

A STUDY OF THE SONG CYCLE  
POEMS OF LOVE AND THE RAIN BY NED ROREM

by *6432*

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A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

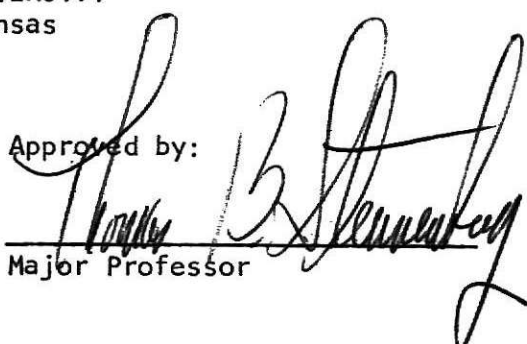
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## CHAPTER I

### INTRODUCTION

#### Purpose

This paper will examine the song cycle Poems of Love and the Rain by Ned Rorem. Poems of Love and the Rain, commissioned by the Ford Foundation, was written c. 1964 on poems by several American authors chosen by the composer. As an introduction to the score, Rorem wrote a short prefix describing the cycle and stating the technical problem which he set for himself within the work. This set of composer's notes was used as a source of reference in this study.<sup>1</sup>

This paper will examine poetic meter and how it was treated musically. This implies poetic climax and how it relates to musical climax as well as poetic pacing as related to musical tempo and rubato.

Dr. William R. Moses, Professor of English at Kansas State University, was consulted in regard to the scanning of the poetry used in this cycle. He also contributed many helpful insights into the areas of poetic climax and pacing within these particular poems.

Just as music may be analyzed in more than one way, authorities might scan poetry quite differently. This gives the composer of song the latitude for manipulating the basic rhythm of the poem without violating its overall rhythmic structure.

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<sup>1</sup>Ned Rorem, Poems of Love and the Rain. Composer's Notes. New York: Boosey and Hawkes, 1965.

The cycle Poems of Love and the Rain is an excellent score for studying this creative manipulation of poetry, for in this work Rorem sets seven of the poems to music twice. As stated in the composer's notes (referred to above) he operates under the principle "that if a poem is 'good' there is more than one way of musicalizing it."<sup>2</sup> He states that he deliberately sets each poem "in as contrasting a manner as possible (i.e., gentle then passionate, slow and violent, then fast and hysterical, etc." He further states that "although each of the poems is repeated twice, none of the music is repeated--although there is one recurring motive throughout."<sup>3</sup>

Throughout this study, ideas shall be drawn heavily from materials presented by Rorem in his book, Music from Inside Out.

#### General Plan of the Cycle

The overall plan of this particular song cycle is unique. This is because the technical problem which Rorem set for himself (that of setting each poem twice) was itself unique. Rorem describes the shape as being "pyramidal". "The sequence works toward the Interlude, then backtracks--as in a mirror."<sup>4</sup>

The table of contents for Poems of Love and the Rain is reproduced below. Its very arrangement on the page gives a visual idea of the plan that Rorem states above.

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<sup>2</sup>Ibid.

<sup>3</sup>Ibid.

<sup>4</sup>Ibid.

POEMS OF LOVE AND THE RAIN<sup>5</sup>

A Song Cycle for Mezzo Soprano and Piano

- |  |                   |
|--|-------------------|
| 1. PROLOGUE: from <u>The Rain</u>              | Donald Windham    |
| 2. Stop All The Clocks, Cut Off The Telephone  | W. H. Auden       |
| 3. The Air Is The Only                         | Howard Moss       |
| 4. Love's Stricken "Why"                       | Emily Dickinson   |
| 5. The Apparition                              | Theodore Roethke  |
| 6. Do I Love You                               | Jack Larson       |
| 7. In The Rain-                                | E. E. Cummings    |
| 8. Song For Lying In Bed                       | Kenneth Pitchford |
| 9. Interlude                                   | Roethke           |
| 10. Song For Lying In Bed (conclusion)         |                   |
| 11. In The Rain-                               |                   |
| 12. Do I Love You (Part II)                    |                   |
| 13. The Apparition                             |                   |
| 14. Love's Stricken "Why"                      |                   |
| 15. The Air Is The Only                        |                   |
| 16. Stop All The Clocks, Cut Off The Telephone |                   |
| 17. EPILOGUE: from <u>The Rain</u>             |                   |

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<sup>5</sup>ibid.

### Biographical Sketch

Ned Rorem, one of America's foremost composers of song, was born in Richmond, Indiana on October 23, 1923.<sup>6</sup> His early homelife was one of culture and opportunity. His father, a college professor, offered Rorem advantages of encouragement and education.

Between the years of 1940 and 1949 he studied at Northwestern University, Curtis Institute, the Berkshire Music Center, Tanglewood, and the Juilliard School of Music, where, in 1948, he received a Master of Music degree. His composition teachers have included Bernard Wagenaar, Aaron Copland, Virgil Thomson, and Arthur Honegger. While studying under Thomson, he made orchestrations in exchange for lessons, and received, in addition, a salary of twenty dollars a week.<sup>7</sup>

From 1949 to 1958 he lived, studied, and composed in France and Morocco, returning to New York in 1959. While in Paris, he was under the sponsorship of the Vicomtesse Marie Laure de Noailles, who was responsible for the performance of many of his compositions. It was through her influence that he was accepted into the elite musical circle of Paris.<sup>8</sup>

Rorem served for a time as Slee Professor of Music and Composer-in-Residence at the University of Buffalo. During this time

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<sup>6</sup>Bennie Middaugh, "The Songs of Ned Rorem--Aspects of Musical Style." The NATS Bulletin, (May, 1968), p. 36.

<sup>7</sup>Ned Rorem, Current Biographies, vol. 22 (July, 1967), p. 198.

<sup>8</sup>Ned Rorem, The Paris Diary of Ned Rorem (New York, George Braziller, Inc., 1966), p. xiii.

he wrote and delivered a series of seven lectures on various phases of music which became the basis for his book, Music from Inside Out.<sup>9</sup>

He has been the recipient of many honors and awards which include the Gershwin Memorial Award, Lili Boulanger Award, Prix de Biarritz, Fulbright, and Guggenheim Fellowships, and three Ford Foundation Grants. Rorem has also served as Composer-in-Residence at the University of Utah.<sup>10</sup>

### Rorem's Style

Although the scope of Ned Rorem's writing covers a range from opera to piano sonatas, his outstanding achievements have been in the writing of songs. Time magazine has referred to him as "...undoubtedly the best composer of art songs now living."<sup>11</sup> Rorem, however, regards this as a "false category".<sup>12</sup> Therefore, the limitations of this study to songs is acknowledged.

Today's listener seems to demand of the composer a new variety of techniques, new concepts, new experiments of sound. Rorem does not experiment for the sake of experimentation; his compositions exemplify a new and individual approach to old musical ideas and materials. In competition with other twentieth century composers, he excels in proving how an old form can be rejuvenated by a resourceful composer.

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<sup>9</sup>Middaugh, op. cit., p. 36.

<sup>10</sup>Ibid., p. 36.

<sup>11</sup>"Frozen Interplay," Time, 86 (Nov. 12, 1965), p. 83.

<sup>12</sup>Personal letter from Ned Rorem, Composer, to Virginia Buzan, Jan. 28, 1969.



Here is a traditionalist and, loosely speaking, even a classicist. While many of our composers are imitating a Hindemith or a Stravinsky, Ned Rorem has created a more personal style embodying modality in his melodic lines and a rich harmonic texture of a mildly dissonant nature.<sup>13</sup>

Rorem's music, like that of many American composers, reveals evidences of a neo-classic and neo-Baroque nature. He describes himself as a conservative, which he defines as being inclined "toward tonality, toward a harmonic texture, a neo-romantic style and a neo-classic form."<sup>14</sup>

His song style is oriented toward the elegance, wit, and clarity of the twentieth century French school, as exemplified by Satie, Ravel, and Poulenc. Along with this essentially neo-classic idiom, Rorem also often combines modal melodic resources, Baroque contrapuntal usages, and rhythmic and harmonic elements that are indigenous to American jazz and popular music.<sup>15</sup>

Rorem differs from nineteenth century composers of Leier by being more concerned with contrapuntal or linear considerations than with homophonic texture. His harmonic implications are felt in melody line rather than in chord structure.

Generally, his songs exhibit what can be considered a three-part linear or melodic texture, the right and left hand parts of the accompaniment constituting two of the voices, and the vocal part a third. (In Rorem's accompaniments, whether concerned with lines of parallel chords, arpeggiation, or single melodic lines, the two hands appear to move independently, while at the same time bearing an obvious relationship to each other and to the vocal line.<sup>16</sup>

The structural make-up of Rorem's songs is largely dependent upon the form of the text itself. His chosen texts represent a wide

<sup>13</sup>Garland Anderson, "The Music of Ned Rorem," Music Journal, 21 (April, 1963), p. 71.

<sup>14</sup>Ned Rorem, "Listening and Hearing," Music Journal, 21 (Dec., 1963), p. 42.

<sup>15</sup>Middaugh, op. cit., p. 36.

<sup>16</sup>Middaugh, op. cit., p. 36.

variety, thus resulting in the wide diversity of compositional elements which he incorporates into his style. He appears always to subjugate his musical resources to the poetic meters and inflections, and especially to their verbal meanings and derivative moods.

#### Definitions

Rorem's viewpoint is reflected in his definitions, some of which are quoted below:

Song: A lyric poem of moderate length set to music for single voice with piano.

Declamation: The effective rhetorical rendition of words with regard to correct emphasis of each word as it relates--sense-wise--to the others.

Prosody: The science or art of versification; the synchronizing of musical phases with the natural movement of speech.<sup>17</sup>

But since the texts are literary works, two supplemental definitions by William Leahy are added:

Poetry: The patterned form of verbal or written expression of ideas in concentrated, imaginative, and rhythmical terms.

Metrics: The pattern of stressed and unstressed syllables established in a line of poetry.<sup>18</sup>

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<sup>17</sup>Ned Rorem, Music From Inside Out (New York, George Braziller, Inc., 1961), p. 38-40.

<sup>18</sup>William Leahy, Fundamentals of Poetry (Chicago, Kenneth Publishing Co., 1963), p. 5.

## CHAPTER II

### PROLOGUE

#### Collaboration of Poetry and Melody

The collaboration of poetry and melody, without losing the metrical declamation of the literature, is the problem for a composer of song. "A finished poem may be contemplated, studied, and re-read as the individual has more time to inspect it, whereas music's meaning (if any) must be caught on the run. Music exists...only in motion."<sup>19</sup> The scheduling of time in a poem is quite different when it is set to music; during the course of its performance it cannot be restudied and re-examined.

Rorem believes the end result should be a "wedding, so to speak, of words and music, in which neither ought to dominate the other. A third element of greater magnitude is indicated."<sup>20</sup>

#### Literary Concept

The first number of the cycle is a prose sentence from the chapter "The Rain" in the book Emblems of Conduct by Donald Windham. The sentence, versified for music is this:

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<sup>19</sup>Rorem, Music, p. 15.

<sup>20</sup>Ibid., p. 16.

Everywhere, the impossible is happening:

Two things,

The rain and the landscape,

Are occupying the same place at the same time.

The literary concept of this sentence deals with the monotony of rain. By reading the prose as a separate literary unit, one can visualize a monotonous and blurred landscape, where the elements and the scenery become one long inactive counterpart to time. A talented composer of song will be able to create the same effect musically. This chapter will deal with how Rorem used poetic point of emphasis, melodic fragments, and scanning to create the same effect musically that Windham implies in the prose.

#### Poetic Point of Emphasis

A composer examines verses with an intention of determining what manner of music will coincide with what words in what section of the poem. He seeks highs and lows, and points of intensity toward which to direct emphasis. Most likely he will first decide upon the musical climax by looking for a group of words that sum up the poet's message.<sup>21</sup>

In the case of this poem, Rorem evidently chooses the phrase "two things" as the point toward which he must direct emphasis. This particular "point of intensity" is not (in the case of this verse) a dramatic result of a lengthy development, but merely the focal point of a short thought span. Rorem, with complete literary sensitivity, does not force the literary concept out of context by creating a strong

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<sup>21</sup> Ibid., p. 38.

dynamic feeling in upper voice register (as some poetic climaxes demand). He chooses, rather, to separate "two things" from the rest of the vocal line by rests. Thus it is isolated, so to speak, and this sets it apart and emphasizes it in an entirely different manner from the rest of the lyrics. In the text this phrase refers to the rain and the landscape. The melody at this point hovers around "B" with both words treated with equal stress and falling also on the note "B".



Two things—



same place at the same time—.

Ex. 1. Prologue, m. 5-6  
(pg. 2)

Ex. 2. Prologue, m. 9-10  
(pg. 3)

More is said later about this melodic treatment of "two things".

#### The Use of Fragments

Roem continues to highlight the literary concept in several ways. Throughout the entire span, the accompaniment emphasizes repetitious fragments of varying harmonies in contrary motion from a wide plane to a more narrow one. The constant contraction of an expanded interval to a closer range gives an unconscious psychological blending in the listener's mind of two "things" merging into one.

Ex. 3. Prologue, m. 5-6 (pg. 2)

This blending is further implicated by extensive use of the piano pedal, which is intended to give a "blurred and limpid"<sup>22</sup> effect, as he suggests in his "Composer's Notes".

Rorem again stresses the monotony of the poetic thesis by constant use of a three note melodic fragment. This motif is first introduced in the melodic line in union with the words "two things". It consists of a downward progression of C, B, and G#.

Two things\_\_\_\_\_.

Ex. 4. Prologue, m. 5-6 (pg. 2)

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<sup>22</sup>Rorem, Poems, op. cit.

This fragment does not occur again melodically until the blending of the two things is realized in the words "same place at the same time," where it appears again two times. In this manner the poetic concept of merging



The same place at the same time.

Ex. 5. Prologue, m. 9-10 (pg. 3)

two things into one is carried out to an even stronger degree musically. The result is the "third element of greater magnitude"<sup>23</sup> of which Rorem speaks.

In addition to tying the two thoughts together melodically, the piano accompaniment plays an important part, also. The motif C, B, G# occurs also at various times in the accompaniment, which seems to echo or support the thesis of the melody line. It is interesting to note that

Ex. 6. Prologue, m. 7-8 (pg. 3)

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<sup>23</sup>Rorem, Music, p. 38.

when this fragment appears in the piano part, it comes entirely in the span between "two things" and "same place at the same time." This blending ties together even more firmly the union of the two concepts (both musical and literary).

#### The Use of Scanning

Another insight into the interpretation of "Prologue" can be gained by scanning the sentence (as if it were poetry) for its declamatory emphasis. From this process it is found that the statement, handled from a poetic viewpoint, has eight strong stresses in the entire "verse," with three secondary stresses. Six of the eight stresses occur on the strong beat of the measure, giving them the normal rhythmic accent. This is a common, but very tasteful and effective use of prosody.

Later they are handled differently. Both times Rorem chooses to emphasize the secondary stress (rather than the primary accent) as in "two things" and "same time" by placing "things" and "time" on the strong beat of the measure. By doing this, he has transferred what might be considered weaker stresses in the poetic declamation to a stronger stress musically. He justifies himself in the following manner:

A poem, after all, is not "real life"--a song even less so. In this distillation of life, distortions are conceivable when they serve an expressive gesture. If a composer is going to distort the metrical values of a poem he should have good reason for risking loss of verbal comprehension.<sup>24</sup>

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<sup>24</sup> ibid., p. 49.



It can be assumed that his "good reason" for taking this liberty is to create variety and also to give a strong feeling of finality to this small fragment of words--for the words of the prologue become those of the epilogue.

#### The Problem of Brevity

The brevity of this bit of prose poses a problem for the composer in the blending of the literary and musical ideas. Much responsibility lies in this first song. So short a sentence must create the mood for the whole song cycle. Considering the brief span of the sentence, it is to Rorem's merit that he does not allow himself to fall into the trap of repeating words or phrases. What was stated once by Windham was also stated only once in the song.

Rorem has this to say in regard to duplicity of phrases:

Meretricious originality is to be avoided at all cost... music inclines to alter a poet's rhythmic subtlety, no matter the composer's will to prevent it. The sin of duplicating words at discretion is that it retards and cripples the motion intended in the verse.<sup>25</sup>

The composer does, however, do several things to combat the problem of brevity. First of all, he instructs the singer to proceed "unbearably slow (♩ = 40 or less)."<sup>26</sup> This, in itself, lengthens the time span in which this particular thought exists.

Another way in which he handles the problem of length is by keeping the vocalist within a very narrow plane, using a range of only

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<sup>25</sup> Ibid., p. 45.

<sup>26</sup> Rorem, Poems, p. 28.

a ninth. This device works very well, as there is not sufficient time to *build to a powerful climax* or exploit the range of the singer. Also, the context of the words does not call for such a buildup.

The theories stated above have attempted to illustrate how Rorem was able to achieve the "wedding" of melody and verse to produce a third and greater element. He shows in his creation a profound respect for the declamation and thesis of the poem by Donald Windham. Rorem is able to achieve the synchronization of musical phrases with the natural movement of speech, without relying on such trite devices as duplicating words, forcing unnatural climaxes, and without the filling in of excess material.

## CHAPTER III

### INTERLUDE

#### Climax of Song Cycle

Rorem states that "climaxes are indigenous to all the 'time arts' ..."<sup>27</sup>

A composer examines verses with an intention of determining what manner of music will coincide with what words in what section of the poem. He seeks highs and lows, and points of intensity toward which to direct emphasis. Most likely he will first decide upon the musical climax by looking for a group of words that sum up the poet's message, hoping among them to find one with dramatic connotation, and also a vowel that will sound good on a low or high note. Use of a note in extreme vocal registers is the commonest method for producing effective climax in song.

....The climactic note (or phrase) of a song is one that is the result of accumulated tension; contrast is achieved by removing this note from the normal tessitura of speech. All music must contain climax. In song it appears when a vocal line arrives at the inevitable point toward which it has been moving. Since a composer feels safer in knowing where he's going, before he begins composition he calculates this point of crisis, insuring the direction of the road which will lead him - both forward and backward - to his overall form. This overall form is what gives contour to melody.<sup>28</sup>

The éle'ment of aír was out of hánd.

The rúsh of wínd ripped off the tén'der leáves

And flúng them ín cónfú'sion ón the lánd.

We wáited fór the fírst ráin ín the eáves.

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<sup>27</sup> ibid., p. 16.

<sup>28</sup> ibid., p. 46-47.

The chaos grew as hour by hour the light  
 Decreased beneath an undivided sky,  
 Our pupils widened with unnatural night,  
 But still the road and dusty field kept dry.

The rain stayed in its cloud; full dark came near  
 The wind lay motionless in the long grass.  
 The veins within our hands betrayed our fear.  
 What we had hoped for had not come to pass.

- Roethke, Interlude

Although Rorem is referring to the climactic points in an individual melody or song, these thoughts are expandable to include the overall shape of the entire cycle. Considering the group of songs as a unit, or merely one large composition, Rorem evidently chooses "Interlude" as the high point or climax of the cycle. He achieves this in four ways.

First, this poem is the only one of the eight which is sung but once. It represents the peak of the pyramid of poems. In his composer's notes (quoted on page 3) he referred to the order chosen for the seventeen songs as being 'pyramidal', working towards the Interlude, and then backtracking as in a mirror.

Second, this is the only song of the group which is done without accompaniment. This in itself sets the song apart in a unique manner.

Third, the message of the poem seems to crystalize the message of the entire sequence, which, again, referring to the Composer's Notes, the message, in Rorem's words, is: "unrequited love against a backdrop

of constant rain." "Unrequited" seems to be the key word, for "Interlude" describes an intense feeling for rain, and the rain doesn't come. By using this particular poem, he carries out quite well his statement that "the climactic note (or phrase) of a song is one that is the result of accumulated tension,"<sup>29</sup>

Fourth, by using a tessitura covering a wide range, Rorem makes this song climactic to the whole cycle. He uses both extremes of the mezzo range within the same phrase. For example, three different times he moves the melody from a low F# to a high G in one dramatic sweep.



And flung them in con-fu-sion—on the land.

Ex. 7. Interlude, m. 3-4 (pg. 28)

#### Free Adaptation of Metrical Regularity

"Interlude" is unique among the poems Rorem chooses for this cycle. All other poems used are either blank verse or free verse, while "Interlude" falls easily into three stanzas of four lines each and proceeds almost entirely into the motion of iambic pentameter.

One might assume that this poem, which confines itself to a definite pattern, would be set to music in a similar pattern. "...four

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<sup>29</sup>Rorem, Music, p. 46.

stanzas of poetry can be imitated by four 'stanzas' of identical music. The difference is in the words, which are not the same for each stanza.<sup>30</sup>

Rorem states another alternative:

But a free adaptation is accomplished by ignoring given divisions of a poem and substituting others, or even fashioning a long non-repetitive melody which blends the stanzas into a single current.<sup>31</sup>

In his treatment of "Interlude", Rorem seems to subject a rigid form of verse to a free adaptation of melody. The composer's directions include "slow and very, very free: almost unmeasured."<sup>32</sup> Even though great liberties are taken by ignoring the given divisions of the poem, Rorem achieves effective prosody. He still maintains correct emphasis of words by working up the scale on each stressed syllable.



Ex. 8. Interlude, m. 1 (pg. 28)

The outcome seems proof of his statement that "whatever happens, the poem and music will always have a common superstructure."<sup>33</sup>

#### Unity Achieved in Free Adaptation

It is interesting to note that although the song is unmeasured, there is a feeling of five beats per measure (not counting the "pick-up")

<sup>30</sup>*ibid.*, p. 46.

<sup>31</sup>*ibid.*, p. 46.

<sup>32</sup>Rorem, *Poems*, *op. cit.* p. 28.

<sup>33</sup>Rorem, *Poems*, *op. cit.*, p. 46.

beat). This adaptation lends itself quite naturally to the pentameter line. This feeling of five beats per measure continues until he begins to build a climax with the words "the chaos grew as hour by hour the light decreased beneath an undivided sky." These two lines are blurred into one continuous musical thought using a three note pattern repeated over and over.

Rorem achieves unity in his free unmeasured melody by beginning each stanza of the poem with a similar upward progressing melody, thus more or less dividing the song into three sections.



Ex. 9. Interlude, m. 5-6 (pg. 28)

Melodic unity is also secured by the repetition of a phrase using the extreme range of the singer, which occurs once in each stanza (although at different places in each stanza).



Ex. 10. Interlude, m. 6 (pg. 28)

## CHAPTER IV

### STOP ALL THE CLOCKS

#### Poetic Pacing

One of the poet's chief delights is in the manipulation of his pace and its changes. He is deeply involved in the feeling of his motion. Since a poem is always about something felt, its motion is certainly part of what it is about, part of what it "means." Even more importantly, the motion is fundamental to how the poem means.<sup>34</sup>

The poem, "Stop All the Clocks," by W. H. Auden is a particularly interesting one when regarded from the standpoint of poetic movement or pace. Poetic pacing is further described by John Ciardi in the following manner: "And since a poem has duration, it also has pace. One poem may obviously urge the voice at a faster pace than does another. Within the same poem, moreover, one part may urge itself much more rapidly than another."<sup>35</sup>

"Stop All the Clocks" is a poem concerning the death of love. Its desperation is almost (consciously) ridiculous, and as a result it is a poem full of far-fetched commands. The first four lines of the piece begin with strong, imperative words such as stop, prevent, silence, and bring. With this type of word usage, one would assume the poetic pace to be neither fast nor slow, but to be even, firm, and without tenderness.

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<sup>34</sup> John Ciardi, How Does a Poem Mean? (Boston, Houghton Mifflin Co., 1959), p. 921.

<sup>35</sup> Ibid., p. 920.



Stop all the clocks, cut off the telephone,  
 Prevent the dog from barking with a juicy bone,  
 Silence the pianos and with muffled drum  
 Bring out the coffin, let the mourners come.

The preceding lines, being the first ones of the poem, establish the movement and set the pace. Very little deviation is found in the speed. This is to be expected, as a movement pattern of some definite nature must first be confirmed before it can be changed and manipulated.

The second stanza, however, begins to pick up pace within the very first line.

Let aeroplanes circle moaning overhead  
 Scribbling on the sky the message He is Dead,  
 Put crepe bows around the white necks of the public doves,  
 Let the traffic policemen wear black cotton gloves.

"The faster motion within a line is technically achieved by the addition of more unstressed syllables per line, and also by more unstressed syllables within a single word (such as ae-ro-planes)."<sup>36</sup>

The first noticeable slowing of tempo occurs at the end of the second line with the phrase "the message He is Dead." The elimination of some unstressed syllables leave an almost iambic feeling which slows the pulse considerably.

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<sup>36</sup>Will Moses, interviewed by Virginia Buzan (Kansas State University, Manhattan, Kansas), 3:30 P. M. Oct. 24, 1968.

Even within an individual line, one phrase may clearly be indicated as moving more rapidly or more slowly than another. For just as music carries with it a notation that tells the musician at what rate and with what feeling to play a given passage, so every good piece of writing, and poetry in particular, carries within it a series of unmistakable notations that tell the good reader how any given passage should be read.<sup>37</sup>

After a brief but definite decrease of speed, the poem moves again into a more intense pace with the use of a longer line--"Put crepe bows, etc." This, in itself, makes for a faster pace. The last line of the second stanza continues to carry this same flow of motion with anapest footage of two unstressed syllables per one stressed syllable.

He was my North, my South, my East and West,  
 My working week and my Sunday rest,  
 My noon, my midnight, my talk, my song;  
 I thought that love would last forever: I was wrong.

In the first line of the third stanza, a completely unexpected manipulation of pacing occurs. The motion slows to an iambic feeling, but this time the stressed syllables are stronger because they are one syllable words--North, South, East, and West. The fact that they are one syllable words, separated only by one unaccented beat, makes them words to linger upon, thus slowing the tempo quite dramatically.

Lines two and three carry forth the same tempo feeling though with less impact than the first line. These two lines are interesting, however, in a very subtle way. They are scanned identically

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<sup>37</sup>Ciardi, op. cit., p. 927.