look very nice separately. The vocal line looks like a simple song melody, the left and right hand moving in parallel to one another. However, they would lack that spark that they create together as one unit. The accompaniment and the voice work in tandem to create the larger dramatic picture. This dramatic picture does not have to be complex in structure, as can be seen in the examples from the Neruda sets.

There is a lot of information in the accompaniment. When dealing with the melodic turns and key changes, the accompaniment often doubles the entering note for the voice. If it does not, then the beginning note can be heard within the chord. I have also discovered that if neither of these are present then the relationship between the vocal line and accompaniment lies within a half or whole-step of each other.

These song sets are singer-friendly. Dr. Cloud has the inherent ability to compose long flowing lines, with the difficulty of a twenty-first century art song but the sound of a Romantic aria. All her markings have a purpose, from the specific markings in English to the traditional Italian. The breath markings have purpose, both dramatically and technically. Consonants, whether voiced or unvoiced, are given great care, and the note durations for each word are specific enough to allow for proper pronunciation. These sets are written with the understanding of the soprano voice. The higher notes are not always to be sung *forte*. The care and love shown from speaker to lover exists not only in the sung notes but in the preludes, postludes, and rests.

The difficulties in these two song sets lie in the ability to execute the long vocal phrases with ease and move fluidly from the lower register to the upper register. It is important to maintain vocal support and clarity through the *passaggio* as the text is just as important in the lower register as the higher register. Since both sets are completely different, mixing the songs from one set to the other would not make much sense. They have been composed in a way to be performed in their respective sets; the first set has a cyclic structure compared to the second set which is more chromatic and rhythmic.

Both sets are telling a story of sorts, about love and the trials and tribulations of new love: the increasing thoughts of loneliness and despair coupled with the realization that the person you are giving your heart to is feeling the same in return. The songs could also be sung in a manner

of longing for a lost love, or even a family member that has passed away, with each song a reminder of the wonderful times that were had.

Yes, they were written for Matilde, but as the performer, it is best to create your own impetus to perform the song sets. Examining the forms and chordal structure has its own place. Artistic interpretation is paramount in taking the understanding of music to the next level. The first song set with its repetition and returned motives will take the audience on an aural journey. In my opinion, the second song set has the most creative and telling performance perspective, that being from the composer. As it is her prerogative to modify her works at any time, the emotion behind the subtle differences led me to believe that there is a small amount of space for creative adjustment. There is flexibility in her writing that would allow for additional rests and stretching of the tempo. The differences between the written score and the recording are limited, yet they lead me to believe that even with the writing that is singer-friendly, there are still aspects that are available for interpretation.

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