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# Sonnets of Love and Chaos

*For SATB (div.) chorus*

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Stacy Garrop

## Sonnet Texts

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

What lips my lips have kissed, and where, and why,  
I have forgotten, and what arms have lain  
Under my head till morning; but the rain  
Is full of ghosts tonight, that tap and sigh  
Upon the glass and listen for reply,  
And in my heart there stirs a quiet pain  
For unremembered lads that not again  
Will turn to me at midnight with a cry.  
Thus in the winter stands the lonely tree,  
Nor knows what birds have vanished one by one,  
Yet knows its boughs more silent than before:  
I cannot say what loves have come and gone,  
I only know that summer sang in me  
A little while, that in me sings no more.

“What lips my lips have kissed” Copyright 1923, 1951 by Edna St. Vincent Millay and Norma Millay Ellis. All rights reserved. Text used by permission of Elizabeth Barnett, literary executor.

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

I will put Chaos into fourteen lines  
And keep him there; and let him thence escape  
If he be lucky; let him twist, and ape  
Flood, fire, and demon --- his adroit designs  
Will strain to nothing in the strict confines  
Of this sweet order, where, in pious rape,  
I hold his essence and amorphous shape,  
Till he with Order mingles and combines.  
Past are the hours, the years of our duress,  
His arrogance, our awful servitude.  
I have him. He is nothing more nor less  
Than something simple not yet understood;  
I shall not even force him to confess;  
Or answer. I will only make him good.

“I will put Chaos into fourteen lines” Copyright © Norma Millay Ellis. All rights reserved. Text used by permission of Elizabeth Barnett, literary executor.

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# Sonnets of Love and Chaos

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

Sonnets by  
Edna St. Vincent Millay

Stacy Garrop  
March/April 2001

$\bullet = 54$  *Calm, reflective*  
*Con rubato*

The musical score is arranged for Soprano, Alto, Tenor, Bass, and Piano (rehearsal only). The tempo is marked as  $\bullet = 54$  *Calm, reflective* and *Con rubato*. The score is in 3/4 time and features vocal lines with lyrics 'Ooo' and piano accompaniment. A large watermark 'For rehearsal only. Copying is prohibited.' is overlaid on the score.

5

S *p* *pp* slide  
Ooo (Hum)

A *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)

*pp* *p* *mp*

9

S *p* *poco*  
Ooo Ah

A *poco* *p*  
(stagger breathing) 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*

13

S *mp* Div. *mf* *mp* *p* Tutti  
Ah but the rain is full of

A *mp* *mf* *mp* *p*  
un - der my head till morn - ing; Ah

T *mp* *mf* *pp*  
un - der my head till morn - ing; Ooo

B *mp* Div. *mf* *mp* *p*  
Ah

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

17


S *mp* *mp* *mf*  
ghosts to - night that tap and sigh up - on the glass and lis - ten for re -

A *p* *slide* *mp*  
that tap and sigh

T *p* *mp*  
that tap and sigh Ah

B *pp* *slide* *mp*  
Tutti Ooo Ooo Ah

*mp* *poco*



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♩ = 63-66 *Passionate*

29

*mf* *f* *mf*

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

A *mp* *mf*

In my heart there stirs a qui - et pain

T *mp* *mf*

In my heart there stirs there stirs a

B *mp* *mf*

In my heart there stirs a

*(f)* *mp* *mf*

32

*mp* *f* *mf*

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

A *mp* *mf*

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

T *mp* *mf*

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

B *mp* *mf*

pain for lads that not a - gain turn with a

*mp* *mf*

*Rit.*.....

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. 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.

*f* *ff* *mf*

39 ♩ = 54 *Calm, reflective*

S

A Ah Ooo


T Thus in the win - ter stands the lone - ly tree, nor knows what

B Thus in the win - ter stands the lone - ly tree, nor knows what

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

slide





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## II. I will put Chaos into fourteen lines

♩ = 108

Sopranos & Altos: Repeat each gesture as fast as possible.

*Chaotic*

Move at your own speed (this should NOT be unified - the more chaotic, the better).

Musical score for Soprano, Alto, Tenor, Bass, and Piano (rehearsal only). The score is in 4/4 time. The Soprano and Alto parts feature a rhythmic pattern of eighth notes with accents, starting with 'I will' and 'I I'. The Tenor and Bass parts are mostly rests, with some notes at the end. The Piano part is marked 'Piano (rehearsal only)' and features a simple accompaniment.

Musical score for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The score includes lyrics and performance instructions. The lyrics are: "I will put put put put put Cha-os Cha-os I I I". The Soprano and Alto parts have performance instructions: "S&A: Follow line contour." and "Sopranos: sing/speak random high notes. Altos: sing/speak random low notes." The Tenor and Bass parts have performance instructions: "S&A: Speak/shout random notes - cover your entire range." The Piano part is marked "Piano".



♩ = 60

Sing normally (with vibrato)

16

S

A

T  
8 Flood, fire, and de-mon

B  
His a - droit de - signs will strain to noth - ing in the

*p*

*p*

Div.

Accel. ----- ♩ = 66

21

S

A  
*mp*  
Div.

T  
8 His a - droit de - signs will strain to noth - ing


B  
strict con-fines of this sweet or - der, His a - droit de -

*p*

*mp*

*mp*

Div.



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♩ = 76

33 *f* *f* *Tutti*

S or - der where, in pi - ous rape, I hold his es - sence and a - mor - phous

A or - der where, in pi - ous rape, I hold his es - sence

T *f* *Tutti mp* or - der where, in pi - ous rape, I hold his es -

B *f* *Tutti mp* or - der where, in pi - ous rape, I hold his es -

*f* *mf*

38 *slide* *Div.* *f*

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

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

T *f* sence and a - mor - phous shape

B *f* sence and a - mor - phous shape

*f*

$\bullet = 84$

43

*ff*

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

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

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

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

*Rit.* -----

47

(stagger breathing)


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

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

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

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





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*Rall.*-----

60

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")

The musical score consists of five staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom staff is for the piano accompaniment. The music is in 4/4 time and features a key signature of one flat (B-flat). The tempo is marked 'Rall.' (Ritardando). The lyrics are: 'I will on - ly make him good.' for Soprano and Alto; 'or an - swer. I will on - ly make him good.' for Alto; 'in - to four - - - teen (n)' for Tenor; and 'four - - - teen (n)' for Bass. The piano part provides harmonic support with chords and melodic lines. A large watermark 'For perusal only. Copying is prohibited.' is overlaid diagonally across the page.