

### Modernist poetry and performer's dramatic role: considerations on Ronaldo Miranda's artsong "segredo"<sup>1</sup>

#### Gisele Pires Mota

Pianist and professor at the University of Brasília, has a postdoctoral degree in contemporary music (Universidade Nova de Lisboa-PT), a DMA in Piano Accompanying and Chamber Music (Florida State University -USA), Master degree in Musical Performance (Universidade Federal de Goiás), lato-sensu in Piano Performance (University of Brasilia). Moreover, she has taken advanced performance lessons with Russian pianist Anastasyia Evsina and also master classes with Margot Garret, Warren Jones, Simone Dinnerstein, Moura Castro, Sergei Dukachev among others.

Ms. Pires Mota has performed with instrumentalists and singers from Italy, Romania, Costa Rica, Russia, Korea, Japan, United States as well as Brazilian renowned musicians. Having versatility as one of his main characteristics, in addition to performing as a soloist and chamber musician, Gisele Pires Mota has played for several operas and theater plays.

In 2014 she released with tenor André Vidal the CD "Luz e Névoa – Canções de câmara de Alberto Nepomuceno" (Light and mist – Art Song by Alberto Nepomuceno) this being the first album with only Nepomuceno's songs in Portuguese. The Duo has tourney through several Brazilian cities such as Rio de Janeiro, Fortaleza, Goiânia and Vitória.

As a researcher, she is the coordinator of the "Laboratório de Pesquisas Pianísticas - LPP" (Piano Research Lab) that has as main concern to study, perform and investigate Brazilian piano repertoire. Mrs. Pires Mota has published academic articles on the interrelationship between poetry and music, the musician's job market, contemporary music for piano and the recuperation of the pieces by Brazilian women composers. She has recently gone on tour in Europe performing as a soloist in Germany, Spain, France and Portugal (2020).

## Abstract

The present research focuses Ronaldo Miranda's artsong "segredo". This study applies an interdisciplinary approach in a methodological attempt to join poetry and music and the dramatic roles of singer and pianist, especially in dealing with modernist poetry. The discussion about the relationship between music and words is based on the studies of Stein and Spillman (1996). The literary concept of persona (who is talking in a poem) and mode of address (to whom the persona is talking) is the one described by Edward T. Cone in *The Composer's Voice* (1974). The main goal of this paper is to provide performance guidelines for both the singer and the pianist on the art songs for voice and piano "Segredo" by Ronaldo Miranda and poem by Carlos Drummond de Andrade, with suggestions for shaping interpretive ideas and emphasis on the dramatic role of the performers.

Keywords: Brazilian art song, Word and music Studies, Ronaldo Miranda, Voice and piano, Carlos Drummond de Andrade, Brazilian Modernist Poetry.

## Resumo

*A presente pesquisa enfoca a canção "segredo", de Ronaldo Miranda. Este estudo aplica uma abordagem interdisciplinar a uma tentativa metodológica de conciliar poesia, música e os papéis dramáticos do cantor e do pianista, especialmente no trato com a poesia modernista. A discussão sobre a relação entre música e palavras baseia-se nos estudos de Stein e Spillman (1996). O conceito literário de persona (quem está falando em um poema) e modo de tratamento (para quem a persona está falando) é o descrito por Edward T. Cone (1974). O objetivo principal deste artigo é fornecer diretrizes de atuação tanto do cantor quanto do pianista nas canções artísticas para voz e piano "Segredo" de Ronaldo Miranda e poema de Carlos Drummond de Andrade, com sugestões para moldar ideias interpretativas e ênfase no papel dramático dos performers.*

*Palavras-chave: Canção da arte brasileira, Estudos de palavra e música, Ronaldo Miranda, Voz e piano, Carlos Drummond de Andrade, Poesia Modernista Brasileira.*

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<sup>1</sup> This article is part of the author's Doctoral treatise "The Songs For Voice And Piano By Ronaldo Miranda: Music, Poetry, Performance, And Phonetic Transcription" (Florida State University, College of Music, 2009).

“What does song want?  
To rise in arches over abysses.  
What does mankind want?  
To save himself by awarding a song.”<sup>2</sup>

Carlos Drummond de Andrade

“For if we try to follow words as well as music,  
we must accept the song,  
no less than the opera,  
as a dramatic presentation.”<sup>3</sup>

Edward T. Cone

One of the characteristics in Art Song is that the piano is not just an accompaniment but plays an important feature is its responsibility in conveying and deepening layers in poetic meaning. Composer and performers create an entity that unite two different medias, text and music, and transforms these two elements in only one indissolubly event, an art song.

Writings about how to approach the relationship between music and text, such as in Suzanne LODATO’s article *Recent Approaches to Text/Music Analysis in Lied: A Musicological Perspectives* (1999) show that there is no definitive and comprehensive methodology that can accurately and equitably account for both mediums. In this sense, a multidisciplinary subject needs a multidisciplinary approach. After the musical analysis of the songs, an interdisciplinary approach will be used in a methodological attempt to join poetry and music.

What I propose is to give some ideas based in musical and poetic investigation based on the literary concepts of persona and mode of address described by CONE in the book *The Composer’s Voice* (1974) on the detailed studies by STEIN & SPILLMAN in their book *Poetry into Song: Performance and Analysis of Lieder* (1996), as well as my own experience as an art song pianist for over 20 years.

In poetry, persona, who is talking in a poem, and *mode of address*, to whom the persona is talking, are two central poetic concepts. STEIN & SPILLMAN (1996) elucidate that

“A poem may employ one of several general personas or “voices” depending on the type of poem: in a lyric, the poet may project his or her own voice or assume that of a protagonist (for example, a wanderer); in a historical narrative or poetic drama, on the other hand, the poet

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2 Original quotation: “Que quer a canção? erguer-se / em arcos sôbre abismos. / Que quer o homem? / salvar-se ao prêmio de uma canção.” From poem “O Arco” (The Arch) from the book *Novos Poemas* (New Poems) by Carlos Drummond de Andrade.

3 1974, p. 21

may adopt either the voice of a narrator or the voice of an actual character in a drama. Each of these personas may in turn utilize one of several different modes of address, or audience being addressed. In a lyric, the poet may speak either inwardly within a soliloquy or outwardly to another presence, for example, another person, a spiritual being, or elements within nature. In a narrative or play, on the other hand, the poet may speak either to an audience, where no response is expected, or to other characters within the drama, whose response occurs within the dramatic presentation.” (p. 30)

Assuming that music is a language, how could we understand poetically a purely musical part? Or, is the piano part purely musical if it is inspired by an extra musical element, in this case a poem? If the singer, a person, embodies the vocal persona, who is the persona the pianist embodies? The same as the singer? CONE (1974) then states that the musical components in an art song embodies the composer’s voice, the composer’s interpretation of the poem, one, among several possible reading of the poetic text. Stein and Spillman adds a more complex approach to the piano part in an art song:

“While the role of the vocal persona is relatively straightforward, that of the accompaniment (pianist, chamber group, or full orchestra), can be far more complex. In simpler settings, the accompaniment will double the vocal line and the vocal persona; in more complex settings, however, such as we encounter in much of the great Lied repertory, the accompanist or instrumental persona *projects several different voices, including those portrayed within instrumental solos such as introductions, interludes, and postludes*. In addition, because the accompanist’s “voice” does not specifically “speak” the text, accompanimental personas may project a number of other aspects of the poetry. For example, the accompaniment may depict rustling forests or swirling winds, projecting the poetic environment in which the vocal persona “speaks”; or the accompaniment may portray the psychological condition of the vocal persona, for example, using rising musical lines to depict an emotional or spiritual ascent, or ponderous chords to depict a bereaved lover’s despair. The instrumental persona also may assume one role within a dichotomous poetic world, for example, the pianist can project the “real world” from which the poet/singer flees through a “fantasy world,” for example, as in “Gretchen am Spinnrade,” or, the accompaniment may represent the poet’s conscience or subconscious that opposes the part of the poet represented by the vocal persona, as in “Im wunderschönen Monat Mai.” (p. 30)

Certainly, this approach adds several new dimensions to our study of the Lied, “because singer and pianist may project different personas within the setting”

and adds a multiplicity of interpretive “musical voices” that portray the poetic personas in rich detail (STEIN& SPILLMANN, 1996: 33-34)

## About poem

The challenge of understanding the song multimedia object is an even major endeavor if the poem, seed for the music, has a more difficult meaning to grasp. Instead of depictions of nature, love and anguish, such as poets from 19<sup>th</sup> Century, “Segredo” has a modernist text by Brazilian poet Carlos Drummond de Andrade, considered one of the most prominent Brazilian poets in terms of modernist poetry and influence on other poets. Drummond’s ironic style he approaches realistic themes such as modern man, industrialization, sexuality, and religiosity. His poetry is based on dogmas of Modernism, including the use of free verses (not caring for counting syllables), free association of ideas, argumentative attitude, nationalistic themes (as opposed to European), value of daily events and things, humor (“poem-joke”) and the incorporation of Brazilian spoken manners to literary language<sup>4</sup>, always with a strong poetic personality.

Afrânio Coutinho summarizes Drummond’s poetic periods:

“His first book, *Alguma poesia* [Some Poetry] (1930), shows the shyness, humility, the ‘gochismo’ of the poet, already evidencing his tendency to communion in the ‘sentiment of the world’ and elevation of symbol. Later, in *Brejo das almas* [Swamp of Souls] (1934), arises the *humour*, which will be a constant in his poetry (and prose). *Sentimento do mundo* [Sentiment of the World] (1940) and *A rosa do povo* [People’s Rose] (1945) testified his reaction against the collective pain and misery of the modern world, with its mechanism, its materialism, its lack of humanity.” (in ANDRADE, 1988: XI)

*Gochismo*<sup>5</sup> or *gauchismo* is a reference to his self-perception exemplified in the poem “When I was born, a crooked angel, the kind who live in shadows, said: Go, Carlos! Be gauche in life.” The poet himself defines his way of being and understanding the world as awkward and crooked, against the majority, as on the left-hand side of life.

The poem “Segredo” comes from Drummond’s second book, *Brejo das almas* (Swamp of Souls). O’BRIEN (1969) observes that in this book “twenty-four out of twenty-six poems include this same motif [carnal love].” (p. 12). Although “Segredo” does not use this motif as its main theme, it does bring out the image

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<sup>4</sup> Irwin Stern, *Dictionary of Brazilian Literature*, “Carlos Drummond de Andrade” (Westport, Connecticut: Greenwood Press, 1988).

<sup>5</sup> This is a Portuguese word that comes from the French word gauche (left). This term is only used in Portuguese regarding Drummond’s poetry.

of a “shooting that can reach our body / Is it the revolution? / Is it love?” depicting a sudden event that can take someone by surprise, like passion.

Moreover, “Segredo” is related to Drummond’s yearning to fill the gap between him and others, a hopeless, nihilistic, and ironic aspect of this specific period of his poetry. “The idea of the useless human impulse and, as a direct consequence of this uselessness, a series of desperate solutions in the forms of suggestions, invitations and commands,” (STEMBERG, 1982: 45-50) is confirmed in verses such as “do not love,” “say nothing,” and “do not tell.” Gilberto Teles emphasizes Drummond’s struggle with the making of poetry itself:

“Drummond himself – who always introduces modifications in his poems – does not hide his pessimism in the face of significant problems and, in another sign of modernity, there are in all the books, poems whose content is the representation of a poetic or poem related concept, or the torturing reference to the struggle for expression. We would say that the poet has his metalanguage, his metapoems.” (In O’BIEN, 1969: 179)

The creative struggle is stated in the first line of the poem, “Poetry is inexpressible,” and in the eighth line, “Everything is possible / Only I am impossible.” The construction of the poem reveals the technique of “palavra-puxa-palavra” or “word-pull-word” of this work. In this technique, sometimes, there seems to be no logical order in the appearance of images, but only a semantic or paronomastic association.<sup>6</sup> GARCIA (1955) points out that

“The system consists, in general, of the chain of words, by semantic affinity or relationship, either by phonetic similarity (paronymy,<sup>7</sup> homophony, alliteration, internal rhyme) and also by the evocation of weird events to the atmosphere of the poem itself (clichés, folk elements, childhood reminiscences, factual circumstances, waste of reading). We frequently name this compositional technique here as semantic association— implicit or explicit—correlation of similar ideas, paronomastic association, word-pull-word play, semantic chain, and also mechanical association.”<sup>8</sup> (p. 9)

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<sup>6</sup> Paronomasia: “punning; the term used in ancient rhetoric to refer to any play on the sounds of words” in *The Oxford Dictionary of Literary Terms*. Chris Baldick. Oxford University Press, 2008. Oxford Reference Online. Oxford University Press. Florida State University. 31 August 2009

<sup>7</sup> Paronymy: “the use of morphologically related words in related senses” in “paronym” *The Oxford Dictionary of English Grammar*. Sylvia Chalker and Edmund Weiner. Oxford University Press, 1998. Oxford Reference Online. Oxford University Press. Florida State University. 31 August 2009

<sup>8</sup> Original quotation: “O sistema consiste, em linhas gerais, no encadeamento de palavras, que por afinidade ou parentesco semântico, quer pela semelhança fônica (paronímia, homofonia, aliteração, rima interna), quer, ainda, pela evocação de fatos estranhos à atmosfera do poema propriamente ditto (frases- feitas, elementos floclóricos, reminiscências infantis, circunstâncias de fato, resíduos de leitura). A essa técnica de composição damos aqui, freqüentemente, o nome de associação semântica – implícita ou explícita, correlação de idéias afins, associação paronomástica, jôgo de palavra-puxa-palavra, cadeia ou encadeamento semântico e, também, o de associação mecânica.”

This explains why the poem has such a kaleidoscope effect: each strophe brings new poetic images and sounds. The lack of communication, explicit in the verse “Poetry is inexpressible,” evokes isolation, which can also refer to the lack of love. All the images are connected by semantic affinity. From the last image, lack of love, emerges the phonetic similarity “amor-mar” (love-sea). The new picture of the sea brings two implications: nada (nothing or swim) and the biblical imagery of walking on the sea. From the meaning of “nothing” arises the duality between everything/nothing and the possible/impossible. From this biblical imagery arrives the angel of fire, sacrificed men, and the begging for forgiveness. Drummond’s “word-pull-word” technique is clearer in the following charts (Figures 1 and 2).

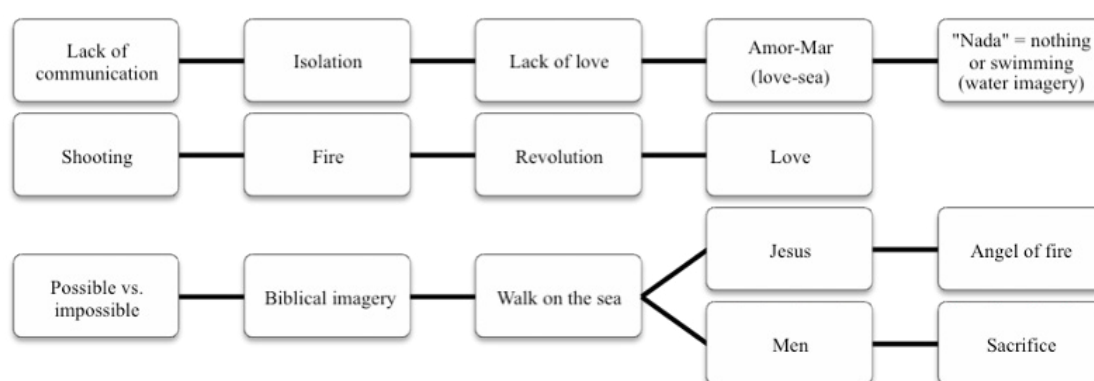


Figure 1: “Segredo,” word-pull-word technique by semantic and phonetic association

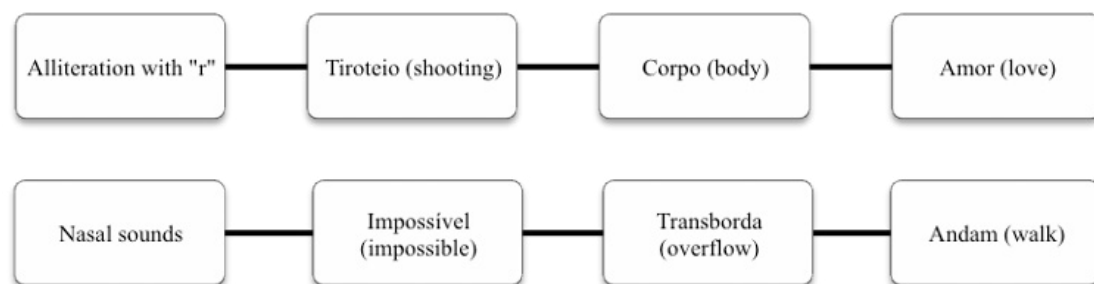


Figure 2: “Segredo,” word-pull-word technique by phonetic similarity

In this poem, one of the most important rhythmic poetic devices is repetition of the word “não” (anaphora) presenting the narrator’s attempt to prevent probable and undesirable behaviors among the audience (Figure 3).



**Figure 3:** Anaphora of word “não”

The alternation of long lines (seven, eight, nine, or even ten poetic syllables) with very short ones (two syllables) at the close of strophes creates a break in the flow of the verses and makes the final statement of each stanza even stronger. Drummond uses two sorts of articulation between lines: end-stopped (lines 1, 2, 3, 5, 6, 7, 8, 9, 11, 12, and 17) and enjambment (lines 4-5, 10-11, and 13-16). Because Drummond uses mostly end-stopped articulation between lines, the poem acquires a strong voice, with a very affirmative yet judgmental personality. Therefore, whenever an enjambment occurs in the poem, they create contrast and gain more rhythmic importance. They are used mainly for religious images, resulting in continuous flow as the verses unfold. In the last strophe, the chain of enjambment makes the longest stream, only stopping at the end. The speed of the lines depicts the velocity of the angel’s extermination and men’s despair.

In sum, the use of the “word-pull-word” technique, enjambments, and anaphora, along with a cynical point of view from the poetic persona, exposes some of Drummond’s main themes: rich imagery, strong use of rhythm as a poetic device, and the influence (by negation) of religion and Christian tradition. The binary structure of the poem could be outlined as Table 1:

Section A	1st and 2nd strophes	inability to deal with artistic and sentimental transcendence;
Section B	3rd and 4th strophes	personal nihilism of miracles and cynical approach to religion.

**Table 1:** Poem sections

### About music

Ronaldo Miranda set the four-strophe poem into a two-part song, likewise the poem’s thematic sections, with introduction and postlude, using variable phrase lengths in line with the poetic style of free verse (Table 2).

Section	A	B
Measures	1-15	16-30



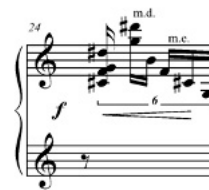
Section	A		B	
Sub-sections	1-3: Introduction	4-15	16-28	29-31: Postlude
Poem section (lines)	8 lines: 1 <sup>st</sup> strophe, 2 <sup>nd</sup> strophe and first line from 3 <sup>rd</sup> strophe.		9 lines: four lines from 3 <sup>rd</sup> strophe and the 4 <sup>th</sup> strophe.	
Vocal phrase length (in beats)	3+3 / 3+3 / 3+3 / 4		2+2 / 2+2 2+2 +2 / 3	

**Table 2:** Segredo’s Musical Form

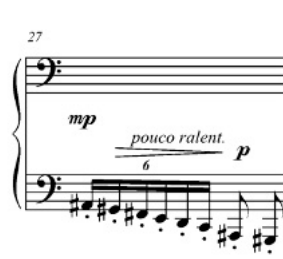
The composer admits that “Segredo” was for him “a real *tour de force*” since the “modern and difficult text generated a piece that was a little arid . . . even nowadays, very seldom performed.” (MIRANDA, 2008: 197). All the musical material used in the song is presented in the introduction (Ex. 1, 2a, and 3a). They are the whole-tone, chromatic, and diatonic palettes (Ex. 1-3).



**Example 1a.** “Segredo,” m. 1, whole-tone



**Example 1b.** “Segredo,” m. 24, whole-tone



**Example 1c.** “Segredo,” m. 27, whole-tone



**Example 2a.** “Segredo,” m. 2, chromaticism



**Example 2b.** “Segredo,” m. 7,  
chromaticism



**Example 2c.** “Segredo,” m. 29-30,  
chromaticism



**Example 3a.** “Segredo,” m. 4,  
diatonicism



**Example 3b.** “Segredo,” m. 6,  
diatonicism

These sonorities occur over a faded tonal structure, based mainly on the remembrance of tonal functions in arrival points such as E as dominant, in mm. 1 and 11, to A as tonic, in mm. 3 and 15; and the progression between A (tonic) in m. 18, E (dominant) in m. 21, and going back to A (tonic) in m. 26.

Although the song may seem fragmented at first, there are several harmonic and melodic elements that unify the work, like the intervals of the third and fourth and the ascending melodic structure. The interval of a third is especially important in this song, since most phrases end either with a third or within its range (Ex. 4), and the harmonic relationships are also built on a mediant relationship of keys (Ex. 5).



**Example 4a.** “Segredo,” mm. 7-8



**Example 4b.** “Segredo,” mm. 10-11,  
phrase ending in thirds

20  
 ho-mens que an-dam no mar Co - mo se andas-sem na ru - a Não con - te  
*mf* *mp* *p*

**Example 4c.** “Segredo,” mm. 20-22, phrase ending within the range of a third

5  
*p* *mp* *f* *f*  
 A ----- C

10  
*Bb 7/9* ----- *Db 7*-----

**Example 5a.** “Segredo,” m. 5, mediant

**Example 5b.** “Segredo,” m. 10, mediant relationship

12  
*f*  
 E ----- G ----- E

**Example 5c.** “Segredo,” m. 12, mediant relationship

In section B, the harmonic progression by or within a fourth assumes particular significance, especially the progression A-D-A (Ex. 6):

18  
*mf* *mp* *p* *mp* *f*  
 A4 ----- Dm7

**Example 6a.** “Segredo,” mm. 18-21, progression by fourth

**Example 6b.** “Segredo,” mm. 28-31, progressions by fourths

Although the vocal line has mainly repeated notes, the high points of the melody draw an ascending motion (Ex. 7):

**Example 7a.** “Segredo,” mm. 8-12, ascending movement of vocal line, part I: Bb-B

**Example 7b.** “Segredo,” m. 19, ascending movement of vocal line, part II: C

**Example 7c.** “Segredo,” mm. 23- 25, ascending movement of vocal line, part III:  
C-C#-D-D#-E (Complete ascending movement: Bb - B - C - C# - D - D# - E)

Therefore, the macro melodic structure generates a strong unification of the two parts, since section B starts with the highest note of section A, connecting the two sections. The tension generated by this ascending structure ends in m. 25, when instead of an F#4, the expected conclusion of the ascending motion, Miranda suddenly drops the line down, to an F#3, creating an anticlimax by reaching the lowest pitch in the vocal line.

## Performance: connecting the dots

In “Segredo,” the imperative sentences and the pessimistic point of view from the speaker, as suggested by “Do not love,” “Do not tell,” and “Beg nothing,” remind one of someone sitting on a chair and cynically uttering statements about “how things are” and how one should react to them. The poetic persona addresses the audience as a self-appointed expert, as someone who has seen and lived something others have not. The speaker has experimented with artistic frustration (the inexpressibility of poetry), has lived passion and love (shooting in the body; revolution), has seen and participated in Christian religious situations (images of sea overflowing with fishes, man walking on the sea, a fire angel, and sacrificed men), and nevertheless, this character rejects everything as if nothing was worth accomplishing. Even the verse “Do not tell” has a double meaning: it could mean “do not tell anyone” or “do not count as miracles (men walking on the sea),” or “do not count on miracles.”

The use of the imperative tense at the end of each strophe asks the question: Is the vocal persona advising or giving orders? It does not mean that all phrases should be either advising, giving orders, or even reflecting, with nostalgia; the singer and pianist should decide how to perform, and search for the best way to convey each negative line to the audience. The contrasts can be achieved by changing the speed of attack or by shifting between legato and a more *parlato* singing style.

Although basically syllabic, this song has a different vocal style from the previous ones, which were generally in a cantabile style. Here the composer writes more repeated notes and small intervals, closer to parlato style. Miranda chose a florid setting for the text “não conte” and “não peça,” in a diminuendo, adding a lyric intention to these lines. The initial imperative idea of demands is transfigured into soft statements in section B. The drop of dynamic level, the change in the piano register from low to high, and the addition of descending chromatic eighth notes in the inner voices of the piano demand another, more subtle character. This is when Miranda depicts the poem’s title; the vocal persona tells a secret and the pianist corroborates this idea.

The piano’s interjections to the vocal line are very well marked by the composer, such as in mm. 5, 6, 10 12-13, 21, 23, and 25, sometimes answering the vocal line and other times connecting the phrases (Example 8). The descending gesture in the piano characterizes section A.

Example 8. "Segredo", mm. 10-11

When played staccato (mm. 1-2, 5, 16 and 26), it can have an ironic and drier attack, depicting the sacrifices made by men, and even the shooting. The only time it appears in legato (m. 6-7), it can be played in such a manner that it contrasts with the previous ones, connecting the notes with tenderness since it is referring to love.

Miranda sets section A with more specific articulation and rhythmic variety, creating a more incisive and aggressive atmosphere. There are staccatos in one hand and legato in the other (mm. 5 and 11), tenuti (mm. 5 and 13), eighth notes, sixteenth notes, triplets, and syncopations (m. 15) conveying the images of revolution and potential harm to the body (Example 9).

Example 9. "Segredo", mm. 5-6

Section B starts with a calmer atmosphere and becomes increasingly agitated with the ascending vocal line and piano movement, culminating in the highest note in the vocal line, E5, and followed by a dramatic descent (m. 25), which arrives at the lowest note for the voice, A-sharp 3. It is as though all the hope and excitement were meaningless (Example 10). Even if an angel appears and others ask for forgiveness, the vocal persona tells the audience, in a melismatic and soft voice, to beg for nothing.

Example 10. “Segredo”, mm. 23-29, climax and anticlimax

The piano ends the song by recapitulating all the musical materials, now transformed, without their aggressive character: the diatonicism through neighboring tones, the chromaticism seen in the harmonic progressions, and a reminiscence of the whole-tone scale through the use of tritones (mm. 28 and 29 b. 2, r.h. alto voice). Indeed, even though Miranda is using the same material, the piece ends in a totally different mood and atmosphere from the beginning. It is more reflective, fading in dynamics and tempo, as corroborating the vocal persona in its advice “do not ask.” The singer might use a darker sound, even using chest voice (for female singers, of course) and sing this last statement ironically and skeptically.

## Conclusion

This paper had studied one of the eight art song by the composer Ronaldo Miranda for voice and piano. The aim was to produce a performance guide for pianist and singer by means of explicitation of musical and poetic devices and styles and their inner relationship. Moreover, the dramatic role of the musician as personas may provide an extramusical dimension on the shaping of the performance decisions. Poetic devices such as the use of the “word-pull-word” technique, enjambments, and anaphora, along with a cynical point of view from the poetic persona inspired the composition of a mainly *parlato* setting with the skeptical tone from the vocal persona, allowed by the strong rhythm quality of the words together with chromatic material.

The persona and mode of address approach to dramatic role of singer and pianist in artsong is related to my doctoral treatise (MOTA, 2009). However, since artsong is a multimedia object and concerning about its performance preparation, this topic may be greatly enriched by theatrical based procedure such as Stanislavsky's System and his tools for actors to prepare a text, and the concept of "windows of thoughts", that may be useful for understanding piano introductions, interludes and postludes.

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## Appendix 1 – Portuguese Text and Idiomatic Translations

### Segredo

*Secret*

Carlos Drummond de Andrade

#### 1. A poesia é incomunicável.

Poetry is inexpressible.

#### 2. Fique torto no seu canto.

Stay wry in your corner.

#### 3. Não ame.

Do not love.

#### 4. Ouço dizer que há tiroteio

I hear there is shooting

**5. Ao alcance do nosso corpo.**

That can reach our body.

**6. É a revolução? o amor?**

Is it the revolution? Is it love?

**7. Não diga nada.**

Do not say anything.

**8. Tudo é possível, só eu impossível.**

Everything is possible, only I am impossible.

**9. O mar transborda de peixes.**

The sea overflows with fish.

**10. Há homens que andam no mar**

There are men who walk on the sea

**11. como se andassem na rua.**

As if they were walking on the street.

**12. Não conte.**

Do not tell.

**13. Suponha que um anjo de fogo**

Supposing that an angel of fire

**14. varresse a face da terra**

Swept the face of the earth

**15. e os homens sacrificados**

and sacrificed men

**16. pedissem perdão.**

asked for forgiveness.

**17. Não peça.**

Beg nothing.

## Appendix 2 – “Segredo”, manuscript by composer

“SEGREDO”

RONALDO MIRANDA

sobre texto de Carlos Drummond de Andrade

Grave  $\text{♩} = 44$

canto

piano

A poesia é inamuni- ca- vel Fique  
torto no seu canto Não a- me mp Ou to dizer que tire teio ao alcance do nosso  
mf

cor. po E a revolu-ção? o amor? Não diga nada

Tudo é possível só eu im-possível. pouco ralent. a tempo

O mar transborda de peixes Há

homens que andam no mar Como se gansos na rua Não con-te Su-

panha que um anjo de fogo varressa a face da terra  
 crescendo e afretando *ff* Eos *mf*

homens sacri fi ca dos pe dissem *mf* perdão *mf* Não pe *mp*  
 A tempo *p*

ca *p* *mp* *pp* *poco rallentando*

SEGREDO

Carlos Drummond de Andrade

A poesia é incomunicável  
 Fique torto no seu canto  
 Não ame.

Ouço dizer que há tiroteio  
 do alcance do nosso corpo  
 É a revolução? é amor?  
 Não diga nada.

Tudo é possível, só eu impossível  
 O mar transborda de peixes  
 Há homens que andam no mar  
 como se andassem na rua  
 Não conte.

Suponha que um anjo de fogo  
 varressa a face da terra  
 e os homens sacrificados  
 pedissem perdão.  
 Não peça.