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A STUDY OF RALPH VAUGHAN WILLIAMS'S *AN OXFORD ELEGY* AND *EPITHALAMION*

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The Department of Music

by

Robert Taylor
B.M.E., University of Central Arkansas
M.M., Sam Houston State University
December, 1997

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To my father, mentor, and best friend,
Bob Taylor (1935-1997)
sine qua non

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Abstract

Choral music occupies a central place in the compositional output of Ralph Vaughan Williams. Some pieces, such as the *Sea Symphony* (1909), *Five Mystical Songs* (1911), *Mass in G minor* (1922), and *Serenade to Music* (1938), have become standards in the choral repertoire. Others, such as *Sancta Civitas* (1925), *Dona Nobis Pacem* (1936) and *Hodie* (1954), may be less familiar, but have still received considerable critical acclaim. A few pieces remain relatively unknown even to choral conductors. Two choral works, *Epithalamion* (1957) and *An Oxford Elegy* (1949), fall into this latter category. This monograph is the first detailed study of these compositions.

An Oxford Elegy and *Epithalamion* are unique among Vaughan Williams's compositions: *An Oxford Elegy* is the only work to combine speaker with textless choral singing and orchestra; *Epithalamion* is the only choral piece adapted from a masque (*The Bridal Day*, 1938). Both are settings of texts by important British poets: *An Oxford Elegy* combines lines from Matthew Arnold's *The Scholar Gipsy* and *Thyrsis*; while *Epithalamion* features selected stanzas from Edmund Spenser's famous poem by that name.

The monograph is divided into two chapters, the first being an examination of *An Oxford Elegy*; the second a study of *Epithalamion*. Each chapter provides background information on the works, discussion of the original poems upon which the

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works are based, the identification and discussion of the most prominent stylistic elements in the scores, and consideration of how these works compare with other choral compositions by Vaughan Williams. The study is done in conjunction with the release of a commercial recording of these works (Centaur CRC 2299), conducted by the author.

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Chapter One: *An Oxford Elegy*

Background

In 1947, Vaughan Williams began work on a musical setting of two Matthew Arnold poems, *The Scholar Gipsy*[1] and *Thyrsis*. The idea of setting these poems had been with Vaughan Williams for decades: as early as 1901 he had considered composing an opera based on *The Scholar Gipsy*.[2] The resulting composition is *An Oxford Elegy*, a work approximately 20 minutes in duration scored for mixed chorus (SATB), small orchestra (flute, oboe, cor anglais, two clarinets, bassoon, two horns, and strings), and speaker, who delivers the majority of the work's text.

An Oxford Elegy received its first public performance on June 19, 1952, in Oxford, England—the same city that inspired the subject matter of Arnold's poems. The work was performed by the Eglesfield Music Society. Bernard Rose served as conductor, with Steuart Wilson as speaker. Ursula Vaughan Williams describes this premiere performance as being quite successful. She writes: "The effect of the *Elegy* was extraordinary; Steuart Wilson . . . had tears running down his cheeks: he was mildly outraged that he should be weeping over a poem about Oxford. But they were enjoyable tears, luxuriously nostalgic, and we were just on the safe side of summer."[3]

Subsequent critical commentary has been mixed, with some commentators expressing reservations about the use of the spoken word with musical accompaniment. Frank Howes writes:

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> Always in experiments in combining speech with music, interest cannot altogether still doubts that the two media are incapable of compromising their sounds. In the *Oxford Elegy* there were at least two passages, one evocative of summer fields and flowers, the other of winter, where their mixed powers were employed to still the questioning mind and still the questioning heart, but in spite of Sir Steuart Wilson's sympathetic recitation the thought would not be banished that some form of intonation or recitation by a light baritone would have avoided the feeling that words and instruments were struggling against each other to capture the significance of the lines.[4]

Dickenson also questions whether the combination of speech with music is a successful one in this work:

> In the *Oxford Elegy*, even with a loud-speaker system to assist the speaker, the interplay of poetic sense and instrumental rhythm constantly calls for the listener's compromise. The select lines of each of the two Arnold poems are mostly too 'spiky' to swallow undigested, if their sense is to be grasped. Meanwhile, instrumental or wordless vocal development, equally important to the listener, has taken place. Or take it in reverse order. Hence, one is perpetually conscious that speech and music do not go together, and that the music is staggered to admit speech.[5]

Simona Pankenham expresses her opinion on this issue in her book, *Ralph Vaughan Williams*:

> Reason insists that Vaughan Williams was here attempting the impossible, that speech and music can never blend, at any rate in a large concert hall and in so long a work, that one's concentration can never encompass both together. Remembering the first broadcast, with the speaker so close to the microphone, quietly reading the words to one's inner ear, I am not so sure. Probably a recording is the only answer to the problem, for with an intimate knowledge of both the music and the poetry, one might hope to attain in the end a state of relaxation sufficient to permit the elegy freely to 'creep in our ears'.[6]

Despite these reservations regarding the incorporation of the spoken word, most writers express a generally favorable impression of *An Oxford Elegy*. Dickenson concludes his observations on this work with this statement: "With these rhetorical reservations, one can still find much to admire in the fragmentary impressions which wander past the ear."[7] Mellers states that the work is not a major one, but praises

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enough specific elements of the work that it is not unreasonable to infer that his overall impression is a positive one.[8] The same can be said of Kennedy, who also states that it "is not a major work, but to those who love R.V.W.'s music it will have a special place because it recaptures evocatively the spirit of the early songs and rhapsodies. It is music written for pleasure and from a lifetime's affection for the poetry of Matthew Arnold."[9]

The Poems

The author of the poems used in *An Oxford Elegy* is generally regarded as being one of England's significant nineteenth century literary figures—for his contributions as a poet as well as a writer of prose and literary criticism. Matthew Arnold addressed a variety of themes and issues in the course of his literary career. One central theme does seem to emerge, though, as is suggested by the editors of *The Norton Anthology of English Literature*: "How is life to be lived in a full and enjoyable fashion in a modern industrial society? This was the recurrent topic in the poetry and prose of Matthew Arnold."[10] This topic, to be sure, was not rare in the Victorian age: many writers of that era addressed the industrial revolution's profound impact upon English society.[11] However, none seems to have been more drawn to it than Arnold, and it is this topic which lies at the heart of *The Scholar Gipsy* and *Thyrsis*.

The Scholar Gipsy and *Thyrsis*, first published in 1853 and 1866 respectively, are both highly regarded—especially the former, which is generally regarded by critics as being Arnold's greatest poem.[12] Set in the Oxford countryside, *The Scholar Gipsy* takes its subject matter from the legend of an Oxford scholar who left his schooling behind to roam the local countryside in the company of gypsies.[13] The *Norton Anthology of English Literature* contains this summary of the poem:

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> In the poem, he [the poet] wistfully imagines that the spirit of this scholar is still to be encountered in the Cumner countryside near Oxford, having achieved immortality by a serene pursuit of the secret of human existence. Like Keats's nightingale, the scholar has escaped "the weariness, the fever, and the fret" of modern life.
>
> At the outset, the poet addresses a shepherd who has been helping him in his search for traces of the scholar. The shepherd is addressed as *you*. After line 61, with the shift to *thou* and *thy*, the person addressed is the scholar himself, and the poet thereafter sometimes uses the pronoun *we* to indicate he is speaking for all humanity of later generations.[14]

The character of the Scholar Gipsy continues to play a role in *Thyrsis*, but here the primary focus is on Arnold himself and his friend, Arthur Clough.[15] Like *The Scholar Gipsy*, *Thyrsis* is set in the Oxford countryside—specifically, those areas which Arnold and Clough frequented during their student days in Oxford. Its form has been referred to as a manipulation of the pastoral elegy.[16] *The Norton Anthology* summarizes Arnold's tribute to his friend as follows:

> After the death of [Clough] . . . Arnold revisited the Thames valley countryside . . . The familiar scenes prompted him to review the changes wrought by time on the ideals shared in his Oxford days with Clough, ideals symbolized, in part, by a distant elm and the story of the Scholar Gypsy. The survival of these ideals in the face of difficulties of modern life is the subject of this elegy.
>
> As a framework for his elegy, Arnold draws on the same Greek and Latin pastoral tradition from which Milton's Lycidas and Shelley's Adonais were derived. Hence Clough is referred to by one of the traditional names for a shepherd poet, Thyrsis, and Arnold himself as Corydon. The sense of distancing that results from this traditional elegiac mode is reduced considerably by the realism of the setting with its bleak wintry landscape at twilight, a landscape that is brightened, in turn, by evocations of the return of hopeful springtime.[17]

Though written 13 years apart, the poems (which appear in their entirety in appendices A and B) have a great deal in common.

> The closeness of the two poems is easily established. They have the same metre, the same stanza-form, the same *locale*, the same deliberate reminiscences of the diction of earlier poets, the same characters, the same mythology—the public pastoral mythology and the private Scholar-Gipsy mythology. Arnold said of 'Thyrsis' in his note of 1867, "Throughout this poem there is a reference to another

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> piece, 'The Scholar-Gipsy,' and in lines 28-30 of 'Thyrsis' he refers directly to the Gipsy-Scholar himself."[18]

Thyrsis can thus be viewed as a sequel to *The Scholar Gipsy.*[19] Drew even contends that these poems are best considered as being "two parts of the same poem," [20] an insightful viewpoint given that Vaughan Williams combines them for the text in *An Oxford Elegy.*

Both of these poems have generated a considerable amount of scholarly discussion and debate. A few scholars do not view them favorably, with criticism generally focusing on Arnold's extensive use of descriptive passages.[21] Most scholars, though, consider both poems to be works of very high quality that address issues important in nineteenth century English society, viewing them as poetic expressions of humanity's quest for spiritual fulfillment and truth and interpreting the numerous descriptive passages metaphorically as well as literally.[22] Howes summarizes this interpretive viewpoint when he refers to the poems as "at once topographical, philosophical, and elegiac . . . the topography and the philosophy are so inter-engaged—the amalgam is indeed the main source of the emotional appeal of the poems—that you cannot have one without the other."[23]

Vaughan Williams's Text

Vaughan Williams's love for English poetry is well known—Mellers calls the composer a "highly literate composer who consciously and unconsciously found inspiration in English poetry and prose." [24] As for what drew Vaughan Williams to these particular poems, Mellers suggests that he may have seen portions of his own life in them. Mellers writes:

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> Arnold's poems fuse a mythical past—that of the legendary Scholar-Gipsy . . . and a painfully personal event, the early death of his Oxford friend, the poet Arthur Hugh Clough. It may be that the Second World War recalled to Vaughan Williams the loss, in the First World War, of friends and colleagues of his own, such as George Butterworth; certainly, he might have seen himself as a Pan-like scholar-gipsy who in youth had tramped miles through Palmer's English countryside in the wake of another scholar-gipsy George Borrow, to whose *Lavengro* he was addicted.[25]

Regarding the fashioning of *An Oxford Elegy's* text, Ursula Vaughan Williams describes her husband as exploring, then combining the two poems.[26] Presented in Appendix C is the complete text as it appears in the cantata: brackets are used to indicate lines that are from *Thyrsis*, the remaining text being from *The Scholar Gipsy*. Parentheses indicate words that either do not appear in the original poems or that have been altered.

A comparison of this text to the original poems is revealing. First, it is obvious that large portions of both poems were not used—the last seven stanzas of *The Scholar Gipsy* are completely missing, for instance. Also, several lines have been slightly altered, and Arnold's carefully crafted rhyme scheme is eliminated, with the exception of lines 1-10 and 121-130. Finally, the plot that unfolds is altered through the omission of lines and the resulting order of those that remain—though it should be emphasized that Arnold's primary themes remain intact, especially the questing aspect, which, as Mellers has suggested, plays a major role in the work.[27]

Vaughan Williams's synthesis of Arnold's poems results in a text whose plot consists of three sections (though there is no actual delineation of sections in the text or musical score). The first two sections use lines predominately from *The Scholar Gipsy*, with the final section stemming entirely from *Thyrsis*. In plot-section one (lines 1-33)

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the poet, in the midst of a peaceful, pastoral setting, yearns to "again begin" (line 10) his quest—and calls upon a shepherd to complete his daily tasks and join him. Meanwhile, the poet states he will "sit and wait," (line 17) soaking in the atmosphere of the countryside.

The legend of the Scholar Gipsy is introduced in the second plot-section (lines 34-72). The poet pictures the Scholar in local haunts—so realistically that he is compelled to remind himself the Scholar is long dead, only then to re-dedicate himself to the notion that the *idea* of the Scholar lives on:

> But what—I dream! Two hundred years are flown;
> And thou from earth art gone
> Long since, and in some church yard laid . . .
> No, no, thou hast not felt the lapse of hours,
> Thou waitest for the spark from Heaven! and we,
> Ah, do not we, Wanderer, await it too?
>
> (lines 64-72)

In the final plot-section (lines 73-139), Vaughan Williams incorporates lines from *Thyrsis*. The poet, now obviously Arnold himself, returns to the scenes of his college days and feels a wistful longing for his friend and days gone by. Anxiety and momentary despair set in, as the "single elm" that had represented the scholar is not initially found, and the poet questions whether the ideals so much a part of his youth still pertain to the modern world. Ultimately, though, the quest ideal overcomes anxiety, for the voice of Thyrsis is heard:

> Why faintest thou? I Wandered til I died.
> Roam on! The light we sought is shining still.
> Our tree yet crowns the hill,
> Our scholar travels yet the loved hillside.
>
> (lines 136-139)

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Vaughan Williams's Setting

An Oxford Elegy contains some of Vaughan Williams's most poignant and beautiful music. Present are his characteristic modal melodies and harmonies, which, in this work, contain a substantial amount of subtle dissonance.[28] Also present is his Tudor-influenced contrapuntal style,[29] including the frequent use of false relation,[30] and his ability to evocatively depict scenes of nature.[31] Perhaps the most striking of all are the unique textures that result from combining speaker with chamber orchestra and chorus (frequently singing without text); and the manner in which Vaughan Williams musically captures the multifaceted meanings of Arnold's texts.

The decision to use speaker to deliver text resulted largely from Vaughan Williams's dissatisfaction with choral works in which, as he said, "one couldn't hear the words."[32] This cantata is one of two choral pieces in which Vaughan Williams chose to employ a speaker, the other being *Thanksgiving for Victory* (renamed *Song for Thanksgiving* in 1952), written to celebrate the conclusion of World War II in 1945. This work was so favorably received that Vaughan Williams was eager to use a speaker again.[33]

In *An Oxford Elegy*, there are no rhythmic indications for the speaker: the text is delivered freely, the only parameters being specific indications for beginnings and endings in the musical score (figure 1). The lack of rhythmic and metric constraint frees the speaker to use his own inflections and delivery pace. However, in performance, it is possible the speaker will not complete specified sections of text by the designated places in the score. To provide a safeguard against such occurrences, Vaughan Williams

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inserts fermatas—referred to as safety pauses—in the score at places where sections of text are coming to a close (figure 1).

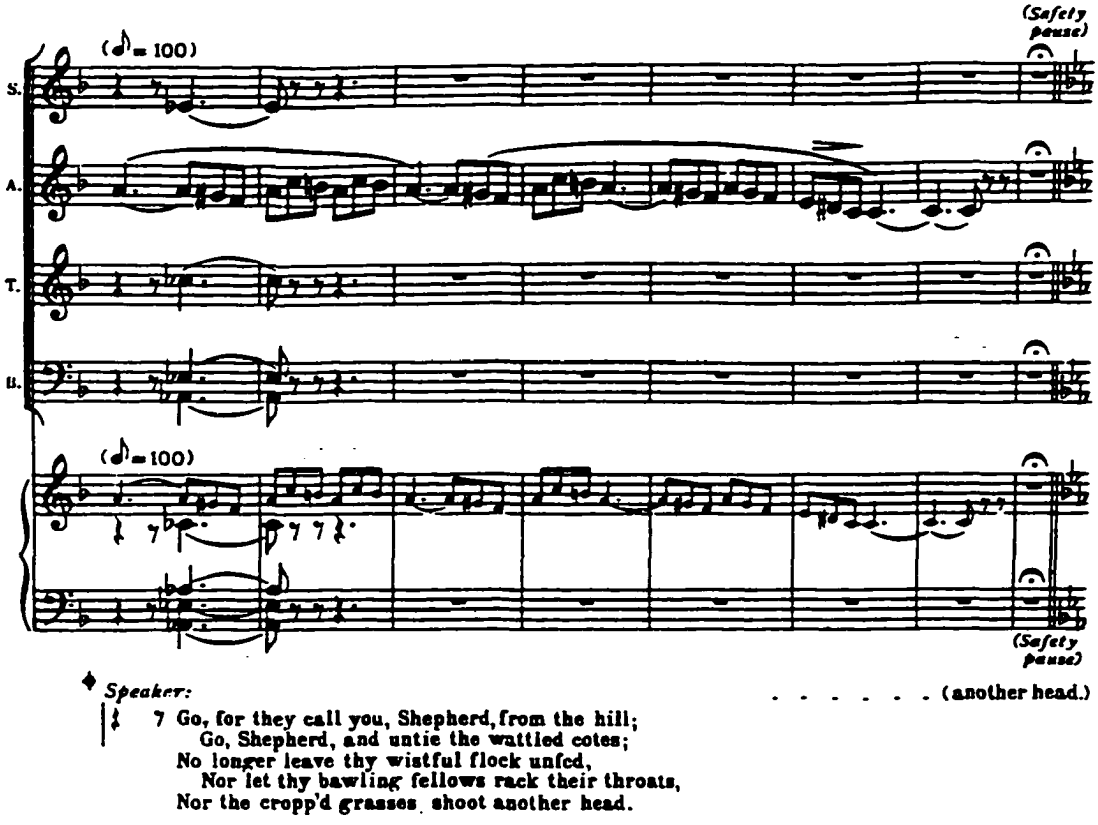

Figure 1, mm. 37-44

Vaughan Williams also includes this note in the score: "The Conductor must use the 'Safety pauses' at his discretion. Sometimes it will only be necessary to indicate [to the musicians] the bar, or even if the speaker is early slightly to quicken the pace of the intervening bars."[34] In other words, these fermatas are strictly precautionary—in the case that the speaker and musical forces are perfectly coordinated, they can be disregarded.

Vaughan Williams accompanies the speaker with various combinations of forces—sometimes full orchestra, sometimes winds or strings only, sometimes with a single solo instrument—making the most of the coloristic possibilities of his scoring.

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He especially explores the color possibilities of the chorus, as he employs the chorus in traditional fashion (singing on text) as well as frequently calling for singing without text. In those passages in which textless singing is used, Vaughan Williams, an experienced choral conductor, carefully explains the sounds he desires, including instructions which read "No words but covered head voice sounding 'er'"[35] (figure 2).

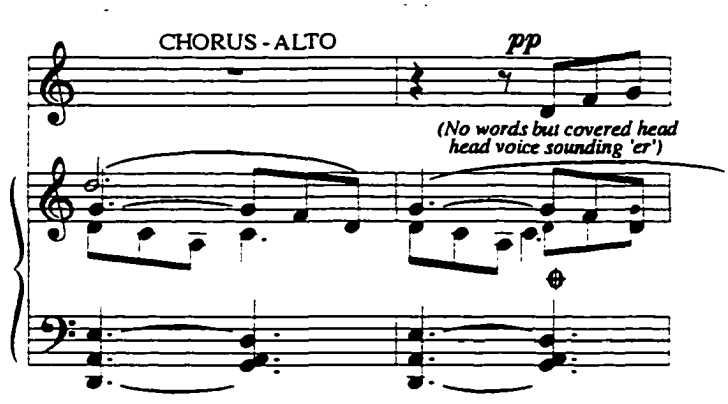

Figure 2, mm. 10-11

In *An Oxford Elegy*, Vaughan Williams's musical utterance is remarkably wedded to the mood and action of the text. Consideration of the musical score, then, is best done in conjunction with the text sections discussed above. There are no major musical divisions in the score: the music is generally continuous from beginning to end. Formal musical unity is achieved through the use of recurring themes and motives (the majority of which are established in plot-section one) and with occasional reprises of entire textures—which generally occur in conjunction with the reappearance of various textual images, settings, or characters; or are intended to suggest an earlier mood. The form of the piece is shown in the flow charts of Appendix D: textual plot-sections are shown in the upper-most portion of the chart, with subsections being delineated based on homogenous thematic/motivic musical material and textures. Sections and

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subsections do not necessarily imply unity of tonality, nor are they necessarily separated by conventional modes of closure: i.e. traditional cadences, etc.

Plot-section one spans mm. 1-127. The text's duality of sentiment (the poet's sense of unrest and yearning, contrasted by the pastoral setting) is captured in Vaughan Williams's score. The pastoral setting is suggested by the meter (predominately 6/8 through m. 98), the subdued dynamic, the timbre of muted strings, and an orchestration which features solo woodwinds (particularly oboe, bassoon, and cor anglais). The sense of unrest is musically created by motives which are used to generate musical tension throughout the work, a substantial amount of subtle dissonance in the vertical writing, occasional duple versus triple metric stress, and an evasive sense of tonality (see p. 15).

The opening twenty-one measures illustrate these elements at work (figure 3). Here, the pastoral setting is musically painted by all of the elements mentioned above—and by the serene motive *b* (shown in figure 4). Restlessness and yearning are musically represented as follows: first, despite the 6/8 time signature, much of the music is actually in a 3/4 stress pattern, such as the brief, opening string figure seen in mm. 1-3 (motive *a*). This sets up occasional duple versus triple contrapuntal passages (such as in mm. 2-3)—as well as frequent vacillations between the two in individual lines. Also, the initial melodic line, though containing restful elements, is constructed in a manner such that a true sense of closure is denied: after coming to a momentary rest on D at m. 4, it immediately sequences downward a whole step. The line again hints at closure at m. 5 (a 9/8 bar whose insertion further adds to the sense of unrest), but actually leads into a brief fugato section whose subject features a rising, then falling minor 2nd (figure 5).

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Subtle dissonance is heard both in the counterpoint between melodic material and accompanying string voices, and in the vertical sonorities which serve as momentary resting points for the melodic fragments at mm. 4-7. Finally, the tonal center is restless, opening on F (reinforced by F-pedals, the key signature, and the opening F major triad) but which begins to move downward at m. 4 before eventually settling onto D at m. 10.[36]

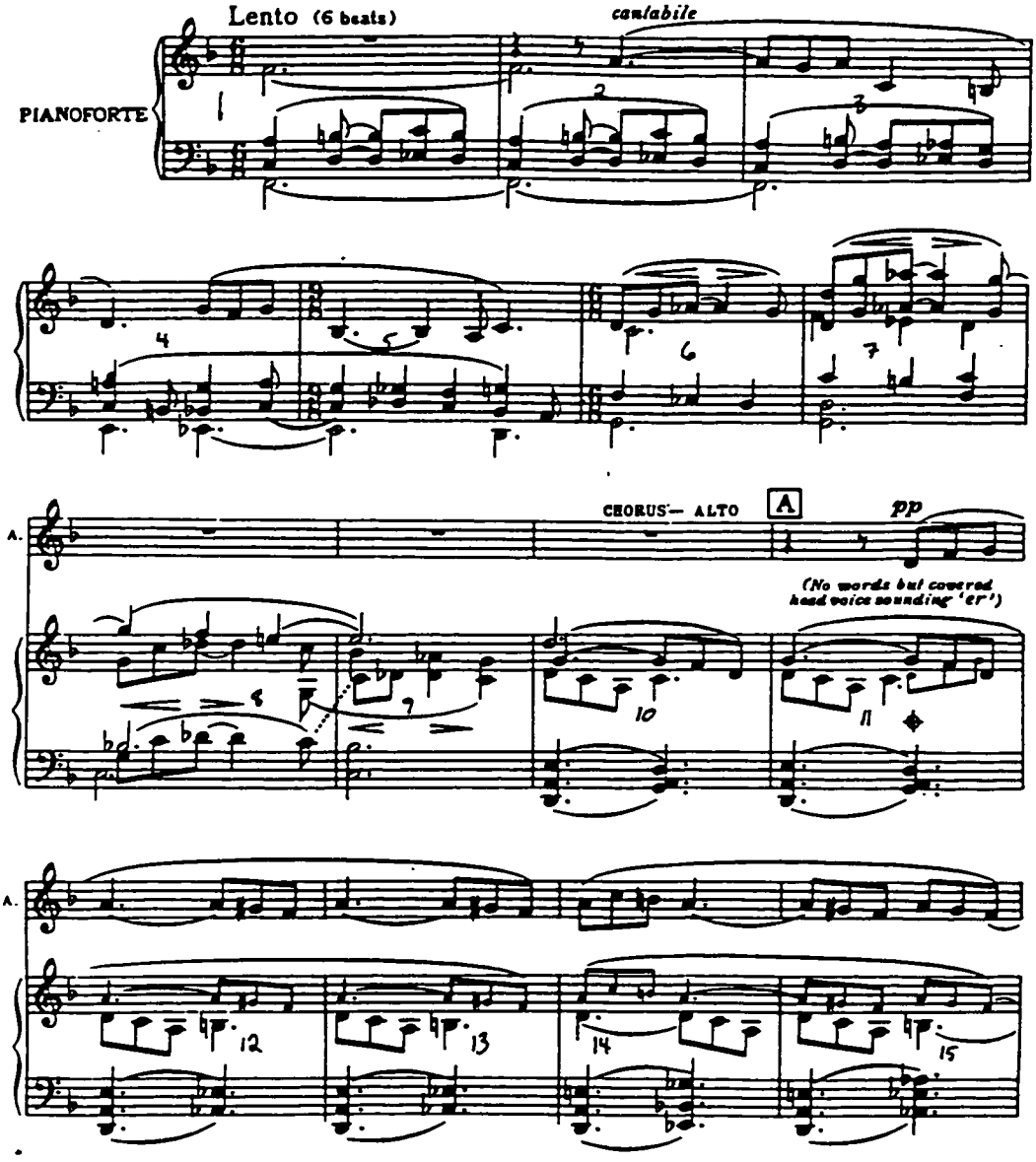

Figure 3, mm. 1-21 (figure con'd)

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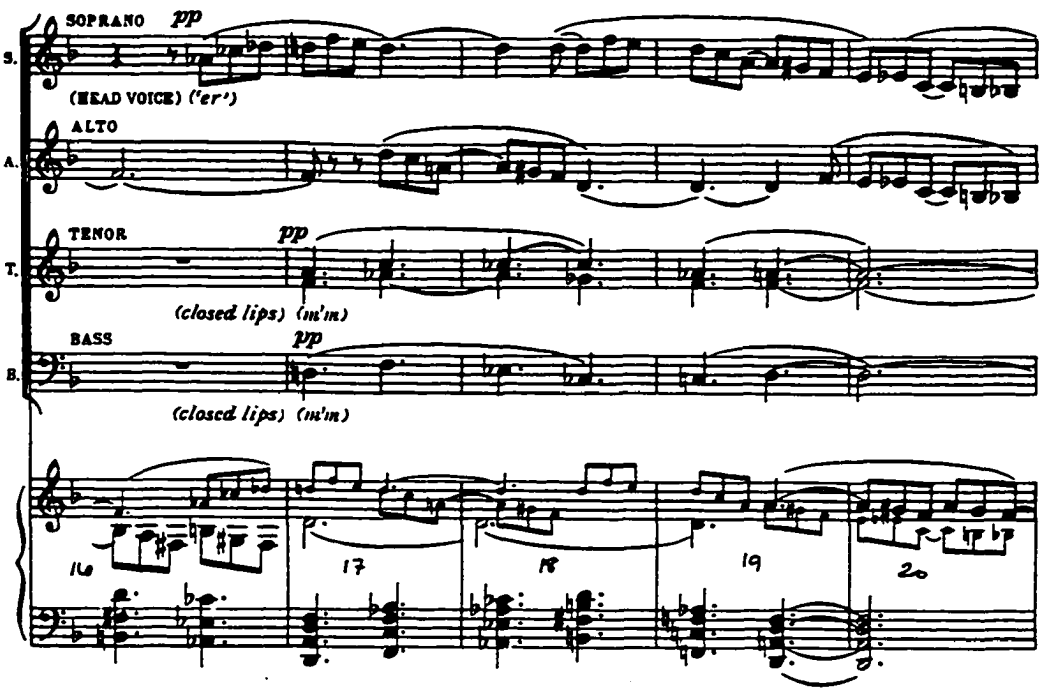

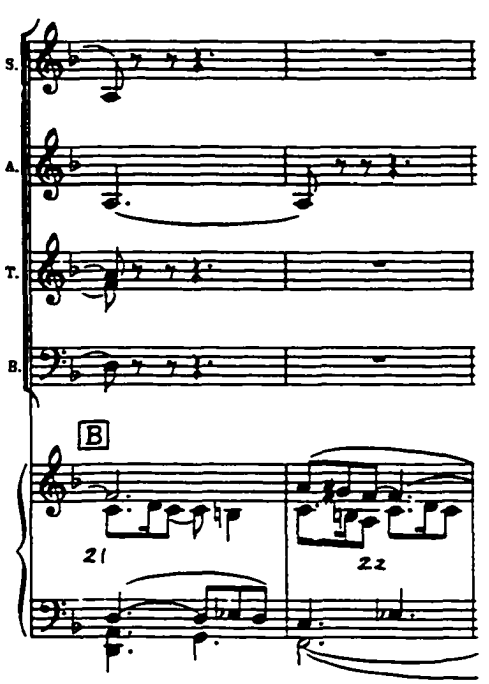

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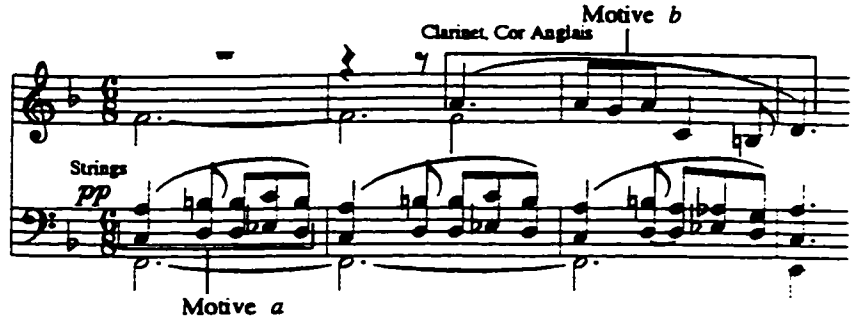

Figure 4, mm. 1-4

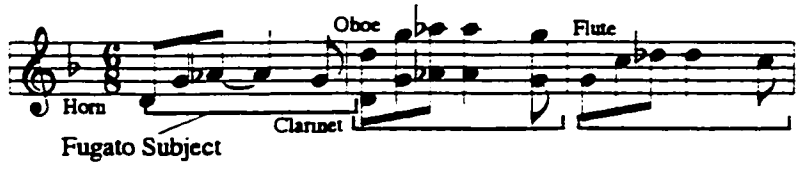

Figure 5, mm. 6-8

Tension relents momentarily at mm. 10-11, as the tonal center settles into what begins as pure D dorian. The pastoral feel is again emphasized by the lilting string and solo wind figures and the pizzicato, walking bass line. The atmosphere becomes more mysterious, even mystical, at m. 11, as the accompaniment figures become more chromatic and the chorus makes its first entrance—not on text, but on melismata sung on the 'er' sound.[37] Initially alto only, the choral writing gradually thickens, as the sopranos enter in motivically related counterpoint at m. 16, and the bass and tenor lines provide a triadic, chromatic accompaniment—sung on a closed lip "m'm" sound. Once all voices have entered, all parts wind their way to a D minor triad at m. 21.

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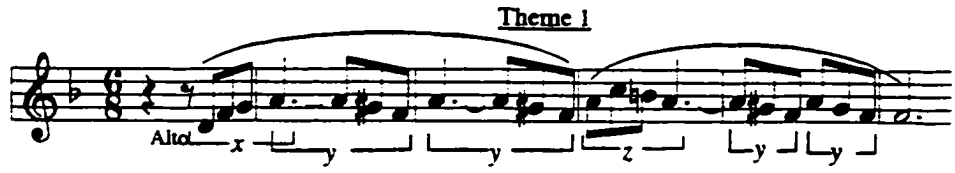

Figure 6, mm. 11-16

This theme consists of three motives: *x*, *y*, and *z*. The opening *x* motive consists of four notes, with an opening minor 3rd followed by stepwise movement to a fifth above the original pitch. The following motive *y* is repeated a total of four times. It adds a degree of musical tension to the theme through its intervalic construction (a descending minor 2nd followed by an augmented second), and with its G-sharp, which contradicts the G-natural of motive *x*—an example of the common linearly oscillating scale degrees in this work. (The interval of a minor 2nd, also present in the fugato subject from mm. 6-9 and in motive *a*, is used to heighten tension throughout the work).[38] Motive *z* is actually a combination of *x* and *y*, containing both the initial leap of a 3rd from *x*, and the descending minor 2nd of *y*. Although frequently altered, these germ motives maintain their identity throughout the work, and, along with the opening instrumental motives discussed above, generate much of the work's material.

The tonality of this first plot-section is indicative of much of the cantata. The ear usually senses a tonal center, but the determination of its quality is difficult, due in large part to Vaughan Williams's use of planing, false relation, and linearly alternating scale degrees, especially major and minor thirds.[39] Pedals are frequently used to reinforce tonal centers, and most pitch collections are modal mixtures of some sort.[40] (Despite the often clouded quality of tonal centers, one collection does appear enough to be regarded as an entity. Shown below in figure 7, it is a modal mixture whose first

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tetrachord is derived from the lydian mode, and whose second tetrachord stems from the upper tetrachord of the mixolydian and dorian modes. This collection opens the work).

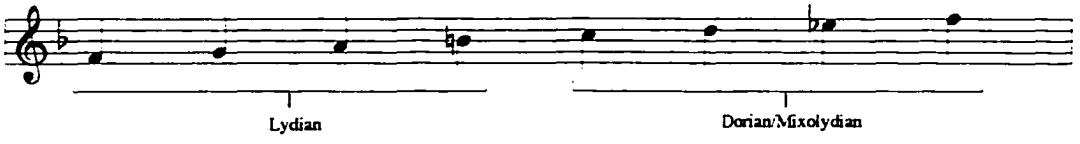

Figure 7. modal mixture

Plot-section two is the briefest of the three plot-sections in terms of actual measures of music (mm. 128-206) and lines of text. Still, it is no less significant than the other two in that it is here that the Scholar himself is actually mentally pictured by the poet. These visualizations provide Vaughan Williams with the opportunity to musically suggest the very essence of the Scholar, and compose music appropriate to the contrasting scenes in which he is pictured. This can be seen in the first three subsections.

The opening subsection (II/A) consists of eleven measures (figure 8). Its musical language captures the general mysterious aura of the Scholar, as well as the restless 'yearning for truth' state of mind that he embodies. The texture is somewhat bare: only bassoon, chorus, upper strings (through m. 137, where lower strings enter the texture) and speaker are employed. Solo bassoon delivers the work's second major theme (Theme II), which can be viewed as musically representing the solitary figure of

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M

Moderato (♩ = 69)

127 128 lunga p 129 130

Speaker:

Come, let me read the oft-read tale again:
The story of that Oxford Scholar poor,
Who one summer morn forsook
His friends,
And came, as most men deem'd, to little good,
But came to Oxford and his friends no . . . more.

CHORUS— ALTO

pp (HEAD VOICE)

131 132 pp 133 134

Speaker:

But rumours hung about the country-side,
That the lost Scholar long was seen to stray,
Seen by rare glimpses, pensive and tongue-tied,
And I myself seem half to know thy looks,
And put the shepherds, Wanderer, on thy trace. . . . .

S. pp (HEAD VOICE) (Safely pause)

A. (HEAD VOICE)

T. pp (HEAD VOICE)

B. (HEAD VOICE) (Safely pause)

135 136 137 138 139

. . . . (trace) Or in

Figure 8, mm. 129-139

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the Scholar. Shown in the figure below, this theme is motivically related to Theme I (figure 9).

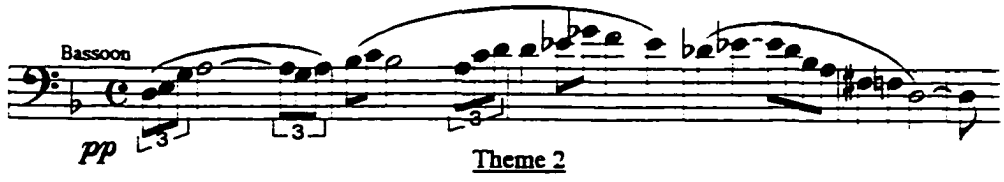

Figure 9, mm. 129-134

As with Theme I, this theme—altered slightly—is taken up by the altos (again singing without text) who are joined by the remainder of the chorus at m. 137. Subtle musical tension is maintained in the brief, unsettling tonal excursion in m. 131-133, and the linearly alternating thirds in m. 133 and mm. 136-138. The choral rendering of this theme is accompanied by figures in the upper strings which oscillate between a sonority of an open-fifth and a B-flat seventh chord without its fifth, created by a half-step movement (derived from the opening fugato subject) to and away from B-flat[41] (figure 10).

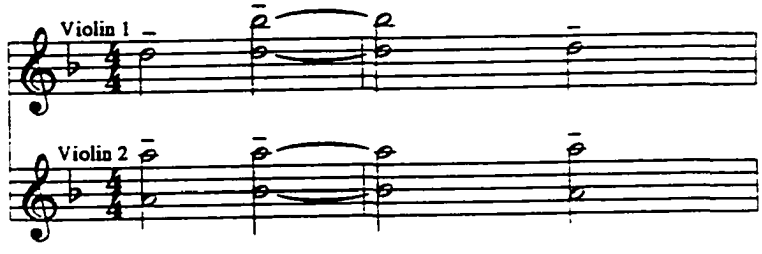

Figure 10, mm. 133-134

In the two following subsections (indicated in the flow chart on page 98 as II/B and II/C) the Scholar is pictured in a summer scene in which he is dreaming, then in a stark, wintry environment, in which he is "wrapt in . . . cloak and battling with the snow" (line 57). For the former setting, Vaughan Williams employs speaker with

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orchestra only—no chorus. The meter shifts to 3/4, and the expressive indication is *tranquillo.* The overall texture is appropriately lush—especially in the strings, where the first violin line is frequently divided. The Scholar's dreamy state is musically suggested by chromatically planing triads (initially in root position), which most often move in descending fashion as they accompany lyric, germ motive-based thematic material. (figure 11).

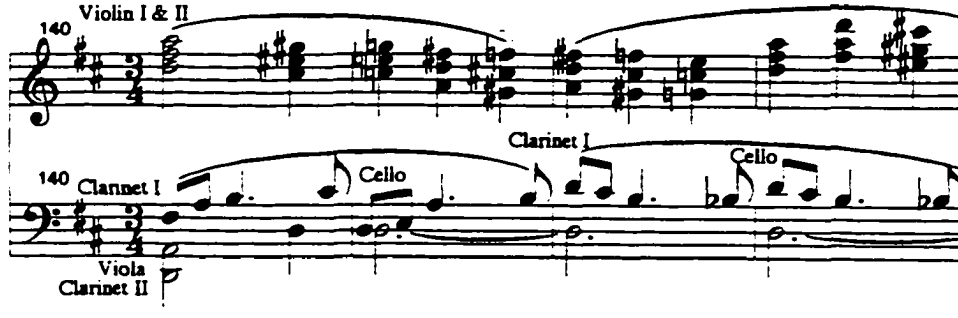

Figure 11, mm. 140-143

Tonality is primarily centered on D, with recurrent D-major triads providing a sort of anchor amidst the chromatically planing triads.

For the subsequent setting, Vaughan Williams employs textless women's voices to paint the wintry scene.[42] Here, beginning at m. 160, divisi sopranos and altos sing, in "head voice," a root-position minor triad which vacillates between mediant related B-flat and G centers (with the exception of two upward slides to C-flat), creating falsely-related alternation between D-flat and D-natural (figure 12).

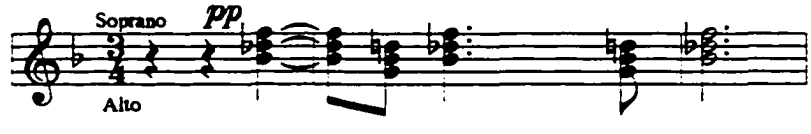

Figure 12, mm. 160-162

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solo viola, which continues to the fermata at m. 172, again representative of the figure of the Scholar alone amidst the winter elements spoken of in the text.[43]

In plot-section three (mm. 206-383), the poem's drama culminates and the mood of the text reaches its greatest extremes. Consequently, it is in this plot-section that the work's most imitative, dramatic, lyric, and serene music can be found. The work's most imitative writing occurs at the outset of plot-section three in a musical subsection that actually serves as a transition from plot-section two to three. The concluding text of plot-section two contains lines of great importance to the cantata, as the poet parallels the Scholar's endeavor to find "the spark from Heaven!" (line 71) with humankind's own search for truth. These spiritual sentiments give rise to an extended fugato section (shown in figure 13), based on Theme II and sung by chorus on "er" (with each vocal

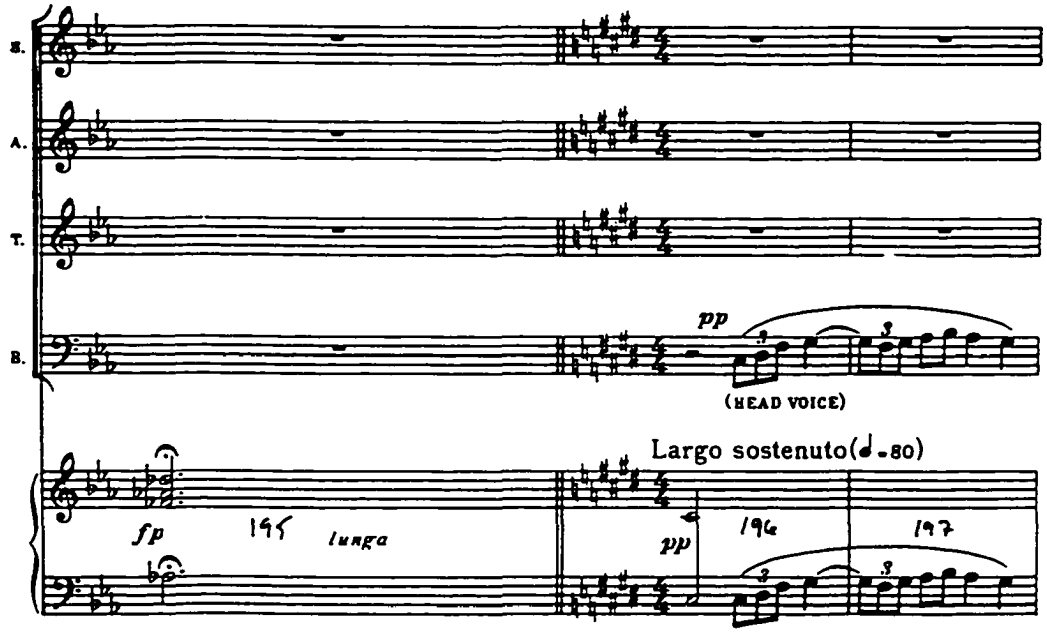

Figure 13, mm. 196-213 (figure con'd)

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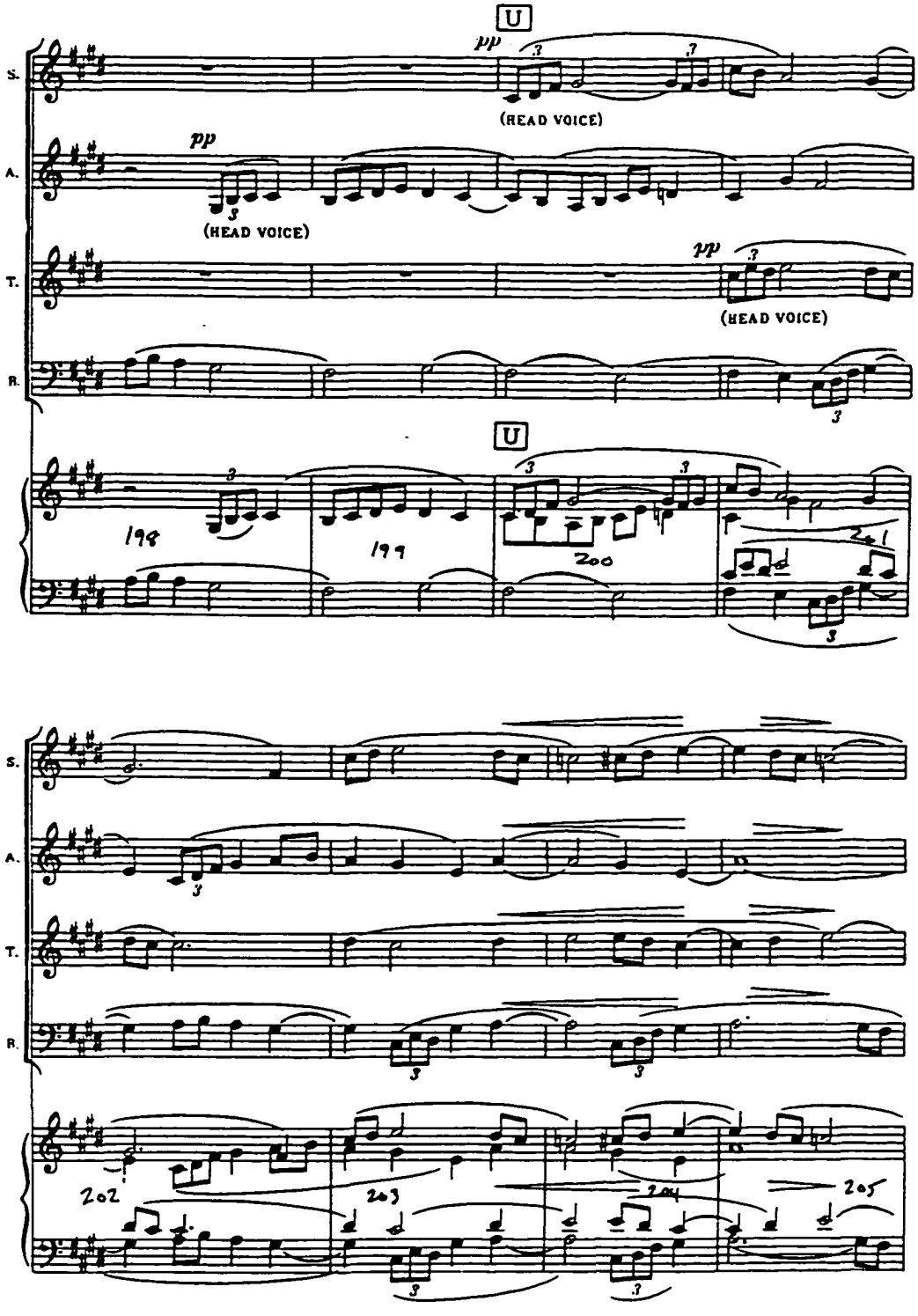

(figure con'd)

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S. A. T. B.

p pp (HEAD VOICE) (HEAD VOICE) (HEAD VOICE) pizz.

206

Speaker: See, 'tis no foot of unfamiliar men
To-day, from Oxford, up your pathway strays!
Here came I often, often, in old days;
Thyrsis and I; . . . . . .

(Safety pause) (close lips gradually) (close lips gradually) (close lips gradually) (close lips gradually) (Safety pause)

210

(Safety pause)

. . . . (and I;) We still had Thyrsis then.

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line doubled in the orchestra).[44] After the initial entry of the theme (in the choral bass line doubled by celli and bassoon) it is answered, in the fashion of a formal fugue, a fifth higher by the altos, clarinets, and second-violins. The next two entries begin on C-sharp, only one measure apart, setting into motion episodic material which continues until m. 207, at which point all but one of the choral lines (tenor) present the theme again. This material coincides with the speaker's entry on text which marks the beginning of plot-section three, and, perhaps in anticipation of the sorrowful line "We still had Thyrsis then," D-sharps become D-naturals—bringing a phrygian flavor into the texture. Gradually, the choral voices go to a closed-lip sound, and the subsection concludes on the interval of a perfect-fifth. It should be noted that in all entrances within this fugato section, the subject is altered slightly (but still clearly recognizable), consistent with Vaughan Williams's thematic treatment throughout the work (figure 14).

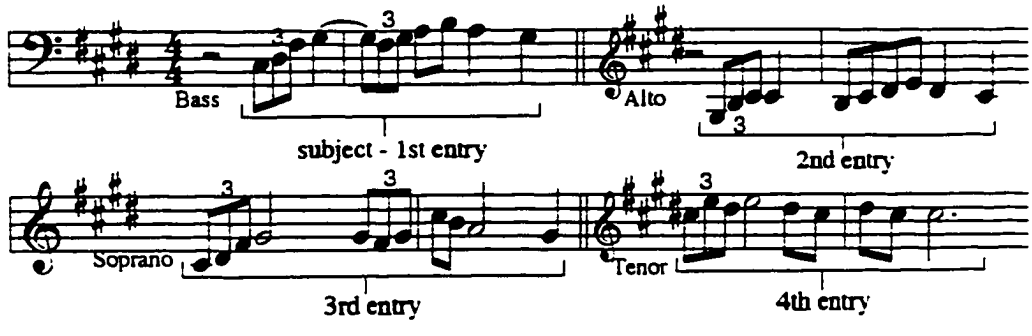

Figure 14, mm. 196-202

The cantata's most dramatic and overtly tense moments occur within subsections III/C and III/F (mm. 224-246 and 282-302), both subsections in which the poet's mood is anxious and near despair. At m. 225, what has been a momentarily subdued mood in subsection III/B (which emphasizes the poet's association between the "single elm-tree" (line 82) and the Scholar by reprising the work's initial mention of the Scholar in mm.

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129-139) is abruptly interrupted in anticipation of the poet's anxiety expressed in lines 87-89 (m. 227).[45] The expressive marking of "agitato" is seen for the first time, the dynamic swells to *ff* after seemingly endless measures at a subdued dynamic, and full orchestra bursts into the work's first real use of syncopation, seen in the figures below (figure 15).

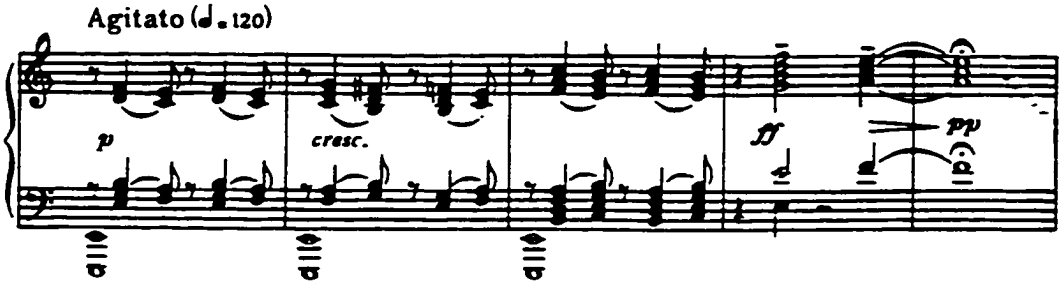

Figure 15, mm. 225-229

Though it is tempting to look upon these sonorities strictly as ninth chords resolving to seventh chords, they are more properly regarded as vertical sonorities functioning in a linear fashion—with the motion between the bottom-most and top-most voices being based on half-steps. Viewed in this fashion, this passage represents a continuation of Vaughan Williams's use of the minor second to heighten musical tension.[46]

After momentarily calming, the music's momentum, prompted by the speaker's "But Thyrsis of his own will went away (line 89)";[47] again catapults forward on an upward sixteenth-note, *x* motive-based unison passage (figure 16).

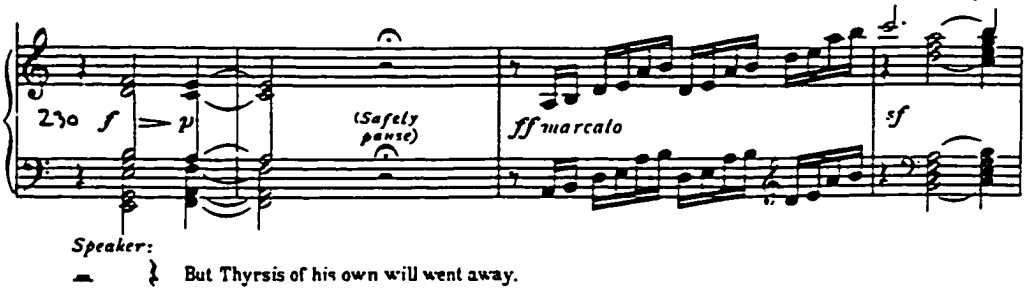

Figure 16, mm. 230-233.

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This leads to a return of the syncopated figures from mm. 225-230, which now are delivered both by orchestra and unison chorus on an open "Ah" vowel (figure 17).

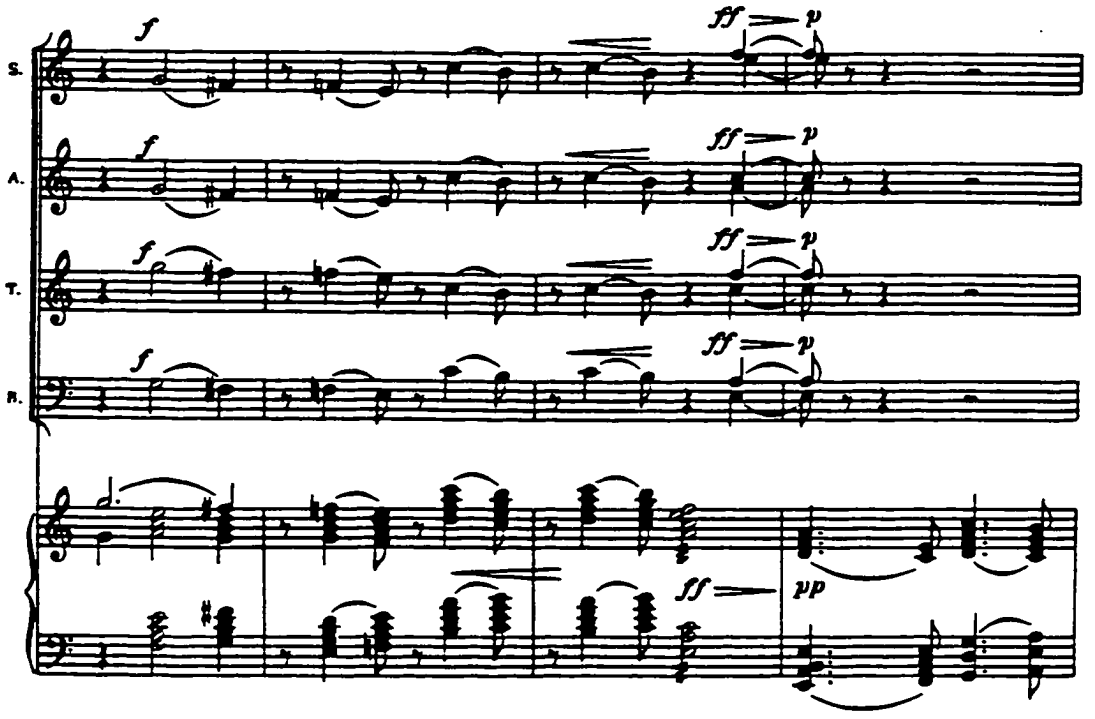

Figure 17, mm. 234-237

In subsection III/F, the musical language is quite similar: what has been a calm mood abruptly changes, becoming dark with the line "But Thyrsis never more we swains shall see." This is anticipated musically with the violent cluster (C-D-E-F-A flat) at m. 281, then intensified by the ensuing animato, marcato string figures (similar to those at m. 232) and the *y* motive-based, chromatic cries of "never more" in the chorus: all at a *ff* dynamic (figure 18).

A magnificently descriptive textual passage (lines 96-103)— in which the poet reminds himself that spring, with all its beauty, will soon arrive—evokes from Vaughan Williams the cantata's most lyric melody.[48] Spanning only fifteen measures (m. 247-

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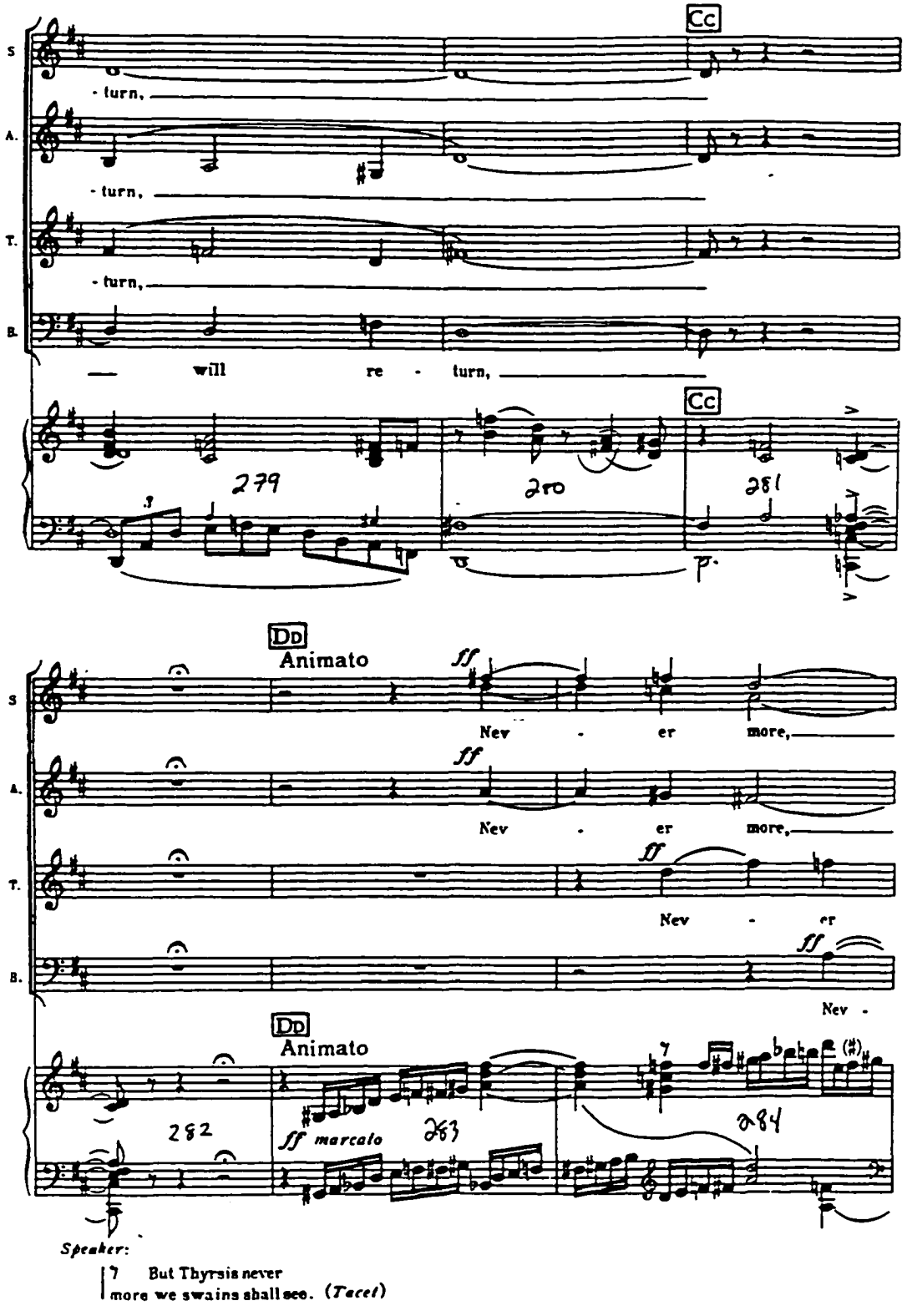

Figure 18, mm. 279-284

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261) and essentially for unison women's voices (with the exception of a brief moment of alto counterpoint at m. 257), Kennedy describes it as "ravishing"[49] (figure 19).

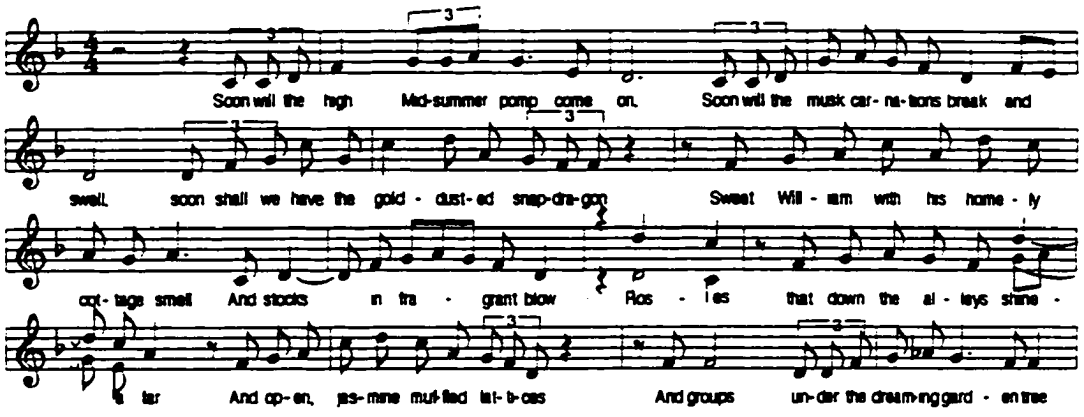

Figure 19, mm. 247-261

Several aspects of this melody deserve attention. Rhythmically, there occurs what Ottaway describes as the constant "mingling" of "duplets and triplets" so typical of Vaughan Williams's melodies throughout his career (especially in his early works).[50] There is a virtual absence of accidentals in the melody (though the harmonic environment becomes slightly more chromatic at m. 256 as As and A-flats alternate), in contrast to the preceding music. The tonal center of the melody subtly shifts between F major and its relative minor D: the first and second melodic fragments gravitate to D, the third and fourth fragments to F, the fifth to D, etc. Finally, the opening segment of this tune is generated from germ motive *x*, a relationship supported by the presence of *x* in retrograde at m. 249 in the oboe. Accompanying is a chordal ostinato (initially in the strings), along with contrapuntal interjections of material either related to Theme I (such as the above cited oboe line), or, more frequently, related to this melody (such as the echo of "Soon will the musk carnations" in the celli and oboe at m. 254) (figure 20).

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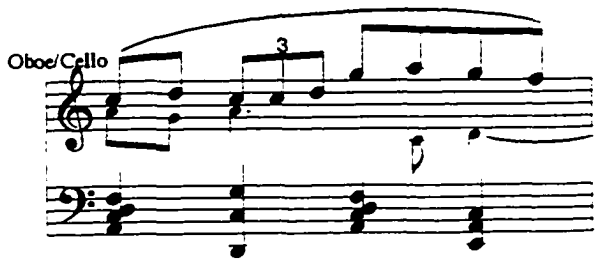

Figure 20, m. 254

The major turning point of the text's plot occurs at m. 338, with the speaker's "Yet will I not despair" (line 128). From this point forward the work's most serene music can be found, as the poet's final, uplifted state is reflected in the musical score by purely diatonic melodic material and a harmonic idiom—which to this point has often included some degree of dissonance—that is almost purely triadic with virtually no accidentals. (A precise tonal center remains somewhat evasive, for despite a key signature of F major, Vaughan Williams emphasizes the pitch A both melodically and harmonically much of the time, though the concluding F major triad does suggest an F center, with the emphasis of A regarded as gravitation toward the mediant scale degree).[51]

Line 128 is accompanied by clarinets, bassoon and horn, which sustain a minor third on the pitches A-flat and C-flat. At m. 339, these intervals slide upward a half-step as the strings—widely spaced with all but string bass in a four-part divisi—enter on an A minor triad to accompany the remainder of the text (figure 21). This upward half-step movement is significant, for as the textual sentiment moves away from anxiety and despair to optimism and peace, the musical gesture is the inversion of the descending minor second which has generated musical tension throughout the work. As the speaker continues on lines 194-200, the chorus enters (singing with "closed lips") on a unison

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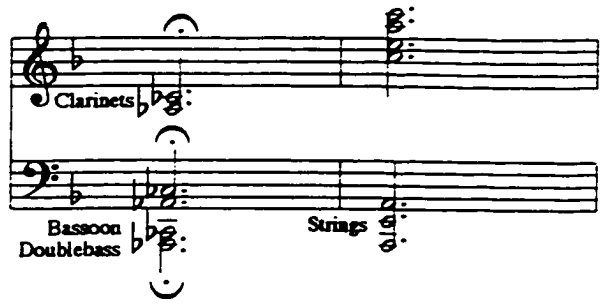

Figure 21, mm. 338-339

melodic fragment foreshadowing the work's concluding tune, accompanied by the strings (figure 22).

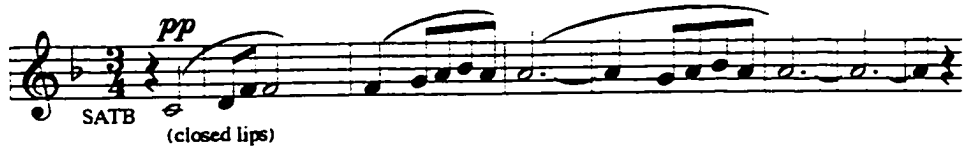

Figure 22, mm. 340-347

As line 133 concludes, the chorus, in one of the work's most moving moments, enters as the voice of Thyrsis, on the text (extracted from line 137) "Roam on." These words are repeated three times and accompany the speaker as he declaims lines 134-135. They are set to music that is purely triadic—with no non-harmonic tones whatsoever. It is perhaps the simplest, yet within the context, most exquisite music of the work (figure 23).

The final triad of this segment is the mediant triad A minor, which serves gently to propel the music forward as strings (without string bass) continue on in a chorale-like texture accompanying the speaker (lines 136-139) (figure 24). The melody, in the first violin, is again a preview of the final choral tune—which arrives at m. 364, sung to lines 136-139 (figure 25). As in the preceding material, the melody line gravitates toward the pitch A, with momentary resting points, such as at m. 367 and m. 370, occurring on A

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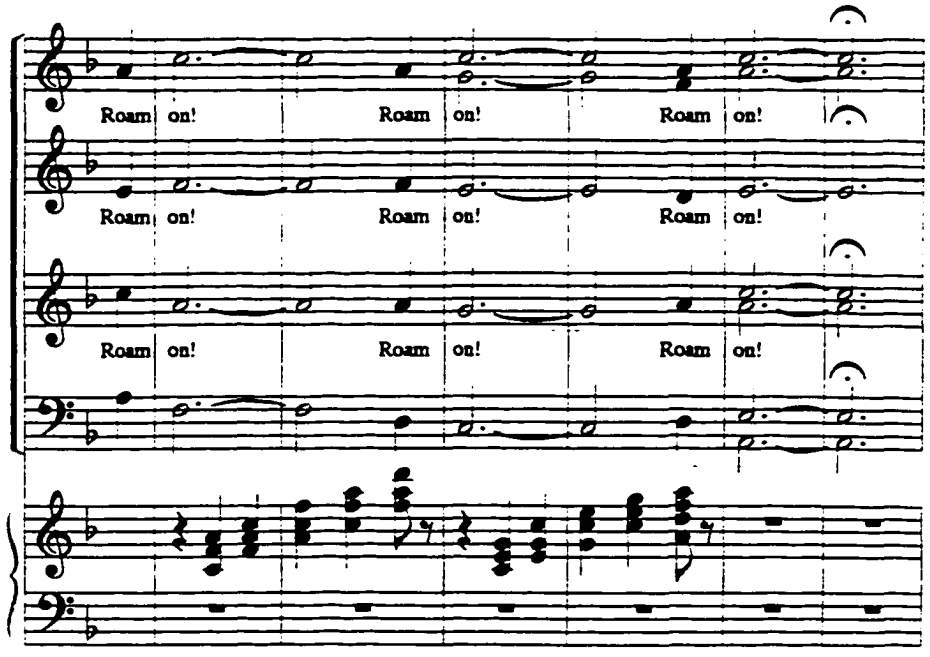

Figure 23, mm. 347-353

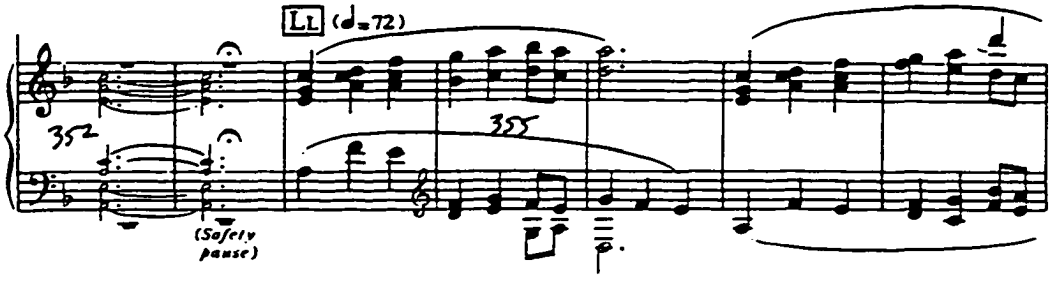

Figure 24, mm. 354-358

minor triads. (This pull toward the mediant is strengthened with an A pedal appearing in the upper strings during the final ten measures—shown in figure 26—and the concluding, unison choral A appearing in mm. 376-379).

The figure of the Scholar Gipsy returns to the text at m. 374. Upon his mention, Vaughan Williams brings back motive *b* from m. 2-5—subtly, almost like an echo, while the chorus continues on in unison. The A pedal in the upper strings continues to

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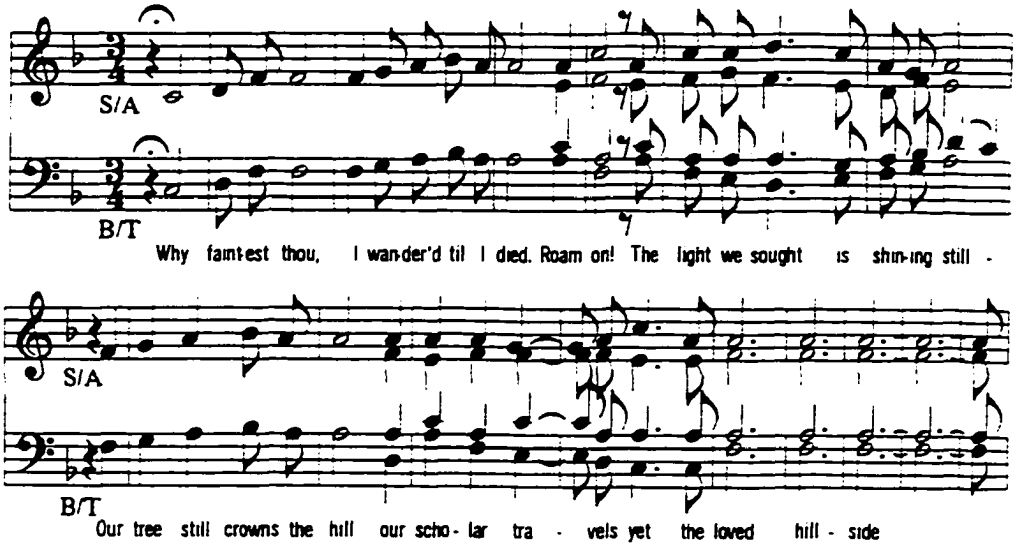

Figure 25, 364-380

the end, dropping an octave at m. 382 as all other forces drop out until the lower strings re-enter on a concluding F major triad, which fades to nothing (figure 26).

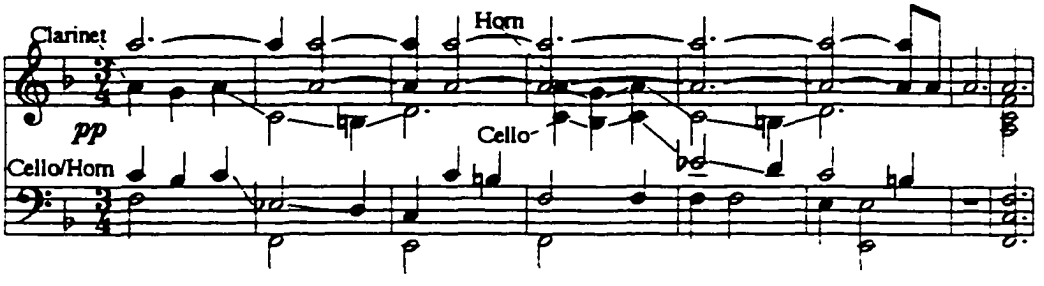

Figure 26, mm. 376-383

Thus, the work comes full circle: its first melodic fragment is its last; the concluding tonal center is where it began, on F; and the pastoral atmosphere which began the work concludes it, this time without a hint of unrest—only bliss.

Connection with other Vaughan Williams works

How does *An Oxford Elegy* compare with other Vaughan Williams compositions? Its subject matter, particularly the "quest for truth" aspect of the text (which Mellers directly relates to "the progress of the Pilgrim who had dominated

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Vaughan Williams's creative life")[52] and its English countryside setting, places it in close relation with a number of his works. A simple glance at a listing of Vaughan Williams's compositions reveals that many are set either in the English countryside or some other specific location, such as the sea, London, or Oxford. Examples of such works include *Songs of Travel* (1904), *In the Fen Country* (1904), *A Sea Symphony*, *A London Symphony* (1913), *The Lark Ascending* (1920), *A Pastoral Symphony* (1921), and *Sinfonia Antartica* (1952). Similarly, works such as *The Pilgrim's Progress, The Shepherds of the Delectable Mountains* (1922) (portions of which were later incorporated into *The Pilgrim's Progress)*, *Toward the Unknown Region* (1907), *Sancta Civitas* (1925), *A Sea Symphony*, *A Pastoral Symphony*, Symphony no. 5 in D major, and *Sinfonia Antartica* either deal directly with a search for spiritual fulfillment, or have been interpreted as representing such a search.[53]

It is notable that many of the works dealing with "quest for truth" themes are set in a physical location and vice versa. This is no coincidence: in many of these works nature represents an idealized, spiritually fulfilled state of existence, and physical locations (such as the sea in *Sea Symphony*) are used metaphorically as settings in which the search for fulfillment takes place, or perhaps for life itself. For example, Mellers states that "Both the London Symphony's urbanism and the Pastoral Symphony's pastoralism imply not so much a physical place as a spiritual state." Significantly, works which deal with these topics are, according to Mellers, central within the Vaughan Williams compositional output: he refers to the idea of a quest as "the motive force behind Vaughan Williams's life-work."[54]

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Musically, much was made earlier in this chapter of *An Oxford Elegy's* unique textures. Also deserving discussion are some musical likenesses—of both a specific and general sort—between this work and other Vaughan Williams compositions. One such likeness is the presence of textless singing. This musical device, which plays such a significant role in *An Oxford Elegy*, is one which Vaughan Williams employed with some frequency throughout his career (though never combined with speaker as it was in *An Oxford Elegy*). Works in which this device can be seen include *Willow Wood* (1903), which employs women's chorus singing on "ah;" *Five Mystical Songs* (1911), in which the chorus occasionally sings on an "uh" sound; *Fantasia on Christmas Carols* (1912) which features SATB chorus performing on a wide variety of vowels and closed lip humming; *A Pastoral Symphony* (1921) and *Riders to the Sea* (1936), both employing textless solo soprano;[55] and *Sinfonia Antartica* (1952) using both solo soprano and chorus in textless fashion. *Flos Campi* (1925) makes the most extensive use of this device, as all singing in this work is done by SATB chorus on a variety of sounds—carefully notated by Vaughan Williams. (Mellers and Kennedy both have commented on this work's similarity to *Flos Campi* in its use of this device).[56] *Willow Wood, Five Mystical Songs, Riders to the Sea,* and *Fantasia on Christmas Carols* all use conventional solo and/or choral singing on text in addition to textless use of the voice. In the remainder of the above cited works, textless singing is the only singing included.

Another specific likeness can be seen through a re-examination of *An Oxford Elegy's* Theme I and a comparison with prominent themes from *A Pastoral Symphony* and *Flos Campi* (figure 27).

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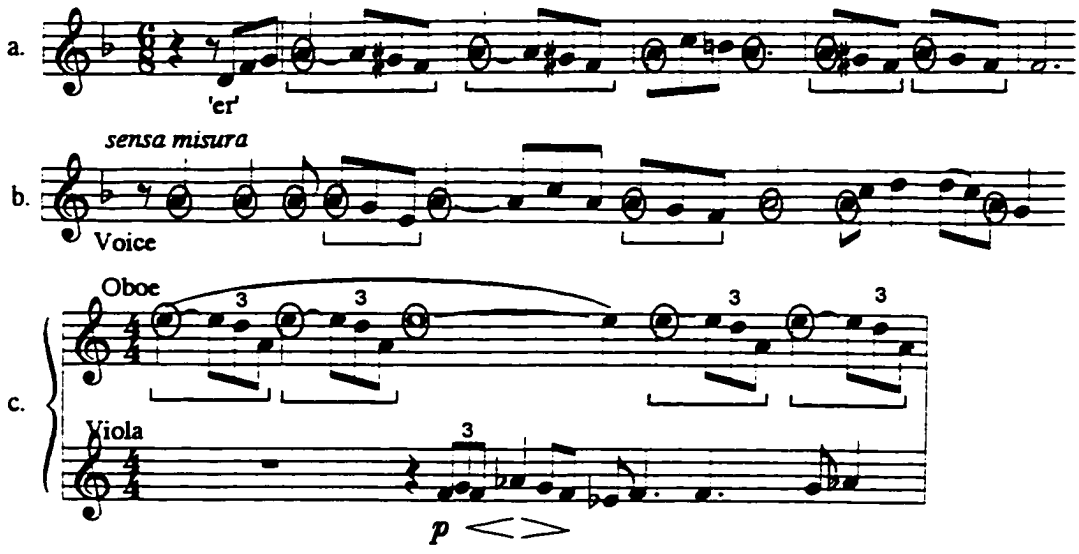

Figure 27
a. *Oxford Elegy*, m. 11-16
b. *Pastoral Symphony*, mvt. 4 m. 1
c. *Flos Campi*, mvt. 1 m. 1

While none of these themes are precisely the same, there is a general similarity of contour. More specifically, each of these three themes contains a motive (shown in brackets) which, when repeated, emphasizes a particular pitch (circled in each). The motive itself is not precisely the same from theme to theme, but its basic construction is the same: the pitch of emphasis is simply followed by two descending notes, after which the emphasized pitch returns. In each case the emphasized pitch occurs on the fifth scale degree of the pitch collection. The overall effect in each case is the creation of a sense of yearning or longing: in *Flos Campi*, yearning in a sensual vein; in *A Pastoral Symphony* a longing for those things lost in the 1914-1918 war;[57] and in *An Oxford Elegy*, longing for 'truth' and for the quest itself.

Musical similarities such as this are not unusual with Vaughan Williams. Ottaway has discussed what he refers to as the "striking . . . recurrence of earlier modes

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of expression" throughout the Vaughan Williams compositional output; pointing out that Vaughan Williams was essentially an intuitive composer who was completely at ease returning to these "earlier modes of expression" either in a general or specific sense if he felt the need.[58] Howes has addressed this trait as well, and notes what he describes as a tendency in Vaughan Williams's work for non-musical ideas to find their musical equivalent.[59] This can perhaps at least partially explain what might otherwise be brushed aside as coincidence: that the above described musical likenesses occur in works which are in some sense related in terms of non-musical subject matter.

The form of *An Oxford Elegy* is not untypical of Vaughan Williams: *Sancta Civitas*, *Flos Campi*, and *Benedicite* (1929) all are works which, like *An Oxford Elegy*, are musically continuous, with formal unity achieved predominately via motivic relationships. Harmonically, this work has been described by Dickenson as "an advanced specimen of the composer's harmonic writing."[60] Dickenson also comments that "the harmonic norm . . . is set from the start for much pondering and symbolism."[61] Melodically, there are a few prominent examples of Vaughan Williams's skill in this area. On the whole, though, there are not as many memorable melodies as one often finds in vocal and choral Vaughan Williams works.

As for the general mood (or, more properly, moods) of the piece, Mellers calls the work "valedictory," and suggests that its optimistic ending "presages the music of the composer's last decade."[62] Mellers and Kennedy both note the nostalgic aspects of the work, and compare it to earlier Vaughan Williams pieces: Mellers calling the work "unashamedly nostalgic, harking back to the English Eden of *The Shepherd of the Delectible Mountains* and still more to the sensory luxuriance of the more recent

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Serenade to Music";[63] Kennedy stating that the work is "comparable with the Oboe Concerto in its nostalgic expression."[64]

Conclusion

If works such as the *Sea Symphony*, *Flos Campi*, *Sancta Civitas*, the *Five Mystical Songs*, *Hodie* and *Serenade to Music* are considered to be "major" Vaughan Williams works, then it is not unreasonable to regard *An Oxford Elegy* as a level beneath these works in terms of relative importance within the Vaughan Williams choral repertoire. Certainly, this work is not nearly as well known as the above works, nor was it especially influential upon other Vaughan Williams compositions (the spoken word with textless choral singing texture was never again used by Vaughan Williams). Still, a work's popularity and influence is not the final verdict on its quality, and it is the opinion of this writer that this work is an outstanding one. It is well constructed, texturally unique, nostalgic without being sentimental, varied in mood and musical utterance. Above all, it expresses issues dear to Vaughan Williams as eloquently as any work in his compositional output.

End Notes

[1]The title of this poem is spelled a number of ways among the various sources for the poem and its criticism. The author has chosen to use the spelling used by Arnold and Vaughan Williams, unless a quotation is used in which the title is spelled differently.

[2]Wilfred Mellers, *Vaughan Williams and the Vision of Albion* (London: Barrie and Jenkins, 1989), 206. Ursula Vaughan Williams similarly relates that setting the poems was a "long-ago idea." Ursula Vaughan Williams, letter to Robert Taylor, June 23, 1996.

[3]Ursula Vaughan Williams, *RVW: a Biography* (London: Oxford University Press, 1964), 321.

[4]Frank Howes, "An Oxford Elegy: Matthew Arnold and Vaughan Williams," *The Times*, 20 June 1952, 16.

[5]Alan Edgar Frederic Dickenson, *Vaughan Williams* (London: Faber and Faber, 1963), 465.

[6] Simona Pakenham, *Ralph Vaughan Williams* (London: Macmillan, 1957), 156-157.

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[7]Dickenson, 465.

[8]Mellers, 206-207.

[9] Michael Kennedy, *The Works of Ralph Vaughan Williams,* 2nd ed. (Oxford: Oxford University Press, 1980), 359.

[10]Ibid.

[11]Abrams, 891-910.

[12]Curgenven, J. P., "Thyrsis," *Litera* 4 (1957): 35

[13] The source of this legend is Joseph Glanville's *Vanity of Dogmatizing* (1661). The following passage has been cited as having inspired Arnold's poem:

> There was very late a lad in the University of Oxford, who was by his poverty forced to leave his studies there; and at last to join himself to a company of vagabond gypsies. Among these extravagant people, by the insinuating subtlety of his carriage, he quickly got so much of their love and esteem as that they discovered to him their mystery. After he had been a pretty while exercised in the trade, there chanced to ride by a couple of scholars, who had formerly been his acquaintance. They quickly spied out their old friend among the gypsies; and he gave them an account of the necessity which drove him to that kind of life, and told them that the people he went with were not such impostors as they were taken for, but that they had a traditional kind of learning among them, and could do wonders by the power of imagination, their fancy binding that of others: that he himself had learned much of their art, and when he had compassed the whole secret, he intended, he said, to leave their company, and give the world an account of what he had learned (Joseph Glanville, *The Vanity of Dogmatizing* [1661] quoted in *The Norton Anthology,* p. 1344).

[14]Abrams, 1359.

[15] Arnold and Clough began what was to be a life-long friendship during their days as students in the Balliol College of Oxford. The poem is, in fact, dedicated to Clough, who had passed away five years prior to the poem's publication.

[16]Richard Giannone, "The Quest Motif in 'Thyrsis,'" *Victorian Poetry* 3 (1965): 71. The pastoral elegy is considered to be a subtype of the pastoral (from the Latin word for "shepherd," *pastor*), which are defined as a poems "set in idealized, often artificial, rural surroundings . . . Though low on the social scale and limited in his interests, the shepherd can be made to comment on large social issues" (Abrams, 2518).

[17]Ibid., 1373.

[18]Drew, Phillip. "Matthew Arnold and the Passage of Time: A Study of 'The Scholar-Gipsy' and 'Thyrsis,'" in *The Major Victorian Poets: Reconsiderations*, ed. Isobel Armstrong, (London: Routledge and Kegan Paul, 1969), 204-205.

[19]Paull F. Baum, *Ten Studies in the Poetry of Matthew Arnold,* (Durham, North Carolina: Duke University Press, 1959), 110.

[20]Drew, 205.

[21]Stuart Sherman, who generally views Arnold's poetry in a sympathetic fashion, says of these poems: "Now to speak frankly, the thought in these much praised elegies is a bit too thin to bear triumphantly the weight of all the flowers which Arnold has strung upon it. He presents, in both cases, an

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unwonted appearance of dallying by the wayside, of digressing, of indulging in a moral holiday" (Stuart Sherman, *Matthew Arnold: How to Know Him* [Indianapolis: Bobbs-Merill, 1917], 76-77). J. D. Jump, who in his book *Matthew Arnold* suggests that Arnold's prose is of a higher quality than his poetry, refers to *The Scholar Gipsy* as "a very delightful pastoral weekend" (J. D. Jump, *Matthew Arnold* [London: Longmans], 101). F. R. Leavis offers similar commentary, describing *The Scholar Gipsy* as "an eternal weekend;" stating that the poem pretends to be much more than it is, and that the poem has little to offer regarding the serious engagements of our existence. F. R. Leavis, "Mr. Eliot and Milton" *Sewanee Review* 57 (1949): 28-29.

[22] David R. Carroll calls *The Scholar Gipsy* the supreme example of an Arnold poem which addresses the central theme of his *Culture and Anarchy* (1869)—that for anarchy to be avoided, the individual must "rise above the idea of class to the idea of whole community" and change from his "ordinary" to his "best" self. *The Scholar Gipsy*, in Carroll's view, "enacts the sequence whereby the ordinary self, abandoning the anarchy of society, aspires in solitude to the role of the best self, and then returns as an agent in society's reformation" (David R..Carroll, "Arnold's Tyrian Trader and Grecian Coaster," *Modern Language Review* 64 [1969]: 27-28).

E. K. Brown expresses a similar view, suggesting that the scenic background surrounding the Scholar Gipsy and the characters he encounters throughout the poem "illuminate his character in its more significant aspects"; and that the central thrust of the poem is to "set forth a contrast between an ideal character and mode of life and the character and mode of life of the poet's contemporaries" (E. K. Brown "'The Scholar Gipsy': An Interpretation," *Revue anglo-américaine* 12 [1935]: 221).

Several scholars have expressed the view that the poems represent humanity's quest for truth, or spiritual fulfillment. G. Wilson Knight is among these scholars, and he specifically takes issue with the views of Leavis, arguing that the figure of the Scholar Gipsy personifies the striving for an eastern/oriental sort of wisdom and enlightenment, describing him as "rapt, that is dedicated, almost in a trance, to an expectance defined as the 'spark from Heaven', for which he is always waiting" (G. Wilson Knight, "'The Scholar Gipsy': An Interpretation," *Review of English Studies*, 6 [1955]: 57). Laurence Perrine views the Scholar Gipsy as a quester with social and personal motives for his search and J. P. Curgenven describes *Thyrsis* as being "fundamentally about the truth quest" (Laurence Perrine, "Arnold's 'The Scholar-Gipsy' and 'Thyrsis'" *Explicator* 15 [1957], item 33; Curgenven, 48).

One of the most detailed studies which embraces this line of thinking is Richard Giannone's article entitled "The Quest Motif in 'Thyrsis.'" In this study, Giannone states that Corydon's (Arnold's) belief in the validity of searching for truth initiates and sanctions the commemoration of his friend in the last five stanzas of *Thyrsis*. He identifies Thyrsis with the spirit of the Scholar Gipsy, calling him "the archetypal seeker of the mystery of life. Thyrsis's restive search knowledge is . . . his 'rest'. As Thyrsis's quest was his power, it is now his perfection." He also contends that the form of the poem itself is influenced by the search for truth theme, stating that Arnold manipulates the traditional pastoral elegy because that form "was inadequate to express the vision of a Victorian agnostic conducting his search for truth in a world to which the old order had little relevance." His final conclusion states that the poem "endorses the need for questing" (Richard Giannone, "The Quest Motif in 'Thyrsis,'" *Victorian Poetry* 3 [1965]: 71-80).

[23]Howes, 183-184.

[24]Mellers, xi.

[25]Mellers, 206-207.

[26]Ursula Vaughan Williams, letter to Robert Taylor, June 23, 1996.

[27]Mellers, 207.

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[28]Howes calls Vaughan Williams "a pioneer in the use of modal melody and in developing the right kind of modal melody to go with it" (Frank Howes, *The Music of Ralph Vaughan Williams* [London: Oxford University Press, 1954], 136).

[29]Wilfred Mellers states that Vaughan Williams's "technical awakening was centered on Tudor polyphony" (Mellers, 30).

[30]False relation, or cross-relation—as it more frequently referred to by American scholars—is a musical gesture frequently encountered in sixteenth century English music. It is defined in the *New Harvard Dictionary of Music* as:

> The succession of a pitch in one voice by a chromatic alteration of that pitch (or its equivalent in another octave) in another voice. A simultaneous or vertical cross-relation is the simultaneous occurrence of two pitches related in this way. Such relations . . . are normally prohibited by the academic formulations of 18th- and 19th-century harmony and counterpoint on the grounds that such chromatic motion is most intelligible when it occurs within a single voice . . . Modal mixture and other techniques associated with the increasing chromaticism of music in the late 19th and 20th centuries . . . regularly produce cross-relations. Cross-relations occur in the music of the Middle Ages and Renaissance as well, and the term is also applied to the creation of a tritone between two different voices in the music of this period (Don Michael Randel, ed. *New Harvard Dictionary of Music* [Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1986], 215).

Wilfred Mellers calls the use of false relation "perhaps the most crucial feature in Vaughan Williams's language" (Mellers, 21). Mellers considers Vaughan Williams's use of this device as being a manifestation of what he refers to as the composer's "doubleness"—a term Mellers uses to describe what he argues to be an important Vaughan Williams musical characteristic: the ability to musically express ideals which are simultaneously earthly and spiritual. For detailed discussion on this notion, see Mellers, 45-58.

[31]Kennedy, 119, 364-65.

[32]Ibid., 305.

[33]Ibid.

[34]Ralph Vaughan Williams, *An Oxford Elegy*, full score, (London: Oxford University Press Music Dept.), 8.

[35]Vaughan Williams, *An Oxford Elegy*, 3.

[36] Tonal shifts to a center a third away are typical of Vaughan Williams and can be seen throughout this work. Schwartz states: "Modulation is usually affected without elaborate preparation and resolution . . . Most modulations involve movement to the tonality of the mediant or submediant . . . " (Schwartz, 184).

[37]Kennedy states that mysticism in Vaughan Williams's music "almost always finds expression in melismata. He firmly believed that the melismata of plainsong were not ornamental flourishes but the natural outpouring of people when their 'mystical emotions' found no outlet in words alone" (Kennedy, 132).

[38]The falling minor second is a frequently encountered tension creating device in Vaughan Williams's music. Examples in other pieces in which this interval is similarly used include *Dona Nobis Pacem*, beginning in mvt I mm. 10-11(whereupon this interval becomes a recurrent motive throughout the work); and *Symphony in F minor*, beginning in mvt. 1, m. 1. (Howes argues that in the *Symphony in F minor*, the motive which opens this work, which is literally two minor seconds back-to-back creating a four-note motive, serves as the primary structural element of the work). Howes, 29.

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[39]Mellers describes Vaughan Williams's tendency to alternate major and minor thirds as a "near obsession from [*Fantasia on a Theme by Thomas*] *Tallis* onwards" (Mellers, 260).

[40]Elliott Schwartz makes the following statements regarding tonality in Vaughan Williams's compositions:

> Clearly defined tonalities are difficult to distinguish in much of [Vaughan Williams's] music. Modality, modal counterpoint, and harmonies which do not involve standard root movement, all contribute to the difficulty. With Vaughan Williams, in Young's words, "classic tonality is in the melting pot . . . F minor is epigrammatic for 'nearer F minor than any other old-fashioned key with which you may be acquainted .' "
>
> Paradoxically, there is always a sense of key, or tonal center. The precise location of the tonal center is, however, often ambiguous . . . This difficulty is due to the initial ambiguity of using simple triads and seventh chords . . . in a modal context. Another source of the problem is the use of all twelve chromatic tones in the triadic harmonization of diatonic melody (Elliott S. Schwartz, *The Symphonies of Ralph Vaughan Williams* [Amherst: The University of Massachusetts Press, 1964], 184).

Regarding Vaughan Williams's use of modality, Howes calls him a pioneer in the use of modal melody who developed "a style of modal harmony to go with it" which used the modes "not in the old, careful way in which little modulation was possible, but in a new way in which the resources of three centuries of harmonic development could be applied to other modes than the Aeolian and the Ionian" (Howes, 136).

[41]These figures are reminiscent of string writing used to create a similar atmosphere in Vaughan Williams's *Sancta Civitas.*

[42]This texture, and the scene which it depicts, is strikingly similar to sections of another work from this time period: *Sinfonia Antarctica.* Mellers, 207.

[43]This section of text has been interpreted to represent "spiritual battling," as the Scholar struggles to lead the life that he has chosen. See Knight, page 55.

[44]Kennedy states that for Vaughan Williams "counterpoint was never an academic exercise; like Bach, he used it a means of giving powerful expression to the profoundest spiritual parts of his music" (Kennedy, 119).

[45]These lines have been interpreted by Phillip Drew as expressing the inevitable "pull" each man feels from modern society which draws him away from the more spiritual, rural existence. Drew, 215.

[46]For further discussion on Vaughan Williams's use of vertical sonorities in linear and other non-traditional fashions, see Howes, 35, 101, 213; Kennedy, 133, 172; Hugh Ottaway, *Vaughan Williams Symphonies* (Seattle: University of Washington Press, 1972), 13-15, 25; Hugh Ottaway, "Vaughan Williams, Ralph" in *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie, Vol. 19. (London: Macmillan, 1980), 572-574; and Schwartz, 174-180.

[47]This line refers to the fact that Arnold left Oxford out of necessity, whereas Clough left as a matter of principle when in 1848 he decided to resigned his fellowship rather than subscribe to the creed of the Anglican church. Abrams, 1374.

[48]Ursula Vaughan Williams specifically quotes these lines in her fine biography of her husband, using them to exemplify the effect of the cantata, which she describes as eliciting "enjoyable tears, luxuriously nostalgic" (Ursula Vaughan Williams, *RVW*, 321).

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[49]Kennedy, 359.

[50]Ottaway, "Vaughan Williams, Ralph," 572. Also, it is noteworthy to mention that, according to Michael Kennedy, Vaughan Williams once stated that he included in this work a melody which was composed in 1901, which Vaughan Williams thought "was like Barnby though other people thought it was like Puccini" (Kennedy, 306). Though Kennedy does not specify which melody is the one spoken of, it is quite possible that it is this melody, due partly to the above described trait from his early output, and partly because it is the longest, most distinct melody in the work.

[51]As discussed earlier, it is not unusual with Vaughan Williams for the precise location of the tonal center to be difficult to identify—or, as in this case, to arguably gravitate between two different pitches. For example, Howes questions whether Vaughan Williams himself knew whether the Fifth Symphony "was in G or D" (Howes, 60).

[52] Mellers, 207. The "Pilgrim" to which Mellers refers is both the character of the Pilgrim from *The Pilgrim's Progress* (see below), and to works which he sees as centering on the idea of a quest for ultimate truth. For exhaustive consideration of the role of this quest ideal in Vaughan Williams's compositional career, the reader is encouraged to read Mellers's insightful study in full.

[53]Of these works, *The Pilgrim's Progress* most directly deals with a quest for truth theme. Called by Vaughan Williams an operatic morality, this work's libretto is an adaptation of John Bunyan's famous allegorical novel by the same title which "describes the journey of a Christian Everyman towards the Celestial City . . . ", a place which represented ultimate truth to the deeply religious Bunyan. Mellers directly compares the quest aspect of *An Oxford Elegy* with this work. *The Shepherds of the Delectable Mountains* is choral work based on an individual episode from Bunyan's novel, in which the path which leads to the Celestial City is shown to the poem's protagonist. *Toward the Unknown Region*, a choral work in which Vaughan Williams set a Walt Whitman text for the first time, is described by Mellers as a work which "promises us the ultimate fruition of joy if we loosen all but the eternal ties of time and space." *Sancta Civitas*, an oratorio whose text is based on the apocalyptic writings of the Book of Revelation, sets to music a vision of a heavenly battle in which the forces of evil are defeated by a holy army, and a holy city descends from heaven to replace the fallen city of Babylon. Of the four symphonies mentioned, three have obvious programmatic associations which can be seen in their titles. The *Sea Symphony*, like *Toward the Unknown Region*, is a large scale choral/orchestral work whose text stems from writings by Walt Whitman; and like *Toward the Unknown Region*, the work has been interpreted as representing mankind's spiritual journey. *A Pastoral Symphony* takes as its setting the English countryside which, as discussed above and below, often represents in Vaughan Williams's music (and British literature) spiritual serenity. *Sinfonia Antartica* began its life as music written for *Scott of the Antartica*, a film based on the British adventurer's fatal attempt to reach the south pole afoot. Once reworked into symphonic form, *Sinfonia Antartica* maintains its programmatic associations with Scott's story. Symphony no.5 in D major contains a great deal of music which ultimately was used in the opera Pilgrims Progress. Correspondingly, the symphony is often viewed as being a purely instrumental representation of the Pilgrim's quest. Mellers, 123, 207, 18, 19-24. For related discussion also see Mellers, 171-187.

[54]Mellers, 94 and 19.

[55]Kennedy refers to the use of textless singing in *A Pastoral Symphony* as being "part of the essential mood in which Vaughan Williams expressed his reaction to the war [World War I]: not by anger nor upheaval but by a profounder look into the recesses of the human spirit" (Kennedy, 155).

[56]Kennedy, 358 and Mellers, 207.

[57]Kennedy, 171.

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[58]Ottaway, *New Grove*, 571.

[59]Howes, 142.

[60]Dickenson states that by the term 'harmonic' he includes "both the deliberate chordal movement and the contingencies of linear counterpoint; that is, of the convergences and divergences of voices (or instruments) moving horizontally and regardlessly." This viewpoint is consistent with the analysis presented in this study—as linear considerations were shown to be generally predominant throughout the work. Alan Edgar Frederic Dickenson, *Vaughan Williams* (London: Faber and Faber, 1963), 464.

[61]This comment, though not elaborated upon in Dickenson's commentary, undoubtedly refers to the fashion in which Vaughan Williams's vertical writing in *An Oxford Elegy* reflects the subtleties of Arnold's text.

[62]Mellers, 206-207.

[63]Mellers, 207.

[64]Kennedy, 358.

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Chapter Two: *Epithalamion*

Background

Epithalamion is unique among Vaughan Williams's choral works in that it is a revision of a masque[65] entitled *The Bridal Day*.[66] Originally a staged work incorporating dance, *Epithalamion* is an eleven-movement cantata scored for mixed choir, baritone soloist, string orchestra, flute, and piano. It is based on and named after Edmund Spenser's (1552?-1599) famous poem, and, unlike *The Bridal Day*, includes no staging.

The original idea that a musical work might be based on Spenser's poem was not Vaughan Williams's; rather, it was his then future wife Ursula Woods[67] who first saw the musical and dance possibilities in the text. With the help of Douglas Kennedy, a dance scenario based on the text was crafted and sent to Vaughan Williams. The composer's response was encouraging:

> At last I return the ballet scenario. It seems to me to be entirely dependent on what you [Douglas Kennedy] as a choreographer can make of it . . . would you suggest a *reciter* to recite the necessary lines? This might be a new art form and interesting. I should love to do a ballet with you—though I warn you that I feel absolutely dried up at present and have the feeling that I shall never write another note of music.[68]

After this initial suggestion was made, a "triangular correspondence"[69] among Vaughan Williams, Kennedy, and Woods led to a lunch meeting between Woods and Vaughan Williams on March 31, 1937. This and subsequent meetings fueled Vaughan Williams's enthusiasm for the project. It was decided that the work would incorporate a recitation

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of text, solo and choral singing, mime, and dance. By the spring of 1939, the work was completed.[70]

The premiere of the work was originally slated to be given by the English Folk Dance and Song Society in the winter of 1939. This performance was postponed by World War II, however, and the manuscript then "lay in a cupboard" until 1953.[71] After minor revisions, *The Bridal Day* was finally performed on June 5 of that year in a made-for-television staging on the BBC. Unfortunately, both Vaughan Williamses were very unhappy with the performance: Ursula has referred to it as "a frightful mess,"[72] and the composer, in a letter to Michael Kennedy, stated "I hope you did not watch the television. It had nothing to do with what Ursula devised."[73] *The Times* concurred in this June 8, 1953 review:

> The exigencies of the small screen of the television apparatus appear to call for incessantly dissolving views—everything immediately becomes something else and dancing soon whirls the dancers out of vision. The literal-mindedness of the cinematographic screen reduces Spenser's poetic imagery to bathos—a bell is mentioned so we must see the ringers, a torch is mentioned and pyrotechnics are arranged. Worse—Spenser's six lines about "wine without restraint" give us a Bacchanal. Here is the negation of art. Dr. Vaughan Williams is very adventurous in lending his genius to new mediums of musical expression. Television is young and has much exploring to do. But O dear, O dear![74]

A handful of subsequent performances were deemed more successful by the composer and his wife, but, fearing that the work might never find a true niche in the music community as a masque, Vaughan Williams refashioned the work into cantata form.[75]

Epithalamion was first performed by the Goldsmiths Choral Union Cantata Singers and the Royal Philharmonic Orchestra on September 30, 1957 with Gordon Clinton as baritone soloist and Richard Austin as conductor. This time, the reviews were more (though still not completely) positive. *The Times* states:

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> [*Epithalamion*] contains some tender love-music, which, like that in *Sir John in Love* and *The Poisoned Kiss*, [was] buried in a stage work that is likely to receive fewer performances than it deserves. It is therefore a gain to have it in the form of a cantata for chorus and baritone soloist. But the transformation upsets its balance in that some of the quick dance movements go out or have a vocal line injected into them. The slight scoring for strings, flute, and piano, which serves a stage presentation very well, seemed hardly to match the richness of the choral "Prayer to Juno" at the end. It might have been better, therefore, to make the transformation more complete, perhaps using more of Spenser's poem and rescoring it more fully. The music has the melting quality of *Serenade to Music*.[76]

One year later, following *Epithalamion's* publication, this rave appears in *Musical America*:

> Spenser's poem is one of the glories of English literature, and many a composer would have been awed into a timid setting or frightened into taking refuge in archaism . . . The most admirable quality of the music . . . is its directness, its imaginative immediacy. The opening phrase of the baritone's first solo, "Wake now, my love, awake!" tingles with rapturous excitement; and the choral calling of the bride is in its way quite as insistent and hypnotic as some of the celebrated choruses of Carl Orff. What courage it takes to write something as simple, as unsophisticated as the procession of the bride, "Lo! Where she comes along with portly pace"! Yet how absolutely right for the mood of the verse!
>
> There is nothing "advanced" about this work. But it will be sweet and sound and alive, I venture to guess, long after many of the most fashionably intricate fancies of the moment have been relegated to our musical Smithsonian institutes.[77]

Mellers, Dickenson, and Kennedy all comment on the *Epithalamion*'s overall merit. Mellers states that the work is significant in that "it is the composer's only setting of the major epic poet of [the English] late Renaissance," and he praises the score's "considerable corporeal energy." He does complain, though, that the work "falls between the stools of a full-size choral and orchestral work and the amateur activity that it started from. The transitions to and from orchestral accompaniment to piano are uneasy, the piano part being neither a virtuostic display piece nor a continuo part in seventeenth century tradition." Finally, he states that "*Epithalamion* has a place in the canon if its luxuriant choral writing is regarded as a study for [*Serenade to Music*]."[78]

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Dickenson complains that *Epithalamion's* structure ruins the formal proportions of *The Bridal Day*, but offers a great deal of praise for the work's scoring, which he calls "skillful, to say the least." He especially praises the flute's "varied role," the use of solo viola for its useful change of the work's "color scheme," and Vaughan Williams's skillful writing for strings. He considers *Epithalamion* to be "an acceptable 'quiet' work of one who was moving towards *Hodie* . . . worth the attention of enterprising choral societies who cannot undertake big works."[79] Kennedy states that the "music as a whole has that vein of tender, romantic lyricism that was so strong and so often overlooked a feature of his personality." He sums up the work by calling it "too uneven to be wholly satisfying, but the best parts are magical, and it is clear that much of it was written parallel with the Fifth Symphony."[80]

The Poem

Edmund Spenser has been called the "greatest nondramatic poet of the Elizabethan era."[81] He wrote *Epithalamion* in 1594 in celebration of his own marriage (to a young woman whose name is only recorded as Elizabeth).[82] It is named for and patterned after an ancient poetic form which the *Norton Anthology of English Literature* defines as:

> A wedding song or poem; its Greek name conveys that it was sung on the threshold of the bridal chamber. The genre was widely practiced by the Latin poets, particularly Catullus. Common elements are the invocation of the Muses, the bringing home of the bride, the singing and dancing at the wedding party, and the preparations for the wedding night.[83]

Though not as widely known as Spenser's *The Shepheardes Calendar* or *The Faerie Queene*, *Epithalamion* has garnered its fair share of praise in the four hundred

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years since its writing. Clemen refers to it as "one of the great poems in English literature." He states:

> [*Epithalamion*] has maintained its reputation and rank throughout the centuries in spite of the changes in taste and outlook. We can still appreciate the beautiful melody of the stanzas, the imaginative richness of the language, the freshness of the poem and its personal tone, the intensity of emotion, the moving union of the sensuous and the spiritual, the striking fusion of the disparate elements; we can still enjoy the dramatic presentation of scene and action, the wealth of visual and oral impressions, the vividness of concrete details. [84]

Greene also lauds the poem's attributes. He states:

> [*Epithalamion* is] in every sense a major poem: by its unusual narrative range, embracing *all* the events of a wedding day, by its emotional range, distinguishing with sensitivity and precision related sets of feelings, and by its allusive range, employing without shock a wealth of pagan figures to orchestrate an essentially Christian statement.[85]

Several aspects of Spenser's poem merit discussion. One is its formal organization, an element Clemen calls one of the poem's greatest attributes. He states:

> Spenser's poem . . . displays unity, order, inner cohesion, and clear organization. In fact, it appears to be the first long poem in the history of English poetry to be composed according to a well-calculated plan . . . We can even detect an elaborate symmetry, so characteristic of Renaissance art, in the construction of the poem.[86]

Epithalamion consists of twenty-four stanzas. The stanzas (aside from the final one) range in length from seventeen to nineteen lines; their form is an adaptation of the Italian canzone, and all but the last ends with a varied version of the opening stanza's declaration, "The woods shall to me answer and my Eccho ring" (line 18). The twenty-four stanzas can be viewed as consisting of introductory and concluding stanzas, two central stanzas which describe the wedding vows, and two sets of ten stanzas framing the two middle stanzas.[87]

A. Kent Hieatt has noted that the poem is structured around a numerical motif that reinforces the passage of time. For instance, the twenty-four stanzas of the poem

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correspond with the hours of one day, the 365 lines match the number of days in a year, and the sixteen stanzas which are set in daylight and the eight set at night correspond with the number of daylight versus night hours in Ireland (Spenser's homeland) at the summer solstice.[88] Scholars have pointed out that this time motive is significant, for it "serves to emphasize the endless cycle of time, measured by the passing of the hours and the years. But this marriage . . . will endure, linking time with eternity."[89]

Spenser's use of language is a hallmark of the poet, and it is used to great effect in this poem. Clemen points out that within the poem there are "very different levels of style and expression . . . the scale of Spenser's language reaches from everyday idiom up to the most elaborate diction of Elizabethan poetry." This allows Spenser to "express changes of mood and tempo, to achieve a transition from stylization and formality to a natural and easy manner."[90]

Another often-praised element of the poem is Spenser's special manner in dealing with epithalamic convention. In Thomas M. Greene's definitive article on this subject, he observes:

> When Spenser wrote his *Epithalamion* in 1594, he was acutely conscious that his poem was conventional—that is, that it stood in a given relationship to certain past poems and, once published, would be assimilated with them in their relationship to future poems . . . He would have been aware, moreover, that not all poems for weddings were epithalamia, and that not even all the poems entitled "Epithalamion" fitted strictly into the convention.[91]

According to Greene, Spenser manages to use even the oldest conventions in a fresh way. More important, though, is the fashion in which Spenser breaks away from convention. Significant, unconventional traits include the fusion of the roles of bridegroom and poet-speaker, and the "bourgeois milieu" of the poem which "permits a release of humor which would have been unseemly in the conventional epithalamion."[92]

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Finally, there is the manner in which the poem simultaneously addresses both spiritual and sexual love—perhaps Spenser's greatest break from epithalamic tradition. Clemen writes:

> The love treated previously in Renaissance poetry had as a rule not been the love between a married couple but mostly love outside of marriage. But Spenser, by praising his own bride and dedicating his wedding poem to his own wife, by invoking the blessing of the "high heavens" (409ff.) for the raising of 'a large posterity,' gives a new dignity to the institution of marriage. This was a new development in the history of the 'epithalamion' in European history . . . Sensuousness and wealth of concrete detail contained in the description of the events of the wedding day and the festivities of the night are only a foreground for something else that takes place on the spiritual plane. In fact, sensuality and spirituality are combined in this poem in a unique manner. Spenser gives us a wealth of sensuous impressions to please our ear and eye and to stir our imagination, but he also extends our vision from this worldly level to another plane. We are made to feel that beyond and above this earthly merriment and bustle there is a higher spiritual world. The sequence of stanzas X and XI, where the appraisal of the bride's inward beauty follows on the description of her physical beauty, is only one case in point.[93]

Mellers also addresses this issue. He calls the poem:

> A passionate celebration of sexual love, as a marriage piece ought to be; no longer is love something to be transcended into worship of a presumptive Virgin Mary, or to be resisted as a temptation of the Devil. At the same time, Spenser's poem is a neo-Platonic hymn to marriage as a sacrament, for Renaissance man hoped to have his cake and to eat it.[94]

Vaughan Williams's Text

As one often finds in vocal works by Vaughan Williams, the composer did not set the original text in its entirety. Rather, specific stanzas and individual lines were chosen by the composer and woven together to form a text much shorter than the original poem. In Appendix E, Spenser's poem is presented in its entirety—with brackets added to show which lines were used by Vaughan Williams. It can be seen that several stanzas of Spenser's poem are not used at all, while only three (stanzas 7, 14, and 16) are used in their entirety. Most frequently, Vaughan Williams simply has

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extracted various passages and at times individual lines which apparently best suit his purposes.

Appendix F shows Vaughan Williams's re-working of the text. Brackets have again been added to show where the lines appeared in Spenser's poem, both in terms of line number and stanza. Several things can be observed. First, as mentioned above, the text is much shorter: there are now only 176 lines of text, as opposed to the original 434. Also, there are now eleven stanzas rather than twenty-four, and the lengths of the stanzas are much more irregular, ranging from seven lines in movement X to twenty-seven in movement VIII. Spenser's unique stanzaic form is dispensed with—except for the above cited stanzas which are set as they appear in Spenser's poem—and four of the eleven stanzas do not end with Spenser's unifying declaration.

In spite of these significant changes, Vaughan Williams is careful to retain certain traits of Spenser's poem. For one, though frequently repositioned and even fragmented, no lines or words are actually altered, apart from the modernization of Spenser's spellings. A sense of formal proportion, so much a part of Spenser's poem, is also preserved. The eleven stanzas of the poem can be viewed as falling into three groups: movements I-IV, which are set in the morning; movements V-VII, which are set in the afternoon; and movements VIII-XI, which bring the day's events into the night. As in Spenser's poem, the actual wedding ceremony takes place in the middle section of the text (see Appendix E stanzas 12 and 13), which in Vaughan Williams's setting is movement VI (Vaughan Williams, though, elects to exclude the actual lines which describe the bride and groom at the altar, including instead those that describe the events immediately before and after the wedding vows).

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Vaughan Williams is also careful to maintain the "flow of time" that exists in Spenser's poem—thus insuring that the work has a plot of sorts (truly a necessity for the staged *The Bridal Day*).[95] Movements I-IV describe the morning activities leading up to the wedding, including the bride's awakening, pre-wedding music making, and the traditional calling upon Hymen.[96] Movements V-VII describe the bride's procession to the altar and the celebration immediately following the ceremony. Finally, movements VIII through XI focus on the duality inherent in the text where "love of woman and love of deity are mystically commingled."[97]

Vaughan Williams's Setting

Because *Epithalamion* is a revision of an earlier work, consideration of the score must begin with a brief discussion of the relationship between it and its predecessor. Their comparative order of events is shown below (figure 28).[98] As can be seen, both works are cast in eleven movements. However, the location of textual events and corresponding music sometimes differs. As one would expect, the element of choral singing is much more emphasized in the cantata than in the masque (only six movements of *The Bridal Day*, in fact, include choral singing). Movements IV and IX of *The Bridal Day* are omitted in *Epithalamion*, as are a few sections of dance and procession music. All of the text in *The Bridal Day* is used in *Epithalamion*, which also uses portions of the ninth and tenth stanzas of Spenser's poem for movement V. Also, whereas much of the text is recited in the masque, it is all sung in *Epithalamion*.

Portions of movements I, III, IV, and VII of *Epithalamion* contain new music. A significant amount of *Epithalamion*, though, is either taken directly from *The Bridal Day*, or consists of revised material from the earlier work. In those sections of

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The Bridal Day		*Epithalamion*	
I		I(=)	Prologue.
Ia	Cadenza.	Ia(=)	Cadenza.
Ib	Recitation.	Ib(+)	*Chorus* (17 bars). Text of *B. D* Ib
Ic	Dance of the Nymphs.	Ic(>)	Add *S/A chorus*.
II	Entry of the bridesmaids. Song (*solo and chorus*).	II(=)	Song: "Waite Now " (*solous and chorus*)
III	Entry of bridegroom.	III(>)	The calling of the bride (*chorus*)
IIIa	Dances Groomsmen.	IIIa(> &±)	44 bars (29-33 new) (*chorus*)
IIIb	Bridesmaids. Source for *Epi* III "B" section.	IIIb(> &±)	63 bars (1-49 new) (*chorus*)
IIIc	Procession of priests.		
IIId	Procession of relatives. 32 bars source of *Epi* V, 12 bars source of "VIAc" (*chorus*)		
IIIe	Recitation.		
IIIf	Crowd collect.	IV(>)	The minstrels (*chorus*)
		IVa(>)	19 bars with *chorus*
IIIg	"Io Hymen!" (*chorus*).		
IIIh	Enter Bacchus, Graces.		
IIIi	Enter minstrels.	IVb(> &±)	49 bars (17-49 new), with *chorus*.
IIIj	"Io Hymen!" (*chorus*).	IVc(=)	"Io Hymen!" (*chorus*).
		V(>)	Procession of the bride (*chorus*). From IIId. Text not in *B.D.*
IV	Dance of Bacchus and Graces.	VI(>)	The temple gates (*chorus*) (including references to Bacchus' entry and general dance: *B. D.*, IIIh and Va; and IIId
Va	General dance. Source for *Epi* "VICa" section.		
Vb	Procession from the church.		
Vc	Recitation.		
Vd	Dance of the bellringers.	VII(>)	The bellringers (*chorus*). 48 bars (30-40 altered *B.D* material).
Ve	Bride and groom exit.		
VIa	Dance of the Hours and of the Evening Star. Song (*solous and contralios*).	VIIIa(=)	The lover's song (*solous and contralios*)
VIb	Re-enter bridegroom and bride, attended. Song (*solous and chorus*).	VIIIb(=)	*Solous and chorus*
VIc	Lovers exit.		
VIIa	Musicians' serenade Song (*solous and chorus*)	IX(=)	The minstrels' song (*solo and chorus*)
VIIb	Recitation.		
VIIIa	The winged loves.	X(>)	Song of the winged loves. *S/A chorus* added
VIIIb	Recitation.		
IX	Juno's procession.		
Xa	Juno's blessing.	XIa(>)	Prayer to Juno *solous* added.
Xb	"Io Hymen!" (*chorus*)	XIb(=)	"Io Hymen" (*chorus*)
XI	Prayer to Juno (*chorus*) (as in VIb).	XIc(=)	*Choral* reprise of VIII

Key:
(=) indicates material identical with *B. D*
(>) indicates material is a revision of *B.D.*, (usually with addition of vocal line[s]).

Sections in quotations refer to flow charts in Appendix G
Singing forces indicated with italics

(+): indicates new music
(±): indicates new music, but loosely derived from *B. D*

Figure 28, *Epithalamion/Bridal Day* form comparison

Epithalamion that are revisions, vocal lines have (in most cases) simply been added to what was originally instrumental material—with the instrumental accompaniment parts being used almost exactly as they originally appeared. Occasionally these added vocal parts include a new melody. More often, though, they incorporate the original instrumental melody from *The Bridal Day*—with occasional melodic alterations and rhythmic changes to coincide with the stress patterns of the text.

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An example of this sort of writing occurs early in the cantata with the soprano/alto chorus in movement I. This section is based on a section subtitled "Dance of the Nymphs" from movement I of *The Bridal Day*. Shown below is a portion of this section, along with the corresponding portion of *Epithalamion* (figure 29).

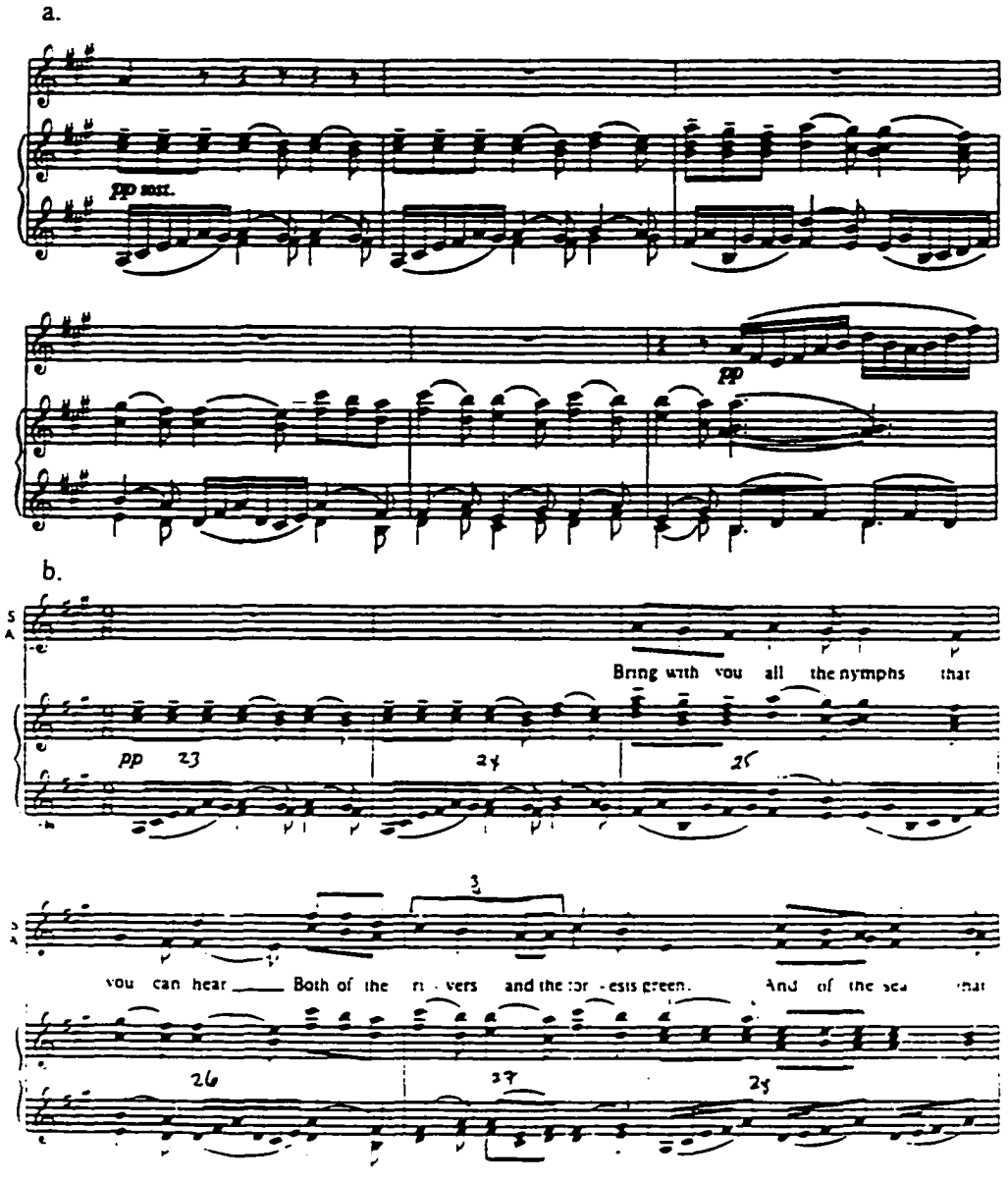

Figure 29
a. *The Bridal Day*, mvt. I mm. 7-12;
b. *Epithalamion*, mvt. I mm. 23-28

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Apart from minor alterations, the instrumental parts from each work are virtually identical. The vocal lines of *Epithalamion* are clearly model n the top line of *The Bridal Day* instrumental part: there is no change at all until beat two of m. 26, where the soprano line is briefly modified (though the alto line continues to double the first violin line). The sort of rhythmic alteration mentioned above occurs at m. 27, where the pitches of the choral line continue to double the first violin, but the rhythmic values are modified to fit the text, creating a momentary hemiola between the two lines. This manner of generating rhythmic tension by altering rhythmic values to suit textual stress can be found throughout *Epithalamion.*

One of the most significant changes made by Vaughan Williams when revising *The Bridal Day* was the re-scoring of the work: whereas the masque is scored for string quintet, piano, and flute, *Epithalamion* incorporates full string orchestra with piano and flute. It is a unique scoring, and, as discussed above, one which has elicited both positive and negative commentary, though, on the whole, Dickenson's comment that it is "skillful" seems appropriate. The strings, singled out for praise by Dickenson, are used in a variety of ways: sometimes in lush, cantabile sections, at other times in a percussive fashion, at times in fairly virtuosic figurations—all the while playing a major role in Vaughan Williams's frequent use of text painting. The piano, as pointed out by Mellers, is indeed not "a virtuoso display piece" nor a true continuo instrument.[99] Rather, it is generally used simply as part of the orchestra, sometimes doubling the orchestral parts, sometimes contributing to contrapuntal exchanges between instruments, and occasionally serving as the primary accompanying instrument, allowing freer use of the strings and flute above. The flute's role, on the other hand, is

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frequently that of an obbligato instrument, often being employed to supply musical figures depictive of textual images (though it, too, is sometimes used within what would otherwise be a homogenous orchestral texture, doubling various parts).

Formally, the "time flow" and subject matter of the text suggest that the eleven movements of *Epithalamion* fall into three groups (as discussed above). The musical score further supports this view. The first and last groups of movements are unified in that they are played in virtually continous fashion: in the course of the "morning" movements I-IV, Vaughan Williams uses attacca indications between movements I-III so that there is only one true break in the music (that being between movements III and IV); while the "evening" movements VIII-XI are played completely without a break and have been described as merging "into a single structure."[100]

Overall musical unity is achieved in the cantata through the use of recurrent motives and themes. As Benoliel has pointed out: "The eleven sections each have their own 'tune motifs,' but in the course of the work Vaughan Williams incorporates, sometimes with variations, material already heard, to unify the structure."[101] Importantly, most of the movements are built around distinctive rhythmic motives that serve to propel forward music that was originally conceived to accompany dance or stage action. The most prominent of these is motive *a*, a rhythmic motive characterized by its opening dotted rhythm and its move toward a stressed fourth note (which is usually stressed either by being positioned on a metrically strong downbeat, or by its role in a syncopated figure). Shown below in some of its forms, this motive can be found in most of the work's movements (figure 30).

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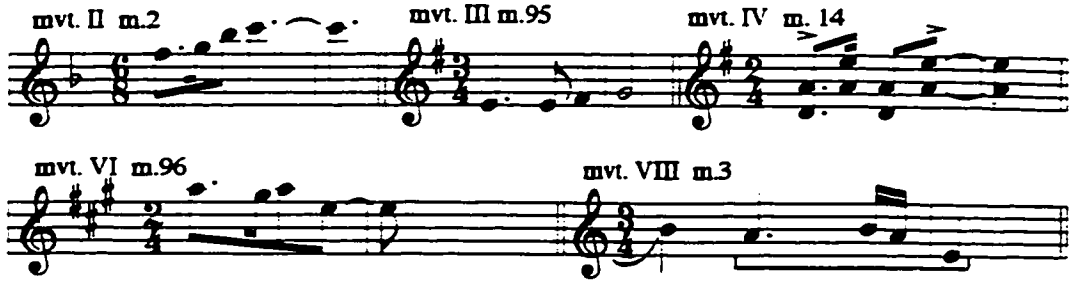

Figure 30, motive *a*

The music of the "morning" movements (I-IV) reflects the happy yet impatient and impetuous sense of longing within the poet, and the increasing activity as the wedding ceremony approaches. They begin, though, with a section that musically captures the element of duality that lies at the heart of Spenser's poem. This section (which serves as the A section of movement one) opens with a flute cadenza that Mellers calls "another Pan."[102] Shown below, the cadenza's pitch collection and contour suggests a D dorian tonal center, reinforced by the seemingly dominant A-pedal in the strings. The first true vertical sonority of the piece, reached at m. 4, is not a triad on D, but rather a B-minor seventh chord (figure 31).

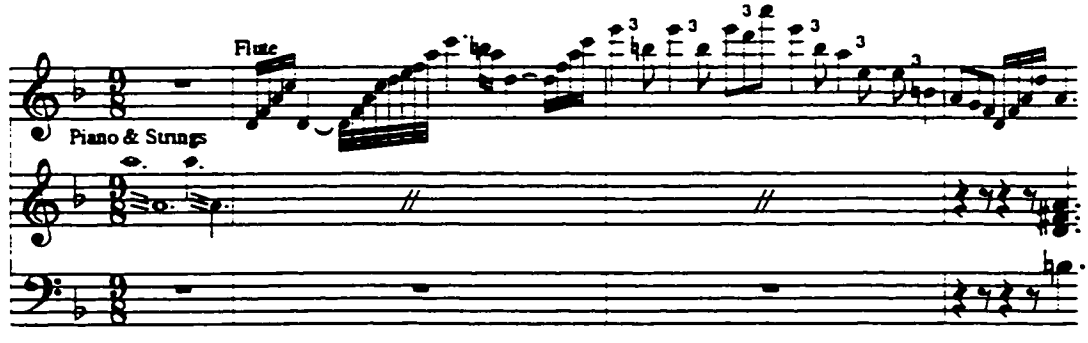

Figure 31, mvt. I mm. 1-4

The result is a pull between the pitch D as the linear resting point and the B-minor seven vertical sonority which continues for the next twenty-two measures. Also present

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are two other devices which were shown to suggest a degree of duality and mystery in the previous chapter: a linearly alternating scale degree (B-flat and B-natural); and the false relations in the soprano and alto lines (A-flat and A-natural) in mm. 10-12.

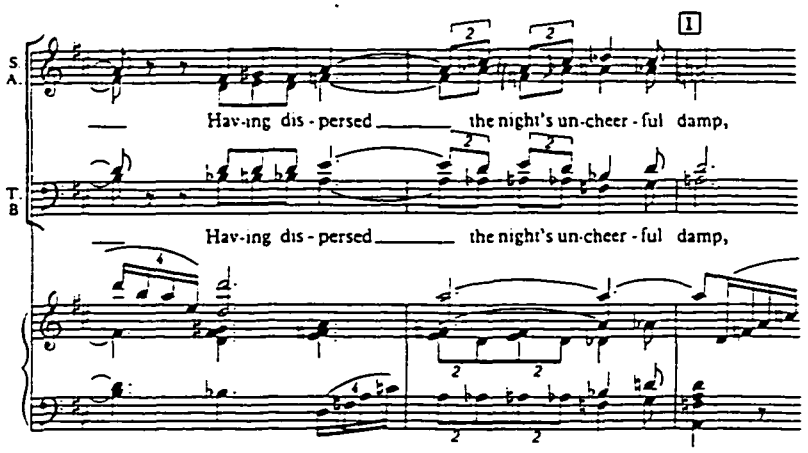

Figure 32, mvt. I mm. 10-12

The remaining music in movement I (mm. 23-61) is the above discussed section which was originally dance music in *The Bridal Day*. Its musical character is light and graceful, in a tripping 9/8 meter. The tonality settles into A major (with excursions to F and E-flat major), and the entire section is driven to a large degree by the following rhythmic motive (figure 33).

Figure 33, mvt. I rhythmic motive

As in movement I, a sense of duality or doubleness is present in movement II. This time, the contrast is not so much spiritual/sensual, but rather the poet's impatient longing that bubbles beneath the surface of his outwardly lighthearted mood. Vaughan Williams emphasizes this duality in the form of the movement (ABABAB).

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In the A sections of this movement (mm.1-46, 57-70), the musical style is similar to the second half of movement I: it is light, lilting music that is also driven by a rhythmic motive—in this case, the above discussed motive *a* (see figure 30). Throughout these sections, text painting plays a significant role, in depiction of the poet's references to the various birds mentioned in the text. Motive *a* and the figure which often follows it in this movement (figure 34) musically represent the darting movements of birds.

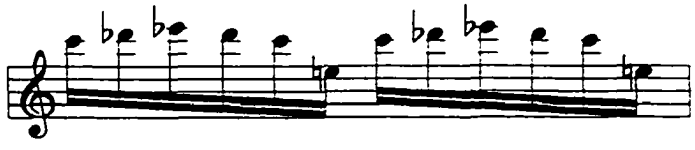

Figure 34, mvt. II "bird" figure

Other examples include the upper string's pizzicato, hemiola quarters at mention of the "Ousel['s] shrill" at m. 30 (figure 35), and the flute's quintuplet sixteenths immediately following the reference to Ruddock's warble at m. 33 (figure 36).[103]

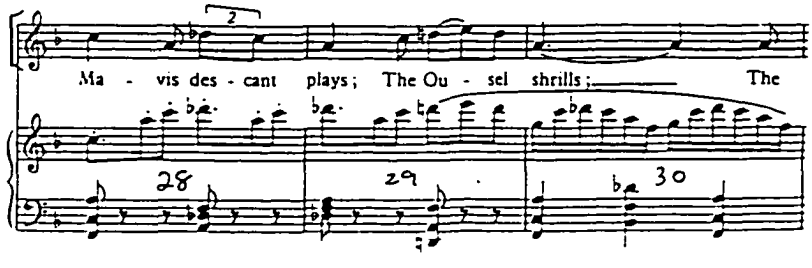

Figure 35, mvt. II mm. 28-30

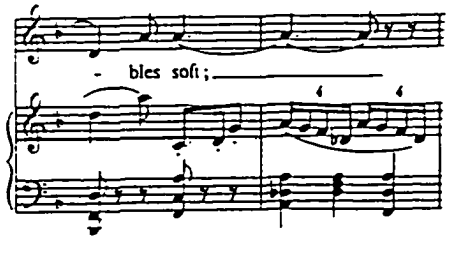

Figure 36, mvt. II mm. 32-33

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The poet's longing bursts forth in the movement's B sections, and the musical utterance becomes correspondingly fervid and romantic. The meter shifts from 6/8 to 3/4, the dynamic swells to forte, and the expressive indication becomes *cantabile* (figure 37).

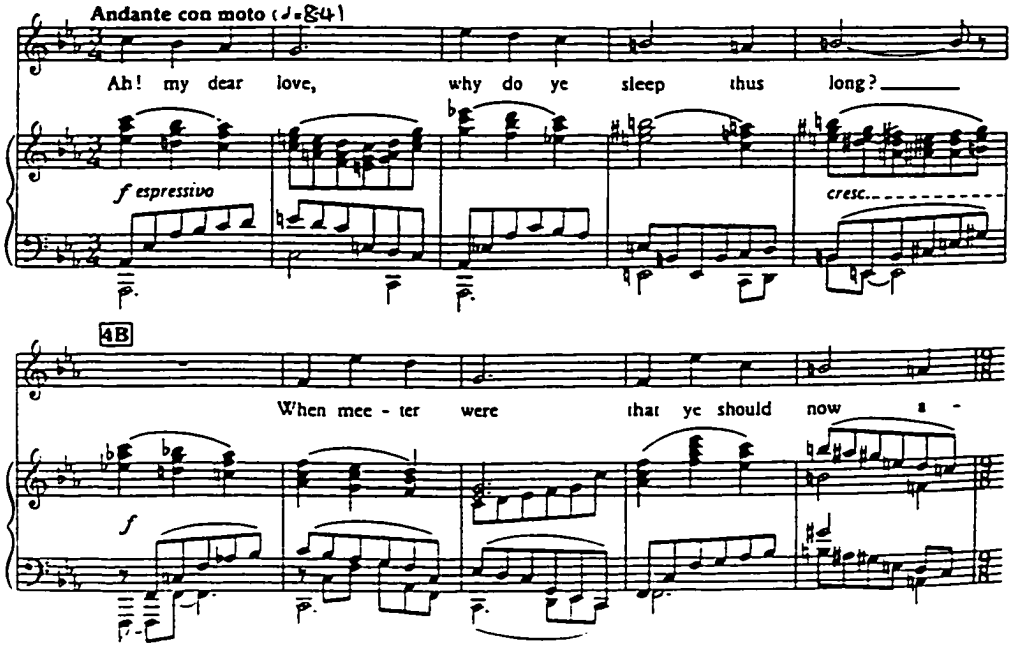

Figure 37, mvt. II mm. 47-56

This music initially lasts only 10 measures as it gives way to the return of the A texture at m. 59. It does, however, twice return: at m. 71 with the chorus joining the baritone and at m. 82 as the movement segues into movement III—establishing, perhaps, that the poet's seemingly underlying sense of yearning is indeed his dominant emotion!

Like movement II, movement III involves basically two musical textures which alternate; here, reflective of the poet's joy at the "coming forth" of his bride mixed with his tender concern for her well-being. Accordingly, the first section's text (section A in the flow chart) is sung mostly by male chorus (the groom and his groomsmen) and the

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score is robust in style (featuring a *risoluto* articulation marking). Rhythmically, the movement is driven by two motives (x and y), which are usually paired consecutively (though not always) (figure 38).

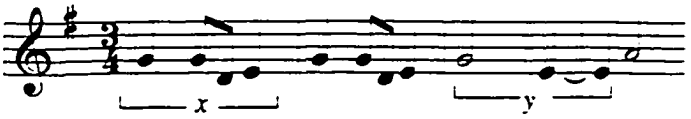

Figure 38, mvt. III *x* and *y* motives

Like movement I, this music consists of what was originally dance music with a vocal line added to the pre-existing instrumental parts.[104] This time, Vaughan Williams's concern for accurate text stress does not lead to increased amounts of hemiola, for many already exist. Thus, the text is simply skillfully placed into the voice line that Vaughan Williams adapts from the first violin line (figure 39).

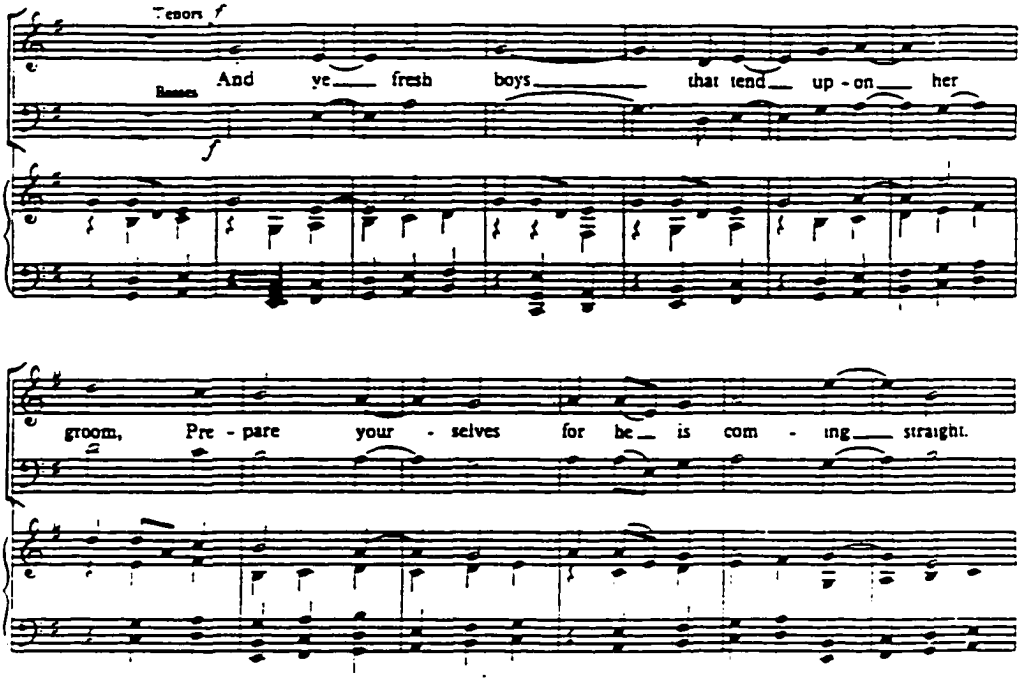

Figure 39, mvt. III mm. 11-22

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The contrasting sections occur in mm. 54-65, and 74-83. The dance influence continues in these sections, but now the 3/4 meter is less marked and more waltz-like. As in the previous movement, the dynamic becomes more subdued in these B sections, and the musical utterance is lyric (figure 40).

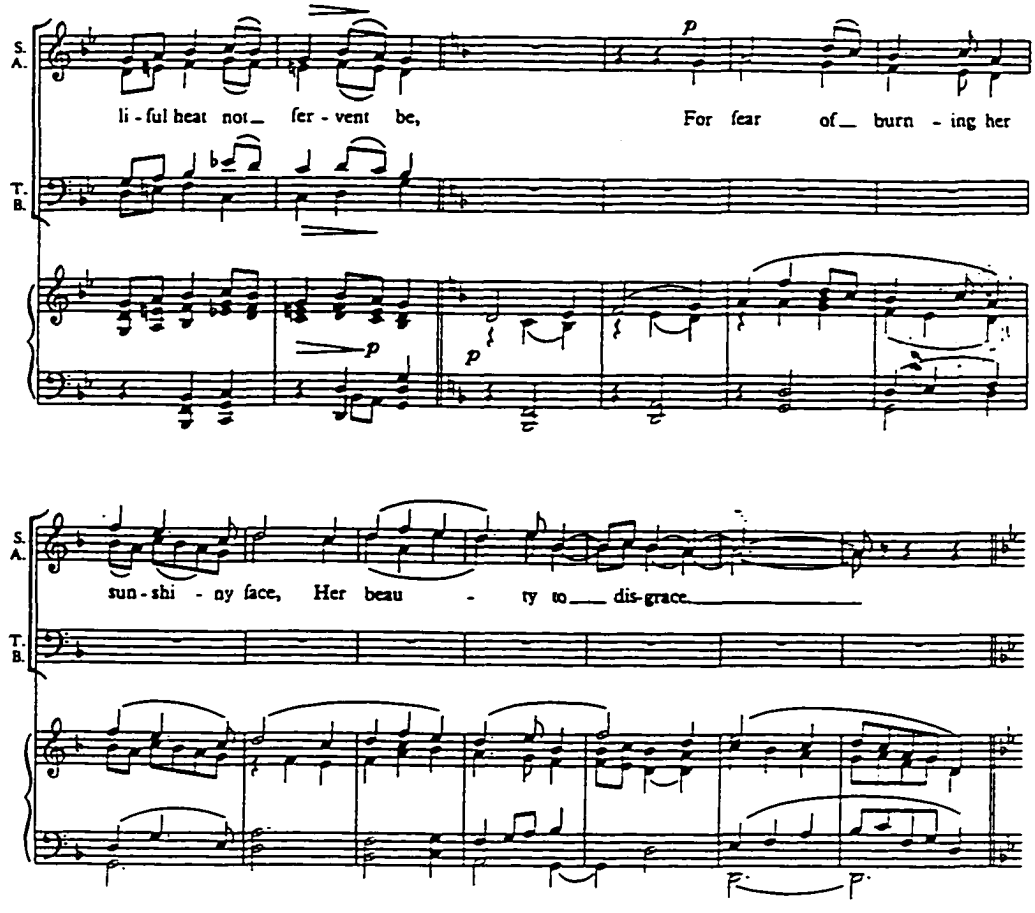

Figure 40, mvt. III mm. 52-64

Dickenson calls attention to the flute's role here: "Lazily and piquantly melodic, the flute . . . appeals to the sun to be moderate, in consideration of the bride's complexion."[105] The melodic material in these sections is related in terms of motivic construction and contour. It effectively reflects the textual change of mood, and provides musical contrast with the more marked writing in the A sections (figure 41).

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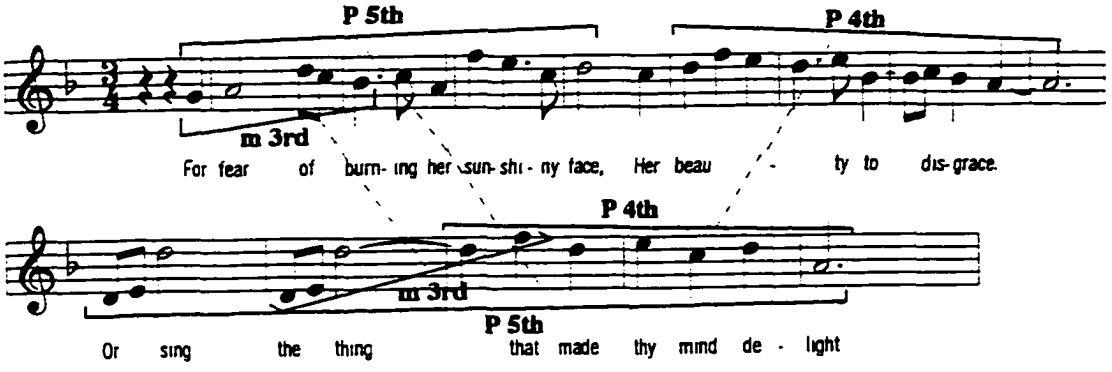

Figure 41, mvt. III mm. 55-63, mm. 74-78

The A and B sections, with their contrasting emotional associations, are fused as the movement winds to a close at m. 95, where, over motives *x* and *y* from section A, section B thematic material appears in the soprano line (figure 42).

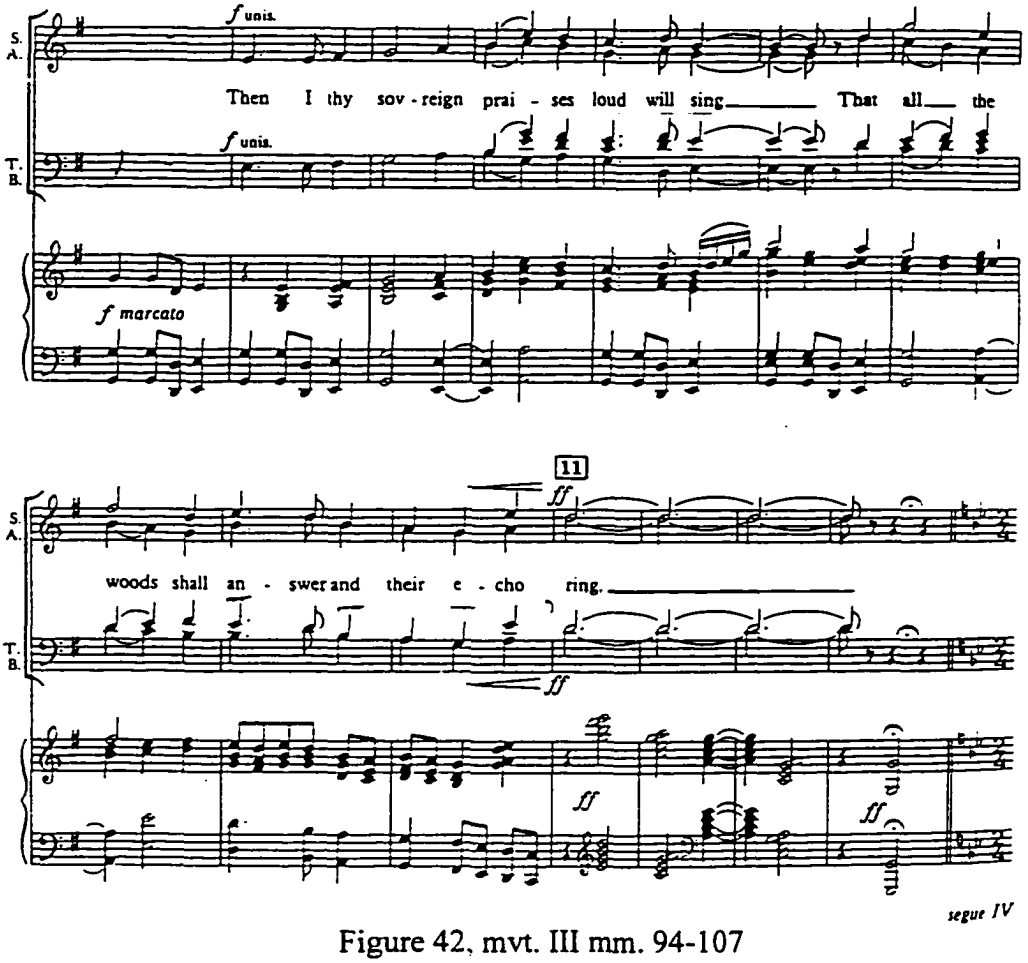

Figure 42, mvt. III mm. 94-107

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The movement closes with an orchestral fermata on the tonic note G, marking the work's first real pause between movements.

Pre-wedding celebration breaks forth in movement IV. The movement is in ABA form, with the majority of the text being set in the B section. General excitement pervades the entire movement, and motive a, in various guises, again propels much of the music in both the B and A sections.

The A section is particularly designed to generate a building sense of excitement. To achieve this effect Vaughan Williams employs a number of devices, including the running, ascending sixteenth-note figures in the viola and piano (figure 43), tonal movement from G aeolian to A dorian as the B section arrives at m. 14, and dynamic build-ups to the parallel fifth figures used to set the text "Hark" and "Io Hymen" (m. 5, 9, 12, 61, and mm. 64-65)(see figure 43).

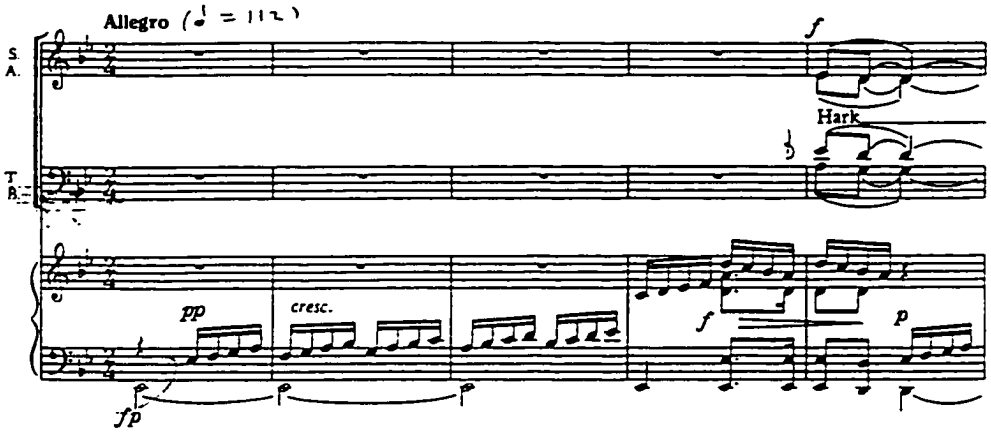

Figure 43, mvt. IV mm. 1-5

Text painting plays a substantial role in the musical utterance of the B section, which is in the energetic style of a rustic dance. The most obvious example is the open string, double stop writing in the upper strings to imitate the sound of fiddlers. This use

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of open intervals also finds its way into the choral parts, and the two together combine for four measures of syncopation and cross-rhythms (mm. 14-19), as Vaughan Williams displaces the metric stress in the strings with accents over the 'and' of beat two, while the choral parts adhere to the metrical stress of the 2/4 time signature (figure 44).

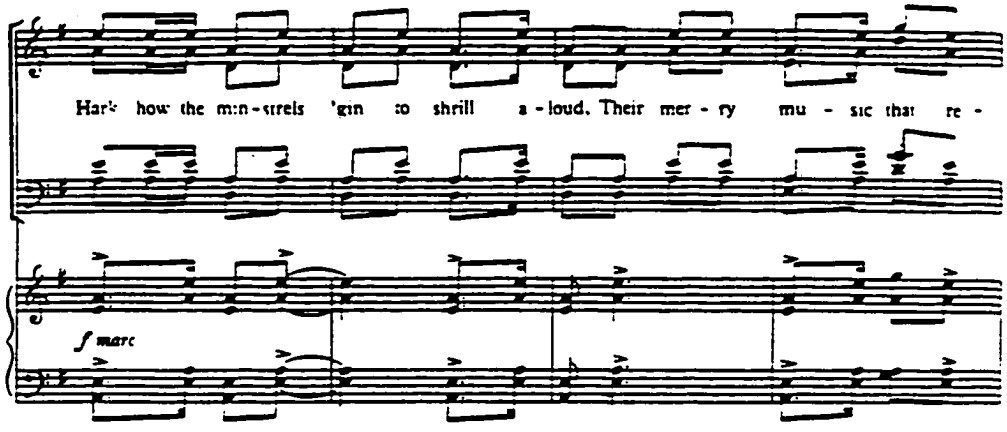

Figure 44. mvt. IV mm. 15-18

Other examples of text painting in this movement include the measured tremolos which are set to the words "trembling croud"[106] (figure 45), "jar" (figure 46), and "ravish quite" (figure 47); the sudden appearance of the piccolo in the score at the mention of "the pipe" at m. 20 (figure 48); and the eighth-note triplet figures to the text "carol sweet" at mm. 39-41 (figure 49).

The movement as a whole is quite exciting and effective. It not only brings the 'morning' movements to a close, but also sets up the contrasting element of awe and reverence that is prevalent in much of the following three "afternoon" movements (during which the wedding ceremony takes place). These elements are perhaps most beautifully expressed in movement V, where the beauty of the bride and the entire act of

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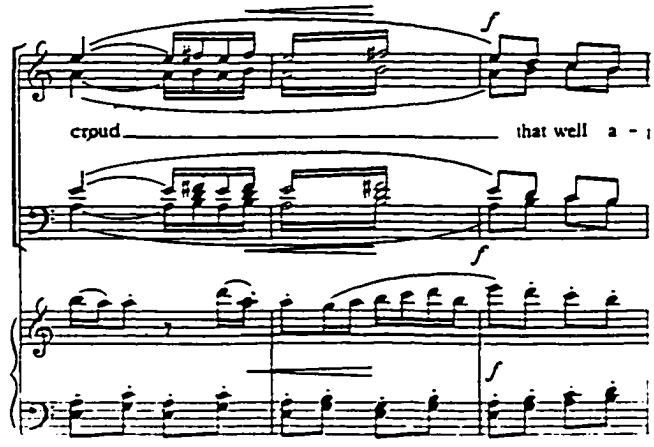

Figure 45, mvt. IV mm. 23-25

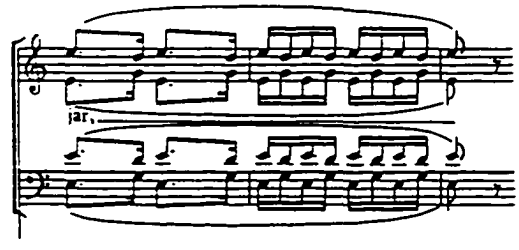

Figure 46, mvt. IV mm. 28-30

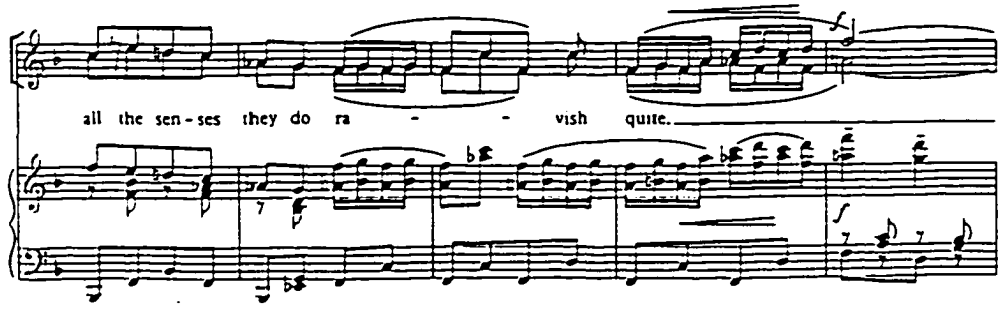

Figure 47, mvt. IV mm. 43-47

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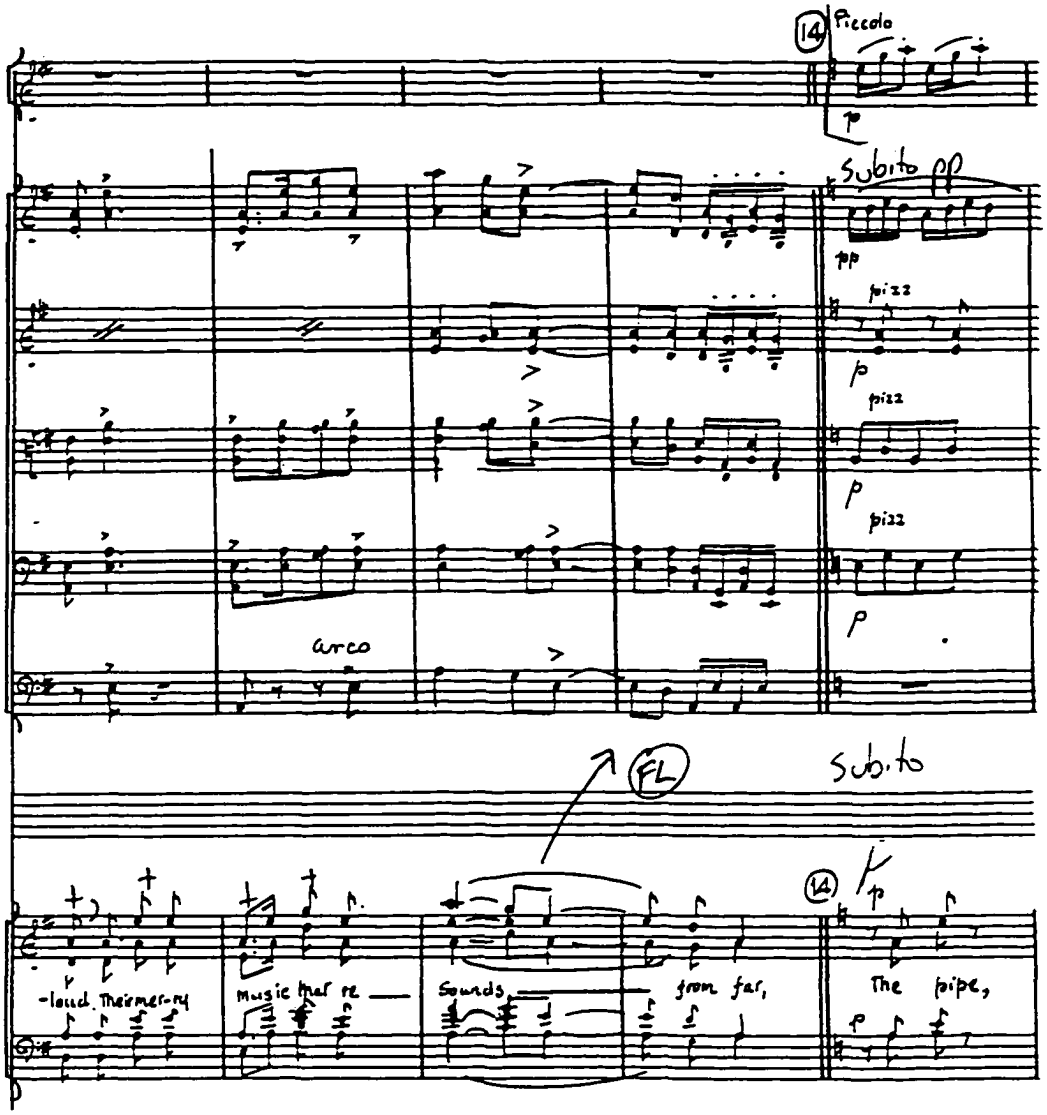

Figure 48, mvt IV mm. 16-20

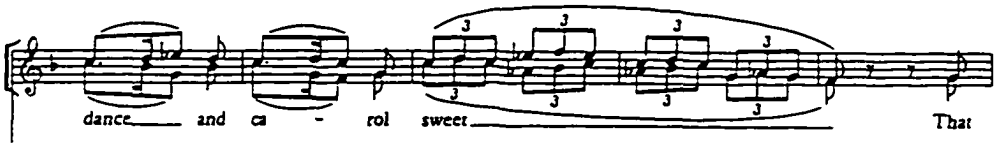

Figure 49, mvt. IV mm. 38-42

marriage elicit some of Spenser's most lyric verse, and Vaughan Williams's most simple, yet memorably tuneful movement.

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Movement V consists of three sections. The first two sections are set for soprano and alto, the final one for tenor and bass. All sections feature some degree of unison writing, especially at cadences. Each section also consists of a sixteen-bar antecedent-consequent melody (8+8). Vaughan Williams's melodic writing throughout this movement is very conjunct and diatonic. He makes the most out of the simplest of musical gestures, such as the use of sequential escape tones in the transition from antecedent to consequent phrases in the first section (figure 50). The orchestra's role is largely subsidiary, so as not to detract from the choral writing.

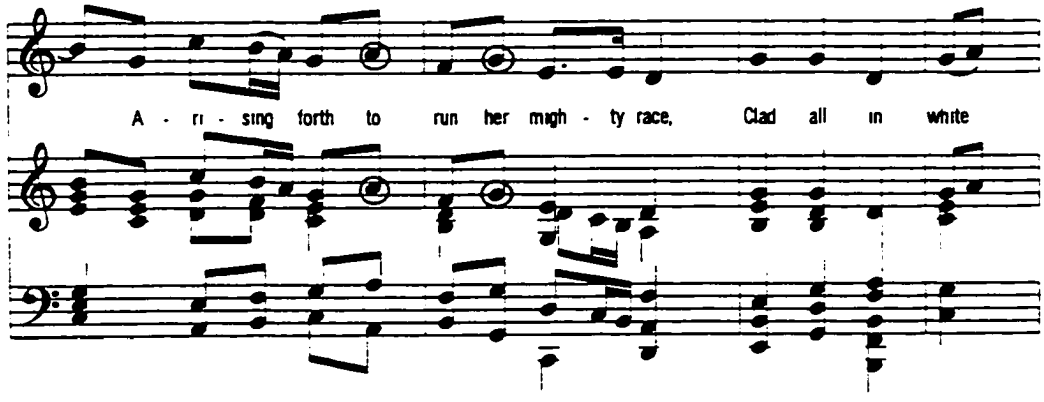

Figure 50, mvt. V mm. 9-10

Movement VI is one of the more formally complex movements of *Epithalamion*. It consists of two distinct parts: part one, whose text stems from stanzas 12 and 13, continues the tone of reverence and awe; and part two, a setting of stanza 14 in its entirety, which brings back movement IV's celebratory mood—complete with a reprise of portions of that movement's music.

Part one's element of reverence and awe is best seen from mm. 24-37, where the male choristers, in unison from mm. 26-37, sing lines 89-90, while the women's voices

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bring to life the "sweet angels" mentioned in the text. Vaughan Williams sets the women's parts in sixteenth century style, four-part imitative counterpoint, complete with brief use of canon (mm. 24-27) and plentiful use of 2-1 and 4-3 suspensions. That Vaughan Williams would elect to set this scene in such a fashion emphasizes the spiritual element in the text, for as was observed in chapter one, counterpoint often has a spiritual connotation in Vaughan Williams's music (figure 51).[107]

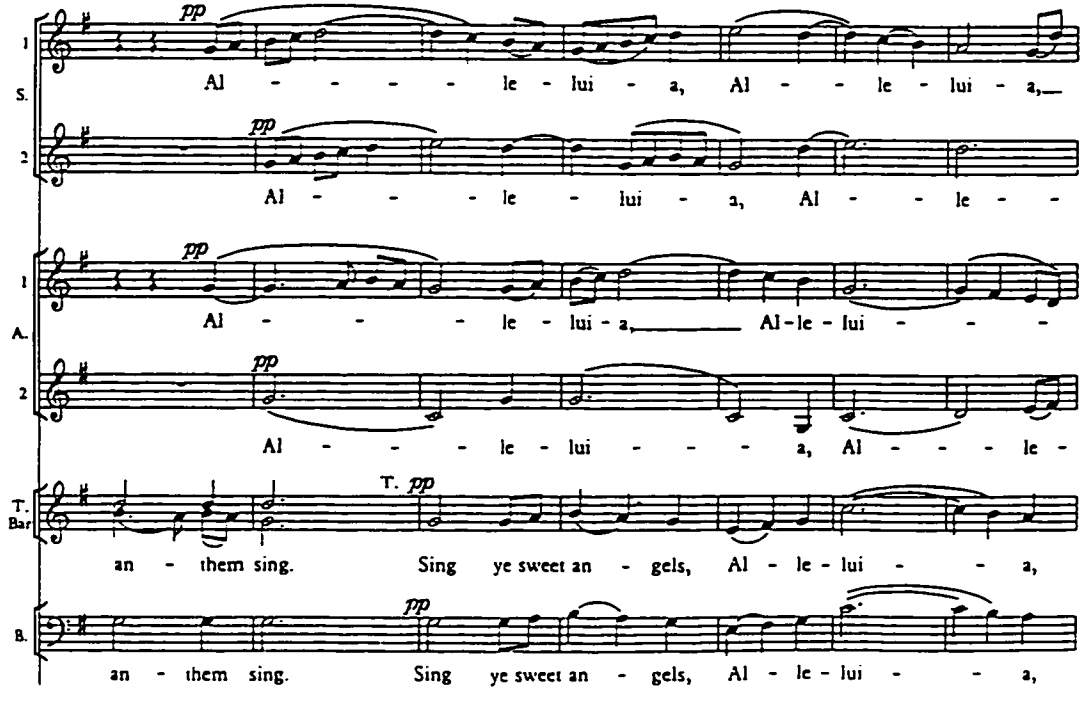

Figure 51, mvt. VI mm. 24-30

The reprise of movement IV in movement VI's second section begins at m. 38. Most of the elements from the previous movement are also here, including the fiddle-imitation string writing. Yet amidst the celebration, an element of reverence is still present, as the men's voices drop to a hushed pianissimo for the text "this day forever holy is" (line 99) at mm. 70-72.

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This gives way to one of the most charming sections of the cantata. Beginning at m. 76, Vaughan Williams fits lines 100-106 to a melody which, in *The Bridal Day*, served to accompany a general dance immediately following the entrance of Bacchus[108] (figure 52). In 9/8 meter, the metric stress of the first six bars of this section is 2+2+2+3

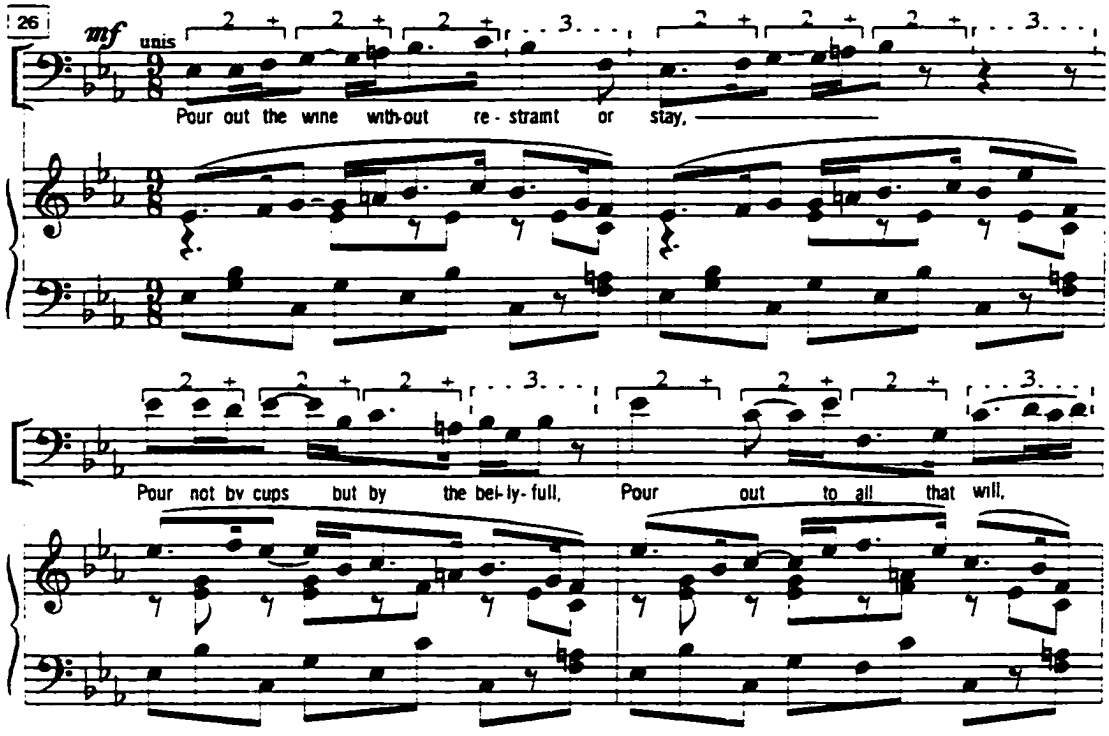

Figure 52, mvt. VI mm. 102-106

(after which this stress pattern is mixed with 3+3+3).[109] The resulting uneven gate of this dance music perfectly matches the text; suggesting, perhaps, a bit of inebriation amongst the marriage party.

This general character of this music continues through bar 95, at which point the textual reference to the "Graces"[110] elicits more graceful, metrically balanced music (in 2/4), propelled by a motive *a*-based ostinato (figure 53). This section closes the movement, after which there is a brief pause before the beginning of movement VII.

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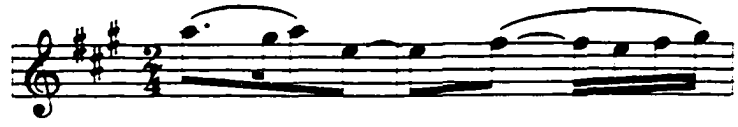

Figure 53, mvt. VI *a*-based ostinato

Time-wise, movement VII occurs immediately following the wedding ceremony, at which time the bells are rung to celebrate and announce the couple's union. Correspondingly, Vaughan Williams suggests the sonority of bells in his score both vertically and linearly. Vertically, perfect fifths and fourths are prominent throughout the movement. This can be seen in the stacked fourth sonorities in the cello, viola, violin I and II lines in the opening two bars which are attacked at *f* and diminuendo to *p* before being repeated (a musical gesture which itself suggests the tolling of bells); the open fifth "ring(s)" which appear in the choral tenor and bass lines during the B section of the movement (mm. 15-22); and the parallel fourth movement in the upper strings throughout the movement's B section. Linearly, there are two ostinati figures which repeat throughout the first and last sections which incorporate stereotypical bell figures. Both are shown below (figure 54).

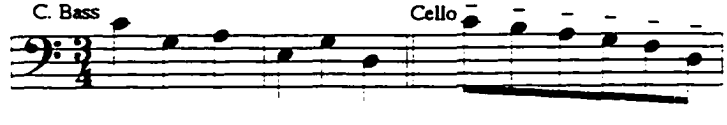

Figure 54, mvt. VII "Bell" ostinato motives

Imitation is prominent in the first two sections of the movement, underscoring the spiritual implications of the sacrament of marriage. In section A (mm. 1-15), a four-measure melodic fragment (the first two measures of which form the two bar ostinato from figure 54) is treated canonically between the choral bass and alto lines. In section

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B there is again imitation between two choral parts, this time the alto and soprano, on step-wise, chant-like melodic material that is set to lines 113-114 (figure 55).

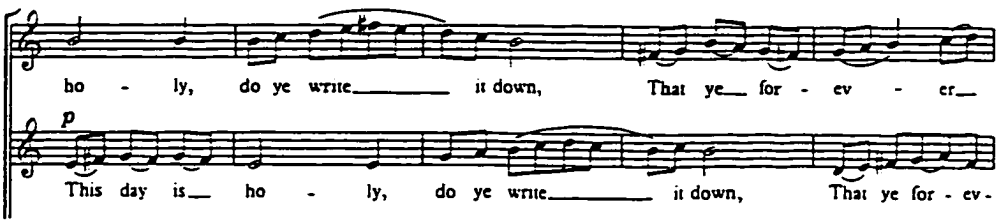

Figure 55, mvt. VII mm. 16-20

Vaughan Williams combines the linear material of the first two sections (including a germ motive *a*-based figure first introduced in the soprano and tenor at m. 7) for an uplifting conclusion to this movement. Eight measures of instrumental material then shift the emotional tone toward the sensual, spiritual, and mysterious tone of the "evening" movements.

As shown in figure 1, movement VIII appears in *Epithalamion* exactly as it did *The Bridal Day*. Benoliel refers to it as a "meditation on love . . . [which is] in every sense the heart of the work."[111] The text is taken from stanza 16 of Spenser's poem, set in its entirety. The first ten lines of the text correspond with the first two sections of the movement, which focus on the intense yearning within the groom as he wonders "when will this long weary day have end" (line 119). The movement begins with a solo viola line that captures the mood of the poet: Mellers refers to it as "erotically mysterious, as it is in *Flos Campi*"[112] (figure 56)

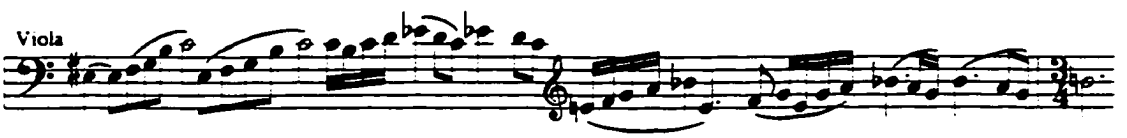

Figure 56, mvt. VIII m.1

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The "doubleness" of the text throughout the "evening movements" finds musical expression in linearly alternating scale degrees and false relations. The former can be found here in the above shown fragment; the E, on which the fragment begins, momentarily changes to an E-flat, and the B-natural of the opening ascending motive becomes a B-flat (only to return to B-natural as the fragment concludes at m. 2). This E/E-flat vacillation, in fact, continues throughout the A section of the movement—sometimes in the form of false relations (such as at mm. 6-7 between the violin I and viola), and also in continuing linear alternations (such as in the violin II from m. 2 forward, and in the flute at mm.12-13).

This material gives way at m. 2 to a theme which "expresses the yearning of separation" (figure 57).[113] Introduced by the choral altos (on "Ah") and taken up by the solo baritone, it supplies most of the thematic material for the movement's A section (mm. 1-26). It is accompanied by subdued string and flute lines, which continue the persistent alternation of E and E-flat.

The general mood shifts from one of yearning to elation in the movement's C section (mm. 49-82), as the sight of the evening star (line 137) signals that nightfall (with its sensual/spiritual implications) has arrived. Vaughan Williams sets this text to the cantata's most rousing thematic material (figure 58), as exuberance gives rise to the most romantic outcry of the work. Sung first by the baritone soloist, this material is then reprised by the chorus (beginning at m. 83).

The influence of dance from *The Bridal Day* continues its presence in these sections, as the motive x from the third measure of the above theme serves as rhythmic impetus for much of the material. Tonally, the sections are fairly solidly in G major

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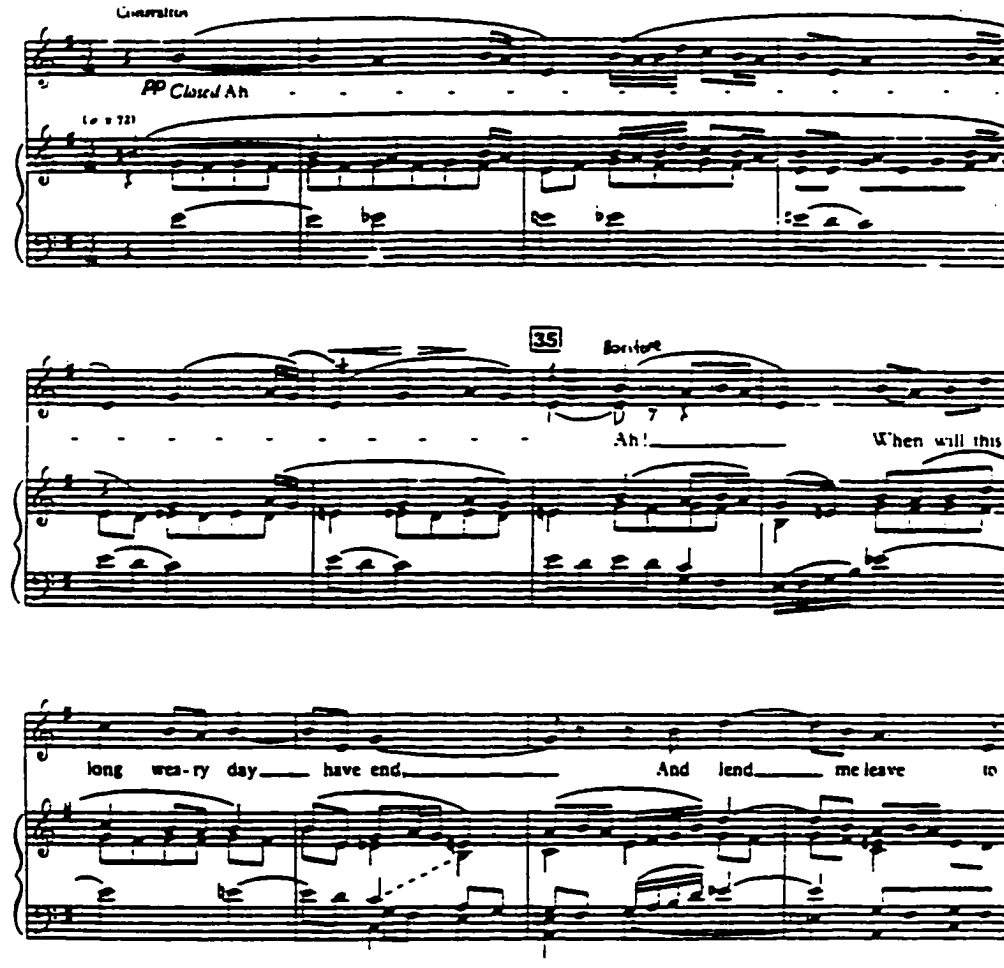

Figure 57, mvt. VIII mm. 2-13

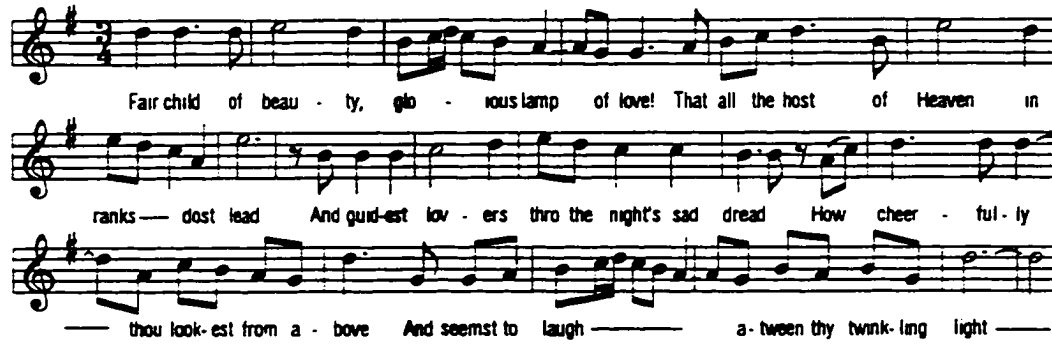

Figure 58, mvt. VIII mm. 50-68

until the text "that all the woods them answer and their echo ring" (lines 136 and 144), at which point the tonality shifts to G harmonic minor.

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In the following movement—movement IX—"the night so long expected" has finally arrived, and the couple has entered the bridal chamber.[114] In the text, the poet's yearning for his bride culminates, and the couple's union is consummated (though this event is implied rather than mentioned directly). Also present in the text is a sense of mystery associated with night itself, the above discussed sensual and spiritual duality, and other subtle connotations.[115] In order musically to capture this complex text, Vaughan Williams returns to chromaticism created by frequent false relation and linearly alternating scale degrees (more chromaticism is heard in this movement than in any other movement in the work) along with metrical tension generated by simultaneous duple and triple stress patterns.

Like movement VIII, this movement appears in *Epithalamion* exactly as it did in *The Bridal Day*. The text is delivered by both the baritone soloist, who represents the groom, and the chorus, who, in the masque, are musicians serenading the bridal chamber, and attendants who have come to cast their blessings "towards the [bridal chamber's] door."[116]

The opening nine measures contain elements which dominate the entire movement (figure 59). At m. 2, the celli present a *cantabile* line which features rising and falling minor second movement: musical tension-generating intervals shown to be frequently associated with yearning in Vaughan Williams's works in chapter one. This fragment is expanded at m. 5, where the baritone, doubled by the celli, enters on the movement's first line of text (line 145). This melody bears some similarity with the melodic fragments shown in figure 27 of chapter one which were shown to portray

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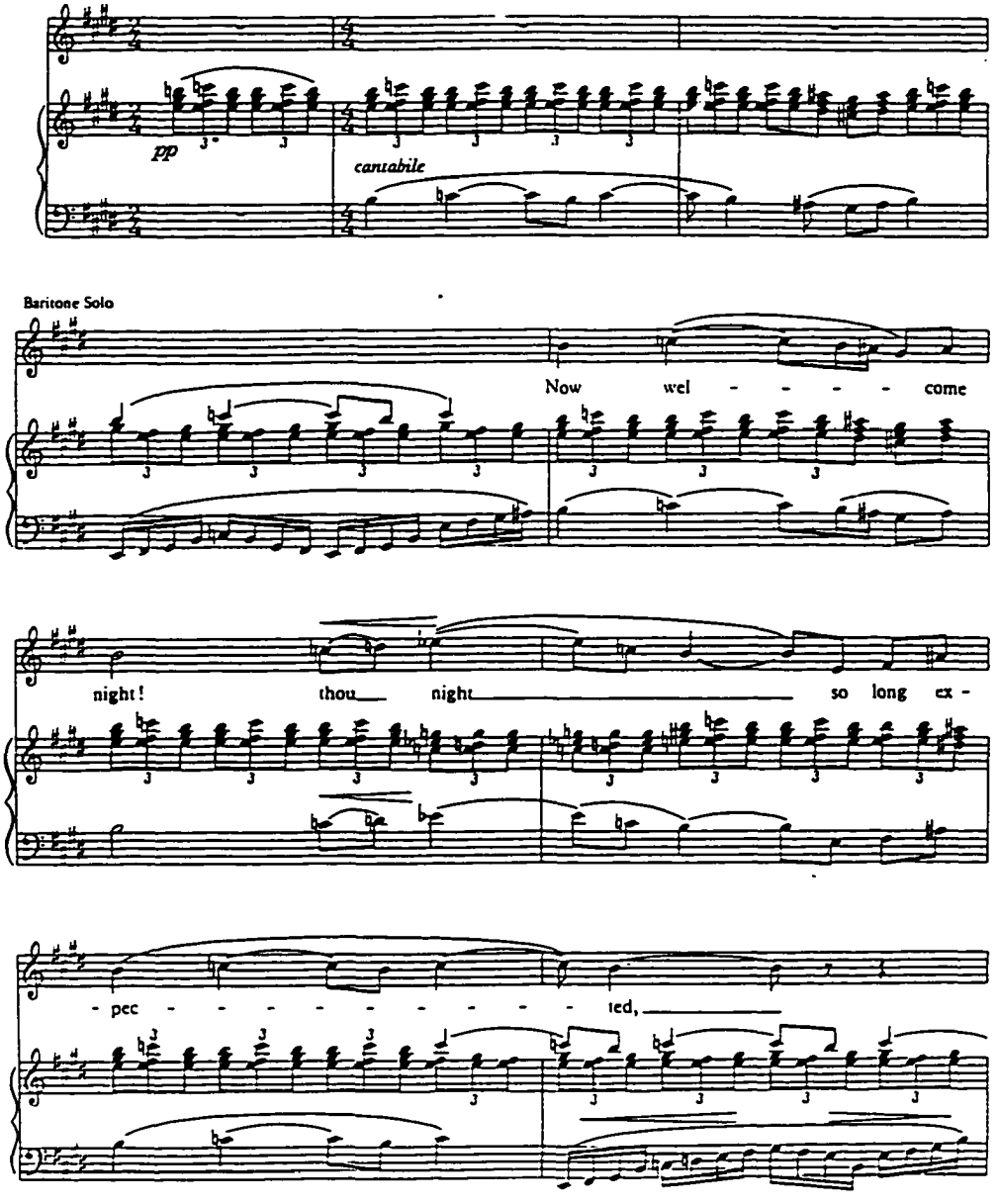

Figure 59, mvt. IX mm. 1-9

yearning. Like them, it features the reiteration of a single note which occurs on the fifth scale degree of the pitch collection (in this case, E).

The accompanying piano presents an ostinato figure in repetitive eighth-note triplets, in contrast to the remaining force's duple metrical stress. This ostinato figure

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also emphasizes a rising and falling minor second (B to C-natural), as well as movement to and away from a tritone (further contributing to the movement's subtle tension), and frequent false relations (such as the C-natural in the piano's top line which becomes a C-sharp in its bottom line in m. 3).

In spite of the tension within the musical language, the dynamic of the movement is on the whole subdued—perhaps reflective of the poet's reverence for this night. The only true peaks occur at mm. 19-21, where the orchestra surges to a *ff* dynamic as the poet's yearning peaks, leading to his request that Juno's "wing" be spread "over my love and me, that no man may us see" (line 149); at m. 31 where the poet requests that Juno protect him and his bride "from fear of peril and foul horror" (line 152), and at mm. 48-49, with the choral swell to a *fp*.

The movement closes with a reprisal of the opening linear fragment, but this time it appears in the first-violins (and the tonality has shifted to a C center). There is no cadential closure to the movement; it concludes on an E-half-diminished-seventh chord which serves as the opening sonority for movement X.

The text for movement X stems from stanza 20 in Spenser's poem. It refers to "an hundred little winged loves"[117] which "shall fly and flutter round [the bride's] bed."[118] This textual image elicits music that features light, often staccato, sixteenth-note figurations played both by solo violin and flute and entire string sections at a subdued dynamic level, such as those seen in figure 60. Benoliel states that "the repeated figures and delicate scoring bear a distinct similarity to the figurations Mahler used in the scherzos of the Third and Fourth Symphonies."[119] Certainly, not only do the figurations bear resemblance to those used by Mahler, but the movement as a whole has

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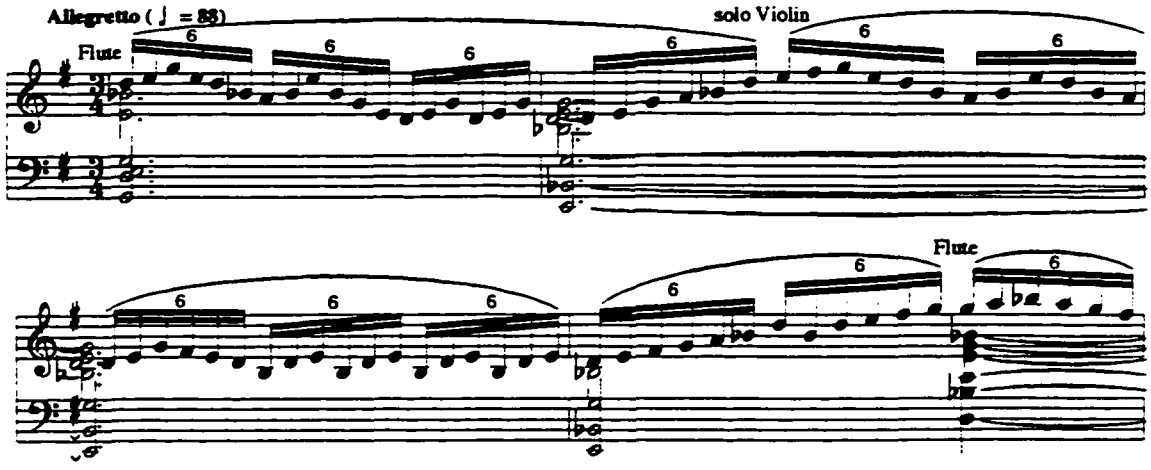

Figure 60, mvt. X mm. 1-4

the playful quality often associated with symphonic scherzo movements. The meter of the movement is, as one would expect from the scherzo associations, 3/4. The scene is still night, though—thus the use of false relation and alternating scale degrees from the preceding movement continues, such as at m. 6, with the cello's C-natural and the solo violin's C-sharps and C-naturals within one bar (the sixth and seventh scale degrees are particularly in flux throughout the movement) (figure 61). The text is sung by soprano and alto chorus, whose lines are also light and lilting, with occasional sixteenth-note flourishes.

The final movement of the work is set to text from three different stanzas from Spenser's poem. Its first four lines of text stem from Spenser's twenty-second stanza, and give the movement its title: "Prayer to Juno." These reverent lines are set to music that reflect the gravity of the prayer. The tempo is *molto adagio*, and the preponderance of long note values (played *con sordino* by the strings), coupled with the dragging triplet figures at m. 3, 9, and 16, create an aura of timelessness, musically underscoring

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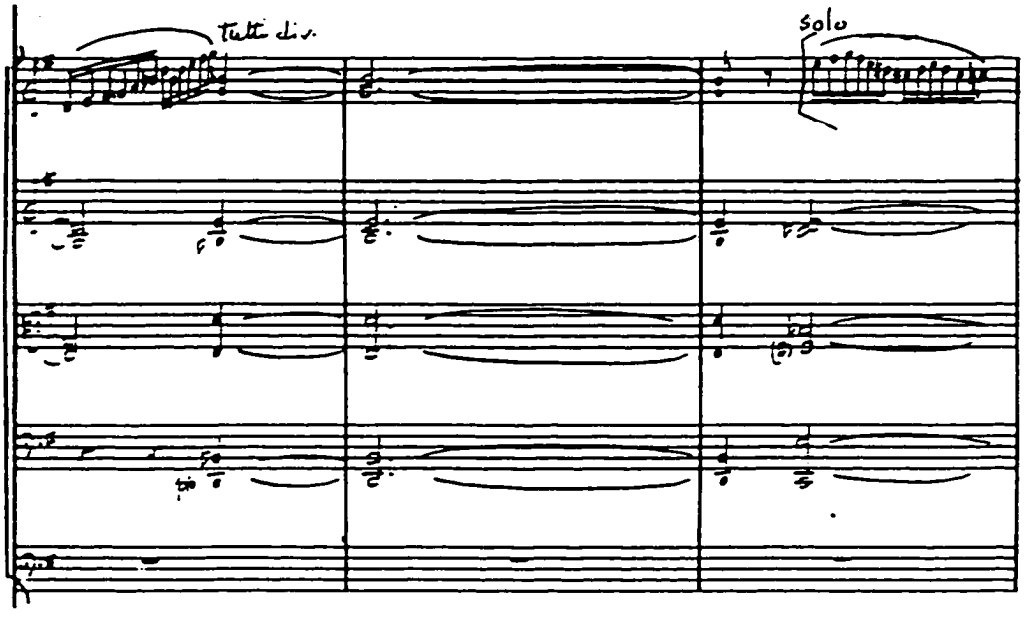

Figure 61, mvt. X m. 6

underscoring the request to "eternally bind now this lovely band" (line 167). False relations and oscillating scale degrees continue to be seen with frequency (especially from A to A-flat and vice versa), and the descending minor seconds from movement VIII return (particularly in the flute). Vaughan Williams also employs parallel planing a great deal in this movement—a device which, along with the changing scale degrees, clouds the movement's tonality.

The remainder of the movement features the reprisal of both text and music from movements IV and VIII. The general mood is that of celebration and gratitude, until the final eleven measures, where the mood of mystery and sensual/spiritual duality briefly returns, before the orchestra quietly settles onto a lush, widely spaced G-major chord. Thus the work concludes not in an extroverted expression of elation, but in a subdued, reverent mood.

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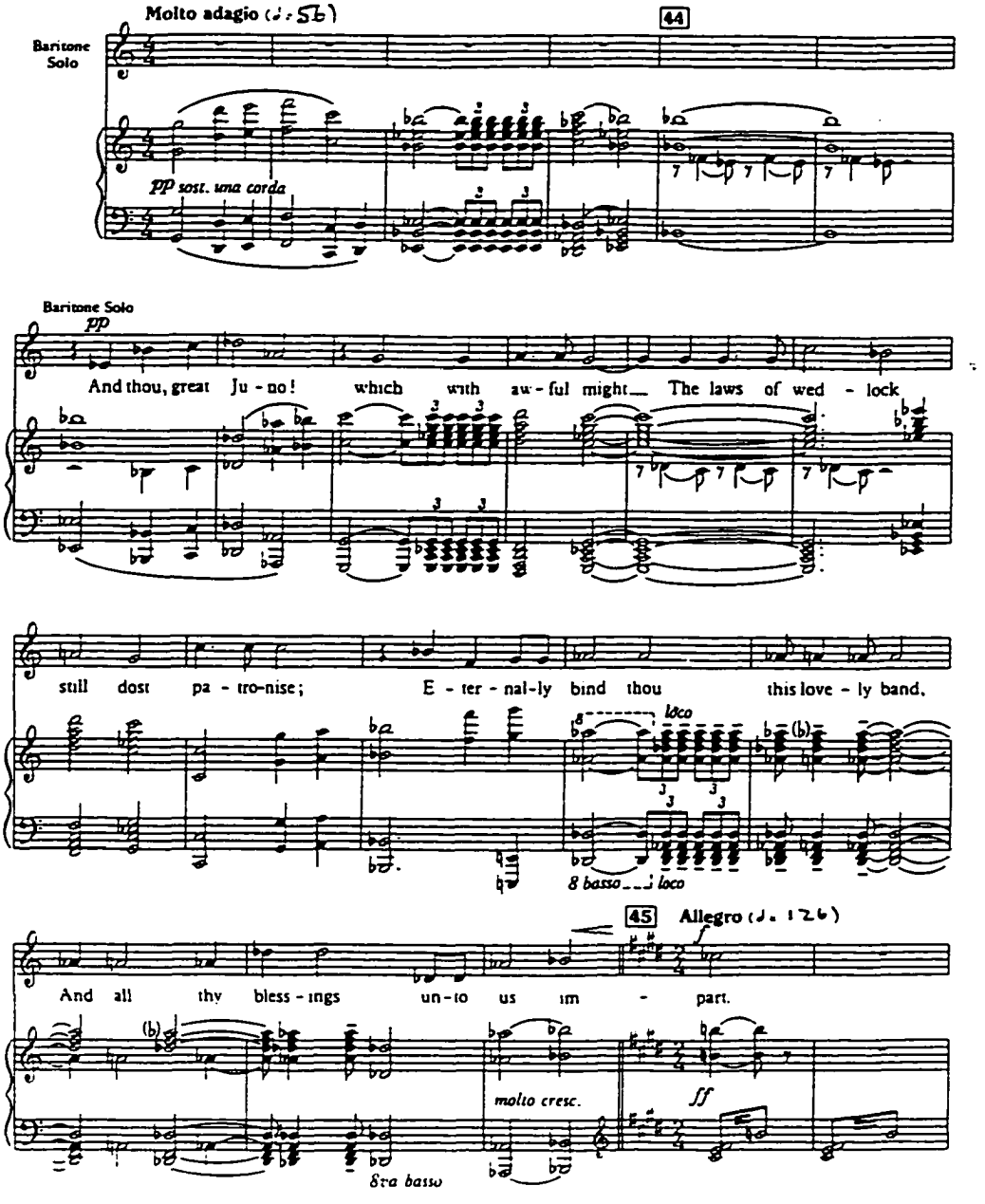

Figure 62, mvt. XI mm. 1-22

Relationship to other Vaughan Williams works

Epithalamion is not the only Vaughan Williams choral cantata that is an adaptation of an earlier work. *In Windsor Forest* (1931, from *Sir John in Love*, 1929),

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Pilgrim's Journey (devised by Douglas and Morris in 1962 from *The Pilgrim's Progress*, 1951), and *A Cotswald Romance* (1951, from *Hugh the Drover*, 1924) are all choral cantatas adapted from earlier stage works. However, all of these works are adaptations of operas, while *Epithalamion* is Vaughan Williams's only choral work adapted from a masque. Thus, while there is a certain amount of music that accompanied dance in the opera adaptations, there is not the amount of dance music found in *Epithalamion.* This, then, is one of *Epithalamion's* most unique musical qualities—the amount of choral music which was originally conceived to be danced, which therefore still possesses the rhythmic propulsion of dance music.

Another unique property of this work is its scoring: no other Vaughan Williams vocal work is scored for this combination of instruments. Why he elected to write for this collection of instruments is unknown, though it seems a reasonable guess that the same pragmatism that drove him to re-work the earlier masque into a choral cantata would lead him to set this work for forces large enough to balance the choral sections, but small enough to be obtained by the various choral societies that he probably foresaw would be the primary practitioners of this work.

As in *An Oxford Elegy*, there are likenesses between *Epithalamion* and other Vaughan Williams works. One of the most obvious specific musical likenesses is between the opening segment of *Epithalamion's* movement XI and the opening measures of the final movement of *Hodie*. Shown below, this section of *Hodie* is clearly modeled on the earlier section (figure 63).[120] Not coincidentally, the texts of both passages are both awe-filled prayers. Another obvious similarity between specific musical passages is the previously cited similarity of contour between the celli and

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baritone melody in movement IX (figure 59) and those melodic fragments presented in figure 27 of chapter one. Both of these examples serve to emphasize the point made in chapter one: that Vaughan Williams sometimes reacted to similar textual images and moods with similar musical language.

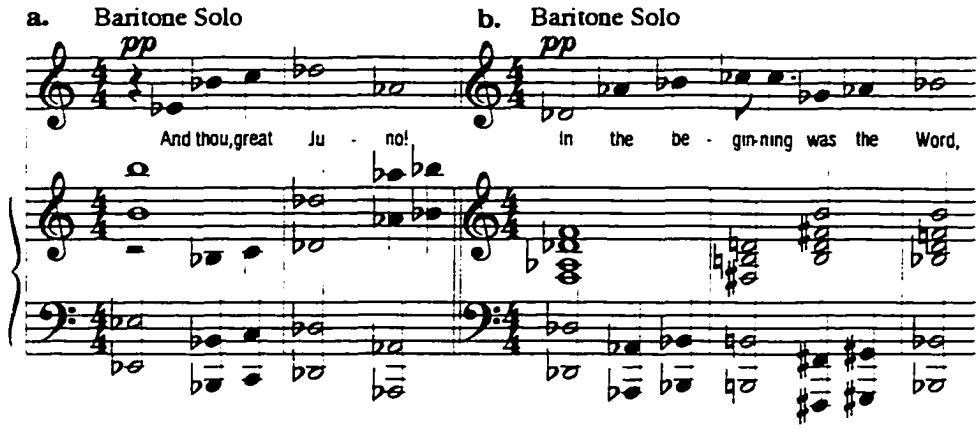

Figure 63
a. *Epithalamion,* mvt. XI mm. 7-8
b. *Hodie,* mvt. XVI mm. 6-8

In general terms, *Epithalamion* and *The Bridal Day* have most frequently been compared to *Serenade to Music*—a work written in the same year as *The Bridal Day*. This is a valid comparison. In both works, lyric, beautiful melodic writing abounds. Also, both works are scored in a lush fashion, frequently incorporating divided string and vocal lines. Tonally, the environment in both works is modal with mostly triadic harmonies, and while chromaticisms are present throughout *Epithalamion* as a result of Vaughan Williams's predilection for false relation, on the whole it has less of the subtle sorts of dissonances seen in chapter one's focus, *An Oxford Elegy*.

Conclusion

Epithalamion is one of Vaughan Williams's least known choral works. It is performed so infrequently, in fact, that the score is one of the few large-scale Vaughan

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Williams choral works completely out of print,[121] while there is only one current recording of the work commercially available.[122] Its relative neglect is not entirely surprising, considering the depth and overall quality of Vaughan Williams's choral output. Certainly, this work as a whole is not on the same artistic plane as Vaughan Williams's very best known works, nor does it have the consistent level of craftsmanship seen in some lesser known works, such as *An Oxford Elegy*. Still, there is a good deal of inspired music present within the work's score: movements I, IV, V, VI, VIII and IX are particularly effective and memorable. Michael Kennedy's assessment (from above) perhaps says it best: the work is indeed too uneven to be completely satisfying, but the best parts are indeed magical.

End Notes

[65]The *New Harvard Dictionary of Music* defines a masque as "A form of entertainment, involving costumes, scenery, dances, music, and poetry, that flourished in England in Tudor and Stuart times. The subject matter was usually mythological, allegorical, or heroic" (*New Harvard*, 470).

[66]This title was taken from a line of text in another Spenser wedding poem—*Prothalamion*. Ursula Vaughan Williams, *RVW*, 335.

[67]Both Vaughan Williams and Ursula Woods were married at the time of their first meeting. Both, however, subsequently lost their spouses, and the two were wed in 1953.

[68]Ursula Vaughan Williams, *RVW*, 219.

[69]Ibid., 221

[70]Ibid., 256.

[71]Ursula Vaughan Williams, notes for EMI compact disc CDM 7 64730 2, *Riders to the Sea, Merciless Beauty, and Epithalamion*, p.6.

[72]Ursula Vaughan Williams, letter to Robert Taylor, June 23, 1996.

[73]Kennedy, 327

[74]Review of *The Bridal Day*, "Masque for Television: Spenser and Vaughan Williams," *The Times*, 8 June 1953, 14.

[75]Ursula Vaughan Williams, letter to Robert Taylor, June 3, 1997.

[76]Review of *Epithalamion*, "New Era Concert: Epithalamion," *The Times*, 1 October, 1957, 12.

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[77]Review of *Epithalamion*, "Vaughan Williams sets Spenser's 'Epithalamion.'" In *Musical America* (November 15, 1958): 24.

[78]Mellers, 114-115.

[79]Dickenson, 467-470. Vaughan Williams's *Hodie* is a large-scale choral/orchestral work which was first performed in 1954—three years before *Epithalamion*, but fifteen years after *The Bridal Day* was written.

[80]Kennedy, 368-369.

[81]M. H. Abrams, General Editor, *Norton Anthology of English Literature*, vol. 1, 6th ed., (New York: W.W. Norton, 1993), 501.

[82]Ursula Vaughan Williams, notes for compact disc, 6.

[83]Ibid., 738.

[84]Wolfgang Clemen, "The Uniqueness of Spenser's *Epithalamion*," in A. C. Hamilton ed., *Essential Articles for the Study of Edmund Spenser* (Hamdon, Connecticut: Archon Books, 1972), 569.

[85]Thomas M. Greene, "Spenser and the Epithalamic Convention," *Comparative Literature* IX, no. 3 (Summer, 1957): 228.

[86]Clemen, 571.

[87]Ibid., 581 and 571.

[88]Lines 265-266 of the poem reveal that the time of year is St. Barnaba's Day, which occurs at the summer solstice. Abrams, 744.

[89]Ibid., 738.

[90]Clemen, 579.

[91]Greene, 215. Greene defines 'convention' as "a set of allusions. A convention exists when the full literary meaning of a word or a line requires a knowledge of many past works in order to be fully understood" (219).

[92]Ibid., 224-225.

[93]Clemen, 582.

[94]Mellers, 114. Mellers also comments that in much of the poetry from the Renaissance "the worship of Pan, god of sensual instinct, coexists with a cult of spiritual purity, and, as a consequence of this, sexual chastity. Here is . . . a doubleness inherent in renaissance society . . . . Desire and abnegation are . . . interdependent: a paradox which English artists of the seventeenth century relished with particular intensity . . . the same duality typifies [Vaughan Williams's musical idiom], especially, though not only, when setting words by poets such as Milton, Spenser, and Herbert" (Mellers, 106).

[95]Vaughan Williams's text does not retain the numerical motives of Spenser's poem.

[96]"The god of marriage, who leads a 'maske' or procession at weddings" (Abrams, 739).

[97]Kennedy, 368-369.

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[98]This chart is a revised version of one that appears in Dickenson's *Vaughan Williams*, 468-469.

[99]Mellers, 115. It should be noted, though, that while the piano does not actually function as a true continuo instrument, both Benoliel and Dickenson point out the textural resemblance to Vaughan Williams's use of piano rather than harpsichord in his famous Leith Hill Festival, Bach St. Matthew Passion performances. See Benoliel, p.6 and Dickenson, 469-470.

[100]Bernard Benoliel, notes for EMI compact disc CDM 7 64730 2, *Riders to the Sea, Merciless Beauty, and Epithalamion*, p.5.

[101]Ibid. Benoliel also points out that "This technique is used, in a far more advanced way, in the Ninth Symphony (written in the same year), and it is likely one influenced the other" (p.5).

[102]By referring to the flute as "another Pan," Mellers is relating this figure to those in other Vaughan Williams compositions which he argues also address this sort of sensual/spiritual duality. See Mellers, 115.

[103]The "Ousel" is the blackbird (which sings in England), and the "Ruddock" is the European robin. The concert of birdsong in Spenser's text is a "convention of medieval love poetry" (Abrams, 40).

[104]This music originally accompanied the "Dance of the Groomsmen" in *The Bridal Day*, a dance which, as suggested by Vaughan Williams himself in the stage instructions, "should include a 'step back' to the rhythm [motive *y*] with clashing of swords" (Ralph Vaughan Williams, *The Bridal Day*, 12).

[105]Dickenson, 467.

[106]The "croud" is a "Welsh and Middle English term for plucked or bowed lyres" (Joan Rimmer, "Crwth" in *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie, Vol. 5. [London: Macmillan, 1980], 75).

[107]See page 22, note 44 of chapter one.

[108]Bacchus is the mythological god of wine.

[109]The parenthetical stress indications in figure 14 are not in the score of *Epithalamion*, but do appear in the score of *The Bridal Day*. Also in *The Bridal Day* score is Vaughan Williams's instruction that "the steps of this dance should be " (Vaughan Williams, *The Bridal Day*, 28).

[110]The Graces were attendants of Venus. Abrams, 741.

[111]Benoliel, 5.

[112]Mellers, 115.

[113]Ibid.

[114]In *The Bridal Day*, the couple enters the bridal chamber during the final twelve measures of the previous movement.

[115]For detailed discussion on the multiple connotations and metaphorical meanings of the eight stanza's set at night in Spenser's text, see Greene, 226-228.

[116]*The Bridal Day*, 48

[117]Cupids, or "amoretti." Abrams, 746

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[118]In *The Bridal Day*, the text of this movement is read by one of the couple's attendants. Thus, in the masque the text "your bed" is not the groom speaking to his bride, but rather an attendant sending a blessing to the couple; whereas in Spenser's poem, this text is assumed to be from the groom's perspective.

[119]Benoliel, 6. Benoliel also states that "this is perhaps the only allusion to [Mahler] in Vaughan Williams's works" (p.6).

[120]The opening portion of *Epithalamion's* final movement is taken directly from *The Bridal Day*—a work which, as stated above, precedes *Hodie* by fifteen years.

[121]Both full score, choral scores, and instrumental parts are available via the rental department of Oxford University Press.

[122]This is the version recorded by Centaur Recordings (Centaur, CRC 2299) conducted by the author, performed by Chorus Civitas and the Chorus Civitas Chamber Orchestra.

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Appendix A

The Scholar Gipsy
by
Matthew Arnold

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The Scholar Gipsy

Lines used by RVW

Go, for they call you, shepherd, from the hill;
Go, shepherd, and untie the wattled cotes!
No longer leave thy wistful flock unfed,
Nor let thy bawling fellows rack their throats,
Nor the cropped herbage shoot another head.
But when the fields are still,
And the tired men and dogs all gone to rest,
And only the white sheep are sometimes seen
Cross and recross the strips of moon-blanched green,
Come, shepherd, and again begin the quest! 10

Here, where the reaper was at work of late—
In this high field's dark corner, where he leaves
His coat, his basket, and his earthen cruse,
And in the sun all morning binds the sheaves,
Then here, at noon, comes back his stores to use—
Here will I sit and wait,
While to my ear from uplands far away
The bleating of the folded flocks is borne,
With distant cries of reapers in the corn—
All the live murmur of a summer's day. 20

Screened is this nook o'er the high, half-reaped field,
And here till sundown, shepherd! will I be.
Through the thick corn the scarlet poppies peep,
And round green roots and yellowing stalks I see
Pale pink convolvulus in tendrils creep;
And air-swept lindens yield
Their scent, and rustle down their perfumed showers
Of bloom on the bent grass where I am laid,
And bower me from the August sun with shade;
And the eye travels down to Oxford's towers. 30

And near me on the grass lies Glanvill's book—
Come, let me read the oft-read tale again!
The story of the Oxford Scholar poor,
Of pregnant parts and quick inventive brain,
Who, tired of knocking at preferment's door,
One summer morn forsook
His friends, and went to learn the gipsy lore,
And roamed the world with that wild brotherhood,
And came, as most men deemed, to little good,
But came to Oxford and his friends no more. 40

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But once, years after, in the country lanes,
Two scholars, whom at college erst he knew,
Met him, and of his way of life inquired;
Whereat he answered, that the gipsy crew,
His mates, had arts to rule as they desired
The workings of men's brains,
And they can bind them to what thoughts they will.
"And I," he said, "the secret of their art,
When fully learned, will to the world impart;
But it needs heaven-sent moments for this skill." 50

This said, he left them, and returned no more.—
But rumors hung about the countryside,
That the lost Scholar long was seen to stray.
Seen by rare glimpses, pensive and tongue-tied,
In hat of antique shape, and cloak of gray,
The same the gipsies wore.
Shepherds had met him on the Hurst in spring;
At some lone alehouse in the Berkshire moors,
On the warm ingle-bench, the smock-frocked boors
Had found him seated at their entering, 60

But, 'mid their drink and clatter, he would fly.
And I myself seem half to know thy looks,
And put the shepherds, wanderer! on thy trace;
And boys who in lone wheatfields scare the rooks
I ask if thou hast passed their quiet place;
Or in my boat I lie
Moored to the cool bank in the summer heats,
'Mid wide grass meadows which the sunshine fills,
And watch the warm, green-muffled Cumner hills,
And wonder if thou haunt'st their shy retreats. 70

For most, I know, thou lov'st retired ground!
Thee at the ferry Oxford riders blithe,
Returning home on summer nights, have met
Crossing the stripling Thames at Bab-lock-hithe,
Trailing in the cool stream thy fingers wet,
As the punt's rope chops round;
And leaning backward in a pensive dream,
And fostering in thy lap a heap of flowers
Plucked in shy fields and distant Wychwood bowers,
And thine eyes resting on the moonlit stream. 80

And then they land, and thou art seen no more!—
Maidens, who from the distant hamlets come

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To dance around the Fyfield elm in May,
Oft through the darkening fields have seen thee roam,
Or cross a stile into the public way.
Oft thou hast given them store
Of flowers—the frail-leafed, white anemone,
Dark bluebells drenched with dews of summer eves,
And purple orchises with spotted leaves—
But none hath words she can report of thee. 90

And, above Godstow Bridge, when hay time's here
In June, and many a scythe in sunshine flames,
Men who through those wide fields of breezy grass
Where black-winged swallows haunt the glittering Thames,
To bathe in the abandoned lasher pass,
Have often passed thee near
Sitting upon the river bank o'ergrown;
Marked thine outlandish garb, thy figure spare,
Thy dark vague eyes, and soft abstracted air—
But, when they came from bathing, thou wast gone! 100

At some lone homestead in the Cumner hills,
Where at her open door the housewife darns,
Thou hast been seen, or hanging on a gate
To watch the threshers in the mossy barns.
Children, who early range these slopes and late
For cresses from the rills,
Have known thee eying, all an April day,
The springing pastures and the feeding kine;
And marked thee, when the stars come out and shine,
Through the long dewy grass move slow away. 110

In autumn, on the skirts of Bagley Wood—
Where most the gypsies by the turf-edged way
Pitch their smoked tents, and every bush you see
With scarlet patches tagged and shreds of gray,
Above the forest ground called Thessaly—
The blackbird, picking food,
Sees thee, nor stops his meal, nor fears at all;
So often has he known thee past him stray,
Rapt, twirling in thy hand a withered spray,
And waiting for the spark from heaven to fall. 120

And once, in winter, on the causeway chill
Where home through flooded fields foot-travelers go,
Have I not passed thee on the wooden bridge,
Wrapped in thy cloak and battling with the snow,

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Thy face tow'rd Hinksey and its wintry ridge?
And thou hast climbed the hill,
And gained the white brow of the Cumner range;
Turned once to watch, while thick the snowflakes fall,
The line of festal light in Christ Church hall—
Then sought thy straw in some sequestered grange. 130

But what—I dream! Two hundred years are flown
Since first thy story ran through Oxford halls,
And the grave Glanvill did the tale inscribe
That thou wert wandered from the studious walls
To learn strange arts, and join a gypsy tribe;
And thou from earth art gone
Long since, and in some quiet churchyard laid—
Some country nook, where o'er thy unknown grave
Tall grasses and white flowering nettles wave,
Under a dark, red-fruited yew tree's shade. 140

—No, no, thou hast not felt the lapse of hours!
For what wears out the life of mortal men?
'Tis that from change to change their being rolls;
'Tis that repeated shocks, again, again,
Exhaust the energy of strongest souls
And numb the elastic powers.
Till having used our nerves with bliss and teen,
And tired upon a thousand schemes our wit,
To the just-pausing Genius we remit
Our worn-out life, and are—what we have been. 150

Thou hast not lived, why should'st thou perish, so?
Thou hadst *one* aim, *one* business, *one* desire;
Else wert thou long since numbered with the dead!
Else hadst thou spent, like other men, thy fire!
The generations of thy peers are fled,
And we ourselves shall go;
But thou possessest an immortal lot,
And we imagine thee exempt from age
And living as thou liv'st on Glanvill's page,
Because thou hadst—what we, alas! have not. 160

For early didst thou leave the world, with powers
Fresh, undiverted to the world without
Firm to their mark, not spent on other things;
Free from the sick fatigue, the languid doubt,
Which much to have tried, in much been baffled, brings.
O life unlike to ours!

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Who fluctuate idly without term or scope,
Of whom each strives, nor knows for what he strives,
And each half lives a hundred different lives;
Who wait like thee, but not, like thee, in hope. 170

Thou waitest for the spark from heaven! and we,
Light half-believers of our casual creeds,
Who never deeply felt, nor clearly willed,
Whose insight never has borne fruit in deeds,
Whose vague resolves never have been fulfilled;
For whom each year we see
Breeds new beginnings, disappointments new;
Who hesitate and falter life away,
And lose tomorrow the ground won today—
Ah! do not we, wanderer! await it too? 180
Yes, we await it!—but it still delays,
And then we suffer! and amongst us one,
Who most has suffered, takes dejectedly
His seat upon the intellectual throne;
And all his store of sad experience he
Lays bare of wretched days;
Tells us his misery's birth and growth and signs,
And how the dying spark of hope was fed,
And how the breast was soothed, and how the head,
And all his hourly varied anodyes. 190

This for our wisest! and we others pine,
And wish the long unhappy dream would end,
And waive all claim to bliss, and try to bear;
With close-lipped patience for our only friend,
Sad patience, too near neighbor to despair—
But none has hope like thine!
Thou through the fields and through the woods dost stray,
Roaming the countryside, a truant boy,
Nursing thy project in unclouded joy,
And every doubt long blown by time away. 200

O born in days when wits were fresh and clear,
And life ran gaily as the sparkling Thames;
Before this strange disease of modern life,
With its sick hurry, its divided aims,
Its heads o'ertaxed, its palsied hearts, was rife—
Fly hence, our contact fear!
Still fly, plunge deeper in the bowering wood!
Averse, as Dido did with gesture stern

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From her false friend's approach in Hades turn,
Wave us away, and keep thy solitude! 210

Still nursing the unconquerable hope,
Still clutching the inviolable shade,
With a free, onward impulse brushing through,
By night, the silvered branches of the glade—
Far on the forest skirts, where none pursue.
On some mild pastoral slope
Emerge, and resting on the moonlit pales
Freshen thy flowers as in former years
With dew, or listen with enchanted ears,
From the dark dingles, to the nightingales! 220

But fly our paths, our feverish contact fly!
For strong the infection of our mental strife,
Which, though it gives no bliss, yet spoils for rest;
And we should win thee from thy own fair life,
Like us distracted, and like us unblest.
Soon, soon thy cheer would die,
Thy hopes grow timorous, and unfixed thy powers,
And thy clear aims be cross and shifting made;
And then thy glad perennial youth would fade,
Fade, and grow old at last, and die like ours. 230

Then fly our greetings, fly our speech and smiles!
—As some grave Tyrian trader, from the sea,
Descried at sunrise an emerging prow
Lifting the cool-haired creepers stealthily,
The fringes of a southward-facing brow
Among the Aegean isles;
And saw the merry Grecian coaster come,
Freighted with amber grapes, and Chian wine,
Green, bursting figs, and tunnies steeped in brine—
And knew the intruders on his ancient home, 240

The young lighthearted masters of the waves—
And snatched his rudder, and shook out more sail;
And day and night held on indignantly
O'er the blue Midland waters with the gale,
Betwixt the Syrtes and soft Sicily,
To where the Atlantic raves
Outside the western straits; and unbent sails
There, where down cloudy cliffs, through sheets of foam,
Shy traffickers, the dark Iberians come;
And on the beach undid his corded bales. 250

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Appendix B

Thyrsis
by
Matthew Arnold

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Thyrsis

Lines used by RVW

How changed is here each spot man makes or fills!
In the two Hinkseys nothing keeps the same;
The village street its haunted mansion lacks,
And from the sign is gone Sibylla's name,
And from the roofs the twisted chimney stacks—
Are ye too changed, ye hills?
See, 'tis no foot of unfamiliar men
Tonight from Oxford up your pathway strays!
Here came I often, often, in old days—
Thyrsis and I; we still had Thyrsis then. 10

Runs it not here, the track by Childsworth Farm,
Past the high wood, to where the elm tree crowns
The hill behind whose ridge the sunset flames?
The signal-elm, that looks on Ilsley Downs,
The Vale, the three lone weirs, the youthful Thames?—
This winter eve is warm,
Humid the air! leafless, yet soft as spring,
The tender purple spray on copse and briers!
And that sweet city with her dreaming spires,
She needs not June for beauty's heightening, 20

Lovely all times she lies, lovely tonight!—
Only, methinks, some loss of habit's power
Befalls me wandering through this upland dim.
Once passed I blindfold here, at any hour;
Now seldom come I, since I came with him.
That single elm tree bright
Against the west—I miss it! is it gone?
We prized it dearly; while it stood, we said,
Our friend, the Gypsy Scholar, was not dead;
While the tree lived, he in these fields lived on. 30

Too rare, too rare, grow now my visits here,
But once I knew each field, each flower, each stick;
And with the countryfolk acquaintance made
By barn in threshing time, by new-built rick.
Here, too, our shepherd pipes we first assayed.
Ah me! this many a year
My pipe is lost, my shepherd's holiday!
Needs must I lose them, needs with heavy heart
Into the world and waves of men depart;
But Thyrsis of his own will went away. 40

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It irked him to be here, he could not rest.
He loved each simple joy the country yields,
He loved his mates; but yet he could not keep,
For that a shadow loured on the fields,
Here with the shepherds and the silly sheep.
Some life of men unblest
He knew, which made him droop, and filled his head.
He went; his piping took a troubled sound
Of storms that rage outside our happy ground;
He could not wait their passing, he is dead. 50

So, some tempestuous morn in early June
When the year's primal burst of bloom is o'er,
Before the roses and the longest day—
When garden walks and all the grassy floor
With blossoms red and white of fallen May
And chestnut flowers are strewn—
So have I heard the cuckoo's parting cry,
From the wet field, through the vexed garden trees,
Come with the volleying rain and tossing breeze:
The bloom is gone, and with the bloom go I! 60

Too quick despairer, wherefore wilt thou go?
Soon will the high Midsummer pomps come on,
Soon will the musk carnations break and swell,
Soon shall we have gold-dusted snapdragon,
Sweet-william with his homely cottage smell,
And stocks in fragrant blow;
Roses that down the alleys shine afar,
And open, jasmine-muffled lattices,
And groups under the dreaming garden trees,
And the full moon, and the white evening star. 70

He hearkens not! light comer, he is flown!
What matters it? next year he will return,
And we shall have him in the sweet spring days,
With whitening hedges, and uncrumpling fern,
And bluebells trembling by the forest ways,
And scent of hay new-mown.
But Thyrsis never more we swains shall see;
See him come back, and cut a smoother reed,
And blow a strain the world at last shall heed—
For Time, not Corydon, hath conquered thee! 80

Alack, for Corydon no rival now!—
But when Sicilain shepherds lost a mate,

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Some good survivor with his flute would go,
Piping a ditty sad for Bion's fate;
And cross the unpermitted ferry's flow,
And relax Pluto's brow,
And make leap up with joy the beauteous head
Of Proserpine, among whose crowned hair
Are flowers first opened on Sicilian air,
And flute his friend, like Orpheus, from the dead. 90

O easy access to the hearer's grace
When Dorian shepherds sang to Proserpine!
For she herself had trod Sicilian fields,
She knew the Dorian water's gush divine,
She knew each lily white which Enna yields,
Each rose with blushing face;
She loved the Dorian pipe, the Dorian strain.
But ah, of our poor Thames she never heard!
Her foot the Cummer cowslips never stirred;
And we should tease her with our plaint in vain! 100

Well! wind-dispersed and vain the words will be,
Yet, Thyrsis, let me give my grief its hour
In the old haunt, and find our tree-topped hill!
Who, if not I, for questing here hath power?
I know the wood which hides the daffodil,
I know the Fyfield tree,
I know what white, what purple fritillaries
The grassy harvest of the river fields,
Above by Ensham, down by Sandford, yields,
And what sedged brooks are Thames's tributaries; 110

I know these slopes; who knows them if not I?—
But many a dingle on the loved hillside,
With thorns once studded, old, white-blossomed trees,
Where thick the cowslips grew, and far descried
High towered the spikes of purple orchises,
Hath since our day put by
The coronals of that forgotten time;
Down each green bank hath gone the plowboy's team,
And only in the hidden brookside gleam
Primroses, orphans of the flowery prime. 120

Where is the girl, who by the boatman's door,
Above the locks, above the boating throng,
Unmoored our skiff when through the Wytham flats,
Red loosestrife and blond meadowsweet among

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And darting swallows and light water-gnats,
We tracked the shy Thames shore?
Where are the mowers, who, as the tiny swell
Of our boat passing heaved the river grass,
Stood with suspended scythe to see us pass?—
They all are gone, and thou art gone as well! 130

Yes, thou art gone! and round me too the night
In ever-nearing circle weaves her shade.
I see her veil draw soft across the day,
I feel her slowly chilling breath invade
The cheek grown thin, the brown hair sprent with gray;
I feel her finger light
Laid pausefully upon life's headlong train;
The foot less prompt to meet the morning dew,
The heart less bounding at emotion new,
And hope, once crushed, less quick to spring again. 140

And long the way appears, which seemed so short
To the less practiced eye of sanguine youth;
And high the mountaintops, in cloudy air,
The mountaintops where is the throne of Truth,
Tops in life's morning sun so bright and bare!
Unbreachable the fort
Of the long-battered world uplifts its wall;
And strange and vain the earthly turmoil grows,
And near and real the charm of thy repose,
And night as welcome as a friend would fall. 150

But hush! the upland hath a sudden loss
Of quiet!—Look, adown the dusk hillside,
A troop of Oxford hunters going home,
As in old days, jovial and talking, ride!
From hunting with the Berkshire hounds they come.
Quick! let me fly, and cross
Into yon farther field!—'Tis done; and see,
Backed by the sunset, which doth glorify
The orange and pale violet evening sky,
Bare on its lonely ridge, the Tree! the Tree! 160

I take the omen! Eve lets down her veil,
The white fog creeps from bush to bush about,
The west unflushes , the high stars grow bright,
And in the scattered farms the lights come out.
I cannot reach the signal-tree tonight,
Yet, happy omen, hail!

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Hear it from thy broad lucent Arno vale
(For there thine earth-forgetting eyelids keep
The morningless and unawakening sleep
Under the flowery oleanders pale), 170

Hear it, O Thyrsis, still our tree is there!—
Ah, vain! These English fields, this upland dim,
These brambles pale with mist engarlanded,
That lone, sky-pointing tree are not for him;
To a boon southern country he is fled,
And now in happier air,
Wandering with the great Mother's train divine
(And purer or more subtle soul than thee,
I trow, the mighty Mother doth not see)
Within a folding of the Apennine, 180

Thou hearest the immortal chants of old!—
Putting his sickle to the perilous grain
In the hot cornfield of the Phrygian king,
For thee the Lityerses song again
Young Daphnis with his silver voice doth sing;
Sings his Sicilian fold,
His sheep, his hapless love, his blinded eyes—
And how a call celestial round him rang,
And heavenward from the fountain brink he sprang,
And all the marvel of the golden skies. 190

There thou art gone, and me thou leavest here
Sole in these fields! yet will I not despair.
Despair I will not, while I yet descry
'Neath the mild canopy of English air
That lonely tree against the western sky.
Still, still these slopes, 'tis clear,
Our Gypsy Scholar haunts, outliving thee!
Fields where soft sheep from cages pull the hay,
Woods with anemones in flower till May,
Know him a wanderer still; then why not me? 200

A fugitive and gracious light he seeks,
Shy to illumine; and I seek it too.
This does not come with houses or with gold,
With place, with honor, and a flattering crew;
'Tis not in the world's market bought and sold—
But the smooth-slipping weeks
Drop by, and leave its seeker still untired;
Out of the heed of mortals he is gone,

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He wends unfollowed, he must house alone;
Yet on he fares, by his own heart inspired. 210

Thou too, O Thyrsis, on like quest wast bound;
Thou wanderedst with me for a little hour!
Men gave thee nothing; but this happy quest,
If men esteemed thee feeble, gave thee power,
If men procured thee trouble, gave thee rest.
And this rude Cumner ground,
Its fir-topped Hurst, its farms, its quiet fields,
Here cam'st thou in thy jocund youthful time,
Here was thine height of strength, thy golden prime!
And still the haunt beloved a virtue yields. 220

What though the music of thy rustic flute
Kept not for long its happy, country tone;
Lost it so soon, and learnt a stormy note
Of men contention-tossed, or men who groan,
Which tasked thy pipe too sore, and tired thy throat—
It failed, and thou wast mute!
Yet hadst thou alway visions of our light,
And long with men of care thou couldst not stay,
And soon thy foot resumed its wandering way,
Left human haunt, and on alone till night. 230

Too rare, too rare, grow now my visits here!
'Mid city noise, not, as with thee of yore,
Thyrsis! in reach of sheep-bells is my home.
—Then through the great town's harsh, heart-wearying roar,
Let in thy voice a whisper often come,
To chase fatigue and fear:
Why faintest thou? I wandered till I died.
Roam on! The light we sought is shining still.
Dost thou ask proof? Our tree yet crowns the hill,
Our Scholar travels yet the loved hillside. 240

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Appendix C

Text to
An Oxford Elegy
by
Ralph Vaughan Williams

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An Oxford Elegy

Note: lines in italics are sung; the rest are spoken
Left column numbers in italics are from *Thyrsis*
Left column numbers not in italics are from *The Scholar Gipsy*
Lines in parenthesis are lines that are altered or patched together

S-G/Thyrsis line #		*An Oxford Elegy* line #
1	Go, for they call you, Shepherd, from the hill:	
	Go, Shepherd, and untie the wattled cotes;	
	No longer leave thy wistful flock unfed,	
	Nor let thy bawling fellows rack their throats,	
	Nor the cropp'd grasses shoot another head.	
	But when the fields are still,	
	And the tired men and dogs all gone to rest,	
	And only the white sheep are sometimes seen	
	Cross and recross the strips of moon-blanch'd green;	
10	Come, Shepherd, and again begin the quest!	10
16	Here will I sit and wait,	
	While to my ear from uplands far away	
	The bleating of the folded flocks is borne,	
	With distant cries of reapers in the corn	
20	All the live murmur of a summer's day.	
	(Here will I sit and wait,	
	While to my ear from uplands far away	
	the bleating of the folded flocks is borne,	
	With distant cries of reapers in the corn,	
	All the live murmur of a summer's day.)	20
21	Screen'd is this nook o'er the high, half-reap'd field,	
	And here till sun-down, Shepherd, will I be.	
	Through the thick corn the scarlet poppies peep,	
	And round green roots and yellowing stalks I see	
	Pale pink convolvulus in tendrils creep;	
	And air-swept lindens yield	
	Their scent, and rustle down their perfumed showers	
	Of bloom on the bent grass where I am laid,	
	And bower me from the August sun with shade;	
30	And the eye travels down to Oxford's towers.	30
19	*(That sweet city with her dreaming spires;*	
	She needs not summer for beauty's heightening,	
21	*Lovely all times she lies, lovely today.)*	
32	Come, let me read the oft-read tale again;	
33	The story of that Oxford scholar poor,	
(35 -	Who one summer morn forsook his friends	
	And came, as most men deem'd, to little good,	
40)	But came to Oxford and his friends no more.	

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52 But rumours hung about the country-side,
That the lost Scholar long was seen to stray, 40
54 Seen by rare glimpses, pensive and tongue-tied,
62 And I myself seem half to know thy looks,
63 And put the shepherds, Wanderer, on thy trace;
66 Or in my boat I lie
Moor'd to the cool bank in the summer heats,
'Mid wide grass meadows which the sunshine fills,
And watch the warm green-muffled Cumnor hills,
70 And wonder if thou haunt'st their shy retreats.
77 Leaning backwards in a pensive dream,
And fostering in thy lap a heap of flowers 50
Pluck'd in shy fields and distant Wychwood bowers,
80 And thine eyes resting on the moonlit stream.
(171) Still waiting for the spark from Heaven to fall.
121 And once, in winter, on the causeway chill
Where home through flooded fields foot-travellers go,
Have I not pass'd thee on the wooden bridge
Wrapt in thy cloak and battling with the snow,
Thy face tow'rd Hinksey and its wintry ridge?
And thou hast climb'd the hill
And gain'd the white brow of the Cumnor range; 60
Turn'd once to watch, while thick the snow-flakes fall,
The line of festal light in Christ Church hall
Then sought thy straw in some sequester'd grange.
131 But what - I dream! Two hundred years are flown;
136 And thou from earth art gone
Long since, and in some quiet churchyard laid
Some country-nook, where o'er thy unknown grave
Tall grasses and white flowering nettles wave,
Under a dark, red-fruited yew-tree's shade.
141 No, no, thou hast not felt the lapse of hours, 70
171 Thou waitest for the spark from Heaven! And we,
180 Ah, do not we, Wanderer, await it too?
7 See, 'tis no foot of unfamiliar men
Today from Oxford, up your pathway strays!
Here came I often, often, in old days;
Thyrsis and I; we still had Thyrsis then,
Runs it not here, the track by Childsworth Farm,
Up past the wood, to where the elm-tree crowns
The hill behind whose ridge the sunset flames?
The signal-elm, that looks on Ilsley Downs, 80
15 The Vale, the three lone weirs, the youthful Thames?
26 That single elm-tree bright
Against the west - I miss it! is it gone?
We prized it dearly; while it stood, we said,

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Our friend, the Scholar Gipsy, was not dead;
30 While the tree lived, he in these fields lived on.
38 Needs must I, with heavy heart
Into the world and wave of men depart;
40 But Thyrsis of his own will went away.
57 So have I heard the cuckoo's parting cry, 90
From the wet field, through the vext garden-trees,
Come with the volleying rain and tossing breeze:
The bloom is gone, and with the bloom go I!
Too quick despairer, wherefore wilt thou go?
Soon will the high Midsummer pomps come on,
Soon will the musk carnations break and swell,
Soon shall we have the gold-dusted snapdragon,
Sweet-William with his homely cottage-smell,
And stocks in fragrant blow;
Roses that down the alleys shine afar, 100
And open, jasmine-muffled lattices,
And groups under the dreaming garden-trees,
And the full moon, and the white evening-star.
He hearkens not! light comer, he is flown!
What matters it? next year he will return,
And we shall have him in the sweet spring-days,
With whitening hedges, and uncrumpling fern,
And blue-bells trembling by the forest-ways,
And scent of hay new-mown.
77 But Thyrsis never more we swains shall see. 110
102 Yet, Thyrsis, let me give my grief its hour
103 In the old haunt, and find our tree-topped hill.
111 I know these slopes, who knows them if not I?
But many a dingle on the loved hill-side,
With thorns once studded, old, white-blossom'd trees,
Where thick the cowslips grew, and, far descried,
High tower'd the spikes of purple orchises,
Hath since our day put by
117 The coronals of that forgotten time
130 They all are gone, and thou are gone as well. 120
Yes, thou art gone! and round me too the night
In ever-nearing circle weaves her shade.
133 *I see her veil draw soft across the day,*
141 *And long the way appears, which seem'd so short*
143 *And high the mountain-tops, in cloudy air,*
144 *The mountain-tops where is the throne of Truth.*
191 There thou art gone, and me thou leavest here
Sole in these fields; yet will I not despair;
193 Despair I will not, while I yet descry
195 That lonely Tree against the western sky. 130

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198 Fields where soft sheep from cages pull the hay,
Woods with anemones in flower till May
200 Know him a wanderer still.
235 Then let in thy voice a whisper often come,
To chase fatigue and fear.
Why faintest thou? I wander'd till I died.
Roam on! the light we sought is shining still.
Our tree yet crowns the hill,
240 *Our Scholar travels yet the loved hillside.*

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Appendix D

An Oxford Elegy
Flow Charts

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An Oxford Elegy: Plot Section I

Formal Units:	I/A	I/B	I/B2	I/B3	I/C	I/A'	I/D (I/A related)	I/D2		I/D3	I/E	
Measure #:	1	9/10	21	34	44/45	55/56	63/64	75/76	86/87	91/92	98/99	127
Tonal Center:	F (lydian/ mixolydian mix)	D-quality still obscured (lydian/mixolydian mix) -pedals establish center			C- aeolian	A-(lydian/mixolydian mix) - pedal A -A maj.- Meller's key of youth & hope	unstable ...~~G-G#~~~D w/brief -center's still established w/ pedals & occ. triads	shift to D# - established w/ pedals	----~~~~~ G/D	-pedal on G -not clear	F (lydian/mixolydian)	
Forces:	Orchestra only	Orch & textless chorus ('er')---('ah')---('er')		-Speaker's 1st entry -altos ('er')	-speaker -winds & strings no chorus	-strings only w/speaker	-tutti -no speaker	-tutti -no speaker	speaker re-enters -tutti- but winds reducing chorus ('er')	strings only	tutti musical	
Tempo:	Lento----------(♪= 100)				Allegretto ♩.=52	Tempo dal principio---------- poco animato					(♪= 100)	
Meter:	6/8 w/3/4 hemiola 9/8 6/8										3/4	
Dynamic:	*pp*	*pp*	*<f>pp*		*p*	*pp*	*pp*	*pp<f>p*	*pp*		*pp/p*	
Text:	----------			Lines 1-5	Lines 6-10	Lines 11-20	Chorus repeats 15-20		Lines 21-30		Lines 31-33	
Features:	-Calm on surface - unrest presents duality -Harmony seldom purely triadic -Pastoral feeling & conventions i.e. meter & inst's	-Theme I w/germ motives provide material throughout cantata -material contrapuntal in nature -duality still present -subtle unrest reaches brief apex -> then subsides		Formal "plot" introduced	-Pastoral -Harmony more constant	-Again, outward restful w/underlying unrest	-Extremely thick, subtly dissonant harmony Few plain triads -Highly chromatic -duality brilliantly portrayed as musical language subtly contradicts the poet's stated intentions to sit & wait & enjoy the scene.	-Depictive-w/busy rhythmic figures -Much material from germ & other earlier material -use of fugato -use of ostinato in orchestra based on *y* & opening motive *a*	-fugato in chorus on germ motive generated material	-variation of opening A texture -many ||5ths -ostinato on *y* & elaboration of opening ostinato	-marked dolcissimo -expresses beauty of Oxford - most overtly lyrical section yet -orchestra provides musical punctuation -lots of ||3rds & 6ths -mention of Oxford gives temporary respite o feeling of unrest	
Themes/ Motives:	-Motive *a* used as ostinato -Motive *b*	-Theme I germ motives *x,y,z*		-Ref. of Theme I	*x, y, a*	-motive *a*	Related to I/A w/motive *a* & *b* material -*x*	-"summer's day" motives *x,y,z* ---------- -*a*			-motive *b*	

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An Oxford Elegy: Plot Section II

	II/A	II/B	II/C	II/C2	II/D variation of I/C	II/E	Change in plot
Measure #:	128 – 139/140	139/140 – 156/157	156/157 – 172/173	172/173 – 183/184	183/184 – 195/196	195/196 – 206	206
Tonal Center:	D ·dorian w/vasc. $\hat{3}$	D	ambiguous: F/B♭		C center	C# minor	
Forces:	Solo Bassoon Strings Chorus	Strings Horn, Clarinets	Strings Clarinets, Horns, Bassoon	adds Cor Anglais	All orchestra, senza Cor Anglais	tutti, senza Cor Anglais	
Tempo:	moderato (♩ = 69)	Tranquillo (♩= 80)	Lento (♩= 72)		Andante con moto (♩. = 60)	Largo Sostenuto (♩= 80)	
Meter:	4/4	3/4			6/8	4/4	
Dynamic:	*p / pp*	*pp*	*p / pp*	*p / pp* < *f* > (repeat)	*pp* ------ *f* ------- *fp*	*p* < > *pp*	
Text:	Lines 34 - 43	Lines 44 - 53	Lines 54 - 60	Lines 61 - 63	Lines 64 - 69	Lines 70 - 72	
Features:	·Texture reminiscent of Theme I entrance ·long solo BSN intro's Theme II ·speaker introduces story of scholar ·string writing reminiscent of *Sancta Civitas* ·overall mysterious/mystical feel as text describes scholar	·extensive use of chromatically desc triads - planing at times ·Clarinet & cello in brief canon playing *x* & *y* related melodic material ·overall effect is dreamlike - esp chrom desc passages - to depict dreams of text.	·use of women's voices on "er" on planing, alternating triads ·solo cello passage - highly chromatic - represents scholar alone amongst elements perhaps ·alternating D♭/D♮ in false relation	·tremolo strings *p* < *f* ·continued use of theme from previous sub-section ·more women's planing triads	·Return of pastoral setting from section "C" ·Flute & violin I sequence to *fp* - abrupt mood shift	·Fugato - most formal counterpoint yet ·orch. doubles chorus ·chorus on "er" ·Very few accidentals (some D♮ vs. D♭) ·serves as transition to section III	
Themes/Motives:	Theme II highly related to Theme I - with *x, y, z* Vocal & instrumental	*x, y*	cello theme *x* & *y* related		*z, y* - pedal ostinato	fugato theme variation of Theme II	

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An Oxford Elegy: Plot Section III

Plot III Section Continued ⇨

Formal Units:	II/E III/A	III/B	III/C	III/C1	III/C2	III/D	III/D2	III/E (related to I/D2)	III/F
Measure #:	206 213/214	224/25	232		246/47		262/63	268/69	282/83 302
Tonal Center:	C# $\hat{2}$/$\hat{2}$ 208	G	E phrygian		F/D aeolian	f (2♭'s)	A♭-B♭-A♭-D	D ---------- vasc. $\hat{3}$	D ---------- vasc. $\hat{3}$ ~~~~~ slips to C# pedal
Forces:	Chorus Horn Cello & Bass	Cor Anglais Clarinet I Violin I & II Viola Speaker	tutti		Women Orchestra		SATB Orchestra		tutti
Tempo:	(Largo sostenuto) ♩= ♩		Agitato (♩= 120)		Meno Mosso (cantabile)			♩= 104	Animato
Meter:	$\binom{4}{4}$								
Dynamic:	*pp* ----------		*p* < *ff* > *pp* *ff* > *pp*		*p*		*pp*		*ff* > *pp*
Text:	Lines 73 - 76	Lines 77 - 86	Lines 87 - 93 (93 chorus)		Line 94 Lines 95 - 102 chorus		Line 103 (chorus)	Lines 103 - 105	Lines 110 - 120
Features:	-Thyrsis intro'd ♭2 increases to end - # 2 at 1st mention of Thyrsis -closure achieved w/open 5th C # - G #	-Scholar theme still dominant -pedals in VLN II/VLA w/ 5/#4 vasc in 1st -string harmonies similar to m. 127	-1st overt use of syncopation -agitated string ascending passages -culmination of tension generated by desc. m 2nd -1st marcato indications in orch. -widely ranging, quickly vascillating dynamics -unrest comes into full despair		-sudden mood change -most cantabile melody -‖6th ostinato asc in strings -countermelody activity in winds -"nostalgic" text -vascillating 3 begins at 256		-harmony depictive of full moon -2 vs. 3's -very unstable tonally - sudden shifts -false relations	-Acc. similar to m. 75 + w/*y* motive & 16th in cello & viola -fugato in chorus based on "summer's day" -*y* very prominent -false relations between f♮/f♯	marcato in orchestra -extremely agitated - most since m 232 -chromatic ascending/descending passages -*y'* motive prominent -desc 2nd seen on "never" -choral semi-fugato
Themes/: Motives	Theme II motives *x,y,z*	descending 2nd dominates	Theme written early in career - has been compared to Puccini					variation of "summer's day" *x,y,z*	*y'*

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An Oxford Elegy: Plot Section III, Continued

Formal Units:	III/G		III/H	III/I	III/J2
Measure #:	303 – 320	320 – 325/26	325/26 – 332/33	332/33 – 338/39	338/39 – 364 – 383
Tonal Center:	F/C vasc. $\hat{3}$	B♭ / F	E (Lydian) C♭ ⇨ E (1 · 1)	D vasc. $\hat{3}$	F major
Forces:	tutti			chorus, strings	tutti strings muted at 370
Tempo:	Andante con moto		Poco largamente	Largo (♩= 72)	
Meter:	3 4				
Dynamic:	*p* < *ff* > *p* < *ff*		*sub. p p p*	*pp*	*p*
Text:	Lines 121 · 124 (chorus)		Lines 125 · 128 (chorus)	Lines 128 · 139	chorus repeats Lines 136 · 139
Features:	·Tonal Center can be heard as F & C ·desc. 2nds still prominent ·women have melody w/men "thou art gone" ritornello ·anxiety/dispair sustained ·"split" choral writing · then pure homophony ·tension builds · questioning · at "seems so short..."		·Unison choral alternates w/ S/T · A/B split writing *y'* prominent in winds ·repeating triplets in accompaniment ·sense of resolution ·descending 2nds wind to close	·most restful section · optimistic ·virtually free of accidentals ·divisi string writing ·return to closed lip singing in chorus ·melody emphasizes 3 ·homophonic · use of unison at climactic, moralistic spots	Final choral theme, predominantly unison
Themes/ Motives:	*y'*		*y'*, *x'*	*y'*, *x'*, final theme	

Appendix E

Epithalamion
by
Edmund Spenser

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Epithalamion

Note: roman numerals indicate the movement
in which the bracketed lines appear in the cantata

Lines used by RVW

Ye learned sisters which have oftentimes
Beene to me ayding, others to adorne:
Whom ye thought worthy of your gracefull rymes,
That even the greatest did not greatly scorne
To heare theyr names sung in your simple layes,
But joyèd in theyr prayse.
And when ye list your owne mishaps to mourne,
Which death, or love, or fortunes wreck did rayse,
Your string could soone to sadder tenor turne,
And teach the woods and waters to lament 10
Your dolefull dreriment.
Now lay those sorrowfull complaints aside,
And having all your heads with girland crownd,
Helpe me mine owne loves prayses to resound,
Ne let the same of any be enivde:
So Orpheus did for his owne bride,
So I unto my selfe alone will sing,
The woods shall to me answer and my Eccho ring.

Early before the worlds light giving lampe,
His golden beame upon the hils doth spred, 20
Having disperst the nights unchearefull dampe,
RVW I Doe ye awake, and with fresh lustyhed
Go to the bowre of my belovèd love,
My truest turtle dove,
Bid her awake; for Hymen is awake,
And long since ready forth his maske to move,
With his bright Tead that flames with many a flake,
And many a bachelor to waite on him,
In theyr fresh garments trim.
Bid her awake therefore and soone her dight, 30
For lo the wishèd day is come at last,
That shall for al the paynes and sorrowes past,
Pay to her usury of long delight:
And whylest she doth her dight,
Doe ye to her of joy and solace sing,
That all the woods may answer and your Eccho ring.

Bring with you all the Nymphes that you can heare
Both of the rivers and the forrests greene:

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And of the sea that neighbours to her neare,
RVW I Al with gay girlands goodly wel beseene. 40
And let them also with them bring in hand,
Another gay girland
For my fayre love of lillyes and of roses,
Bound truelove wize with a blew silke riband.
And let them make great store of bridale poses,
And let them eeke bring store of other flowers
To deck the bridale bowers.
And let the ground whereas her foot shall tread,
For feare the stones her tender foot should wrong
Be strewed with fragrant flowers all along, 50
And diapred lyke the discolored mead.
Which done, doe at her chamber dore awayt,
For she will waken strayt,
RVW I The whiles doe ye this song unto her sing,
The woods shall to you answer and your Eccho ring.

Ye Nymphes of Mulla which with careful heed,
The silver scaly trouts doe tend full well,
And greedy pikes which use therein to feed,
(Those trouts and pikes all others doo excell)
And ye likewise, which keepe the rushy lake, 60
Where none doo fishes take,
Bynd up the locks the which hang scatterd light,
And in his waters which your mirror make,
Behold your faces as the christall bright,
That when you come whereas my love doth lie,
No blemish she may spie.
And eke ye lightfoot mayds which keepe the deere,
That on the hoary mountayne use to towre,
And the wylde wolves which seeke them to devoure,
With your steele darts doo chace from comming neer 70
Be also present heere,
To helpe to decke her and to help to sing,
That all the woods may answer and your Eccho ring.

RVW II Wake, now my love, awake; for it is time,
The Rosy Morne long since left Tithones bed,
All ready to her silver coche to clyme,
And Phoebus gins to shew his glorious hed.
Hark how the cheerefull birds do chaunt theyr laies
And carroll of loves praise.
The merry Larke hir mattins sings aloft, 80
The thrush replyes, the Mavis descant playes,
The Ouzell shrills, the Ruddock warbles soft,

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So goodly all agree with sweet consent,
RVW II To this dayes merriment.
Ah my deere love why doe ye sleepe thus long,
When meeter were that ye should now awake,
T' awayt the comming of your joyous make,
And hearken to the birds lovelearnèd song,
The deawy leaves among.
For they of joy and pleasance to you sing, 90
That all the woods them answer and theyr Eccho ring.

My love is now awake out of her dreame,
And her fayre eyes like stars that dimmèd were
With darksome cloud, now shew theyr goodly beams
More bright then Hesperus his head doth rere.
Come now ye damzels, daughters of delight,
Helpe quickly her to dight,
But first come ye fayre houres which were begot
In Joves sweet paradice, of Day and Night,
Which doe the seasons of the yeare allot, 100
And al that ever in this world is fayre
Doe make and still repayre.
And ye three handmayds of the Cyprian Queene,
The which doe still adorne her beauties pride,
Helpe to addorne my beautifullest bride:
And as ye her array, still throw betweene
Some graces to be seene,
And as ye use to Venus, to her sing,
The whiles the woods shal answer and your Eccho ring.

Now is my love all ready forth to come, 110
Let all the virgins therefore well awayt,
And ye fresh boyes that tend upon her groome
Prepare your selves; for he is comming strayt.
Set all your things in seemely good aray
Fit for so joyfull day,
The joyfulst day that ever sunne did see.
Faire Sun, shew forth thy favourable ray,
And let they lifull heat not fervent be
RVWIII For feare of burning her sunshyny face,
Her beauty to disgrace. 120
O fayrest Phoebus, father of the Muse,
If ever I did honour thee aright,
Or sing the thing, that mote thy mind delight,
Doe not thy servants simple boone refuse,
But let this day let this one day be myne,
Let all the rest be thine.

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Then I thy soverayne prayses loud wil sing,
That all the woods shal answer and theyr Eccho ring.

Harke how the Minstrels gin to shrill aloud
Their merry Musick that resounds from far, 130
The pipe, the tabor, and the trembling Croud,
That well agree withouten breach or jar.
But most of all the Damzels doe delite,
RVW IV When they their tymbrels smyte,
And thereunto doe daunce and carrol sweet,
That all the sences they doe ravish quite,
The whyles the boyes run up and downe the street,
Crying aloud with strong confusèd noyce,
As if it were one voyce.
Hymen iô Hymen, Hymen they do shout, 140
That even to the heavens theyr shouting shrill
Doth reach, and all the firmament doth fill,
To which the people standing all about,
As in approvance doe thereto applaud
And loud advaunce her laud,
And evermore they *Hymen Hymen* sing,
That all the woods them answer and theyr Eccho ring.

Loe where she comes along with portly pace
Lyke Phoebe from her chamber of the East,
Arysing forth to run her mighty race, 150
Clad all in white, that seemes a virgin best.
So well it her beseems that ye would weene
RVW V Some angell she had beene.
Her long loose yellow locks lyke golden wyre,
Sprinckled with perle, and perling flowres a tweene,
Doe lyke a golden mantle her attyre,
And being crownèd with a girland greene,
Seeme lyke some mayden Queene.
Her modest eyes abashèd to behold
So many gazers, as on her do stare, 160
Upon the lowly ground affixèd are.
Ne dare lift up her countenance too bold,
But blush to heare her prayses sung so loud,
So farre from being proud.
Nathlesse doe ye still loud her prayses sing.
That all the woods may answer and your Eccho ring.

Tell me ye merchants daughters did ye see
RVW V So fayre a creature in your towne before,
So sweet, so lovely, and so mild as she,

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Adornd with beautyes grace and vertues store, 170
Her goodly eyes lyke Saphyres shining bright,
Her forehead yvory white,
Her cheekes lyke apples which the sun hath rudded,
Her lips lyke cherryes charming men to byte,
Her brest like to a bowle of creame uncrudded,
Her paps lyke lyllies budded,
Her snowie necke lyke to a marble towre,
And all her body like a pallace fayre,
Ascending uppe with many a stately stayre,
To honors seat and chastities sweet bowre. 180
Why stand ye still ye virgins in amaze,
Upon her so to gaze,
Whiles ye forget your former lay to sing,
To which the woods did answer and your Eccho ring.

But if ye saw that which no eyes can see,
The inward beauty of her lively spright,
Garnisht with heavenly guifts of high degree,
Much more then would ye wonder at that sight,
And stand astonisht lyke to those which red
Medusaes mazeful hed. 190
There swels sweet love and constant chastity,
Unspotted fayth and comely womanhood,
Regard of honour and mild modesty,
There vertue raynes as Queene in royal throne,
And giveth lawes alone.
The which the base affections doe obay,
And yeeld theyr services unto her will,
Ne thought of thing uncomely ever may
Thereto approch to tempt her mind to ill.
Had ye once seene these her celestial threasures, 200
And unrevealèd pleasures,
Then would ye wonder and her prayses sing,
That all the woods should answer and your Eccho ring.

RVW VI Open the temple gates unto my love,
Open them wide that she may enter in,
And all the postes adorne as doth behove,
And all the pillours deck with girlands trim,
For to recyve this Saynt with honour dew,
That commeth in to you.
With trembling steps and humble reverence, 210
She commeth in, before th' almighties vew,
Of her ye virgins learne obedience,
When so ye come into those holy places,

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To humble your proud faces:
Bring her up to th' high altar, that she may
The sacred ceremonies there partake,
The which do endless matrimony make,
And let the roring Organs loudly play
The praises of the Lord in lively notes,
RVW VI The whiles with hollow throates 220
The Choristers the joyous Antheme sing,
That all the woods may answere and theyr Eccho ring.

Behold whiles she before the altar stands
Hearing the holy priest that to her speakes
And blesseth her with his two happy hands,
How the red roses flush up in her cheekes,
And the pure snow with goodly vermill stayne,
Like crimsin dyde in grayne,
That even th' Angels which continually,
About the sacred Altare doe remaine, 230
Forget their service and about her fly,
Ofte peeping in her face that seemes more fayre,
The more they on it stare.
But her sad eyes still fastened on the ground,
Are governèd with goodly modesty,
That suffers not one looke to glaunce awry,
Which may let in a little thought unsownd.
Why blush ye love to give to me your hand,
The pledge of all our band?
RVW VI Sing ye sweet Angels, Alleluya sing, 240
That all the woods may answere and your Eccho ring.

Now al is done; bring home the bride againe,
Bring home the triumph of our victory,
Bring home with you the glory of her gaine,
With joyance bring her and with jollity.
Never had man more joyfull day then this,
Whom heaven would heape with blis.
Make feast therefore now all this live long day,
This day for ever to me holy is,
Poure out the wine without restraint or stay, 250
RVW VI Poure not by cups, but by the belly full,
Poure out to all that wull,
And sprinkle all the postes and wals with wine,
That they may sweat, and drunken be withall.
Crowne ye God Bacchus with a coronall,
And Hymen also crowne with wreathes of vine,
And let the Graces daunce unto the rest;

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For they can doo it best:
The whiles the maydens doe theyr carroll sing,
To which the woods shall answer and theyr Eccho ring. 260

Ring ye the bels, ye young men of the towne,
RVW VII And leave your wonted labors for this day:
This day is holy; doe ye write it downe,
That ye for ever it remember may.
This day the sunne is in his chiefest hight,
With Barnaby the bright,
From whence declining daily by degrees,
He somewhat loseth of his heat and light,
When once the Crab behind his back he sees.
But for this time it ill ordainèd was, 270
To chose the longest day in all the yeare,
And shortest night, when longest fitter weare:
Yet never day so long, but late would passe.
Ring ye the bels, to make it weare away,
And bonefiers make all day,
RVW VII And daunce about them, and about them sing:
That all the woods may answer, and your Eccho ring.

Ah when will this long weary day have end,
And lende me leave to come unto my love?
How slowly do the houres theyr numbers spend? 280
How slowly does sad Time his feathers move?
Hast thee O fayrest Planet to thy home
Within the Westerne fome:
Thy tyred steedes long since have need of rest.
Long though it be, at last I see it gloome,
And the bright evening star with golden creast
RVW Appeare out of the East.
VIII Fayre childe of beauty, glorious lampe of love
That all the host of heaven in rankes doost lead,
And guydest lovers through the nightès dread, 290
How chearefully thou lookest from above,
And seemst to laugh atweene thy twinkling lightt
As joying in the sight
Of these glad many which for joy doe sing,
That all the woods them answer and theyr Eccho ring.

Now ceasse ye damsels your delights forepast;
Enough is it, that all the day was youres:
Now day is doen, and night is nighing fast:
Now bring the Bryde into the brydall boures.
Now night is come, now soone her disaray, 300
And in her bed her lay;

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Lay her in lillies and in violets,
And silken courteins over her display,
And odourd sheetes, and Arras coverlets.
Behold how goodly my faire love does ly
In proud humility;
Like unto Maia, when as Jove her tooke,
In Tempe, lying on the flowry gras,
Twixt sleepe and wake, after she weary was,
With bathing in the Acidalian brooke. 310
Now it is night, ye damsels may be gon,
And leave my love alone,
And leave likewise your former lay to sing:
The woods no more shall answere, nor your Eccho ring.

Now welcome night, thou night so long expected,
That long daies labour doest at last defray,
And all my cares, which cruell love collected,
Hast sumd in one, and cancellèd for aye:
RVW IX Spread thy broad wing over my love and me,
That no man may us see, 320
And in thy sable mantle us enwrap,
From feare of perrill and foule horror free.
Let no false treason seeke us to entrap,
Nor any dread disquiet once annoy
The safety of our joy:
But let the night be calme and quietsome,
Without tempestuous storms or sad afray:
Lyke as when Jove with fayre Alcmena lay,
When he begot the great Tirynthian groome:
Or lyke as when he with thy selfe did lie, 330
And begot Majesty.
And let the mayds and yongmen cease to sing:
Ne let the woods them answer, nor theyr Eccho ring.

Let no lamenting cryes, nor dolefull teares,
Be heard all night within nor yet without.
Ne let false whispers, breeding hidden feares,
Breake gentle sleepe with misconceivèd dout.
Let no deluding dreames, nor dreadful sights
Make sudden sad affrights;
Ne let housefyres, nor lightnings helpelesse harmes, 340
Ne let the Pouke, nor other evill sprights,
Ne let mischivous witches with theyr charmes,
Ne let hob Goblins, names whose sence we see not,
Fray us with things that be not.
Let not the shriech Oule, nor the Storke be heard:

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Nor the night Raven that still deadly yels,
Nor damnèd ghosts cald up with mighty spels,
Nor griesly vultures make us once affeard:
Ne let th' unpleasant Quyre of Frogs still croking
Make us to wish theyr choking. 350
Let none of these theyr drery accents sing;
Ne let the woods them answer, nor theyr Eccho ring.

But let stil Silence trew night watches keepe,
RVW IX That sacred peace may in assurance rayne,
And tymely sleep, when it is tyme to sleepe,
May poure his limbs forth on your pleasant playne,
The whiles an hundred little wingèd loves,
Like divers fethered doves,
Shall fly and flutter round about your bed,
RVW X And in the secret darke, that none reproves, 360
Their prety stealthes shal worke, and snares shal spread
To filch away sweet snatches of delight,
Conceald through covert night.
Ye sonnes of Venus, play your sports at will,
For greedy pleasure, carelesse of your toyes,
Thinks more upon her paradise of joyes,
Then what ye do, albe it good or ill.
All lnight therefore attend your merry play,
For it will soone be day:
Now none doth hinder you, that say or sing, 370
Ne will the woods now answer, nor your Eccho ring.

Who is the same, which at my window peepes?
Or whose is that faire face, that shines so bright,
Is it not Cinthia, she that never sleepes,
But walkes about high heaven al the night?
O fayrest goddesse, do thou not envy
My love with me to spy:
For thou likewise didst love, though now unthought,
And for a fleece of woll, which privily,
The Latmain shephard once unto thee brought, 380
His pleasures with thee wrought,
Therefore to us be favorable now;
And sith of wemens labours thou hast charge,
And generation goodly dost enlarge,
Encline thy will t' effect our wishfull vow,
And the chast wombe informe with timely seed,
That may our comfort breed:

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Till which we cease our hopefull hap to sing,
Ne let the woods us answer, nor our Eccho ring.

And thou great Juno, which with awful might 390
RVW XI The lawes of wedlock still dost patronize,
And the religion of the faith first plight
With sacred rites hast taught to solemnize:
And eeke for comfort often callèd art
Of women in their smart,
RVW XI Eternally bind thou this lovely band,
And all thy blessings unto us impart.
And thou glad Genius, in whose gentle hand,
The bridale bowre and geniall bed remaine,
Without blemish or staine, 400
And the sweet pleasures of theyr loves delight
With secret ayde doest succour and supply,
Till they bring forth the fruitfull progeny,
Send us the timely fruit of this same night.
And thou fayre Hebe, and thou Hymen free,
Grant that it may so be.
Til which we cease your further prayse to sing,
Ne any woods shall answer, nor your Eccho ring.

And ye high heavens, the temple of the gods,
In which a thousand torches flaming bright 410
Doe burne, that to us wretched earthly clods,
In dreadful darknesse lend desirèd light;
And all ye powers which in the same remayne,
More than we men can fayne,
Poure out your blessing on us plentiously,
And happy influence upon us raine,
That we may raise a large posterity,
Which from the earth, which they may long possesse,
With lasting happinesse,
Up to your haughty pallaces may mount, 420
And for the guerdon of theyr glorious merit
May heavenly tabernacles there inherit,
Of blessed Saints for the increase the count.
So let us rest, sweet love, in hope of this,
And cease till then our tymely joyes to sing,
The woods no more us answer, nor our Eccho ring.

Song made in lieu of many ornaments,
With which my love should duly have bene dect,
Which cutting off through hasty accidents,
Ye would not stay your dew time to expect, 430

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But promist both to recompens,
Be unto her a goodly ornament,
And for short time an endlesse moniment.

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Appendix F

Text to
Epithalamion
by
Ralph Vaughan Williams

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Epithalamion

Spenser line #

I. Prologue

19 Early, before the world's light-giving lamp
His golden beam upon the hills doth spread,
Having dispersed the night's uncheerful damp,
Do ye awake: and with fresh lusty head
Go to the bower of my beloved love,
My truest turtle-dove:
25 Bid her awake; for Hymen is awake.
37 Bring with you all the nymphs that you can hear
Both of the rivers and the forests green,
And of the sea that neighbours to her hear:
All with gay garlands goodly well be seen;
And let them also with them bring in hand
Another gay garland
For my fair love, of lilies and of roses,
Bound true love wise, with a blue silk riband,
And let them make great store of bridal posies,
And let them eke bring store of other flowers
47 To deck the bridal bowers.
52 Which done, do at her chamber door await.
For she will waken straight;
The whiles do you this song unto her sing
55 The woods shall aswer, and your echo ring.

II. Wake Now

74 Wake now, my love, awake! for it is time;
78 Hark! how the cheerful birds do chant their lays
And carol of love's praise.
The merry Lark her matins sings aloft;
The Thrush replies the Mavis descant plays;
The Ousel shrills; The Ruddock warbles soft;
So goodly all agree, with sweet consent,
To this day's merriment.
Ah! my dear love, why do ye sleep thus long?
When meter were that ye should now awake.
T'wait the coming of your joyous make,
And hearken to the birds love-learned song,
The dewy leaves among!
For they of joy and pleasance to you sing.
91 That all the woods them answer, and their echo ring.

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III. The Calling Of The Bride

110 Now is my love all ready forth to come:
Let all the virgins therefore well await:
And ye fresh boys that tend upon her groom,
Prepare yourselves for he is coming straight.
Set all your things in seemly good array,
Fit for so joyful day:
The joyfulst day that ever sun did see.
Fair sun! show forth thy favourable ray,
And let thy liful heat not fervent be,
For fear of burning her sunshiny face,
Her beauty to disgrace.
O! fairest Phoebus! father of the Muse!
If ever I did honour thee aright,
Or sing the thing that mote thy mind delight,
Do not thy servant's simple boon refuse;
But let this day, let this one day be mine,
Let all the rest be thine.
Then I thy sovereign praises loud will sing
128 That all the woods shall answer and their echo ring.

IV. The Minstrels

129 Hark how the minstrels 'gin to shrill aloud,
Their merry music that resounds from far,
The pipe, the tabor and the trembling croud
That well agree withoutten breach or jar,
But most of all, the damsels do delight,
When they their timbrels smite.
And thereunto do dance and carol sweet
That all the senses they do ravish quite.
The whiles the boys run up and down the street
Crying aloud with strong confused noise,
As if it were one voice.
140 "Hymen, Io Hymen." they do shout.

V. Procession Of The Bride

148 Lo! where she comes along with portly pace,
Like Phoebe from her chamber of the east,
Arising forth to run her mighty race,
Clad all in white that seems a virgin best,
So well it her beseems that ye would ween
Some angel she had been
Her long loose yellow locks like golden wire

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Sprinkled with pearl, and pearling flowers atween,
Do like a golden mantle her attire.
And, being crowned with a garland green,
158 Seem like some maiden Queen.
167 Tell me, ye merchants' daughters, did ye see
So fair a creature, in your town before;
So sweet, so lovely and so mild as she,
170 Adorned with beauty's grace, and virtue's store.

VI. The Temple Gates

204 Open the temple gates unto my love,
205 Open them wide that she may enter in,
218 And let the roaring organs loudly play.
The praises of the Lord in lively notes.
The whiles with hollow throats
221 The Choristers the joyful anthem sing.
240 Sing ye sweet angels, Alleluia, sing
241 That all the woods them answer and their echo ring.
242 Now all is done: bring home the bride again.
Bring home the triumph of our victory:
Bring home with you the glory of her gain.
With joyance bring her and with jollity.
Never had man more joyful day than this,
Whom Heaven would heap with bliss,
Make feast therefore now all this livelong day
This day forever holy is.
Pour out the wine without restraint or stay,
Pour not by cups, but by the bellyful,
Pour out to all that will,
And sprinkle all the posts and walls with wine
That they may sweat and drunken be withal
Crown ye God Bacchus with a coronal
And Hymen also crown with wreaths of vine.
And let the Graces dance unto the rest,
For they can do it best.
The whiles the maidens do their carol sing,
260 To which the woods shall answer and their echo ring.

VII. The Bell Ringers

261 Ring ye the bells, ye young men of the Town,
And leave your wanted labours for this day.
This day is holy, do ye write it down,
264 That ye for ever it remember may.
274 Ring ye the bells to make it wear away

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And bonfires make all day,
And dance about them, and about them, sing.
277 That all the woods may answer, and your echo ring.

VIII. The Lover's Song

278 Ah! When will this long weary day have end,
And lend me leave to come unto my love?
How slowly do the hours, their numbers spend?
How slowly does sad Time his feathers move?
Haste thee, O fairest Planet to thy home,
Withing the Western foam:
Thy tir'd steeds long since have need of rest,
Long tho' it be at last I see it gloom,
And the bright evening star with golden crest
Appear out of the East.
Fair child of beauty, glorious lamp of love!
That all the host of Heaven in ranks dost lead,
And guidest lovers thro' the night's sad dread,
How cheerfully thou lookest from above,
And seem'st to laugh atween thy twinkling light
As joying in the sight
Of these glad many which for joy do sing,
295 That all the woods them answer and their echo ring.
Fair child of beauty, glorious lamp of love!
That all the host of Heaven in ranks dost lead,
And guidest lovers thro' the night's sad dread,
How cheerfully thou lookest from above,
And seem'st to laugh atween thy twinkling light
As joying in the sight
Of these glad many which for joy do sing,
That all the woods them answer and their echo ring.

IX. The Minstrel's Song

315 Now welcome night! thou night so long expected,
That long days labour dost at last defray,
And all my cares, which cruel love collected
Hast summed in one, and cancelled for aye!
Spread thy broad wing over my love and me.
That no man may us see;
And in thy sable mantle us enwrap,
322 From fear of peril and foul horror free.
353 But let still silence true night watches keep,
That sacred peace may in assurance reign.

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And timely sleep, when it is time to sleep
356 May pour his limbs forth on you pleasant plain.

X. Song Of The Winged Loves

357 The whiles an hundred little winged loves,
Like divers feathered doves
Shall fly and flutter round about your bed,
And in the secret dark that none reproves,
Their pretty stealths shall work, and snares shall spread
To filch away sweet snatches of delight
363 Concealed through covert night.

XI. Prayer To Juno

390 And thou, great Juno! which with awful might
391 The laws of wedlock still dost patronise;
396 Eternally bind thou this lovely band,
397 And all thy blessings unto us impart.
140 Io Hymen, Hymen.
390 And thou, great Juno! Which with awful might
391 The laws of wedlock still dost patronise;
392 And the religion of the faith first plight,
393 With sacred rites hast taught to solemnize
396 Eternally bind now this lovely band
397 And all thy blessings unto us impart.
127 Then I thy sovereign praises loud will sing
128 That all the woods shall answer, and their echo ring.

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Appendix G

Epithalamion
Flow Charts

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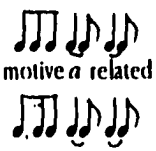
Epithalamion: Movement I - Prologue

Formal Units:	Flute Cadenza	A	Flute Cadenza	B a	b	a	c	a
Measure #:	1	4/5	21/2	23	35/36	43/44	50/51	58/59
Tonal Center:	D dorian	D center (some lydian/ mixolydian mixture)	D dorian	A major	F major	A major	B♭ center	A major
Forces:	Full Orchestra	Orchestra with SATB Chorus	Flute	SA Chorus & Orchestra				
Tempo:	Andante con moto (♩= 50)			Allegretto (♩= 56)				
Meter:	9/8							
Dynamic:	*pp*	*pp* <	*ff* >	*pp*	< *f* >		*ff*	> *pp cresc.*
Text:	.....	Lines 1 - 7		Lines 8 - 14	Lines 15 - 18	Lines 18 - 20	Lines 21 - 22	"ring"
Features:	-Flute cadenza D dorian linear feel with pedal A (V?) in strings & piano -strings on harmonies	-melody & pedal on A suggest D tonal center but recurrent b minor7 triad creates pull between D & B -Linearly alternating B/B♭'s -duple vs triple in linear writing		Lilting, dance quality of music Driven by rhythmic motive		-sixteenth note flourish tossed voice to voice in strings; example of text painting		
Themes/Motives:				 (motive *a* related)				

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Epithalamion: Movement II - Song "Wake Now"

Formal Units:	A		B	(A)	C	A	B	A	B (Attaca)
Measure #:	1		46/47	56/57	58/59	66/67	70/71		
Tonal Center:	F center $\hat{4}$, $\hat{6}$, & $\hat{7}$		unstable C aeolian / E center alternate		F center	F w/ $\hat{4}$, $\hat{6}$, & $\hat{7}$	C ⇒ F major	F center	
Forces:	Orchestra & Baritone soloist			Orch. only	Orchestra & Baritone	Orchestra only	Chorus joins previous forces	Orchestra only	
Tempo:	Allegretto (♩. = 76)		Andante con moto (♩ = 84)						
Meter:	6/8		3/4	9/8	3/4	9/8	3/4	9/8	3/4
Dynamic:	*ff* > *p*		*f*		*fp*		< *ff* *f*	*ff*	
Text:	Lines 23 - 29		Lines 31 - 31		Lines 33 - 35	none	Lines 36 - 37		
Features:	·text painting ·general lilting character		change to cantabile and espressivo, reflective of text						
Themes/ Motives:	motive *a* & following flourish				ref of motive *a* etc...				

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Epithalamion: Movement III - The Calling of the Bride

Formal Units:	A		Instr. interlude	A'	B	A''	B	B into A	A (Segue)
Measure #:	1	8/9	34/35	44/45	53/54	64/65	73/74	83/84	93/94
Tonal Center:	G major			G dorian	D aeolian	G dorian	D aeolian		G major
Forces:	Orchestra & SATB Chorus		Orchestra only	Orchestra SATB Chorus	Orchestra SA Chorus	Orchestra SATB Chorus	Orchestra SA Chorus	Orchestra TB Chorus	
Tempo:	Allegro moderato (♩= 144)								
Meter:	3/4								
Dynamic:	*ff*	*f*			> *p*	*f*	> *p*	< *f*	*ff*
Text:	Lines 38 & 39	Lines 40 - 44	none	Lines 45 - 46	Lines 47 - 48	Lines 49 - 50	Lines 51 - 52	Lines 53- 54	Lines 55- 56
Features:	-declamatory choral material over original *Bridal Day* flourish	-Robust feel, earnest; driven by *x* & *y* motives -risoluto articulation			-more lyric & cantabile -waltz feel	-back to risoluto style	-lyric, cantabile -waltz feel		
Themes/ Motives:		*x* & *y* motives, quasi-ostinato	*x* & *y*	*y*		*x* & *y*			*x* & *y*

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Epithalamion: Movement IV - The Minstrels

Formal Units:	A		a	B			b		A	a	‖:	b	:‖	c	Short pause
Measure #:	1	13/14	19/20	29/30	35/36	46/47	56/57	60/61	68/69	76	82				
Tonal Center:	G aeolian	A dorian	E aeolian		C aeolian	F major	E♭/g		G major						
Forces:	Orchestra & SATB Chorus			Orchestra SA Chorus		Orchestra TB Chorus		Orchestra SATB Chorus							
Tempo:	Allegro (♩= 112)														
Meter:	2/4														
Dynamic:	*p* < *f* > *p* <	*f*	*p* (subito)	*f* *p*	*p*	< *f*	*fp*	*p cresc.*	*ff*						
Text:	"Hark"	Lines 57 - 58	Lines 59 - 60	Line 61	Lines 63- 64	Lines 65- 67	Line 68 (to end)	"To Hymen"							
Features:	-running 16ths in Orchestra -building sense of excitement -‖ 5ths in chorus	-rustic dance w/fiddle sound in strings -marcato choral articulation -syncopation & cross rhythms -text painting													
Themes/ Motives:		*a*													

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Epithalamion: Movement V - The Procession of the Bride — Attaca

Formal Units:	Intro.	antecedent	A	consequent		antecedent	B	consequent		antecedent	B′	consequent				
Measure #:	1	3	10/11		19/20		26/27		37/38		45/46		54	56		
Tonal Center:	G major				B dorian		G major		Eaeolian	G major			G major			
Forces:	piano only		add flute & alto							Orchestra & TB Chorus						
Tempo:	Andante maestoso (♩= 88)															
Meter:	3/4															
Dynamic:	*p*														< *f* >	*p*
Text:	Lines 69 - 71		Lines 72 - 74		Lines 75 - 76		Lines 77 - 79			Lines 80 - 81		Lines 82 - 83				
Features:	·Lyric, anticedent/consequent melody ·very few accidentals ·mostly choral unison				·increased choral 2-part writing											
Themes/ Motives:																

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Epithalamion: Movement VI - The Temple Gates

Formal Units:	A	a	b	a	B	b	Attaca C	D		E		F	Short pause
Measure #:	1	10/11	18/19	23/24	37/38		54/55		75/76		89	96	112 121
Tonal Center:	E major	G major	C major	E♭ major	G major		A dorian	F major	shifting	E♭ lydian	B aeolina	A major	E♭ major D major
Forces:	Orchestra (no flute) SATB Chorus			no SA	add SSAA		Tutti	Orchestra & TB Chorus			add SA	TB drop out	
Tempo:	Adagio (♩= 80)						Allegro (♩= 108)			Allegro (♩= 72)		Vivace (♩= 100)	
Meter:	3/4						2/4			9/8		2/4	
Dynamic:	*ff*			*p*			*f*		*p* *f*	*p*	*f*	*p*	*ppp*
Text:	Lines 84 - 85		Lines 86 - 87	Lines 88- 90			Lines 92 - 95	Lines 96 - 99		Lines 100 - 104	Lines 105 - 106	Lines 107 - 108	Lines 109 - 110
Features:	·maestoso flavor ·frequent tonal shifts ·marcato articulation			·mood shifts to reverence	·TB melody & text ·SSAA imitative counterpt. on "alleluia" ·Orchestra doubles choral polyphony		·Reprise of Mvt. IV rhythms & textures			·Mix of 2+2+2+3 & triple div. ·text painting		·ostinato ·mention of "Graces" ellicits graceful music - "leggiero"	
Themes/ Motives:							*a*					*a*	

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Epithalamion: Movement VII - The Bell Ringers

Formal Units:			A		B		A′			Attaca transition to Mvt. VIII
Measure #:	1	2/3	6/7		14/15	22/23		33/34	44/45	52
Tonal Center:	C major				E center	C major				
Forces:	Orchestra no flute	Add SATB Chorus	Add flute							Orchestra (no flute) only
Tempo:	Andante con moto (♩= 100)									
Meter:	3/4									
Dynamic:	*f* > *p*					< *f*		*ff* dim. to end		
Text:	none	Lines 111-112			Lines 113 - 114	Lines 115 - 116 (to end)				
Features:	-Bell figures	-2 bell motives -choral counterpoint			-S/A canon -T/B "Bell" sounds -‖ 4ths	-Return to bell motives - Dance-like quality				
Themes/ Motives:		-2 "bell" motives						6/8 vs. 3/4		

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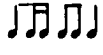
Epithalamion: Movement VIII - The Lover's Song

Formal Units:	A		B		C a		b		C a		b		Attaca	
									Choral repeat				transition	
Measure #:	1 /2	27/28	34/35	41/42	48/49		74/75	82/83		111/112	/115	/118	130	
Tonal Center:	E center (leaps to aeolian)	C major	~~ ♭$\hat{3}$ & ♯$\hat{4}$	E♭aeolian	G major		♭$\hat{3}$ ~~ ♮$\hat{3}$			♭$\hat{3}$ ~~ ♮$\hat{3}$			G center	
Forces:	Viola Orchestra Soloist Altos	Altos drop out												
Tempo:	Andante sostenuto (♩= 72)	Poco animato (♩= 88)			Tempo I (♩= 84)									
Meter:	3 4													
Dynamic:	*pp*	*pp*			*f* (predominantly)		*p*		*f*		*p*	*f*	*p*	
Text:	.... Lines 119 - 122	Lines 123 - 128			Lines 130 - 144				Lines 130 - 144					
Features:	-music depictive of yearning -opening theme responsible for much of material -oscillating 1				-most romantic musical utterance of work -cantabile -music "propelled" motivically in orchestra									
Themes/ Motives:	*a*													

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Epithalmion: Movement IX - The Minstrel's Song

Attaca

Formal Units:	A		B	A′ (choral)		B′ (choral)	
Measure #:	1	4/5	23/24	34/35	42/43	49/50	54
Tonal Center:	E center	fluctuating scale degrees	D♭ center	E center	D♭ center	C	
Forces:	Orchestra only	add baritone soloist					
Tempo:	Andante sostenuto (♩= 72)						
Meter:	2/4						
Dynamic:	*p* < >		< *ff* > *pp*				
Text:	none	Lines 145 - 148	Lines 149 - 152	Lines 153 - 154	Lines 155 - 156	none	
Features:	·most chromatic writing of work ·music suggests *mystery* & duality of night	- ♩♫♩ (3) vs. duple	·vascillating $\hat{3}$ & $\hat{6}$	·choral homophonic texture ·‖ planing in choral writing		·no cadential closure in orchestra	
Themes/ Motives:	· rising/falling m. 2nds ·cello/baritone theme			·"A" theme modified			

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Epithalamion: Movement X - Song of the Winged Lovers

Formal Units:	A		B		A
Measure #:	1	7/8	19/20	24/25	36
Tonal Center:	E center ($\flat\hat{3}$ & $\flat\hat{5}$, ~~ $\hat{6}$)				
Forces:	Orchestra only	add SA Chorus		Orchestra only	
Tempo:	Allegretto (♩= 88)				
Meter:	3 4				
Dynamic:	*pp*				
Text:	none	Lines 157 - 161	Lines 162 - 163	none	
Features:	-Text pairing, i.e. flourishes suggesting "winged loves" -doubled tonality -leggiero articulation -scherzoish				
Themes/ Motives:					

Attaca

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Epithalamion Movement XI - Prayer to Juno

Formal Units:	A	‖: B :‖ Reprise of IV/Ab	C Reprise of VIII C	Attaca
Measure #:	1	20/21 28/29 36/37	38/39	86
Tonal Center:	C E♭ C(aeolian) D♭7 (~~unstable~~)	E major	G major	♭3̂ ~~ ♮3̂	G major
Forces:	Orchestra & baritone soloist			
Tempo:	Molto Adagio (♩= 56)			
Meter:	4/4			
Dynamic:	*pp*			
Text:	Lines 164 - 167	Line 168 ("Io Hymen")	Lines 164 - 176	
Features:	·strings con sordino ·mystical aura ·planing triads	·Reprise of IV Ab	·Reprise of VIII	
Themes/ Motives:	·descending 2nds · ♩♩♩ (3)			

Vita

Robert Taylor currently serves as Associate Director of Choral Activities at the University of Central Oklahoma, where he also teaches studio voice, music history, and conducts operatic productions. He is also the Artistic Director of the Bob Taylor Choir, a semi-professional choral ensemble named in honor of his late father.

Dr. Taylor's education includes a Doctor of Musical Arts in Choral Conducting from Louisiana State University (1997), a Master of Music degree in Vocal Performance from Sam Houston State University (1988), and a Bachelor of Musical Arts degree from The University of Central Arkansas. A native Arkansan, he resides in Edmond, Oklahoma with his wife, Mary, his daughter, Kiri, and his mother, Cornelia.

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DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Robert Taylor

Major Field: Music

Title of Dissertation: A Study of Ralph Vaughan Williams's An Oxford Elegy and Epithalamion

Approved:

Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

Date of Examination:

September 23, 1997

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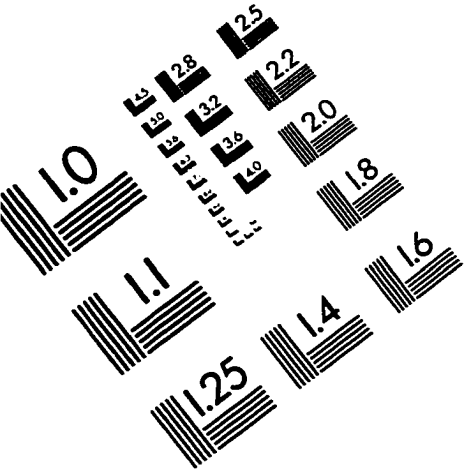

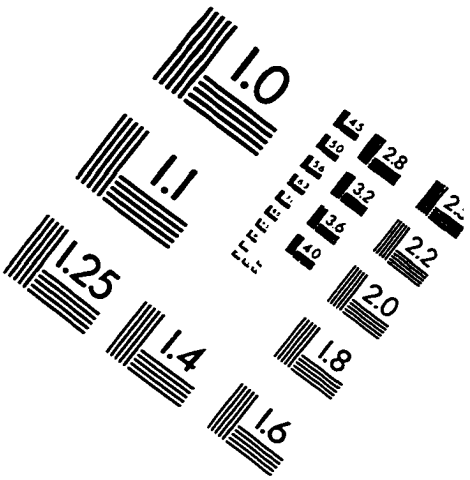

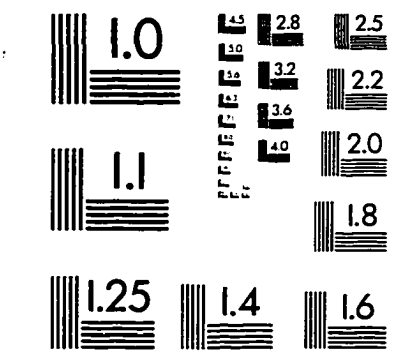

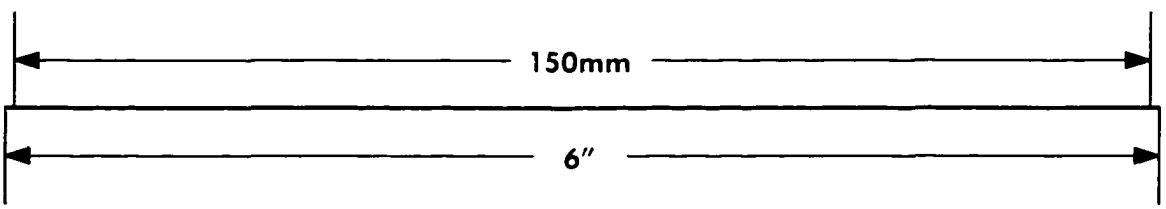

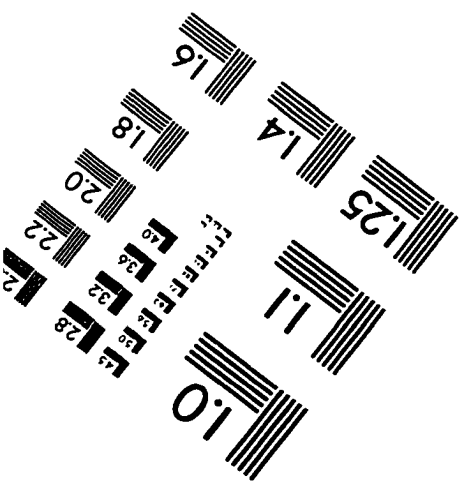

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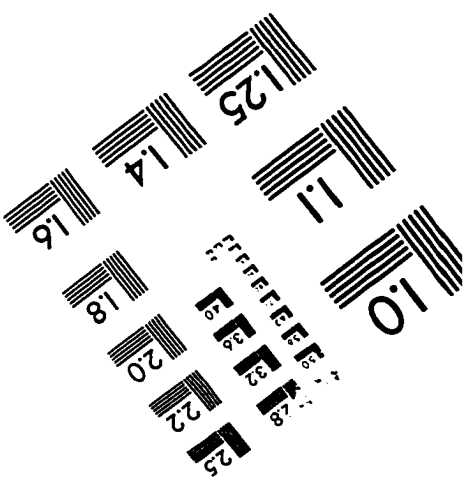

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