

ANALYSIS FOR PERFORMANCE OF THE SONG CYCLE
SONGS OF TRAVEL, BY RALPH VAUGHAN WILLIAMS

Problem in Lieu of Thesis

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

BY

Richard Porter Cole, B. M.

Denton, Texas

May, 1977

TABLE OF CONTENTS

	Page
LIST OF TABLES	iv
LIST OF ILLUSTRATIONS	v
Chapter	
I. INTRODUCTION	1
Resume of Relative Biography and Discussion of Ralph Vaughan Williams' Early Stylistic Development	
✓ Brief Introduction to the Poetry of Robert Louis Stevenson	
II. MUSICAL AND POETIC ANALYSIS OF <u>SONGS OF</u> <u>TRAVEL</u>	22
✓ III. CONCLUSION	97

LIST OF TABLES

Table	Page
I	95

LIST OF ILLUSTRATIONS

Figure	Page
1. Theme A	27
2. "The Vagabond," m. 20-21	28
3. "The Vagabond," m. 20	28
4. "The Vagabond," m. 60-61	29
5. Theme B.	30
6. "The Vagabond," m. 57	31
7. "The Vagabond," m. 14-16	32
8. "Let Beauty Awake," m. 9-11	37
9. "The Roadside Fire," m. 3	40
10. Theme C.	41
11. Theme D.	41
12. "The Roadside Fire," m. 1.	43
13. "The Roadside Fire," m. 45-48	44
14. "The Vagabond," m. 53-56	45
15. "Youth and Love," m. 45-48	48
16. "Youth and Love," m. 53	49
17. "Youth and Love," m. 1-4	50
18. "Youth and Love," m. 16-17	50
19. "Youth and Love," m. 31-32	51

20.	"Youth and Love," m. 60-63	52
21.	"Youth and Love," m. 33-38	53
22.	"Youth and Love," m. 21-23	54
23.	"Youth and Love," m. 51-55	54
24.	"In Dreams," m. 14-18.	60
25.	"In Dreams," m. 31.	61
26.	"In Dreams," m. 38-45.	62
27.	"The Infinite Shining Heavens," m. 14-15	64
28.	"The Infinite Shining Heavens," m. 26-27	65
29.	"The Infinite Shining Heavens," m. 12-15	66
30.	"The Infinite Shining Heavens," m. 19-20	67
31.	"The Infinite Shining Heavens," m. 38-47	67
32.	"Whither Must I Wander," m. 41	73
33.	"Whither Must I Wander," m. 3	73
34.	"Whither Must I Wander," m. 6	74
35.	"Whither Must I Wander," m. 8-9	74
36a.	"Whither Must I Wander," m. 10-11.	75
36b.	"Whither Must I Wander," m. 19-20.	75
37.	"Whither Must I Wander," m. 19-21.	76
38.	"Whither Must I Wander," m. 41.	77
39.	"Whither Must I Wander," m. 57-58.	77
40.	"Bright is the Ring of Words," m. 2-4	79
41.	"Bright is the Ring of Words," m. 15-18.	80

42.	"Bright is the Ring of Words," m. 18-19	81
43.	"Bright is the Ring of Words," m. 28-38	82
44.	"Bright is the Ring of Words," m. 8-18	84
45.	"Bright is the Ring of Words," m. 38-40	85
46.	"Bright is the Ring of Words," m. 20	85
47.	"I Have Trod the Upward and the Downward Slope," m. 1	87
48.	"I Have Trod the Upward and the Downward Slope," m. 2	88
49.	"I Have Trod the Upward and the Downward Slope," m. 5-6.	89
50.	"I Have Trod the Upward and the Downward Slope," m. 8-16	90
51.	"I Have Trod the Upward and the Downward Slope," m. 17	91
52a.	"I Have Trod the Upward and the Downward Slope," m. 21	92
52b.	"Whither Must I Wander," m. 4	93
52c.	"Bright is the Ring of Words," m. 4	93
53.	"I Have Trod the Upward and the Downward Slope," m. 23-25	93

CHAPTER I

INTRODUCTION

The objective of this study of Ralph Vaughan Williams' Songs of Travel is two-fold. First, it is intended to establish, based upon factual information, that the group of songs comprising Songs of Travel are, indeed, a song cycle rather than merely a collection of songs set to the poetry of Robert Louis Stevenson. Secondly, suggestions will be made which will hopefully aid future performers in their preparation of the material for performance. A brief section dealing with Robert Louis Stevenson and his poetry will follow a deeper look at Ralph Vaughan Williams, the man and the musician. Characteristic traits affecting his musical style through the year 1904 are explored in an effort to identify the influences most predominant on the young Vaughan Williams.

The second chapter will consider a musical analysis of the songs from a melodic, rhythmic, harmonic, and formal standpoint with comments as to the meaning of the poetry in its relation to the music. The various publications of the

songs and the confusion resulting from their issue as separate collections rather than a single cycle will be discussed. The chapter will close with a review of the tonal organization of the cycle. The conclusion will deal specifically with suggestions as to the arrangement for performance of the songs within the cycle.

Ralph Vaughan Williams' Early Stylistic Development

Ralph Vaughan Williams' early musical training began at home. Born October 12, 1872, his first musical encounters came at the hand of an aunt, Sophie Wedgwood. It was through his aunt that he and his sister were introduced to thorough-bass and what was considered good and bad taste in music.¹ His instruction in piano (an instrument he never mastered) began at an early age and from that instrument he proceeded to the violin, which he described as his "musical salvation."²

After studying at a preparatory school at Rottingdean where he was first introduced to the music of Bach, he continued his education at Charterhouse, where he switched from

¹James Day, Vaughan Williams (London, New York, 1961), p. 4.

²Hubert Foss, Ralph Vaughan Williams, A Study (London, 1950), p. 19.

the violin to the viola. In the summer of 1890, Vaughan Williams went to Munich and heard for the first time an opera by Richard Wagner, who was a totally dominant force in the musical world at that time.

Following his short visit in Munich, Vaughan Williams returned to England and enrolled in the Royal College of Music, where he hoped to study composition under Hubert Parry. As a schoolboy, he had been introduced to Parry's idea that "a composer must write music as his musical conscience demands."³ This thought, along with the fact that Parry's music sounded "peculiarly English" to the young Vaughan Williams, was more than enough to convince him that he should indeed attempt to study with the man. However, upon enrolling that September, he found that he would be required to take courses in harmony before being allowed to study with Parry.

After two terms of study with Dr. F. E. Gladstone, he was promoted to Parry's composition class. Vaughan Williams states in his short autobiographical writings that he was

³Ibid., p. 22.

"quite elementary" at that particular time and very much in awe of his new teacher.⁴ Parry was quite liberal in the lending of his musical scores, and Vaughan Williams who, at that point, was not very well-read, jumped at the opportunity of studying the music.

Parry was most sympathetic with his pupils and endeavored to find characteristic points in their exercises. Vaughan Williams was quite embarrassed on at least one occasion to find that Parry had spent a good deal of time attempting to ascertain the "character" of a phrase which proved to merely contain wrong notes.⁵ One of the many benefits of Vaughan Williams' study with Parry was that he was not content to simply criticize a work - he would also recommend a solution.⁶

A student acquaintance of that period who made a lasting impression on Vaughan Williams was Richard Walthew. One of the few means of hearing orchestral pieces was by playing them as duets on the piano, and the two boys did just that -

⁴Ibid., p. 23.

⁵Ibid., p. 23.

⁶Ibid., p. 24.

Vaughan Williams struggling all the way (he was definitely not a master at the pianoforte!).

In 1892, Vaughan Williams entered Trinity College in Cambridge and, to quote Ursula Vaughan Williams, "There his independence and emancipation started, and his real life began."⁷ He began his studies with Charles Wood while at the same time commuting back and forth to continue his work with Parry. Vaughan Williams stated that Wood, although not the best teacher, was certainly the greatest technical instructor he had ever known.⁸ During this period, Vaughan Williams studied organ under Alan Gray. Although he failed to develop his skills to any degree on that instrument, he did become quite adept at managing the stops for Gray at his organ recitals.⁹ As another means of developing his overall musical skills, Vaughan Williams conducted a choral society. He felt that if one did not play in an orchestra or sing in a choir, the next best experience would be to conduct.

⁷Ibid., p. 34.

⁸John E. Lunn and Ursula Vaughan Williams, Ralph Vaughan Williams, A Pictorial Biography (London, 1971), p. 15.

⁹Foss, Ralph Vaughan Williams, A Study, p. 26.

It was obvious by this time that composition did not come easily to Vaughan Williams. Although Wood felt that he showed no potential as a composer, Vaughan Williams did not share that feeling. He knew musical composition was to be his life, but was not sure of the vehicle for that musical expression in his writing.¹⁰

He did get his degree in 1894 (the same year in which he wrote Whither Must I Wander - a title which Foss felt was rather significant for that particular stage of the composer's life)¹¹ and in the fall of that year returned to the Royal College of Music. Because Parry had become director of the school in the intermittent years, Vaughan Williams studied with Charles Stanford. Stanford was thought to be, at that time, the most famous English composer next to Sullivan.¹²

Stanford was quick-tempered and biting in his criticisms of his pupils' works to the point of frightening many of them away. Vaughan Williams, however, was obstinate in the

¹⁰Day, Vaughan Williams, p. 12.

¹¹Foss, Ralph Vaughan Williams, A Study, p. 12.

¹²Day, Vaughan Williams, p. 10.

staunch defense of his work and wasted much of his lesson time in arguments. In later retrospection, Vaughan Williams regretted his stubbornness and the fact that he had not trusted Stanford wholly in his judgements.¹³

At that time, Vaughan Williams was already attracted to modal harmony. Stanford, aware of this fact and attempting to lighten Vaughan Williams' texture and disperse some of the modal flavor, assigned his industrious student the task of writing a waltz. Vaughan Williams responded by writing a modal waltz.¹⁴

Stanford was not one to encourage his pupils, and Vaughan Williams was no exception. The instructor, however, later aided in placing Vaughan Williams' music before the public. Where Parry was kind-hearted toward his students and Wood was very much the technician, Vaughan Williams found the benefit of his study with Stanford to be "the contact with his mind and character." He went on to say, "With Stanford, I always felt I was in the presence of a

¹³John E. Lunn and Ursula Vaughan Williams, Ralph Vaughan Williams, A Pictorial Biography, p. 44.

¹⁴Foss, Ralph Vaughan Williams, A Study, p. 28.

lovable, powerful, and enthralling mind. This helped me more than any amount of technical instruction."¹⁵

Certainly Stanford and Parry were quite important in the early development of Vaughan Williams as a composer, but Vaughan Williams himself felt that the most beneficial influences of an academic atmosphere lay in what one could glean from his immediate peers.¹⁶ As history has proven, Vaughan Williams had a circle of friends who were to become outstanding in their fields. None, however, so greatly affected every phase of Vaughan Williams' life as did the association and ensuing friendship of Gustav Holst. Their friendship began shortly after Holst's enrollment at the Royal College of Music in 1895 and lasted until his death some forty years later.¹⁷ Early in their relationship, they began what they called their "field days," which consisted of the two men spending at least part of one day each week in studying the most recent compositions of the other. Vaughan Williams found it difficult to express

¹⁵Ibid.

¹⁶Ibid.

¹⁷Day, Vaughan Williams, pp. 13,14.

the magnitude with which this friendship affected his composition. In one of his letters to Holst, he attempted to express himself on this relationship pointing out the fact that theirs contained one ingredient in particular which was so often lacking in other friendships - total candidness in their honesty with each other.¹⁸

As mentioned earlier, Vaughan Williams felt it was important for a young composer to take an active part in making music. Therefore, from 1895 to 1897 he held the position of organist at St. Barnabas, South Lambeth. It has repeatedly been proven that unhappy experiences often contribute to personal growth in an individual. This one-time position for Vaughan Williams certainly upheld that idea. Although never very proficient at the organ, Vaughan Williams was required to give recitals, accompany the church services, and train the choir. These responsibilities along with founding a choral and orchestral society were to give him a knowledge of good and bad church music which he had not previously acquired.¹⁹

¹⁸Ursula Vaughan Williams and Imogen Holst, editors, Heirs and Rebels (London, 1959), p. 20.

¹⁹Foss, Ralph Vaughan Williams, A Study, p. 29.

From early in his musical education, Vaughan Williams was aware of the need to write "English" music, and certainly one of his largest contributions to music was his nationalistic approach to composition. It was Foss' feeling that the greatest influence on Vaughan Williams was Parry's "new idea," that is, writing music as one's musical conscience demands, thus maintaining "the loyalty of an artist to his art."²⁰

Vaughan Williams came on the scene in the midst of a universal upheaval in the music world. Between the years 1870 and 1910, musical Romanticism was attacked by two new trains of thought: 1. a nationalism which began in Russia and Bohemia and soon spread to the other countries of the world, and 2. a new school of composition in France.²¹

Vaughan Williams fell strongly on the nationalist side and, along with Holst, was considered the dominant force in the leadership of the movement in England.²² He

²⁰Ibid., p. 45.

²¹Donald Grout, A History of Western Music (New York, 1960), p. 568.

²²Frank Howes, The English Musical Renaissance (New York, 1966), p. 230.

certainly had a momentous task ahead of him, for English music of the time was deeply engrossed with the dominant German Romantic force and had lost all sense of individuality.

As a musical nationalist, Vaughan Williams did have several predecessors in Parry, Stanford, and Elgar; however, each had a distinct German flavor in his writings. It is suggested that "the music of Parry and Stanford spoke German with an English and Irish accent while Elgar's spoke English with a German accent."²³

One of the models on which Vaughan Williams based his nationalism was the English choral tradition, going back to the Tudor composers,²⁴ introduced to him by Parry.²⁵ Both Parry and Stanford were at their best when writing chorally and the majority of Vaughan Williams' early pieces were choral works.²⁶ The musical atmosphere in England at the

²³Day, Vaughan Williams, p. 22.

²⁴Foss, Ralph Vaughan Williams, A Study, p. 44.

²⁵Ibid., p. 69.

²⁶A. E. F. Dickinson, An Introduction to the Music of Ralph Vaughan Williams (London, 1928), p. 10.

end of the nineteenth century made hearings for choral music easily accessible.²⁷

Although very much a nationalist, Vaughan Williams was certainly not antagonistic toward the composers "on the continent." He was an ardent admirer of Bach, Beethoven, Brahms, and Wagner,²⁸ and was aware of the importance of studying their work as a musical exercise. But he also felt that a composer, to be international, must first have his basic musical tools firmly rooted in the nationalism of his own country.²⁹ Nevertheless, Vaughan Williams considered J. S. Bach to be the greatest composer in all of history.³⁰

Another characteristic of Vaughan Williams' nationalism which permeated all aspects of his writing and an area to which he greatly contributed was that of the English folk

²⁷Foss, Ralph Vaughan Williams, A Study, p. 25.

²⁸Ibid., p. 25.

²⁹Ralph Vaughan Williams, Some Thoughts on Beethoven's Choral Symphony (London, 1953), p. 106.

³⁰Ralph Vaughan Williams, National Music (London, 1934), p. 5.

song.³¹ This element was important enough to his musical development to be called "the spring that released his true musical personality, even more than the model on which he built his style."³² By the end of the nineteenth century, the English folk song was very close to becoming lost to the future generations. The few attempts made at collecting these songs in the past were relatively unsuccessful. Indeed, there was sad speculation that the last of the true folk singers were born around 1840.³³ Developing means of transportation continually brought outside influences into rural communities, thereby altering the original folk tunes for the upcoming generations. Finally, in 1898, the Folk Song Society was founded, with Parry and Stanford among its members. By 1904, the year in which Vaughan Williams became a member, their approach was beginning to come under criticism for it was felt that their efforts had not been productive enough. Cecil Sharp

³¹John E. Lunn and Ursula Vaughan Williams, Ralph Vaughan Williams, A Pictorial Biography, p. 23.

³²Day, Vaughan Williams, p. 19.

³³Cecil J. Sharp, English Folk Song (London, 1954), p. 119.

attacked the group for "sitting around and discussing them (songs) in London rather than getting out into the country and listening to the singers themselves."³⁴

Sharp had become interested in folk song in the late 1890's and had been much more successful in collecting them than had been the Society. Because his method of collection was similar to that of Vaughan Williams, they did some collaborating in making modern editions, but only after each had developed his own particular musical style. Vaughan Williams recalled his first encounters with folk song as coming in the 1880's and again in 1893 upon discovering "Dives and Lazarus" in English Country Songs.³⁵ He actually started collection of the songs in 1903 with Bushes and Briars, which he had heard on December 4 at Ingrave in Essex.³⁶ A list was compiled enumerating each folk song Vaughan Williams collected, the singer who performed each one, and the date and place where it was originally heard by Vaughan Williams.³⁷ The number of

³⁴Day, Vaughan Williams, p. 18.

³⁵Foss, Ralph Vaughan Williams, A Study, p. 32.

³⁶Day, Vaughan Williams, p. 17.

³⁷Michael Kennedy, The Works of Ralph Vaughan Williams (London, 1964), pp. 648-681.

tunes recorded between December, 1903, and December of the following year clearly illustrate to what extent Vaughan Williams was preoccupied with folk songs while composing Songs of Travel. All of the songs published during Vaughan Williams' lifetime were performed as a group for the first time on December 2, 1904.³⁸

The years 1903 and 1904 also show Vaughan Williams' interest in German and French folk songs, these songs being the composer's first published and performed arrangements.³⁹ Among these songs were Adieu, Think of Me, Reveillez-Vous, Piccars, Jean Renaud, and L'Amour de Moy.

The term "folk song" entered the English language about 1885, and was defined by some specialists as "the songs of the unlettered classes,"⁴⁰ while Vaughan Williams described it as an "individual flowering on a common stem,"⁴¹ that stem being made up of everything that is English. The folk song was melodic, as was the choral music of England.

³⁸Ibid., p. 420.

³⁹Ibid., p. 83.

⁴⁰Ibid., p. 27.

⁴¹Frank Howes, Dramatic Works of Ralph Vaughan Williams (London, 1937), p. 11.

Because Vaughan Williams' approach to composition was basically melodic, it followed that his interests would be naturally drawn to these two areas.⁴² His own accompaniments being more melodic in form, he felt that in folk song accompaniments "the harmony should be subsidiary and above all impersonal."⁴³ Nevertheless, it was not Vaughan Williams' vocal music but his orchestral music that was most affected by folk song.⁴⁴ For all the benefits Vaughan Williams derived from folk song, it is sad to note that the English critics at the turn of the century could look at the folk song-based tunes of foreign composers with admiration while looking at that same model in their own composers with disdain.⁴⁵

The final influence of Vaughan Williams in this early stage of his life was his work on the English Hymnal. The

⁴²Foss, Ralph Vaughan Williams, A Study, p. 43.

⁴³Kennedy, The Works of Ralph Vaughan Williams, p. 29.

⁴⁴Ibid., p. 83.

⁴⁵Ralph Vaughan Williams, The Making of Music (New York, 1965), p. 51.

offer, from Percy Dearmer in 1904, to edit the Hymnal,⁴⁶ concurrent with an interest in collecting folk songs, could not have come at a more opportune time for Vaughan Williams. From comments by Gustav Holst in a letter addressed to Vaughan Williams in 1903, it is obvious that the latter had begun to have grave doubts as to his own inventiveness as a composer.⁴⁷ Vaughan Williams' musical output, from 1904 to 1906 when he completed his work on the Hymnal, contained, apart from the work, relatively little "original" music. He felt, in retrospect, that those years spent were more beneficial to his musical style than any other approach he could have taken at that particular point in his musical development.⁴⁸

Robert Louis Stevenson

// Where Ralph Vaughan Williams' varied musical interests in folk songs, hymns, and choral arrangements gained for him a reputation of versatility, so Robert Louis Stevenson's

⁴⁶Foss, Ralph Vaughan Williams, A Study, p. 14.

⁴⁷Ursula Vaughan Williams and Imogen Holst, Heirs and Rebels, p. 14.

⁴⁸Foss, Ralph Vaughan Williams, A Study, p. 34.

acclaim to the ranks of those "versatile" writers was proven through his talents in poetry, prose, essays, and novels. Stevenson was born in Edinburgh, Scotland, on November 13, 1850, an only child to reputable and wealthy parents. His family background was made up of generations of lighthouse engineers. Pride was a constant element in the Stevenson make-up, as was great religious discipline. Stevenson, however, preferred the arts to his father's engineering practice. His almost constant state of poor health prevented his following in his father's footsteps. He did, however, make an effort toward that field to appease his father's growing disdain, and wrote several noteworthy studies regarding lighthouse engineering.⁴⁹ Stevenson added to the increasing rift between himself and his father by accepting more liberal religious viewpoints than those nurtured by his family. Tolerance, however, was maintained due to Stevenson's vulnerable health and his compromise to study law, an esteemed profession acceptable to his father.

⁴⁹David Daiches, Robert Louis Stevenson and His World (London, 1973), p. 26.

It was not long, however, before Stevenson realized how completely he had succumbed to an obsession for writing. His career was finally determined. Because the Edinburgh climate was not agreeable to his health, he travelled a good deal, not in search of touristic excitements, but of a climate which would lend itself as a healing power to Stevenson's respiratory maladies. It was on one such journey that he met Fanny Osbourne, the lady to whom he was married in 1880. Fanny became his nurse and travelling companion, critic, protector, and, at one time, his literary peer. She was also one more cause for dissension in Stevenson's relationship with his father.

It was during these extensive journeys throughout France, United States, Switzerland, Pacific Islands, and other countries that Stevenson wrote, intermittently, the poems which he later collected and called Underwoods Book III, or which was named posthumously, Songs of Travel.

Stevenson's latter life was spent in the Samoan Islands in the Pacific Ocean. His residence there was very peaceful, and he enjoyed longer periods of good health. The natives knew him affectionately as "Tusitala" (storyteller) and respected this thin, fragile, yet charming and spirited

man. Stevenson wrote continually and successfully on his island. He spent a few periods of melancholic retrospection dwelling on his native land, knowing he would never return. It was one of these periods which produced "To the Tune of Wandering Willie," a mood much like that of Vaughan Williams when the composer wrote "Whither Must I Wander." The element of nationalism was strong in Stevenson, intensified by his self-imposed exile from his beloved Scotland. In an effort to preserve the old Scottish folk tune, Stevenson, along with Robert Burns, wrote a set of verses to the familiar tune in 1888. As Vaughan Williams was known to do with parts of his music compositions, so also did Stevenson enter portions of his poetry into his novels and other works. A few lines of "Wandering Willie" were incorporated into Stevenson's latter chapters of The Master of Ballantrae.⁵⁰

Although Stevenson's poetry was not considered to be his strongest vehicle of expression, his style and versatility in that category were, however, quite impressive. He afforded himself three major elements to guide his

⁵⁰Janet Adam Smith, Robert Louis Stevenson, Collected Poems (London, 1950), p. 505.

writings: the first being to satisfy the demands of logic, secondly, to please the supersensual ear, and finally, to maintain a pattern with rhythm and "melody."⁵¹

¶ Stevenson's poetry was characterized by the "dance of sounds and meaning...elegantly or humorously, the great commonplace made memorable by style."⁵² Like Parry's "new idea," Stevensonian style is characterized by his choice of words, where "literature is but language; it is only a rare and amazing miracle by which a man really says what he means."⁵³

Vaughan Williams and Stevenson, although of different nationalities, shared an immense sense of nationalism. Their respective means of expression were combined to record forever their fervent love of country.

⁵¹Ibid., p. 28.

⁵²Ibid., p. 31.

⁵³G. K. Chesterton, Robert Louis Stevenson (New York, 1955), p. 98.

CHAPTER II

MUSICAL AND POETIC ANALYSIS OF SONGS OF TRAVEL

The original form of the publication of Songs of Travel has raised dispute as to its being defined a song cycle. It was first published in two separate books. Songs I, VIII, and III ("The Vagabond," "Bright is the Ring of Words," and "The Roadside Fire") were issued as Book I in 1905 by Boosey and Company, London. In 1907, that same company issued Book II which contained songs II, IV, V, and VI ("Let Beauty Awake," "Youth and Love," "In Dreams," and "The Infinite Shining Heavens"). "Whither Must I Wander was published separately in The Vocalist, Volume I, No. 3, June, 1902, and reissued in 1912 by Boosey and Company.¹ "I Have Trod the Upward and the Downward Slope" was discovered posthumously, and was first issued in the 1960 Boosey and Hawkes Ltd. edition. This was the first publication to include all nine songs, and forms the basis for this analysis. The particular

¹Michael Kennedy, The Works of Ralph Vaughan Williams (London, 1964), p. 411.

breakdown of the 1905 and 1907 publications was done at the insistence of the publishers, not the composer.²

From the order established at the December 2, 1904, premiere performance of the songs, which did not include "I Have Trod the Upward and the Downward Slope," it is obvious that Vaughan Williams intended the entire group to be performed as a unit. The program suggests the order of the 1960 publication. Here, "I Have Trod the Upward and the Downward Slope" is added as the final selection, its thematic material unifying the music and poetry of the previous eight songs.³ Vaughan Williams frequently grouped his compositions into collections, rather than leaving them as individual songs. Bearing this in mind, it is conceivable that one might assume this to be the case in Songs of Travel, had it not been for the discovery of this final song. The seven songs which comprise the 1905 and 1907 publications of Songs of Travel fall in what might be considered the last stages of Vaughan Williams' "early period" as a composer. It is assumed that they were composed early in the year 1904 as their first performance date is

²Ibid., p. 80.

³Ibid., p. 420.

recorded in December of that year.⁴ The carefully placed, nostalgic words of Robert Louis Stevenson's poetry found Vaughan Williams in a transitional state between the "bowed head and stained glass attitudes" of Rosetti's House of Life and Willow Wood and the "open-airness" witnessed in Whitman's Toward the Unknown Region.⁵ The feelings of the "open road," "unlimited horizons," and "youthful exuberance" characteristic of Stevenson's poetry are complemented by Vaughan Williams' "robust, outdoors approach" to the musical settings of the selections. At that particular stage in his development, Vaughan Williams was deeply engrossed in the melodic approach to poetic settings with the harmony simplistically outlined in the accompaniments.

Stevenson had a difficult time deciding on an appropriate title for the group of poems from which these nine were taken. After considering such titles as Songs and Notes of Travel, Vailima, and Posthumous Poems, he left the naming of the group, as well as the order, to Sidney Colvin,

⁴Ibid.

⁵Hubert Foss, Ralph Vaughan Williams, A Study (New York, 1950), p. 88.

finally suggesting that they might be added to Underwoods as Book III.⁶ In a letter to Colvin, Stevenson expressed the fact that he did not see the forty-six poems in a contiguous manner.⁷ Therefore, no special consideration will be given to the order of the poetry as opposed to its order in the Vaughan Williams settings. Numerical listings of the poetry will refer to their order in the 1913 Scribner's Sons publication.

"The Vagabond"

The first song of the group is entitled "The Vagabond" by the poet and is listed in the poetry as number 1.

Give to me the life I love,
 Let the lave go by me,
 Give the jolly heaven above
 And the byway nigh me.
 Bed in the bush with stars to see,
 Bread I dip in the river -
 There's the life for a man like me,
 There's the life for ever.

Let the blow fall soon or late,
 Let what will be o'er me;
 Give the face of earth around
 And the road before me.
 Wealth I seek not, hope nor love,
 Nor a friend to know me;

⁶Janet Adam Smith, Robert Louis Stevenson, Collected Poems (London, 1950), p. 501.

⁷Ibid., p. 500.

All I seek the heaven above
And the road below me.

Or let autumn fall on me
Where afield I linger,
Silencing the bird on tree,
Biting the blue finger:
White as meal the frosty field -
Warm the fireside haven -
Not to autumn will I yield,
Not to winter even!

Let the blow fall soon or late,
Let what will be o'er me;
Give the face of earth around
And the road before me.
Wealth I ask not, hope nor love,
Nor a friend to know me.
All I ask the heaven above
And the road below me.⁸

"The Vagabond" represents that attitude to life which Stevenson could only experience, due to his fragile health, on paper: the desire for romantic adventure and the freedom of a life filled with action.⁹ Vaughan Williams brings to the naivety of the poetry a musical setting which is straight-forward and stubbornly cheerful in its youthful attitude toward life.

There are two basic melodic patterns which occur intermittently in the following selections. The first one is

⁸Collected Poems (New York, 1913), p. 205.

⁹Frank Swinnerton, Robert Louis Stevenson, A Critical Study (New York, 1923), p. 186.

the lilting figure which appears throughout the vocal line as well as the right hand of the accompaniment and will be referred to as "the vagabond theme," and identified as "Theme A."



Fig. 1--Theme A

It appears for the first time in the second half of the first measure of the accompaniment, again in the last half of the third measure and in measure seven when the voice enters for the first time. Thereafter, it occurs quite frequently in the vocal line in this original form and at the end of each verse (with the exception of the third verse) in an augmented and slightly varied version of the same figure.

A musical score for two staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It contains the lyrics "There's the life for" with a dynamic marking of *p*. The bottom staff is a piano accompaniment in bass clef with a key signature of two flats and a common time signature. It features a piano dynamic marking of *pp* and a *colla voce.* instruction. The accompaniment includes triplet markings over the first two measures.

Fig. 2--"The Vagabond," m. 20-21

It never occurs simultaneously in the accompaniment and the voice. It does, however, follow a distinct pattern in the accompaniment in each verse except the third by appearing at the beginning of the measure before the last phrase of the verse.

A musical score for two staves, similar to Fig. 2. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It contains the lyrics "There's the" with a dynamic marking of *p*. The bottom staff is a piano accompaniment in bass clef with a key signature of two flats and a common time signature. It features a piano dynamic marking of *pp* and a triplet marking over the first measure.

Fig. 3--"The Vagabond," m. 20

In the third verse it appears twice in the measures which contain the last two words of the verse.

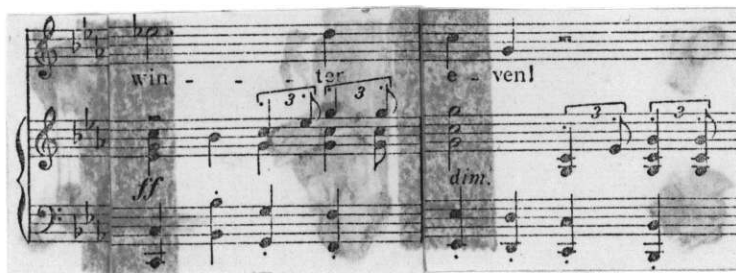


Fig. 4--"The Vagabond," m. 60-61

This figure is one of the two most dominant themes in the group of songs and occurs with frequency throughout several of the songs to come. It is the bounce of this figure which gives the music of this first song its youthful exuberance.

Of equal importance here is a melodic and rhythmic motive which appears throughout the entire song. While it is only suggested in the third verse, it is a musical characteristic inherited from Parry and is aptly described by one author as "a relentless, striding crotchet bass."¹⁰ It will be referred to in future references as "Theme B."

¹⁰James Day, Vaughan Williams (London, 1961), p. 84.



Fig. 5--Theme B

As has been mentioned, one of the most obvious traits of Vaughan Williams' writing is the fact that he is considered, certainly in this early stage, a melodic composer. "The Vagabond" bears out this fact in the upper voice of the right hand of the accompaniment by mirroring, almost exactly, the vocal line throughout the entire piece.

The song is written in 4/4 time from beginning to end with the rhythmic ostinato of Theme B continuing in a strict marching tempo. In the third verse, the variation of this theme is displayed with the intermittent use of eighth-notes rather than quarter-notes. These maintain, however, the strictness established earlier and, except for the last three measures of the song, the steady four-pulse per measure in the bass is interrupted only once. This interruption takes place on the fourth beat of

measure fifty-seven and is the only time that there is no pulse or movement on the fourth beat of the measure.



Fig. 6--"The Vagabond," m. 57

It can only be assumed that this was the attempt of the composer to draw attention to the defiance being expressed in the poetry at that particular point.

This first song begins and ends in C modal minor,¹¹ with the third verse (measure forty-four) abruptly modulating to E minor, emphasizing the slight change in mood. In measure fifty-seven there is a modulation to A minor, again emphasizing the emphatic expression of the poetry. There is a modulation back to the original key in measure sixty. To keep from using so many accidentals, Vaughan Williams uses a sharp key signature in the accompaniment below the flat signature in the vocal line (verses one, two and four

¹¹ Kennedy, Works of Ralph Vaughan Williams, p. 420.

beginning half-way through the fifth line of the poetry and continuing through line six). This first occurs in measures fourteen through sixteen.



Fig. 7--"The Vagabond," m. 14-16

Several basic characteristics of Vaughan Williams are evident in the harmonic scheme of this first song. First is his use of open fourths, fifths, and octaves in Themes A and B. Then his use of a simple triad is the second trait. Upon the entrance of the voice he begins to use the basic chordal movement in the right hand of the accompaniment for which he is known. Next comes the parallel movement of thirds in that same hand. And finally, the accompaniment is very simple harmonically, for the most part merely emphasizing the vocal line.

"The Vagabond" is a varied strophic, AAA'A. Vaughan Williams' dynamic markings here are effective in the degree

to which they contrast the different sections. The first two strophes are similarly marked, beginning piano. A crescendo is made to a forte on the next to the last line of the verse, dying away to a piano and pianissimo in the voice and accompaniment respectively. The third strophe, again, contains the variation. This section begins mezzoforte with a slightly faster tempo. There are markings of forte for the fourth and fifth lines of the poetry. This dynamic level gradually builds, beginning in measures fifty-six and fifty-seven, to a fortissimo and returns to the original tempo marking in measure sixty. From this point the music gradually diminishes to a pianissimo at the beginning of the final verse. This marking holds true until measure seventy-four, at which time the voice and accompaniment begin a crescendo which carries into measure seventy-five where the voice realizes its only fortissimo marking. Once again, this subsides into a pianissimo marking for voice and piano with the voice dropping out in measure eighty and the accompaniment continuing for four additional bars.

The first two verses of "The Vagabond" are similar in poetic expression and musical structure. In the poetry,

Stevenson expresses a robust, youthful attitude toward life. Basic needs are simple, and there is an optimistic attitude expressed even when viewing the possibility of death - "Let the blow fall soon or late." Themes A and B combine to form an emphatic musical setting which enhances the mood of the poetry. This mood changes, however, in the third verse. The poetry expresses the possibility of difficulties lying ahead, "Or let autumn fall on me." The optimistic attitude returns at the end of the verse, "Not to autumn will I yield, / Not to winter even!" Vaughan Williams uses the modulation to E minor to set a musical change of atmosphere equal to the change in the poetry. His change of texture in the accompaniment further establishes the different mood of the third verse. The left hand of the accompaniment makes use of eighth-notes here whereas it had used strictly quarter-notes in the two preceding verses. The section in A minor combines with a crescendo to forte level which emphasizes the declaration in the poetry, "Not to autumn will I yield." This is followed by a crescendo to fortissimo on the final statement, "Not to winter even!" At that point there is a return to the original key of C minor. The texture of the

accompaniment resumes the quarter-note pattern of the first two verses and the poetry of the fourth verse re-establishes the original atmosphere of the song.

This song has been identified by at least one writer as being the most complete work of art of any of the seven songs originally published in 1905 and 1907,¹² while another writer considers it to be the most popular selection of the group.¹³

"Let Beauty Awake"

The second song of the group is entitled "Let Beauty Awake" by the author and is numbered IX in the poetry listing.

Let Beauty awake in the morn from beautiful dreams,
 Beauty awake from rest!
 Let Beauty awake
 For Beauty's sake
 In the hour when the birds awake in the brake
 And the stars are bright in the west!

Let Beauty awake in the eve from the slumber of day,
 Awake in the crimson eve!
 In the day's dusk end
 When the shades ascend,

¹²Hubert Foss, Ralph Vaughan Williams, A Study, p. 86.

¹³Kennedy, Works of Ralph Vaughan Williams, p. 80.

Let her wake to the kiss of a tender friend
To render again and receive!¹⁴

Once again, the poet's words express the never-ending energy and optimism of youth. Vaughan Williams seems to try and capture this mood in the accompaniment, while writing a simple melodic line. It centers on the notes between F-sharp and C-sharp with occasional leaps of a minor sixth, returning to the original F-sharp. Vaughan Williams uses two time signatures in this second song, 9/8 and 6/8, and achieves a nice blending of the rhythm of the poetry with the music. The 6/8 bars occur only in two measures, each time in the next to the last line of the verse, and affecting only four words, yet that small variation is all that is needed to mesh the two art forms. In measures nine and ten, just following the first 6/8 measure, Vaughan Williams introduces a duple figure which occurs several times thereafter, but never more beautifully than that first time when it elongates the pulse on the words "and the stars are bright in the west."

¹⁴Collected Poems, p. 215.

The image shows a musical score for three measures of the song "Let Beauty Awake" by Vaughan Williams. The score is written for voice and piano. The key signature is F-sharp minor (three sharps: F#, C#, G#) and the time signature is 8/8. The vocal line starts with the lyrics "brake And the stars are bright..... in the west!". The piano accompaniment begins with an arpeggiated chord in the right hand and a steady eighth-note pattern in the left hand. The score includes dynamic markings such as *p* (piano) and *f* (forte). There are also some performance instructions like "2" above notes, indicating a second ending or a specific fingering.

Fig. 8--"Let Beauty Awake," m. 9-11

Harmonically, the song begins with an arpeggiated chord spelled out in the accompaniment in thirty-second notes. However, Vaughan Williams, by the end of measure five, has reverted to doubling the voice in the right hand of the accompaniment and continues thusly to the end of the verse. This continues in the second verse and, in both instances, at the skip of the sixth in the vocal line, the accompaniment spreads to open sixths in parallel motion. Each time the accompaniment repeats the duple figure and phrase found in Figure 8, it does so by means of thirds in parallel motion. The harmonic texture gradually thins out in the final measures until the arpeggiated chord structure ascends to the final held F-sharp.

Vaughan Williams set these verses strophically in the key of F-sharp minor. The forte marking at the beginning

of the song sets the mood for the dawning of the new day described in the first poetic phrase, "Let Beauty awake in the morn from beautiful dreams." By the end of the first verse, this dynamic marking has dropped to the level of piano. This dynamic level prepares the listener for the quiet mood desired in the second verse of the poetry, "Let Beauty awake in the eve from the slumber of day." This level drops to pianissimo and finally a pianississimo which is followed by a decrescendo marking in the last two measures. This use of dynamic levels combines with an arpeggiated chord leading to a single dotted half-note at the end of the song. This mixture of soft dynamics and simple harmonic structure establishes in the music the mood of personal intimacy alluded to in the last poetic phrase, "To render again and receive!"

"The Roadside Fire"

Stevenson left the following poem untitled, and it was given the name "The Roadside Fire" by the composer. It is listed in the poetry as number XI.

I will make you brooches and toys for your delight,
Of birdsong at morning and starshine at night.
I will make a palace fit for you and me,
Of green days in forests, and blue days at sea.

I will make my kitchen, and you shall keep your room,
 Where white flows the river and bright blows the broom;
 And you shall wash your linen, and keep your body white
 In rainfall at morning and dewfall at night.

And this shall be for music when no one else is near,
 The fine song for singing, the rare song to hear!
 That only I remember, that only you admire,
 Of the broad road that stretches and the roadside fire.¹⁵

Once again the author has the lovers setting up their housekeeping in the out of doors, a rather illogical arrangement if put to practical use but one very acceptable in Stevenson's fantasy.

Vaughan Williams' musical setting here has been described as having an accompaniment which is awkward rather than delicate.¹⁶ In another instance, it is described as "hardly escaping the charge of clumsiness."¹⁷ "The Roadside Fire" presents a piano accompaniment which will prove to be a challenge to the modest amateur pianist.¹⁸ In the rapid eighth-note accompanimental figure, all parts move except

¹⁵Collected Poems, p. 217.

¹⁶Day, Vaughan Williams, p. 89.

¹⁷Foss, Ralph Vaughan Williams, A Study, p. 86.

¹⁸Frank Howes, The Music of Ralph Vaughan Williams (London, 1954), p. 238.

the part played by the thumb of the right hand. It repeats the same note continuously.

From a rhythmic standpoint, Day found the word-setting to be rather imaginative. He refers to the "lingering stress on the word 'I' in the opening phrase as creating the effect of a wheedling, coaxing lover revealing his most intimate ambitions to his beloved."¹⁹



Fig. 9--"The Roadside Fire," m. 3

If the accompaniment does merit the term clumsy, the melodic line makes up for any deficiency with its beautifully flowing, simple setting of the poetry. This fluidity of motion in the melodic line is due to the extensive use of half and quarter-notes throughout the piece as opposed to the eighth-notes and dotted-notes in the preceding songs.

¹⁹Day, Vaughan Williams, p. 89.

"The Roadside Fire" contains two themes which will be introduced again later in the group of songs in somewhat varied form. Theme C occurs in the vocal line in the third measure,



Fig. 10--Theme C

while Theme D is introduced in the vocal line of measure 54.

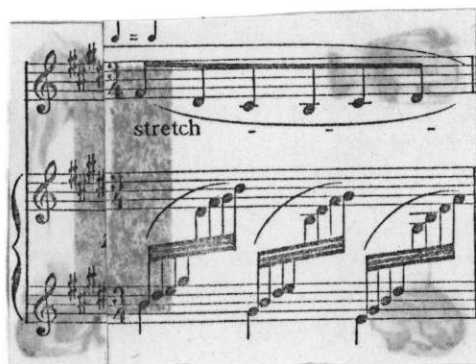


Fig. 11--Theme D

As it occurs here in its original form, this last figure containing Theme D has been the subject of much debate. This is the one measure marked 3/4 in an otherwise 4/4 structured setting. Obviously an attempt by the composer at word painting, he achieves it by means of a rhythmical deviation in which the change in meter and use of eighth-notes reflect the definition of the word involved. Foss has already made reference to the fact that the accompaniment is clumsy; he further states that "this lengthening of the basic pulse in the last verse does not help." However, Kennedy takes issue with the last part of this statement and declares that this is "a splendid song marred by the poorest accompaniment of the nine until one comes to the unexpectedly lengthened final verse where the poetry of the composer's nature lifts him above the commonplace."²⁰

This accompaniment consists of total eighth-note movements in both hands for the first two verses. This figure in the first measure, with its thirds opening to fifths and back again, is an example of what is to come,

²⁰Kennedy, The Works of Ralph Vaughan Williams, p. 81.



Fig. 12--"The Roadside Fire," m. 1

with slight variations for the next thirty-seven measures. The last verse is set above an arpeggiated chordal structure consisting of sixteenth-notes. Against this fast-moving accompaniment, the quarter and half-note values in the melody give the feeling of lengthening the poetic line, as it were and stress, with an almost caressing feeling, the lyrics "fine song for singing, the rare song to hear."

The image displays two systems of musical notation for the piece "The Roadside Fire". Each system consists of a vocal line and a piano accompaniment. The first system covers measures 45-48 and features the lyrics "fine song for sing - ing, the". The piano accompaniment in this system is characterized by a steady, ascending eighth-note pattern in the right hand, with a more active bass line. The second system covers measures 49-52 and features the lyrics "rare song to hear!". The piano accompaniment continues with the same ascending eighth-note pattern, but includes a dynamic marking of *acc* (accrescendo) and a change in the bass line towards the end of the system. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8.

Fig. 13--"The Roadside Fire," m. 45-48

This same feeling of elongation of the pulse is found in the third verse, measures fifty-three through fifty-six, of "The Vagabond."

The image displays two systems of musical notation for the piece "The Vagabond". Each system consists of a vocal line and a piano accompaniment. The first system covers measures 53-56, with the lyrics "White as meal the frosty field". The second system continues the piece with the lyrics "Warm the fire-side ha-ven". The piano part features a steady accompaniment with a bass line that includes a fermata and a final measure marked with an '8'. Dynamic markings such as *meno f* are present at the beginning of the first system.

Fig. 14--"The Vagabond," m. 53-56

"The Roadside Fire" is varied strophic in form, AAA'. It begins and ends in D-flat major with a very smooth modulation into E major at the beginning of the third verse on the pick-up note to measure forty-one. The dynamic markings of the first two verses require a delicate handling by the performers beginning piano, growing very gradually into the middle of the verse and then returning to piano and pianissimo, respectively, thereby setting a very quiet, coaxing, romantic mood. These markings carry over into the third verse with the accompaniment again ending pianissimo.

The half-note ascending figure in the final measure of the left hand, which spells out a basic triad, is basically the same structure as the previous ending of "Let Beauty Awake."

The poetry of the first two verses is similar in content, beginning "I will make..." Therefore, Vaughan Williams handles them in a similar vein. However, the final verse deals with a different subject and one dear to the composer - "music." He observes this poetic reference to his field by modulating to a new key and elongating the basic pulse of the first part of the verse. Vaughan Williams' use of word painting at measure fifty-four is successful in that it gives the feeling of an endless road lying ahead - and that road is still to be travelled by "the vagabond" of the first song.

"Youth and Love"

This fourth song in the composer's order, named "Youth and Love" by Vaughan Williams, is listed III in the poetry and is entitled "Youth and Love -- II" by the poet. "Youth and Love -- I" was not set to music by the composer.

To the heart of youth the world is a highwyside
 Passing for ever, he fares; and on either hand,
 Deep in the gardens golden pavilions hide,
 Nestle in orchard bloom, and far on the level land
 Call him with lighted lamp in the eventide.

Thick as the stars at night when the moon is down,
 Pleasures assail him. He to his nobler fate
 Fares; and but waves a hand as he passes on,
 Cries but a wayside word to her at the garden gate,
 Sings but a boyish stave and his face is gone.²¹

In the poetry of this song, a feeling of foreboding is sensed which grows gradually more and more pervasive. The musical figure suddenly loses its wide open youthfulness and weaves a rather mystical veil around the poetry. The mystical quality of Vaughan Williams' music is an obvious trait in his maturing style. In his later works, he expressed this quality almost exclusively by the use of the melismatic figure.²² The poetry once again speaks of the youth with the world and all its pleasures at his feet, but this voice contains a maturity not present in "The Vagabond."

The melodic invention in the voice is rather sparse. Where previously the melody was pleasantly simple, it now consists of much repetition of a single note. Here, for the first time, Vaughan Williams begins to give short glimpses

²¹Collected Poems, p. 208.

²²Kennedy, Vaughan Williams, p. 132.

in the melody of the accompaniment of themes previously stated. The first is a repetition of Theme A which occurs in the upper right hand of the piano in measure twelve, sounding on the word, "forever." It later reappears in measure thirty-nine, again in the right hand of the accompaniment. This is reminiscent of the drastic change in the character of the music from "The Vagabond" and again points to the sudden shift in emotion seen in this pivotal fourth song. The 4/4 central section (measures forty-five through fifty-five) contains quotations of Themes C and D from "The Roadside Fire." The first is Theme C in the right hand of the piano, with a slightly altered rhythm (measures forty-five through forty-eight).

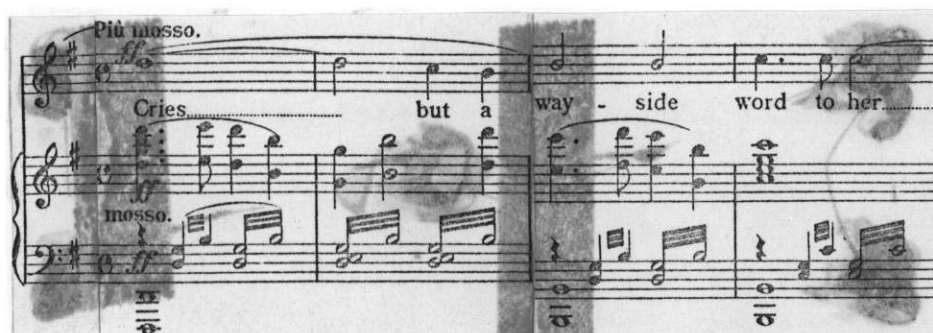


Fig. 15--"Youth and Love," m. 45-48

The next theme is somewhat disguised in a small transitional statement (measures fifty-two through fifty-five).

Upon close examination, however, Theme D occurs in the first seven notes of the right hand of the accompaniment (measure fifty-three).

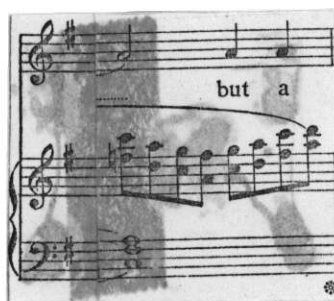


Fig. 16--"Youth and Love," m. 53

The time signature is 3/4 with the fourth and half of the fifth lines of the second verse in 4/4, going back to 3/4 for the last phrase, "and his face is gone." Vaughan Williams once again uses a continuous eighth-note pattern in the accompaniment, but this time adds a triplet figure which is incorporated into the eighth-note accompaniment throughout the song.

Fig. 17--"Youth and Love," m. 1-4

This pattern underneath a vocal line which uses a combination of half-notes, dotted-quarters and tied-notes, is effective in displacing the feeling of the bar line. These features, combined with a tied-note triplet figure in the vocal line,

Fig. 18--"Youth and Love," m. 16-17

give the piece a gentleness of feeling and smoothness of flow not experienced in the robustfulness of "The Vagabond." This seeming maturity of sound points out the beginning of the transition of thought in the group of songs.

Vaughan Williams introduces a rhythmic pattern at the end of the first verse on the pick-up note to measure thirty-two which tends to bring everything to a momentary pause before continuing in another direction with the second verse.



Fig. 19--"Youth and Love," m. 31-32

This use of tied-notes is effective in breaking the rhythmic pattern established and tends, as previously mentioned, to bring the song to a temporary standstill by its use of syncopation. It is once again used in the last two measures additionally incorporating a dotted quarter-note

figure to perfectly mirror the meaning of the last word of the poetry. This rhythmic pattern dominates the next song.

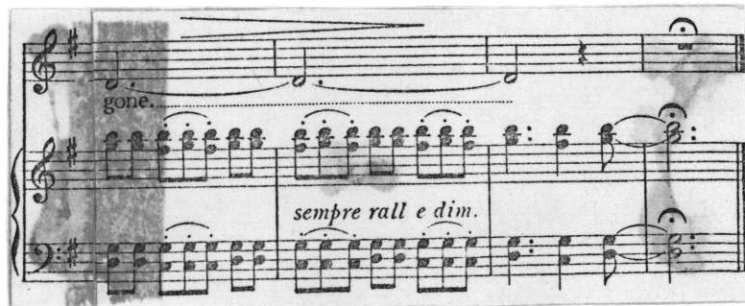


Fig. 20--"Youth and Love," m. 60-63

One other rhythmic figure is present in the short section beginning in E major, measures thirty-three through thirty-eight (Fig. 21). A constant triplet figure in the right hand of the accompaniment above an eighth-note stair-stepping pattern in the bass reveals once again the composer's attempt at word-painting in the accompaniment, the triplet figure representing the words, "Thick as stars at night when the moon is down, / Pleasures assail him."

Poco animando.

Thick as stars..... at night when the

moon is down Pleasures as - sail him.

Fig. 21--"Youth and Love," m. 33-38

"Youth and Love" begins and ends in G major with modulations to different keys in a few short sections. The first of these is a modulation to E-flat minor which combines with a drop in the dynamic level to pianissimo, setting apart the phrase, "and far on the level land," creating a mystical, ethereal mood for the traveler who appears in the distance (measures twenty-one through twenty-three).

Fig. 22--"Youth and Love," m. 21-23

The next modulation into E major occurs in measure thirty-three at the beginning of the second verse of the poetry. Measure thirty-nine shows a quick modulation to D major on the reoccurrence of Theme A. Measure forty-five, to the ending, is back in the original key with a slight variation in measures fifty-one through fifty-five.

Fig. 23--"Youth and Love," m. 51-55



Fig. 23--Continued

Only once in the entire piece does Vaughan Williams double the melodic line in the accompaniment (measure forty-nine). The harmonic structures generally consist of major seconds, minor thirds, perfect fourths, major fifths, minor sixths, and, in the 4/4 section, parallel octaves and fifths. In the E major section, he once again uses an arpeggiated figure in the bass spelling out the chordal structures (Fig. 21).

The music of the two verses of poetry is through-composed. At the return to 3/4 time in measure fifty-six, the original musical pattern is again realized but with a fuller chordal structure in the accompaniment.

Strict adherence to the dynamic indications throughout the song is essential to the mood intended by the composer.

The first markings of piano combine perfectly with that swaying rhythm pattern in the accompaniment. The crescendo to forte in measure twelve is directly related to the appearance of Theme A, reminding one of the exuberant attitude displayed in "The Vagabond." This quickly subsides, however, and with the returning pianissimo, the listener is allowed to peer, unobserved, into the "golden pavilions." Without the pianissimo marking at measure twenty-one to the poetic phrase, "and far on the level land," that mystical quality, so beautifully achieved, would be much less effective. The mezzoforte of the next measure emphasizes the expression of the poetry beginning with the first word of the following phrase, "Call him with lighted lamp." The piano marking of the next phrase quietly carries the listener into the "eventide" of the last line of the verse.

The pianissimo at measure thirty-three reflects the quietness expressed in the poetry, "Thick as the stars at night." The sudden forte in measure thirty-nine occurs at the appearance of Theme A in the accompaniment, reminding one again of the brashness of "The Vagabond." The crescendo of forte into fortissimo of measure forty-five

reflects musically the rising urgency expressed in the poetry of the first word of the phrase, "Cries but a way-side word to her." The sudden pianissimo of measure fifty-two, "Sings but a boyish stave," gradually diminishes, helped by the rhythmic use of dotted quarter-notes and tied-notes in the next to the last measure of the song.

"Youth and Love" proves to be a pivotal song for the entire cycle. The poetry speaks of the "pleasures of life" awaiting man in his youth, but it also points out a gradual maturing from the days of "The Vagabond" in the lines, "He to his nobler fate / Fares; and but waves a hand as he passes on." Vaughan Williams matches this new attitude in the music. The strict marching tempo observed in Theme B of "The Vagabond" is replaced by a soft, delicate accompaniment. This is achieved, as previously mentioned, by his use of a combination of the triplet, duplet figure on eighth-notes. This also serves as a means of displacing the feeling of the bar line, giving the song a sustained feeling throughout. He does vary from this rhythmic pattern at the beginning of the second verse. As mentioned, the triplet figure in the right hand of the accompaniment here represents the poetic expression,

"Thick as stars at night when the moon is down." The final return to 3/4 is necessary to recreate the original mood for the final phrase, "and his face is gone." His repetition of "is gone" serves to emphasize the mood he is establishing in the final bars of the accompaniment. This is achieved by again using a combination of the triplet, duplet figure and dotted-quarters and tied-notes. The fermata on the last chord brings the musical and poetic expression ("gone") to a state of suspended animation, perfectly setting the stage for the "dreams" of the next selection.

"In Dreams"

"In Dreams," entitled "The Unforgotten--I" by Stevenson, naturally falls, because of its direct relationship to "Youth and Love," as the fifth selection of the composer and IV in the poetry.

In dreams, unhappy, I behold you stand
 As heretofore:
 The unremembered tokens in your hand
 Avail no more.

No more the morning glow, no more the grace,
 Enshrines, endears.
 Cold beats the light of time upon your face
 And shows your tears.

He came, he went. Perchance you wept awhile
 And then forgot.
 Ah me! but he that left you with a smile
 Forgets you not.²³

There is a pronounced shift in the frame of mind of the man involved in the dreams of this poem. He is obviously the same individual who nonchalantly left the girl in the preceding poem. But with the passage of time, his smile has turned to a feeling of despair in his loneliness.

One critic feels that this is the "weakest song of the group, poor melodically and bowed down with the melancholy of the verse."²⁴ Vaughan Williams makes one slight alteration of the poetry in this selection by writing, "He came and went" rather than the original "He came, he went" (measure twenty-seven).

Vaughan Williams seems to make use of dissonance in the melody of this song in order to show the despondence portrayed in the poetry. It is nowhere more evident than in measures fourteen through eighteen. In the last beat of measure fifteen, he introduces a major third written enharmonically,

²³Collected Poems, p. 209.

²⁴Kennedy, Vaughan Williams, p. 81.

The image shows two systems of musical notation for the piece "In Dreams" by Vaughan Williams. The top system covers measures 14 and 15, with the lyrics "more the morn - ing glow, no more the". The bottom system covers measures 16, 17, and 18, with the lyrics "grace, en - shrines, en - dears." The score is in G major (one sharp) and 3/4 time. The tempo/mood is marked "co animato". The piano accompaniment features a prominent tritone in measure 16, which resolves to a semitone in measure 17. Dynamics include piano (p) and forte (f). A copyright notice "ALL RIGHTS RESERVED" is printed at the bottom right of the score.

Fig. 24--"In Dreams," m. 14-18

resolving down a semitone. This is followed by a tritone on the last beat of measure sixteen and the first beat of measure seventeen, all of which represents the thought expressed there in the verse.

The singer, however, will certainly be grateful for that characteristic in the composer's style wherein he makes use of doubling the melodic line in the accompaniment. Because of the difficulty created by the accidentals and the tritone, Vaughan Williams reproduces the vocal line verbatim in the accompaniment.

The predominant rhythmic characteristic here, as mentioned briefly in the previous song, is the use of the tied-note figure which blurs the feeling of the bar line and creates an uncertainty of feeling throughout the entire piece. It is present in all but seven measures of the accompaniment and when not achieved with the tied-note figure, is equally represented with the proper combination of eighth and quarter-notes, as shown in the left hand of the accompaniment in measure thirty-one. All this is maintained within a 3/4 metrical organization.



Fig. 25--"In Dreams," m. 31

The key is C modal minor²⁵ with use of enharmonic intervals and dissonance throughout as in the B-flat, C,

²⁵Ibid., p. 420.

D, F-sharp chord of measure thirty-eight which is finally resolved into the chord of C minor in the next to last measure of the song.

The image shows a musical score for the song "In Dreams" from measures 38 to 45. The score is written for voice and piano. The vocal line has the lyrics "- gets you not." The piano accompaniment includes markings such as "colla voce." and "a tempo sempre rall." The score shows a D major chord in measure 38, which resolves to a C minor chord in measure 44. The final measure (45) is a C minor chord.

Fig. 26--"In Dreams," m. 38-45

This piece is through-composed with the dynamic markings just as extreme as the enharmonic intervals used. The pianissimo of the last nine measures of the song fades into the final resolution in C minor (measure forty-four)

and the tied-note figure ends the song, as it did the previous selection, in a state of suspended animation. Where "Youth and Love" ends on a triad, however, "In Dreams" is reduced to a single note, seeming to reflect the bleakness of the lonely void portrayed in the poetry.

"The Infinite Shining Heavens"

"The Infinite Shining Heavens" was thusly named by the composer and is listed sixth in order in both the music and the poetry.

The infinite shining heavens
 Rose and I saw in the night
 Uncountable angel stars
 Showering sorrow and light.

I saw them distant as heaven,
 Dumb and shining and dead,
 And the idle stars of the night
 Were dearer to me than bread.

Night after night in my sorrow
 The stars stood over the sea,
 Till lo! I looked in the dusk
 And a star had come down to me.²⁶

In this selection the poet paints the picture of a man ready for death. The "idle stars of the night" represent death and "bread" in the line, "Were dearer to me than bread," represents the man's own life. The third verse

²⁶Collected Poems, p. 211.

shows the yearning for death of the man and the descending star represents the final fulfillment of that wish.

Vaughan Williams replaces the word "stood" in the second line of the third verse with "looked."

Vaughan Williams brings to this beautiful poetic setting a transparent musical texture which expresses the mysticism that became so salient a characteristic of his total musical being. The melodic line is simple, flowing quite evenly from phrase to phrase. Measures fourteen and fifteen contain a skip of a tritone, but this is effective in emphasizing the poetry at that particular point.



Fig. 27--"The Infinite Shining Heavens," m. 14-15.

From a rhythmic standpoint, the piece begins in 3/2 with a change to 2/2 in measure six, a return to 3/2 in

measure thirty-four and once again to 2/2 from measure thirty-seven to the end. Movement in the accompaniment is chordal and consists almost entirely of half-notes. A triplet figure appears occasionally in the vocal part but never so emphatically as in measure twenty-six where its stretching quality seems to give the impression of gently caressing the phrase "dearer to me."

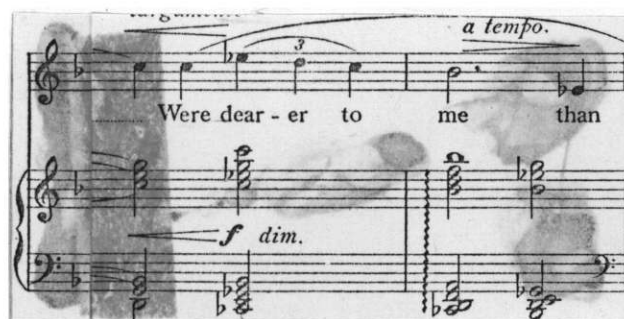


Fig. 28--"The Infinite Shining Heavens," m. 26-27.

The tonality here is D modal minor with the composer incorporating the use of a picardy third on the final chord. The accompaniment makes use of the widespread consecutive common chord figure and movement is almost totally restricted to the half-note. These chords are frequently presented in a long arpeggiated form in which the left

hand precedes the right, thus contributing to that mystical quality previously mentioned.

The piece is through-composed with the return of the 3/2 section in measure thirty-four basically the same structure as that found in the first five measures. The dynamic markings are quite logical with the first striking contrasts occurring between measures twelve and fifteen. The pianissimo swells very nicely into the poetic phrase, "I saw them."

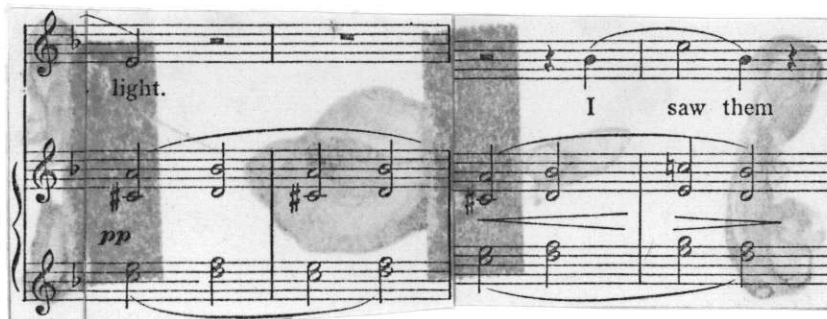


Fig. 29--"The Infinite Shining Heavens," m. 12-15.

But then the subito pianissimo of measure twenty perfectly emphasizes the word "dead."

Fig. 30--"The Infinite Shining Heavens," m. 19-20.

The emotional level portrayed by the forte marking of measure twenty-six expresses the sincerity of the speaker in his yearning for death, "the idle stars of the night / Were dearer to me than bread." The pianissimo of measure thirty-eight sets the stage for what is to occur in the final section of the piece.

Fig. 31--"The Infinite Shining Heavens," m. 38-47.

The image shows a musical score for a vocal and piano piece. The top staff is the vocal line, with lyrics "to me..." written below it. Above the vocal line, there are dynamic markings: "f dim." (forte, then diminuendo) and "pp" (pianissimo). The bottom two staves are the piano accompaniment, with a treble clef on the right and a bass clef on the left. The piano part features a complex texture with many chords and a prominent ascending figure in the right hand and a descending figure in the left hand. The piano part is marked "pp" (pianissimo) in several places.

Fig. 31--Continued

The ascending figure which begins in the accompaniment in measure forty-two, combined with the forte marking and a skip up of a fifth in the vocal line on the last two words, paint a vivid picture of the poet suddenly rising to meet his star in mid-air. The continued ascending figure of the last two measures is reminiscent of the mood established at the end of "Let Beauty Awake" and "The Roadside Fire." At this point, all feeling of futility is dispersed as both hands land on fully spelled chords in the treble clef and the tonal center of the entire song is suddenly a very optimistic D major, giving the impression that the traveler has at long last reached his desired destination.

Stevenson's carefully placed words were matched here by a young Vaughan Williams who was just beginning to taste that "remote visionary meditation which he was to make

peculiarly his own."²⁷ In Howe's opinion, this is the only song of the 1907 publication which achieves that open-air feeling made so effective in "The Vagabond," "The Roadside Fire," and "Bright is the Ring of Words."²⁸

"Whither Must I Wander"

The next song, numbered seven in the order of the composer and XVII in the poet's listing, is entitled "Whither Must I Wander" by the former.

Home no more home to me, whither must I wander?
Hunger my driver, I go where I must.
Cold blows the winter wind over hill and heather;
Thick drives the rain, and my roof is in the dust.
Loved of wise men was the shade of my roof-tree.
The true word of welcome was spoken in the door-
Dear days of old, with the faces in the firelight,
Kind folks of old, you come again no more.

Home was home then, my dear, full of kindly faces,
Home was home then, my dear, happy for the child.
Fire and the windows bright glittered on the moorland;
Song, tuneful song, built a palace in the wild.
Now, when day dawns on the brow of the moorland,
Lone stands the house, and the chimney-stone is cold.
Lone let it stand, now the friends are all departed,
The kind hearts, the true hearts, that loved the
place of old.

²⁷Day, Vaughan Williams, p. 89.

²⁸Howes, The Music of Ralph Vaughan Williams, p. 238.

Spring shall come, come again, calling up the
 moor-fowl,
 Spring shall bring the sun and rain, bring the
 bees and flowers;
 Red shall the heather bloom over hill and valley,
 Soft flow the stream through the even-flowing hours;
 Fair the day shine as it shone on my childhood-
 Fair shine the day on the house with open door;
 Birds come and cry there and twitter in the chimney-
 But I go for ever and come again no more.²⁹

The poem is generally recorded as "To the Tune of Wandering Willie" in most poetry collections. And as that title implies, it was conceived by the poet to that original country tune which was recorded in Herd's Ancient and Modern Scots Songs (1761). However, that tune bears no resemblance to Vaughan Williams' setting.³⁰ In a letter addressed to Charles Baxter from Tautira on November 10, 1888, Stevenson wrote:

Our mainmast is dry-rotten, and we are all to the devil; I shall lie in a debtor's jail. Never mind, Tautira is first chop. I am so besotted that I shall put on the back of this my attempt at words to Wandering Willie; if you can conceive at all the difficulty, you will also conceive the vanity with which I regard any kind of result; and whatever mine is like, it has some sense and Burns's has none.³¹

Stevenson then recorded the first two verses of the poem.

²⁹Collected Poems, p. 224.

³⁰Charles Villiers Stanford and Geoffrey Shaw, The New National Song Book (London, 1958), p. 73.

³¹Smith, Robert Louis Stevenson, p. 505.

He was evidently writing the last chapters of The Master of Ballantrae at this same time and in Chapter IX incorporated the first two and last four lines of the second verse of the poem into that text. In that chapter, Stevenson describes "Wandering Willie" as "the saddest of our country tunes, which set folk weeping in a tavern."

How nice it would be to observe Stevenson's reaction to Vaughan Williams' setting of the verse. This was the first of the nine poems to be set by Vaughan Williams, being composed in 1894, the year in which Vaughan Williams received his Cambridge degree. The tune has proven to be one of the favorites of audiences and performers through the years, due to the beautiful simplicity of the melody which is so keenly wedded to the verse.

That melody is duplicated throughout the first two verses in the right hand of the accompaniment except for the phrases, "spoken in the door," and "chimney-stone is cold," with the third verse using this repetition of the melodic line intermittently. For the most part, movement consists of stepwise motion with occasional skips of a major third. In the sixth measure of each verse a skip up of a perfect fourth to a half-note and then skip back down

is combined with the previously mentioned movement to form a line which covers, very smoothly and melodically, the range of an octave and a fourth. Then measures ten through thirteen of each verse make use of a slight variation of this figure, raising the tonal center of the melodic line and increasing the dynamic level which combine to heighten the intensity of expression.

Vaughan Williams sets "Whither Must I Wander" completely in a 4/4 time. The flow of the vocal line is uninterrupted, even at the middle and end of each verse where he uses the combination of a dotted eighth-note, sixteenth-note figure (Fig. 35). Other than that, he maintains a constant combination of quarters, eighths, and half-notes. He does vary from the consistency of the first two verses in the third, however, by employing a slightly different eighth-note pattern which provides a small shift in the rhythmic pulse, thereby denoting the change in the atmosphere of the verse. Figure 32 represents this change from the original pulse illustrated by Figure 33.

pp
Spring shall come, come a gain,
pp legato

Fig. 32--"Whither Must I Wander," m. 41

tranquillo
Home no more home to me...
p legato

Fig. 33--"Whither Must I Wander," m. 3

Harmonically, the tonal center of the piece is C minor. As previously mentioned, Vaughan Williams once again makes considerable use of that characteristic trait of doubling the melody in the accompaniment. Apart from that, there is much parallel movement, in true Vaughan Williams fashion, predominantly of thirds and sixths. He consistently makes

effective use of a suspension figure in the accompaniment,
at the end of the second line of poetry in the first two
verses



Fig. 34--"Whither Must I Wander," m. 6

and in the sixth measure of all three verses.



Fig. 35--"Whither Must I Wander," m. 8-9

At the middle and end of each verse (where he used the dotted eighth, sixteenth-note figure), Vaughan Williams makes use of a semi-modal cadence.³²

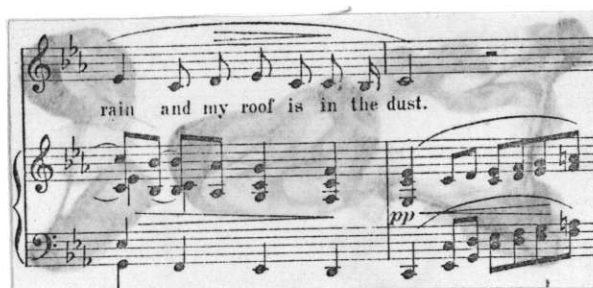


Fig. 36a--"Whither Must I Wander," m. 10-11

Fig. 36b--"Whither Must I Wander," m. 19-20

This ascending to the tonic of the flattened seventh was a characteristic of the folk song over which Vaughan Williams and Stanford had many a quarrel. Stanford was determined,

³²Kennedy, Vaughan Williams, p. 81.

mistakenly so, that the tonic of the folk song was resolved by descending from above.³³

"Whither Must I Wander" is strophic in form, with the third verse, as mentioned previously, only slightly altered. The first two verses are so marked that each begins piano, crescendos to fortissimo in the middle section and diminishes to pianissimo at the end. This is contrasted at the end of each verse by a two-measure figure in the accompaniment which contains a very successful combination of extremes in dynamic level, thereby constructing a beautiful transitional figure from verse to verse.



Fig. 37--"Whither Must I Wander," m. 19-21

The softer marking of pianissimo at the beginning of the final verse combines with the rhythmic variation in the

³³Day, Vaughan Williams, p. 18.

melodic line to present a musical background which totally enhances the slight shift in poetic thought.



Fig. 38--"Whither Must I Wander," m. 41

From there, the final pianissimo gradually diminishes to combine with the suddenly sparse quarter-note chordal structure in the accompaniment of the next to the last measure to contribute to the feeling of solitude portrayed in the verse.



Fig. 39--"Whither Must I Wander," m. 57-58

"Bright is the Ring of Words"

Vaughan Williams' eighth song is entitled "Bright is the Ring of Words" and is numbered XV in the poetry.

Bright is the ring of words
 When the right man rings them,
 Fair the fall on songs
 When the singer sings them.
 Still they are carolled and said-
 On wings they are carried-
 After the singer is dead
 And the maker buried.

Low as the singer lies
 In the field of heather,
 Songs of his fashion bring
 The swains together.
 And when the west is red
 With the sunset embers,
 The lover lingers and sings
 And the maid remembers.³⁴

Where one author describes "Bright is the Ring of Words" as being "less distinctive,"³⁵ another considers it to be the best song of the group.³⁶

The melodic pattern is once again a dominant factor here as the accompaniment always duplicates the voice in one hand or the other.

³⁴Collected Poems, p. 222.

³⁵Foss, Ralph Vaughan Williams, A Study, p. 86.

³⁶Kennedy, Vaughan Williams, p. 81.

It is Vaughan Williams' rhythmic treatment of the words, however, which seems to achieve the most success in this setting. First of all, he uses more variation in his choice of metric signature notations here than in any previous selection, beginning in 3/4 and including measures in 4/4 and 5/4. This enables him to use a basic quarter-note figure in the accompaniment and yet get a variation in the rhythmic pulse by regulating the number of beats per measure. An occasional tied-note included with these figures greatly enhances the flow of the phrase.

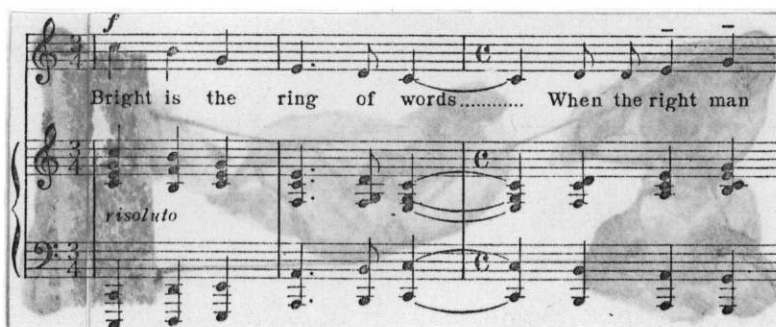


Fig. 40--"Bright is the Ring of Words," m. 2-4

The one measure of 5/4 is used successfully to emphasize and extend the poetic thought, yet never affects the smoothness in the flow of the pulse.

The image shows two staves of musical notation. The top staff is a vocal line with lyrics: "Af - ter the sing - er is dead And the mak - er". The bottom staff is a piano accompaniment. The music is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The tempo is marked *poco rit.* and the dynamics include *p* and *pp*. The piano part features a slowly arpeggiated figure in the bass line, which is the focus of the text below.

Fig. 41--"Bright is the Ring of Words," m. 15-18

The only other basic rhythmic pattern which occurs deals with the usage of eighth-note movement in the accompaniment and is just as involved with the harmonic scheme as with rhythmic structure. It first occurs in the 4/4 measures numbered eighteen, nineteen, and twenty-seven respectively. In this form, it merely spells out in a slowly arpeggiated figure in the accompaniment, the harmonics established by the block chord at the beginning of the measure. This method of breaking the spelling of

the chord down into eighth-notes gives the impression of setting a quiet mood for the "buried" of the text.

A musical score for two staves. The top staff is a vocal line in treble clef, starting with a piano (*pp*) dynamic. It contains the lyrics "bur - - led." with a long note on "bur" and a dotted line on "led.". The bottom staff is a piano accompaniment in treble and bass clefs, also starting with a piano (*pp*) dynamic. It features a series of eighth notes in the bass line and a melodic line in the treble line, with a fermata over the final notes.

Fig. 42--"Bright is the Ring of Words," m. 18-19

The eighth note movement appears in a different harmonic pattern in the last section of $3/4$ time.

And when the west is red With the

sun - set em - bers,

The lov - er lin - gers and

la melodiq ben marcato

p

sings,.....

pp

pp

Fig. 43--"Bright is the Ring of Words," m. 28-38

Here, it begins in the right hand in a block chord structure with a single eighth-note sounding on the off-beat and the

doubling of the vocal line sounding in the treble of the left hand. Measure thirty-two once again introduces the pattern established in the accompaniment in Figure 45. From here to the 4/4 of measure thirty-eight the two figures are used interchangeably, creating musically a silent and peaceful background for the lovers basking in the sunset of Stevenson's poetry. Apart from these harmonic structures, the basic pattern is that of the common chord moving in parallel motion.

The juxtaposition of measures nine and ten, where the key modulates abruptly from C major to D-flat major, is rather surprising until the realization that it merely lays the groundwork for the musical expression of the poetry, "After the singer is dead," after which the tonal center returns unobtrusively to C major.

songs..... when the sing-er sings them. Still they are ca-rolled and said- On

wings they are car-ried- Af-ter the sing-er is

dead And the mak-er bur-ied.....

mp

p legato

poco rit.

pp

Fig. 44--"Bright is the Ring of Words," m. 8-18

Vaughan Williams introduces a G-sharp in the accompaniment of measure twenty-five to set up the modulation to E major in the 3/4 section, measure twenty-eight (Fig. 43). A transitional passage follows, making use of an effective resolution back to the original C major in the next to last measure.

Fig. 45--"Bright is the Ring of Words," m. 38-40

In structure, "Bright is the Ring of Words" is composed in a loose strophic form. The beginning of the second strophe is like the first except for the accompaniment (measure twenty). Both hands appear in the treble clef with the chordal structure spelled out in an arpeggiated form. This high placement of the accompaniment in the treble clef is diametrically opposed to the expression, at that point of the poetry, "Low as the singer lies."

Fig. 46--"Bright is the Ring of Words," m. 20

The first six measures of the E major section (Fig. 43) are basically in the same pattern as their corresponding segment in measure ten of the first strophe, with the transitional material bringing the pattern of the second section back to the original key.

The forte chord in the isolated first measure seems to be an attempt by the composer to reset the stage from the mood established in "Whither Must I Wander." The parallel, block-chord movement in the accompaniment combined with the forte marking, frames in the music the forced determination established in the first phrase of the verse, "Bright is the ring of words." The dynamic drop to mezzo-piano in measure ten combines with the key change to prepare the listener for the entrance in measure fifteen of "after the singer is dead" at the dynamic level of piano, gradually diminishing to the pianissimo of "buried." This further prepares one for the quiet atmosphere established at the beginning of the second and final verse. This mood is sustained to the very end (Fig. 45) where the return to C major combines with the arpeggiated *rallentando* in the treble clef to arrive at the $I^{6/4}$ chord, only to diminish into final total silence.

"I Have Trod the Upward and the Downward Slope"

The final song of the group is "I Have Trod the Upward and the Downward Slope." It was untitled by Stevenson and numbered XXI in the poetry.

I have trod the upward and the downward slope;
 I have endured and done in days before;
 I have longed for all, and bid farewell to hope;
 And I have lived and loved, and closed the door.³⁷

In this poem, the youth first observed in "The Vagabond" is looking back over the years of his life. The scene is set in D minor by the accompaniment in the very first measure which quotes Theme A from "The Vagabond."



Fig. 47--"I Have Trod the Upward and the Downward Slope," m. 1.

The recitative-like melodic setting of the first vocal phrase mirrors exactly the belabored feeling of the poetry

³⁷Collected Poems, p. 230.

expressed in the word, "trod." In addition, one is inclined to speculate whether the quasi-ritardando

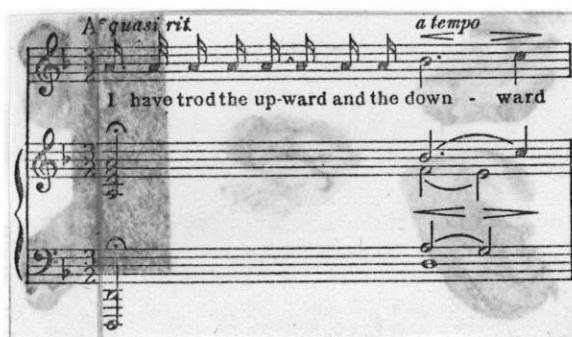


Fig. 48--"I Have Trod the Upward and the Downward Slope," m. 2.

marking is not a misprint and perhaps should be rendered quasi-recitative.

Theme A is once again sounded in measure three. The determined expression of the next poetic phrase is matched by a simple triadic outline in the melody, doubled in the right hand of the accompaniment.

It is measures five and six, however, which really give a glimpse into the depression of the speaker. In the melody above the phrase, "I have longed for all, and bid farewell," Vaughan Williams has reflected in the vocal line a musical thought which has previously occurred in

"The Vagabond." This is the only instance in which he uses the vocal line to re-state a musical idea. All other repetitions occur in the accompaniment.

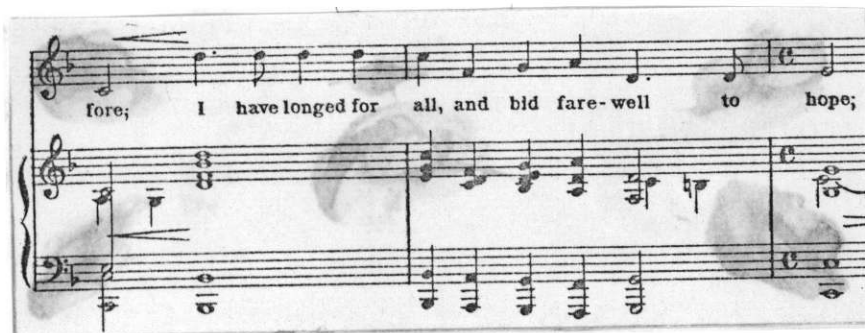


Fig. 49--"I Have Trod the Upward and the Downward Slope," m. 5-6.

This figure represents the musical pattern introduced three different times in "The Vagabond" to the poetic phrases,

There's the life for a man like me
 All I seek, the heaven above
 All I ask, the heaven above.

The attitude expressed in these three phrases represents a youthful confidence and optimistic outlook on life. But the phrase, "I have longed for all and bid farewell to hope," points out the feeling of futility and despair felt by the traveler at the end of his journey.

Suddenly, Vaughan Williams modulates into D major. Measures eight and nine of the accompaniment imitate the first measure of the introduction to "Whither Must I Wander," only to be repeated in measures ten and eleven. The accompaniment in measures twelve, thirteen, and fourteen goes on to imitate the first measure and a half of the vocal line of that same song.

The image shows a musical score for the piece "I Have Trod the Upward and the Downward Slope" by Vaughan Williams, specifically measures 8-16. The score is written in D major and 2/4 time. It consists of a vocal line and a piano accompaniment. The lyrics are: "And I have lived and loved, and closed the door." The piano part includes a *pp* dynamic marking and a "SINE" marking at the end. The score is presented in two systems, with the first system covering measures 8-11 and the second system covering measures 12-16.

Fig. 50--"I Have Trod the Upward and the Downward Slope," m. 8-16.

It would seem that the abrupt change to a major key combined with all this imitation would be sufficient movement in a new direction. But one suddenly realizes that all this

underlies a melodic line which has just as abruptly reverted back to the use of leaps of fourths, fifths, and an octave to return to the wide open spaciousness achieved so long ago in "The Vagabond." The final touch is applied to the vocal line with the dynamic level of pianississimo above the final word of the poetry.

However, it is in the last nine measures that Vaughan Williams incorporates the thematic material which establishes the validity of the application of the term "song cycle" here. Measure seventeen contains the original melody of "Bright is the Ring of Words." This tune is again repeated in measure nineteen, and its handling is similar to that of "Whither Must I Wander" in Fig. 50.

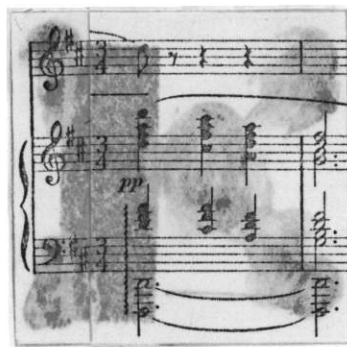


Fig. 51--"I Have Trod the Upward and the Downward Slope," m. 17.

Measure twenty-one (Fig. 52a) points out the close proximity of some of the tunes. In this measure Vaughan Williams uses a melodic pattern in the accompaniment which he has previously made use of in the songs, "Whither Must I Wander" and "Bright is the Ring of Words." It is found in measure four of "Whither Must I Wander" in the vocal line and the top voice of the right hand of the accompaniment (Fig. 52b). It is used again in the vocal line of the fourth measure of "Bright is the Ring of Words" (Fig. 52c).



Fig. 52a--"I Have Trod the Upward and the Downward Slope," m. 21



Fig. 52b--"Whither Must I Wander," m. 4



Fig. 52c--"Bright is the Ring of Words," m. 4

The last three measures show a return to Theme B (Fig. 5) with the major key seeming to indicate a resolution of feeling as the vagabond tramps quietly over the horizon.

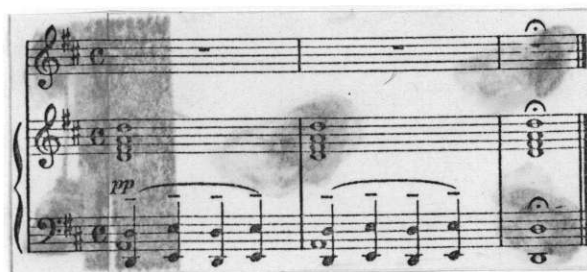


Fig. 53--"I Have Trod the Upward and the Downward Slope," m. 23-25.

The songs of the cycle lie generally around the key of C as shown in Table I. The close proximity of the key relationship between songs in this order strengthens their consideration as a song cycle. Four of the songs are in C major or minor. "Youth and Love" is in the key of the dominant. Two songs begin in the key of the super-tonic, while "The Roadside Fire" is in that of the Neopolitan. The only song that does not lie close to the key of C is "Let Beauty Awake," which is in F-sharp minor. However, if F-sharp minor is interpreted enharmonically, it can be seen as the minor sub-dominant of D-flat major, which is the key of "The Roadside Fire" which follows.

TABLE I

Song	Key
"The Vagabond"	C modal minor
"Let Beauty Awake"	F sharp minor
"The Roadside Fire"	D flat major
"Youth and Love"	G major
"In Dreams"	C modal minor
"The Infinite Shining Heavens"	D modal minor
"Whither Must I Wander"	C minor
"Bright is the Ring of Words"	C major
"I Have Trod the Upward and the Downward Slope"	D minor to D major

The only discrepancy of the keys listed here and those of the 1904 performance occurs in "Bright is the Ring of Words," where the original is in the key of D major. This transposition does not alter the effectiveness of the song, however, and the over-all result is quite successful. The basis on which the transposition is made in the posthumously issued edition is not able to be determined. It may be to bring this song in line with the over-all concept of C as the tonal center of the cycle. It should be pointed out,

however, that the reiteration of the melody of this song in the epilogue is stated in the key of D. In addition, the relationship between this final song of the cycle and the epilogue which begins in D minor would seem to be strengthened if this song were performed in the key of D major.

CHAPTER III

CONCLUSION

While the following conclusions are, to an extent, subjective, it is hoped that these suggestions will aid the performer in establishing the most satisfactory method of presentation of the musical and poetic mood desired by the author and composer.

"The Vagabond" is an entity unto itself, setting the stage for all that is to follow. Therefore, its conclusion should be obviously separated from the following song. The next three selections, "Let Beauty Awake," "The Roadside Fire," and "Youth and Love" could easily have been conceived as being a unit with very slight pauses separating them. The poetry of "The Roadside Fire" can be visualized as being an extension of the thought established in the preceding poem. The extended final accompaniment of "Let Beauty Awake" serves the dual role of ending the first song and preparing the listener for the next. However, the accompanist should take care to strictly observe the piano marking at the beginning of "The Roadside Fire" so as not

to disturb the mood which Vaughan Williams has so beautifully achieved in the previous ending.

Although "Youth and Love" has been mentioned as being a pivotal point in the mood of the cycle, it is feasible that this song might be grouped with the two preceding it, forming a conclusion to the first part of the cycle. Although the two people to whom it refers are directly related to those in "In Dreams," the optimism and youthfulness expressed in the former clearly place it in the poetic mood established in the first three songs. The extended final accompaniment of "The Roadside Fire" and the long introduction of "Youth and Love" can successfully be bridged with only a slight pause if the accompanist is sensitive to the dynamic marking of the first measure of "Youth and Love."

The ending of this song marks a definite change in the atmosphere of the poetic thought. Just as the youth's "face is gone" in the final verse of the poetry, so goes his optimistic attitude and outlook on life. There is obviously an extended passage of time between this poetic thought and that of "In Dreams." The previous attitude is replaced by one of total pessimism which carries over into

"The Infinite Shining Heavens." Once again, the ending of one song and the beginning of the next can be fused by the delicate handling of the two accompanimental lines.

The last measures of "The Infinite Shining Heavens (Fig. 31) mark the traveler's long-awaited death by the ascending line in the accompaniment. The ending of the poetic and musical thought here clearly marks the necessity for a pause in the forward movement of the song cycle.

With "Whither Must I Wander" the movement is resumed but in a different atmosphere. Dejected though it may be, the poetry does not possess the feeling of futility expressed in the preceding song. The poet's words, "But I go forever and come again no more," combine with the composer's use of a decrescendo in the last two measures and a fermata on the final chord to indicate the necessity for a pause at the end of the song.

In the first measure of "Bright is the Ring of Words" Vaughan Williams uses a chord marked forte with a fermata over it. This combines with the poetry of the second and third measures - "Bright is the ring of words" - to re-establish a mood of optimism after all the dejection and pessimism shown in the preceding three songs. The poetry

at the end of the song, "and the maid remembers," necessitates a pause for retrospection. Vaughan Williams complements this poetic feeling nicely in the music by his use of a pianissimo marking in the last three measures, with a decrescendo leading to a fermata over the final chord.

The song, "I Have Trod the Upward and the Downward Slope," serves as a means of establishing the nine songs as a song cycle. To emphasize its importance and to prepare the audience for the end of the cycle, this song should definitely be set apart from the previous eight songs.

In this early period of the composer's musical development, Ralph Vaughan Williams has created a successful setting for Stevenson's poetry. It remains for the performers to bring an equally sensitive attitude to their interpretation of the song cycle in order to transform it into "fine song for singing, rare song to hear."

BIBLIOGRAPHY

Books

Chesterton, G. K., Robert Louis Stevenson, New York, Sheed & Ward, 1955.

Collected Poems (of Robert Louis Stevenson), New York, Scribner & Sons, 1913.

Daiches, David, Robert Louis Stevenson and His World, London, Thames & Hudson, 1973.

Day, James, Vaughan Williams, New York, Farrar, Straus, & Cudahy, 1961.

Dickinson, A. E. F., An Introduction to the Music of Ralph Vaughan Williams, London, Oxford University Press, 1928.

Foss, Hubert James, Ralph Vaughan Williams, A Study, London & New York, Harrap, 1950.

Furnas, Joseph Chamberlain, Voyage to Windward, The Life of Robert Louis Stevenson, New York, Sloane, 1951.

Genung, John Franklin, Stevenson's Attitude to Life, New York, Crowell & Company, 1901.

Grout, Donald Jay, A History of Western Music, New York, W. W. Norton & Company, 1960.

Howes, Frank Stewart, The Dramatic Works of Ralph Vaughan Williams, London, Oxford University Press, 1947.

_____, The Later Works of Ralph Vaughan Williams, London, Oxford University Press, 1937.

_____, The Music of Ralph Vaughan Williams, London, Oxford University Press, 1954.

Hurd, Michael, Vaughan Williams, New York, Crowell & Company, 1970.

Kennedy, Michael, The Works of Ralph Vaughan Williams, London, Oxford University Press, 1964.

Lunn, John E. and Ursula Vaughan Williams, Ralph Vaughan Williams, A Pictorial Biography, London, Oxford University Press, 1971.

Sharp, Cecil James, English Folk Song, Some Conclusions, Third Edition, London, Methuen, 1954.

Smith, Janet Adam, Robert Louis Stevenson, Collected Poems, London, Rupert-Hart-Davis, 1950.

Swinnerton, Frank, Robert Louis Stevenson, A Critical Study, New York, George H. Doran Company, 1923.

Vaughan Williams, Ralph, A Catalogue of Music, London, Oxford University Press, 1968.

_____, Heirs and Rebels, Letters of Ralph Vaughan Williams and Gustav Holst, edited by Ursula Vaughan Williams, Imogen Holst, London, Oxford University Press, 1959.

_____, The Making of Music, Ithica, New York, Cornell University Press, 1965.

_____, National Music, London, Oxford University Press, 1934.

_____, Some Thoughts on Beethoven's Choral Symphony with Writings on Other Musical Subjects, London, Oxford University Press, 1953.

Vaughan Williams, Ursula, A Biography of Ralph Vaughan Williams, London, Oxford University Press, 1964.

Encyclopedia Articles

- Apel, Willi, "Arpeggio," Harvard Dictionary of Music, Second Edition, Cambridge, Harvard University Press, 1969.
- Blom, Eric, "Ralph Vaughan Williams," The International Cyclopedia of Music and Musicians, edited by Oscar Thompson and Nicolas Slonimsky, Fifth Edition, New York, Dodd Mead & Company, 1949.
- Colvin, Sidney, "Robert Louis Stevenson," Dictionary of National Biography, Vol. XVIII, edited by Sir Leslie Stephen and Sir Sidney Lee, London, Oxford University Press, 1967.
- Foss, Hubert J., "Ralph Vaughan Williams: Catalogue of Works," Grove's Dictionary of Music and Musicians, Fifth Edition, Vol. VIII, edited by Eric Blom, London, MacMillan & Company, Ltd., 1954.
- Fox-Strangeways, A. H., "Ralph Vaughan Williams," Cobett's Cyclopedic Survey of Chamber Music, Vol. II, London, Oxford University Press, 1930.
- Howes, Frank, "Ralph Vaughan Williams," Grove's Dictionary of Music and Musicians, Vol. VIII, London, MacMillan & Company, 1954.
- Slonimsky, Nicolas, "Ralph Vaughan Williams," Baker's Biographical Dictionary of Musicians, Fifth Edition, New York, G. Shirmer, 1958.

Musical Scores

- Stanford, Charles Villiers and Geoffrey Shaw, "Here Awa', There Awa'," The New National Song Book, London, Boosey & Hawkes, 1958.
- Vaughan Williams, Ralph, "Songs of Travel," Complete Edition, London, Boosey & Hawkes, 1960.

_____, "Songs of Travel," Vol. I, London,
Boosey & Hawkes, 1905.

_____, "Songs of Travel," Vol. II, London,
Boosey & Hawkes, 1907.