A STYLISTIC ANALYSIS OF A YOUNG MAN'S EXHORTATION,
OPUS 14, BY GERALD FINZI TO WORDS BY THOMAS HARDY

THESIS

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By

Carl Stanton Rogers, B. M.

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CHAPTER I

GERALD FINZI AND THOMAS HARDY: BIOGRAPHICAL DATA

Gerald Finzi

Born July 14, 1901, at London, Gerald Finzi was the son of John and Eliza Emma Finzi. He died at Oxford, September 27, 1956. Little has been published concerning his early life, save for the fact that he was educated privately. His musical studies were pursued chiefly during the years 1918 to 1922 under the English church musician Edward Cuthbert Birstow (1874-1946) at York.¹

Finzi's only other formal musical study was a course in composition with R. O. Morris for a few months in 1925. It is perhaps pertinent to note that Morris was the author of several books on counterpoint and musical composition.²

Gerald Finzi's musical life was devoted almost exclusively to composition. Apart from the years 1930 to 1933, when he was professor of composition at the Royal College of Music in London, his musical career was quiet and

uneventful. Much of the time he spent composing at leisure at his country home in Berkshire in the South of England. 3

Those musicians who personally knew Gerald Finzi agree, however, that these quiet years were by no means inactive or unproductive ones. Finzi's musical interests, for example, were wide-ranging. He was especially concerned with the music of other composers.

A visit to his beautiful house on the Hampshire Downs . . . was an occasion for any caller. The musician was set straight to work. There were neglected English eighteenth-century works to be looked at and played through in impromptu four-hand arrangement on the piano . . . and he would dart from the piano to reach down a score with unerring accuracy from his enormous library. 4

Another musician who knew Finzi has remarked:

His curiosity about new or unfamiliar scores was insatiable and his energy boundless. . . . we worked through vast quantities of music of every style and period: operas, songs, chamber music, and symphonies . . . 5

Finzi's interest in the work of other composers also led him to make editions of their works and to perform them.

He found a new interest in the hitherto neglected English composers of the eighteenth century, in particular John Stanley; and he made scrupulous editions of many of their works, including six of Stanley's concertos for string orchestra and various works by

3Avery, op. cit., p. 135.
5Howard Ferguson, "Gerald Finzi (1901-1956)," Music and Letters, XXXVIII (April, 1957), 130.
Richard Mudge, John Garth, Charles Wesley, and others, most of which have since been published.

Altogether typical was his constant concern over composers whom he felt to be unfairly neglected, whether they were contemporary with him or of another age. He would never think of pushing his own work in any way whatever, but he took endless trouble to secure performance or publication of works by those who were not, as it seemed to him, receiving their due. There is little likelihood, for instance, that the volumes of Ivor Gurney's songs published by the Oxford University Press would have seen the light of day, had he not more or less forcibly extracted the manuscripts from the loving hands that guarded them, made the necessary fair copies, and himself seen to proof-correcting and the various other details of publication.6

Finzi's musical convictions were apparently rather definite.

Music was for him the supreme training for mental discipline and spiritual purity, and anyone who had accepted it must be given maximum opportunity. Again, some literary musical hanger-on may have written an article misrepresenting a prominent composer whose work was dear to him (Parry is an example); this would provoke an impassioned vindication, with illustrations.7

As has been pointed out, Finzi's interests were not confined to music alone. His concern with literature, and especially English poetry, is reflected in the large number of his compositions for voice. His friend Ferguson has said:

It should not be assumed that Finzi was ... one-sided. Far from it. He was unusually widely read; and large as his music library was even then, there were many more books in the house than there was music. English poetry was probably his deepest interest.8

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6Ibid., pp. 133-134.
7Russell, op. cit., p. 630.
8Ferguson, op. cit., pp. 130-131.
John Russell, further, has this to say: "... his strong convictions were always supported by intensive thought, vast reading, and a sense of proportion which owed nothing to mere expediency."\(^9\)

His career was interrupted by the Second World War, and during the years 1939 to 1945 he served with the Ministry of War Transport in London. During this time Finzi had "neither time nor energy for composition."\(^10\) One of his chief interests at this time was the direction of the "Newbury String Players, the small, mainly amateur orchestra he founded at the beginning of the war."\(^11\)

Newbury String Players remained an important feature of his life. They were originally formed to fill the gap locally when all concert-giving stopped at the beginning of the war; thereafter, they gave programmes of amazing variety and enterprise throughout the surrounding countryside, often in small villages that had never heard a live orchestra before. He wrote to me Ferguson in January, 1940:

"I shall never make much of a conductor, but I'm glad the players want to carry on, as it's something to fill the terrible hollow feeling that the absence of music and music-making give me. ... Anyhow, it'll all be useful if it ever again comes to conducting my own stuff. And in the meantime, until I'm called up, there's the pleasure of doing things like Parry's 'English Suite', Elgar's 'Serenade', Holst, Bach, Corelli, and much else."

... he kept his orchestra going, continually enlarging its repertory and exploring the little-known byways of string music.\(^12\)


\(^10\)Ferguson, *op. cit.*, p. 133.

\(^11\)Ibid.

\(^12\)Ibid.
Gerald Finzi has been called a composer of songs only; and, although this statement contains an element of truth, it was through an instrumental work that he first became known as a composer. This work was his *Severn Rhapsody* for chamber orchestra, which appeared in 1924 and was published by the Carnegie Trust. According to one commentator, this early work was in the "George Butterworth vein," which is doubtlessly intended to mean that this composer's (George Butterworth--1885-1916) interest in English folksong was also of interest to Finzi.

Gerald Finzi's style altered very little through the years. Those who knew him have said that he was extremely critical and fastidious in his own work. He could not be satisfied with a composition without revising and reworking it, such work extending at times even over a period of years. To cite one authority:

... he adopted the principle of withholding and perfecting his compositions until he [was] fully satisfied with them before publication. Thus there [was] often a gap of some years between the conception and the appearance of his works.

Finzi's friend Howard Ferguson has also remarked:

Sometimes the putting-together process [of composition] would cause him immense difficulty, while at other times everything would fall into place with comparative ease. Writing was never a wholly easy

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15 Ibid.
16 Ibid.
17 Ibid.
or fluent business with him: even the most spontaneous-sounding song might have involved endless sketches and rough drafts, with sometimes a break of years between its opening and closing verses.

The habit of spreading the composition of a work over as much as twenty or twenty-five years was feasible only because Finzi's style (like Ravel's or Elgar's) changed comparatively little during his lifetime. Thus a movement, or part of movement, written in the early 1930's could be absorbed with little alteration into a work completed in the 1950's. It is significant, however, that these earlier ideas were almost always slow and lyrical; and that the slow movements of Finzi's instrumental works were invariably written first. This was the characteristic mood of his music.18

Thus it can be seen that the process of composition for Gerald Finzi was a closely-reasoned one, born of definite ideas and meticulous planning.

Two great influences in Finzi's musical thought were his early studies in counterpoint with such teachers as R. O. Morris and E. C. Bairstow, and his lifelong concern with the performance and editing of orchestral music for strings. Both of these influences reflect themselves in his songs, as one commentator has recognized.

An outstanding feature of Finzi's style is the close-knit texture, often subtly contrapuntal, of the accompaniments to the songs—some of them more suited to orchestral scoring than to the pianoforte, as the composer recognized in some cases.19

This whole matter has been commented upon by Finzi's friend, Howard Ferguson.

18Ferguson, op. cit., p. 132.
19Avery, op. cit., p. 136.
When first I knew Finzi he suffered from acute uncertainty over matters of detail in his own music: not only in choosing between several slightly different versions of a phrase, but in all questions of articulation and dynamics. With the latter he tended to solve the difficulty by leaving out such indications altogether, until it was pointed out to him that this did not make the life of the performer any easier. . . .

His uncertainty over alternative notes remained with him till the end, though to a very much lesser degree. Problems of dynamics and phrasing began to vanish miraculously once he himself gained active experience of performance through conducting the Newbury String Players. . . . Another result of this new activity (though I doubt whether he himself realized the connection) was that he began to compose increasingly with particular instrumental colours in mind, instead of in abstract contrapuntal lines as he tended to do formerly. In consequence the orchestration of his music became for him a progressively simpler and quicker process.20

Some unison and two-part songs (1936) were followed by settings for unaccompanied voices of three elegies by Drummond of Hawthornden (1936). Then came two orchestral works, Introit for violin and small orchestra (1935; revised, 1945) and the nocturne for full orchestra, New Year Music, "both expressing the same quiet joy in peaceful contemplation of the countryside which is to be found in many of Vaughan Williams' works."21

Contemplation, or rather meditation, is also the prevailing mood of the two succeeding vocal works, the cantata for soprano or tenor solo and string orchestra, Dies Natalis (1939), and a vocal solo, an "Introduction and Aria,"

20Ferguson, op. cit., pp. 132-133.
21Avery, op. cit., p. 135.
Farewell to Arms (1945), for tenor voice and small orchestra. The former is a mystical work, consisting of settings of four passages (three verse, one prose) of the seventeenth century writer Thomas Traherne (1634-1674).

As has been mentioned earlier, Gerald Finzi maintained a lifelong interest in English poetry, especially in the works of Thomas Hardy. One authority has said of Hardy that "his view of the world was profoundly pessimistic." That this idea was to some extent shared by Finzi is pointed out by Howard Ferguson:

As I picture him in conversation, he is always striding restlessly about the room, never seated at rest. Fewer will know that beneath this incisive, buoyant exterior lay a deep and fundamental pessimism. A hint of it was given by his extraordinary sympathy with the works of Thomas Hardy (he set some fifty of the poems during his lifetime); another by his haunted sense, apparent long before his last illness and even before his mild attack of tuberculosis in 1927, that there would never be sufficient time for the completion of what he had it in him to write.

Two song cycles to words by Thomas Hardy came in 1933 and 1936. The first was A Young Man's Exhortation, opus 14, and the next was Earth and Air and Rain, opus 15. The first cycle, for tenor voice and piano, consists of ten settings. The second cycle, consisting also of ten settings, is for baritone voice and piano. A third cycle, Before and After...
Summer, opus 16, is for baritone voice and piano, also to words by Hardy.

Three additional instrumental works are Interlude for oboe and strings (1935; revised, 1945), Bagatelles for clarinet and piano (1945), and Prelude and Fugue for string trio (1942).

Another song cycle, Let Us Garlands Bring, opus 18, was composed in 1942. This cycle is for baritone voice and piano and contains five songs to words by William Shakespeare. The composer has dedicated this work to Ralph Vaughan Williams.

Following World War II, Finzi's chief works were choral. They include a festival anthem for chorus and orchestra, Lo, the Full, Final Sacrifice, composed for the fifty-third anniversary (1946) of the consecration of St. Matthew's Church, Northampton; and a "ceremonial ode" for chorus and orchestra commissioned for a Saint Cecilia's Day concert in 1947. He also composed incidental music for a radio production of Shakespeare's Love's Labour's Lost.

According to Ferguson, there are "eight posthumous works" which apparently have not yet been published.

His comment on Finzi's use of opus numbers is worth noting:

His fondness for keeping many works on the stocks [in the process of composition] accounts in part for his idiosyncratic use of opus numbers. (The numbers

25 Ferguson, op. cit., p. 132.
themselves can be found at the end of each work, printed in small Roman figures below the last bar.) In Finzi's own list of his compositions a number would be reserved for a work which only existed in the roughest of sketches... or for some revision of an early work which he planned but had not yet carried out. Thus there are now occasional blanks in the list; and the eight posthumous works all have opus numbers earlier than those of the last works published during his lifetime. 26

Thomas Hardy

The son of a building contractor, Hardy was born in the year 1840 in Dorsetshire, in the Southwest of England, the region coinciding in part with the ancient Anglo-Saxon kingdom of Wessex, known better today as the "Hardy country." 27 Hardy frequently made use of "Wessex" to indicate the locale of his fiction and poetry.

Although he had aspirations toward a university education, he was apprenticed to a local architect. He nevertheless put much of his spare time into the study of Latin and Greek and became acquainted with William Barnes (1800-1886), a local dialect-poet "of considerable merit, who stimulated in Hardy the love of literature." 28

Between the years 1871 and 1896, Hardy wrote fourteen novels. The reception of his last novel, Jude the Obscure

26 Ibid.


28 Ibid.
(1896), on the part of the English public was so hostile that he abandoned altogether the writing of novels and gave himself wholly, during the remaining thirty years of his life, to the composition of poetry in one form or another.

One commentator has this to say concerning Hardy's works:

It is still rather doubtful whether Hardy's reputation will rest ultimately upon his poetry or his novels, for both are remarkable contributions. They both contain the same philosophy and are couched in much the same style—plain, rather old-fashioned, with a wealth of attention to Anglo-Saxon words, phrases, and folklore. . . . Much of his work in both prose and verse is satirical; and if not purely satirical, at least inclined to point up the irony of a situation. In all of his works Hardy's general attitude may strike the reader as one of pessimism . . . he is . . . a "meliorist," who hoped that the world could be made better but was not confident.29

Another authority points out the same essential idea:

"He saw humanity as inevitably defeated in its hopes by the irony of circumstance. In Hardy's works, no matter how valiantly his characters strive for a good life, the Immutable Will of fate strikes them down."30

Thomas Hardy, "the last of the great Victorians,"31 died in the year 1928.

29Ibid., p. 269.
30Grebanier, op. cit., p. 712.
31Ibid., p. 711.
CHAPTER II

A STYLISTIC ANALYSIS OF A YOUNG MAN'S
EXHORTATION, OPUS 14

This song cycle consists of ten settings, and has been divided into two parts by the composer. Each part is preceded by a short quotation in Latin which has been inserted by the composer. The two parts of the cycle are evidently meant to typify the division of a human life into the periods of youth and old age. The Latin quotations which divide the cycle into its two parts are taken from the Latin Vulgate version of the Bible, Psalm 89, verse six. The verse in full has been given below, along with its English translation (Douay version):

Mane sicut herba transeat; mane floreat et transeat; vespere decidat; induret et arescat.¹

In the morning man shall grow up like grass; in the morning he shall flourish and pass away; in the evening he shall fall, grow dry, and wither.²

The division of the two parts of the cycle is as follows:

PART I

Mane floreat, et transeat. Ps. 39


1. "A Young Man's Exhortation"
2. "Ditty"
3. "Budmouth Dears"
4. "Her Temple"
5. "The Comet at Yell 'ham"

PART II

Vespere decidat, induret, et arescat. Ps. 89

1. "Shortening Days"
2. "The Sigh"
3. "Former Beauties"
4. "Transformations"
5. "The Dance Continued"

Before proceeding to a discussion of each song which comprises this cycle, a brief statement of the method of procedure which has been adopted for the investigation of various elements in the musical analysis is given below:

Form. The form of each song will be determined by an examination of the vocal line in each poetic stanza of the song. Stanzas which are identical in their melodic treatment will each receive the same letter. Stanzas which differ completely in their melodic treatment will each receive a different letter. Stanzas which show more than a chance similarity to preceding stanzas will be represented by the letter of the stanza to which they are related--this similar
but not exact melodic treatment will be represented by the addition of a "prime" to the letter.

**Analysis of fundamental root movement.** Certain songs in the cycle will be analyzed to determine the number and kinds of intervals found in the progression of the fundamental bass line. For this purpose the root of each chord on every beat will be included in the calculation, even if the chord remains unchanged for more than one beat. The intervals from beat to beat in such an unchanged chord will be listed as primes.

**Frequency of occurrence of melodic intervals.** A table will be found in the Appendix listing the frequency of occurrence of the melodic intervals (in the vocal lines) of all of the ten songs of the cycle.

**Part I, Number 1**
"A Young Man's Exhortation"

Two general characteristics of this song are:

(a) The text setting is strictly syllabic throughout.

(b) It consists of five stanzas; the form is $A B A^1 C D$.

Were it not for a recurrence of one of the principal themes of the song in the third section, it could be called through-composed. This principal theme is stated in the first measure (of the piano accompaniment). Two beats later, this same theme appears in stretto form in another voice, as shown in Figure 1.
The mood of this first section, which extends through the second beat of measure seven, is lyrical and rather cantabile, as is indicated at the beginning. The principal theme shown in Figure 1 occurs two more times in the piano accompaniment before the end of the first section (measures four and six).

On the second beat of measure seven, a modulation leads into Section B with its rapidly moving contrapuntal lines and strongly marked passages in the bass, thus resembling a trio sonata of the Baroque period, in which two upper parts moving in contrapuntal lines are supported by a figured bass part, as shown in Figure 2. It will be noted that during measures eight, nine, and ten, there is almost no contrapuntal activity occurring in the bass part of the accompaniment. At this point, the treble voices hold the contrapuntal interest.
In measure eight, the opening notes of the voice part are imitated in stretto fashion in the highest voice of the piano accompaniment. The mood of the text in this section is one of an excited, active nature, as shown in the words "Blind glee," and the extremely active contrapuntal lines serve to enhance this mood.

Section A\textsuperscript{1} begins in measure twelve. Again, the principal theme appears, as was shown first in Figure 1. This time the theme is stated first in the piano accompaniment and then is imitated in stretto form in the vocal line. This point is demonstrated in Figure 3.

This section ends with the beginning of measure eighteen. In measures fourteen-fifteen and sixteen-seventeen, the principal theme shown in Figures 1 and 3 has two more occurrences in the piano accompaniment in counterpoint to other melodic material in the vocal line.
Fig. 3—"A Young Man's Exhortation," measures 12 and 13, recurrence of principal theme in stretto form.

Section C (measures eighteen to twenty-five) contains at least two items of interest. Measure twenty contains a harsh dissonance between the vocal line (second beat--A-natural) and the piano accompaniment (A-sharp), as shown in Figure 4.

That this particular dissonance would be difficult to perform, or at any rate, ineffective, seems to be borne out by the fact that the note in its chromatically unaltered form in the vocal line is approached and left disjunctly. The dissonance occurs on the word "crumpled," a word denoting destruction or collapse.
Figure 5 shows a deliberate instance of word painting through the devices used in the piano accompaniment.

Fig. 5—"A Young Man's Exhortation," measures 21, 22, 23, 24, 25, word painting in piano accompaniment.

Here the relentless approach of death, as mentioned in the text, is shown by:

(a) The constant reiteration of a B-natural in the lower treble voice of the accompaniment.

(b) The repetition of the principal melody in the accompaniment.

(c) The ostinato-like bass figurations.
That the composer pays a great deal of attention to the setting of individual words is shown in his setting of the word "dispossest" in measure twenty-four (Figure 5). Here the secondary accent of the word falls on the first syllable, which is given a dotted sixteenth note. The unaccented, or second syllable, receives a thirty-second note, and the accented, or third, syllable, receives the largest note value of all, an eighth note.

The final section begins immediately following measure twenty-five. This section is shown in its entirety in Figure 6. The text at this point becomes musing or philosophical. The intent of the meter signature is abandoned, and bar lines are eliminated, providing the opportunity for verbal declamation of the text.
If I have seen one thing It is the passing preciousness of dreams;

That aspects are within us; and who seems most kingly is the King.

Fig. 6--"A Young Man's Exhortation," Section D, elimination of bar lines.

The harmonic structure in this song is largely tertian. An analysis has been made of Section D from the point of view of the fundamental bass, as shown in Table I.
TABLE I

AN ANALYSIS OF THE FUNDAMENTAL ROOT MOVEMENT, SECTION D
OF "A YOUNG MAN'S EXHORTATION"

<table>
<thead>
<tr>
<th>Interval</th>
<th>Number of Occurrences</th>
</tr>
</thead>
<tbody>
<tr>
<td>Second</td>
<td>14</td>
</tr>
<tr>
<td>Fifth</td>
<td>4</td>
</tr>
<tr>
<td>Fourth</td>
<td>3</td>
</tr>
<tr>
<td>Sixth</td>
<td>2</td>
</tr>
</tbody>
</table>

Thus, it can be seen here that approximately 60 per cent of the movement of the fundamental bass in this section is by the interval of the second, a condition which is contrary to traditional eighteenth and nineteenth century harmonic practice.

Part I, Number 2
"Ditty"

The form of this song may be called A B C B₁ C₁. It has the rather distinct feeling of a strophic song, since many of the same melodic leaps are used in corresponding places in each stanza.

The setting of the text is entirely syllabic. The song is in the style of a folk song, has a definite lyric quality, and is quiet and meditative.

A point of definite interest is the scale used by the composer in this song. The key signature contains one sharp, and the first stanza seems much of the time to be in the key
of G-major. However, the music of the first stanza does not contain the leading tone, or F-sharp, in the vocal line. As to the presence of F-sharp in the vocal line of the entire song, the table below affords a clearer view of its use in this instance. Table II shows the relative total duration of each of the scale tones in the melodic line of the entire song. The infrequent use of the seventh scale degree is particularly noticeable.

**TABLE II**

**EMPHASIS ON SCALE DEGREES OF "DITTY" BY DURATION**

<table>
<thead>
<tr>
<th>Scale Degree</th>
<th>Number of Beats</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>49 1/2</td>
</tr>
<tr>
<td>6</td>
<td>39 1/2</td>
</tr>
<tr>
<td>5</td>
<td>31 1/4</td>
</tr>
<tr>
<td>2</td>
<td>30 1/3</td>
</tr>
<tr>
<td>3</td>
<td>29 5/12</td>
</tr>
<tr>
<td>4</td>
<td>18 1/3</td>
</tr>
<tr>
<td>7</td>
<td>6 1/3</td>
</tr>
</tbody>
</table>

*\( \dfrac{1}{4} \) = unit of the beat.

There is a constant fluctuation in the feeling of the tonality between that of G-major and E-minor due in part to the fact that the sixth scale degree, or E-natural, is of longer total duration than the dominant note, D-natural.
It is also pertinent to note that at the cadences the leading tone is avoided except as a nonharmonic tone introduced after the tonic chord has sounded. Measures fourteen and fifteen, as shown in Figure 7, demonstrate this point.

"poco rit.

Fig. 7—"Ditty," measures 14 and 15, absence of leading tone at the cadence.

Another explanation that may be adduced to account for the vagueness of tonality in the melody is that the scale is a primitive one, related to the pentatonic melodies of English folksong. Cecil Sharp's investigations in this area serve as an invaluable guide in the discussion and classification of these scales.

Very nearly all these Appalachian tunes [English folk tunes collected by Sharp in the Southern Appalachian Mountains of North America] are cast in "gapped" scales; that is to say, scales containing only five, or sometimes six, notes to the octave, instead of the seven with which we are familiar, a "hiatus" or "gap" occurring where a note is omitted. 3

Sharp goes on to state his belief that these early pentatonic scales were the first forms of scales evolved by primitive folk singers which were in any way comparable with our modern major or minor scale.

Originally, as may be gathered from the music of primitive tribes, the singer was content to chant his song in monotone, varied by occasional excursions to the sounds immediately above or below his single tone, or by a leap to the fourth below. Eventually, however, he succeeded in converting the whole octave, but even so, he was satisfied with fewer intermediate sounds than the seven which comprise the modern diatonic scale. Indeed, there are many nations at the present day which have not yet advanced beyond the two-gapped or pentatonic scale, such as, for instance, the Gaels of Highland Scotland; and, when we realize the almost infinite melodic possibilities of the five-note scale, as exemplified in Celtic folk music and, for that matter, in the tunes printed in this volume, we can readily understand that singers felt no urgent necessity to increase the number of notes in the octave. A further development in this direction was, however, eventually achieved by the folk-singer; though for a long while, as was but natural, the two medial notes required to complete the scale were introduced speculatively and with hesitation. . . . The one-gapped or hexatonic scale, and the seven-note or heptatonic scale are, as we have already seen, derivates of the original pentatonic obtained by the filling, respectively, of one or both of the gaps. 4

Sharp classifies all of these early English folk songs according to one of five original pentatonic modes. The five pentatonic modes were derived in the following way:

If from the white-note scale of the pianoforte the two notes E and B be eliminated, we have the pentatonic scale with its two gaps in every octave, between D and F and between A and C. As in each one of the five notes of the system may in turn be chosen

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4 Ibid., pp. xxxi, xxxiii.
as tonic, five modes emerge, based, respectively, upon the notes C, D, F, G, and A. The gaps, of course, occur at different intervals in each scale, and it is this distinguishing feature which gives to each mode its individuality and peculiar characteristic.

Mode I and the scales derived from it are shown in Figure 8.6

Fig. 8—Mode I (Pentatonic) and its derivative scales.

Clearly, the derivative six-note scale of Mode I signified as "Hexatonic a." by Sharp applies to the scale of "Ditty," the song presently under consideration. The fact that the leading tone is avoided to such a great degree, added to the observation that its total duration is so small, point to the influence of the folk-scale previously discussed.

Turning to a consideration of the meter of "Ditty," it can be seen that the song contains no meter signature. The meters employed, however, alternate between 3/4, 4/4, 5/4

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5Ibid.  6Ibid., p. xxxii.
and 6/4. The sometimes rather frequent meter changes are used to enhance the accents and pauses in the text. Three such changes are shown in Figure 9. The meters employed are 6/4, 3/4, and 4/4.

Fig. 9—"Ditty," measures 16, 17, 18, 19, frequent changes of meter.

The harmonic structure of "Ditty" is completely tertian. The nature of the cadences has already been noted (Figure 7—measures fourteen and fifteen). A complete analysis of the root movement of the chords for the entire song is given in Table III.
Based on Table III, it can be seen that 36 per cent of all root movement in the song is by the interval of the second, indicating a mode of composition similar to that of the first song in this cycle, "A Young Man's Exhortation."

(See Table I, An Analysis of the Fundamental Root Movement, Section D of "A Young Man's Exhortation.")

A harsh dissonance between the vocal line and the piano accompaniment is used by the composer in this song, as shown in Figure 10. The tonal center at the point of dissonance is E-minor, and the dissonant note is actually the leading tone, which is present in both its raised and lowered forms simultaneously. In this instance, the dissonance occurs on the word "smart," a word denoting pain or hurt. That this
Fig. 10—"Ditty," measure 42, dissonance between vocal line and piano accompaniment.

Particular dissonance would be effective in performance is shown by the fact that the dissonance is well-prepared and left in the piano accompaniment, especially the note in its chromatically altered form (D-sharp).

Part I, Number 3
"Budmouth Dears"

"Budmouth Dears" consists of four stanzas composed in a strophic form, and the setting of the words is syllabic throughout. The words deal with soldiers at war who recall pleasant memories in the past. A march-like feeling is maintained throughout the song by the use of sharp and incisive rhythms in the piano accompaniment. The composer has indicated that the song is to be performed as a "storming march."

Two meter signatures only are used in this song: 4/4 and 5/4, the 5/4 being used for the second line of poetry in each stanza to accommodate extra words at the end of the line.

A chief item of interest in "Budmouth Dears" is the melodic make-up of the vocal line. The piece has a key
signature of three sharps, and neither the vocal line nor the piano accompaniment contains any notes outside of the scale of F-sharp minor in its natural or pure form. Table IV shows the treatment by duration of the scale degrees of the vocal line. The relatively short duration of the sixth degree is particularly noticeable.

**TABLE IV**

**EMPHASIS ON SCALE DEGREES OF "BUDMOUTH DEARS" BY DURATION**

<table>
<thead>
<tr>
<th>Scale Degree</th>
<th>Number of Beats</th>
</tr>
</thead>
<tbody>
<tr>
<td>3...........</td>
<td>39</td>
</tr>
<tr>
<td>1...........</td>
<td>20 3/4</td>
</tr>
<tr>
<td>5...........</td>
<td>19 1/12</td>
</tr>
<tr>
<td>4...........</td>
<td>18 5/6</td>
</tr>
<tr>
<td>7...........</td>
<td>18 1/3</td>
</tr>
<tr>
<td>2...........</td>
<td>12</td>
</tr>
<tr>
<td>6...........</td>
<td>6</td>
</tr>
</tbody>
</table>

# d = unit of the beat.

The tonality of the melody is vague and shifting due to two factors:

(a) The third scale degree (A-natural) is of considerably longer total duration than the tonic note (F-sharp).
(b) The total duration of the sixth scale degree is small, and its value never exceeds that of an eighth note in any single instance. Here again, as in an earlier song (see Table II, Emphasis on Scale Degrees of "Ditty" by Duration), one scale degree—in this case, the sixth—is rather neglected in the vocal line, both in duration and number of occurrences. In fact, it occurs only three times in each of three stanzas and four times in one stanza. This melody, then, is in the Aeolian mode with an unimportant sixth degree. Cecil Sharp's investigations of English folk-song scales apply here, since he classifies such a melody as is used in "Budmouth Dears" as a scale derived from an original pentatonic mode; in this case, Mode II, which is shown below, together with the scales derived from it.

![Diagram of modes](image)

Fig. 11--Mode II (Pentatonic) and its derivative scales.

\(^{7}\text{iibid.}\)
"Budmouth Dears," therefore, with its hesitating use of the sixth scale degree, is based on the six-note scale listed as "Hexatonic a." by Sharp.

Although this song is in the main homophonic, the composer does use contrapuntal imitation in a few instances, usually in stretto form. The stretto device is used in a fragmentary way in the following example, where the upper voice in the piano accompaniment is imitated by a lower voice.

A particularly interesting use of the stretto device occurs between the vocal line and the highest treble voice of the accompaniment, as shown in Figure 13 below. One entire line of the melody is imitated in stretto fashion, the piano accompaniment entering first on the melody on the third beat of measure thirty-six.
Fig. 13--"Budmouth Dears," measures 36, 37, and 38, imitation in stretto form between accompaniment and vocal line.

The composer makes use of ostinato figurations in the bass in this song, in several instances, to depict the ominous and fearful nature of warfare when it is mentioned in the text.

Fig. 14--"Budmouth Dears," measures 27 and 28, word painting in piano accompaniment.
Turning to a consideration of the harmony used by the composer in this song, a certain predilection for parallel chord structures is evident, in this as well as later songs. (See Figure 12, measure 13.) The harmonic structure of "Budmouth Dears" is completely tertian. A complete analysis of the root movement of the chords for the entire song is given in Table V.

**TABLE V**

**AN ANALYSIS OF THE FUNDAMENTAL ROOT MOVEMENT OF "BUDMOUTH DEARS"**

<table>
<thead>
<tr>
<th>Interval</th>
<th>Number of Occurrences</th>
</tr>
</thead>
<tbody>
<tr>
<td>Second</td>
<td>70</td>
</tr>
<tr>
<td>Fourth</td>
<td>41</td>
</tr>
<tr>
<td>Prime</td>
<td>26</td>
</tr>
<tr>
<td>Third</td>
<td>21</td>
</tr>
<tr>
<td>Fifth</td>
<td>10</td>
</tr>
<tr>
<td>Sixth</td>
<td>6</td>
</tr>
</tbody>
</table>

Approximately 40 per cent of all root movement in this song, according to Table V, is by the interval of the second, a condition which, like that of earlier songs (see "A Young Man's Exhortation" and "Ditty"), is contrary to traditional eighteenth and nineteenth century harmonic practice.
Two general characteristics of this song are:

(a) The text setting is syllabic throughout.

(b) The song is through-composed; it consists of two stanzas; therefore, its form is A B.

One commentator has called this poem "an excellent picture of the mind of a grieving man," and Grove's Dictionary has this to say concerning Finzi's setting of it:

It was in the two song cycles to words by Thomas Hardy that Finzi's distinguished treatment of words reached its peak. Hardy's poems are notoriously difficult to set to music, but in A Young Man's Exhortation and Earth and Air and Rain—a total of twenty settings—Finzi seems to have overcome the difficulties almost entirely. His settings achieve a unity of form which makes them unique among musical versions of Hardy, and some of them, e.g., "Her Temple" and "The Comet at Yell 'ham," are well-nigh perfect. . . .

In order to have some basis for the discussion of the architecture of the melody of "Her Temple," both stanzas are given below:

Dear, think not that they will forget you:  
If craftsmanly art should be mine  
I will build up a temple, and set you  
Therein as its shrine.

They may say: "Why a woman such honour?"
Be told, "0, so sweet was her fame,  
That a man heaped this splendour upon her;  
None now knows his name."

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9 Avery, op. cit., p. 136.
The melody begins a gradual ascent with the words "If craftsmanly art should be mine," hesitates briefly, and then ascends quickly through the interval of an octave to a rather broad climax on the word "up" in the third line. On the words "and set you therein" the melody descends as though giving the feeling of rest or repose; again, however, it ascends quickly to the climax note of the phrase on the word "shrine." The deliberate descending scale line used on the words "'Why a woman such honour?'" occurs concomitantly with a forceful and positive ascending scale line in the piano accompaniment, as though affirming strongly the grieving man's determination to build the temple in spite of the doubts and questionings of others. (See Figure 15.) The melody begins its final and most decisive ascent with the words "'O, so sweet was her fame!'" and the point of greatest climax of the entire song occurs on the word "splendour." The melody makes a final descent on the words "None now knows his name," as though the man, despite his grief and his achievement, has already been forgotten.

Once again, in order to facilitate a study of the scale used by the composer in this song, Table VI outlines the duration of each of the scale steps involved.
TABLE VI

EMPHASIS ON SCALE DEGREES OF "HER TEMPLE"
BY DURATION*

<table>
<thead>
<tr>
<th>Scale Degree</th>
<th>Number of Beats</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>10 2/3</td>
</tr>
<tr>
<td>3</td>
<td>8 5/6</td>
</tr>
<tr>
<td>2</td>
<td>7 5/6</td>
</tr>
<tr>
<td>5</td>
<td>6 1/4</td>
</tr>
<tr>
<td>6</td>
<td>6 1/4</td>
</tr>
<tr>
<td>4</td>
<td>5 2/3</td>
</tr>
<tr>
<td>7</td>
<td>1</td>
</tr>
</tbody>
</table>

* ≈ = unit of the beat.

That this scale is related, as have been those of earlier songs, to the primitive English folk-song scales discussed by Cecil Sharp is borne out by the following considerations:

(a) The melody fluctuates between a major and minor feeling; it begins with a tonal center of E-flat major and ends with a tonal center of F-minor.

(b) The seventh scale step plays an insignificant part in the melody, both in number of occurrences (a total of three) and in its total duration.

These characteristics place this scale in a classification already discussed in connection with another song.
(See Figure 8); that is, the derivative six-note scale of pentatonic Mode I labeled as "Hexatonic a."

The harmony of the song, at least in the first section, is tertian. At the beginning of section B, a bit of contrapuntal activity takes place on the words "Why a woman such honour?". This has already been discussed in connection with the architecture of the melody. In this instance, the ascending contrapuntal lines take place in the upper voices of the piano accompaniment. The bass line descends in octaves. Here again, a similarity can be seen between this stylistic characteristic and music of the Baroque period in which the upper parts are supported by the thorough-bass part, as shown in Figure 15.

![Musical notation](image)

*Fig. 15-* "Her Temple," measure 13, contrapuntal activity against the bass line.

The harmonic device of harsh dissonance in the piano accompaniment is used on the final line of the song, "None now knows his name," to indicate again the tension and frustration of the grieving man. This tension is only briefly relieved
in the next to the last measure, and the feeling of emptiness and loss is reinforced by the final chord of the piece, a "chord of omission";\textsuperscript{10} that is, a triad lacking a third. The final phrase under discussion is shown in Figure 16.

![Figure 16](image)

Fig. 16—"Her Temple," measures 17, 18, 19, the final phrase of the song.

Part I, Number 5
"The Comet at Yell 'ham"

The general character of this song hinges on the observations that:

(a) The text setting is syllabic throughout.

(b) The song is through-composed; it consists of two stanzas; therefore, its form is A B.

(c) Bar lines and the intent of the meter signature are abandoned throughout the entire song.

Upon examining the vocal line of this song, it becomes clear that the poetry has been allowed to determine the architecture

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\textsuperscript{10}Leon Dallin, Techniques of Twentieth Century Composition (Dubuque, Iowa, 1957), p. 70.
of the melody completely. In order to gain a better view of this architecture, Section A of the melody has been shown in graph form in Figure 17. The first stanza of the poetry, the melody of which is shown on the graph, is given below:

It bends far over Yell 'ham Plain,
And we, from Yell 'ham Height,
Stand and regard its fiery train,
So soon to swim from sight.

The melody of the first line, "It bends far over Yell 'ham Plain," conveys the feeling of seeing the rise and fall of the comet as it comes into view. With the beats marked off on the graph, it can be seen that this first line extends from the last half of beat one through the first half of beat eight. The gradual ascent of the melody to the word "Height" at the end of the second line is particularly noticeable on the graph. The second line extends from the last half of beat eight through beat twelve. On the word "Stand" at the beginning of the third line, the melody itself comes to a standstill (beat thirteen through the first half of beat sixteen). The remainder of the third line, "and regard its fiery train," again depicts the rise and fall of the comet, which is shown on the graph as extending from the last half of beat sixteen through beat twenty. On the words of the last line, "So soon to swim from sight," the melodic line rises and does not fall again, as though the comet is seen to pass out of sight. This fourth line
Fig. 17—"The Comet at Yell 'ham," melodic graph of the vocal line of Section A.
extends from the last half of beat twenty-one through the first half of beat twenty-five. Taking the melody as a whole, it is evident that it does have a rather uniform rise and fall which enhances the mood of the stanza.

The song is chiefly contrapuntal, and the devices used by the composer here can best be shown by the recognition of two principal themes, both of which are stated at the beginning of the song in the piano accompaniment. These two themes are shown in Figure 18.

Fig. 18—"The Comet at Yell 'ham," first appearance of two principal themes.

The theme which appears in the upper voice of the accompaniment will be called the first theme, and the theme which appears in the lower voice of the accompaniment will be called the second theme. The two themes taken together help to create the eerie and unearthly mood of the poem. This mood is also enhanced by the use of similar rhythmic motives appearing in different voices of the accompaniment. This mood is also enhanced by the use of similar rhythmic motives
appearing in different voices of the accompaniment. This point is illustrated in Figure 19.

The first theme again makes its appearance at the conclusion of the song in the upper voice of the accompaniment. The second theme appears again also in the lower voice of the accompaniment; however, this time it is in retrograde form. This reappearance of the principal themes is shown in Figure 20.

Fig. 19—"The Comet at Yell 'ham," similar rhythmic motives in accompaniment.

Fig. 20—"The Comet at Yell 'ham," reappearance of two principal themes.
The first line of the second stanza of the poetry says of the comet that "It will return long years hence," and the statement of the two principal themes both at the beginning and at the end of the song can be called an attempt to represent musically the return of the comet.

Part II, Number I
"Shortening Days"

The five songs in Part I of the cycle, which have been discussed in the preceding pages, deal in a general way with youth—with its feelings and loves and hopes. However, implicit in most of the poems is the sense of the transitory nature of human life. "Shortening Days," with its impressions of the coming of winter, as mentioned in the text, depicts the inevitable coming of old age.

Four general characteristics of this song are:
(a) It consists of two stanzas; it is through-composed; therefore, its form is A B.
(b) In the music of the first stanza, bar lines are not used, and the intent of the meter signature is abandoned.
(c) In the music of the second stanza, bar lines and a meter signature (4/4) are restored.
(d) The text setting is entirely syllabic throughout.

Finzi's sensitivity to the setting of the text, and especially to individual words, has been pointed out
previously (See Part I, No. 1, "A Young Man's Exhortation.") In "Shortening Days," this point may be demonstrated again by the composer's setting of the word "shaker" in the sixth line of the second stanza of the poetry. The setting of this word is shown in Figure 21.

![Fig. 21--"Shortening Days," measure 8, composer's setting of the word "shaker."](image)

The accented syllable of the word (the first syllable) is placed on an accented part of the measure, but is given only the value of a sixteenth note. The second syllable of the word which follows is given, in effect, the longer value of an eighth note, but is not stressed because it is unaccented. This setting of the word results in an accenting of it just as it would be used in ordinary speech.

At the beginning of the first stanza, the melody of the vocal line is initiated in stretto fashion by the lower voice of the piano accompaniment. This lower imitating voice reproduces almost two lines of the melody of the vocal part, as shown in Figure 22.
"Fig. 22--"Shortening Days," stretto between vocal line and accompaniment at the beginning of the song.

Word painting is used at the beginning of Section B (where the use of a meter signature and bar lines is resumed) to delineate musically the words, "Who is this coming with pondering pace?" This is accomplished through the rather ponderous and marching bass line shown in Figure 23.
In the music of this second stanza the composer again uses extremely active contrapuntal lines in the upper voices of the accompaniment to reflect the excited, active feeling of the poetry. The contrapuntal activity is supported by a bass line which is doubled in octaves, as shown in Figure 24.

The similarity between the devices used in Figure 24 and the devices used in some instrumental music of the Baroque period, especially the trio sonata, are striking. This similarity consists in the use of extremely active contrapuntal
activity in the upper voices of the music, supported by a figured bass part.

Parallel chord structures, especially in the bass part of the accompaniment, are used by the composer quite frequently. They are used here at the conclusion of "Shortening Days," as shown in Figure 25.

Fig. 25--"Shortening Days," measure 10, parallel chord structures in the accompaniment.

Part II, Number 2
"The Sigh"

The general character of this song hinges on the observations that:

(a) The text setting is syllabic throughout.
(b) It is in the style of a folk song and is very quiet and serene in mood.
(c) It consists of five stanzas and its form is $A B A^1 B^1 C$.

The first four stanzas of "The Sigh" have a tonal center of G-major, with a key signature of one sharp. No notes
other than those occurring in the diatonic scale of G major are found in the first four stanzas of the song, either in the piano accompaniment or the vocal line. Neither the second nor the fourth stanzas contains the leading tone, F-sharp, in the vocal line. A modulation occurs with the beginning of the fifth stanza. The tonal center for this fifth and final stanza is that of E-major, with a key signature of four sharps. The scale used by the composer in this song is of interest, since one scale degree, the seventh, is conspicuously neglected in the vocal line. Table VII shows the relative total duration of each of the scale tones in the melodic line of the entire song. The infrequent use of the seventh scale degree is particularly noticeable.

**TABLE VII**

**EMPHASIS ON SCALE DEGREES OF "THE SIGH" BY DURATION**

<table>
<thead>
<tr>
<th>Scale Degree</th>
<th>Number of Beats</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>28 1/6</td>
</tr>
<tr>
<td>5</td>
<td>19</td>
</tr>
<tr>
<td>2</td>
<td>18 1/4</td>
</tr>
<tr>
<td>6</td>
<td>13 2/3</td>
</tr>
<tr>
<td>1</td>
<td>13 5/12</td>
</tr>
<tr>
<td>4</td>
<td>12 11/12</td>
</tr>
<tr>
<td>7</td>
<td>3 5/6</td>
</tr>
</tbody>
</table>

* $\frac{1}{4}$ = unit of the beat.
That this scale is related, as have been those of earlier songs, to the primitive English folk-song scales discussed by Cecil Sharp (see Tables II, IV, VI) is borne out by the following considerations:

(a) Two stanzas of the melodic line of the song do not contain the leading tone at all.

(b) In the remaining stanzas of the song in which the leading tone does occur in the melodic line, it never exceeds the value of an eighth note, and it always falls on an unaccented part of the beat.

(c) The total duration of the seventh scale degree is significantly less than the duration of each of the other scale degrees.

These characteristics place this scale, with its hesitating use of the seventh scale degree, in a classification already discussed in connection with earlier songs (see Figure 8); that is, the derivative six-note scale of pentatonic Mode I labeled by Cecil Sharp as "Hexatonic a."

Since this song is largely homophonic, there is little contrapuntal activity except that used in the third stanza. In this stanza, the text mentions love as being a "passion," and the accompaniment becomes much more agitated through the use of rather florid contrapuntal lines. This same device has been discussed in connection with earlier songs; for
example, "A Young Man's Exhortation," and "Shortening Days."

Here again, two upper voices of similar range and design in
the piano accompaniment are supported by a relatively inactive
bass line, as in the Baroque trio sonata. Figure 26 shows
the use of this device in this song.

![Musical notation]

Fig. 26—"The Sigh," measures 19 and 20, contrapuntal
activity in the piano accompaniment.

The composer's attention to the details of text setting
can be seen in Figure 27 on the word "unfretting." The
accented syllable of the word is extremely short. This
syllable, "fret," which falls on the strong beat of the
measure, is therefore given only a sixteenth note. The other
two unaccented syllables of the word, although they each re-
ceive a longer note value, are not stressed, because they are
unaccented.

Three other words similar to "unfretting" are found in
the poetry of this song. The words are "fashion," "passion,
and "regretting." The accented syllable in each word is
similar in that it is very short. The setting of each of
these three words is analogous to that of the example shown in Figure 27. Such a setting results in a speech-like rendering of each word.

Fig. 27—"The Sigh," measure 35, composer's setting of the word "unfretting."

**Part II, Number 3
"Former Beauties"

"Former Beauties" is characterized by a syllabic text setting. It consists of four stanzas and its form is A B C A\textsuperscript{1}. Each stanza of this song is quite different in mood and sentiment. In order, therefore, to facilitate a discussion of both the music and the poetry of each stanza, the poem in its entirety is given below:

These market-dames, mid-aged, with lips thin-drawn,
And tissues sere,
Are they the ones we loved in years agone,
And courted here?

Are these the muslined pink young things to whom
We vowed and swore
In nooks on summer Sundays by the Froom,
Or Budmouth shore?

Do they remember those gay tunes we trod
Clasped on the green;
Aye; trod till moonlight set on the beaten sod
A satin sheen?
They must forget, forget! They cannot know
What once they were,
Or memory would transfigure them, and show
Them always fair.

A rather spare and harsh accompaniment is used by the composer at the beginning of the song to depict the commonness and even ugliness of women, now middle-aged and wasted, who were once beautiful and desirable. Figure 28 shows how this mood is established in the piano accompaniment. The accompaniment, consisting of only two voices, is contrapuntal and appears to be somewhat bitonal.

Pensieroso quasi Recitativo \( \text{\textcopyright} \) sostenuto

Fig. 28--"Former Beauties," measures 1 and 2, word painting in piano accompaniment.

A very harsh dissonance is used on the words "tissues sere" to depict the withered countenances of these women, as shown in Figure 29.
Dissonance is completely abandoned in the next stanza, and the pleasant and idyllic mood of youthful courtship is reinforced in the piano accompaniment by an unobtrusive homophonic style of writing. Parallel chord structures are found in the piano accompaniment of this stanza, as shown in Figure 30.

The meter of the song changes at the beginning of the third stanza (from 4/4 to 6/8). The stanza is marked "leggiero" by the composer. Because dancing is mentioned
in the poetry, the composer makes use of a little dance-like figure to enhance the gay mood of the stanza. Figure 31 shows the interplay of this little dance figure between the vocal line and the piano accompaniment.

![Musical staff with Example 31](image)

Fig. 31—"Former Beauties," measures 15, 16, 17, interplay of dance-like figure between vocal line and accompaniment.

The composer's setting of the word "satin," as shown in Figure 32, again demonstrates his careful treatment in the setting of individual words to accord with their pronunciation in ordinary speech. The accented syllable is a very short one; therefore, it is given the value of a sixteenth note. The second syllable is given a longer note value but is not stressed, because it is unaccented.

![Musical staff with Example 32](image)

Fig. 32—"Former Beauties," measure 23, composer's setting of the word "satin."
In the fourth stanza, a 4/4 meter signature is again used together with an accompaniment similar to that of the first stanza. The two stanzas are related thematically; and, in addition, harsh dissonances are used once more to represent the physical deterioration of the women, as shown in Figure 33, especially in measures thirty-two and thirty-three (second count in both measures).

Fig. 33—"Former Beauties," measures 31, 32, 33, harsh dissonances in piano accompaniment.

On the concluding words, "and show Them always fair," the little dance theme shown in Figure 31 appears for two measures, thus recalling again the former beauty of the "market-dames" mentioned in the first stanza of the poetry. In the final four measures, however, a return to the somewhat dissonant and harsh mood established at the beginning of the song emphasizes with finality the present undesirability of the women.
Two general features of this song are:

(a) The text setting is syllabic throughout.
(b) It consists of three stanzas; it is through-composed; therefore, its form is A B C.

The mood of this poem is reflected throughout in the music. Before beginning a discussion of the musical setting, it should be pointed out that the poem centers around the idea that all living things, and indeed all organic matter, are subject to an unremitting process of change and transformation from one state of existence into another. The first line of the poetry, "Portion of this yew Is a man my grandsire knew," sums up this idea of the instability of all forms of life. This instability and constant change is enhanced musically by the use of restless and agitated rhythmic figures throughout the entire song. The song, therefore, is quite contrapuntal. The essential unity and yet the inexhaustible variety of all living things is also reflected in the unity and variety of the motivic fragments occurring throughout the piano accompaniment. The feeling of unity in the music is engendered by the intermittent exact repetition of several of the motivic figures, and yet variety too is achieved by varying slightly the intervals found in the motives from time to time. A short motive is stated in the first measure of the piano accompaniment. This original
motive is not only repeated exactly several times during the song, but it is also used in at least five other somewhat different and varied forms in the piano accompaniment. Figure 34 shows the original motive and, also, the five variant motives derived from it. The original motive as it appears in Figure 34 will be signified, for the purpose of discussion, by the letter "M"; and the five variant motives, respectively, will be signified by the letters "M_1," "M_2," "M_3," "M_4," and "M_5." The variant motives are numbered according to their degree of approximation to the original motive. The beginning of the original motive, as well as that of each of the variant motives, is characterized by the upward leap of a fifth. The only exception to this rule is the fifth variant (M_5) which, however, does contain several leaps of the fourth.
Fig. 34—"Transformations," original motive and five variant motives occurring in piano accompaniment.

The original motive and its varied forms are each not only repeated exactly at least once, but are also subtly used and combined simultaneously. Table VIII demonstrates this point. The table shows each measure in which the original motive, and any of the five-variant motives, occurs, either singly or in combination.
### TABLE VIII

**USE OF ORIGINAL MOTIVE AND FIVE VARIANT MOTIVES OF "TRANSFORMATIONS"**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Motive</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>( M, M^4 )</td>
</tr>
<tr>
<td>2</td>
<td>( M^3, M^4 )</td>
</tr>
<tr>
<td>6</td>
<td>( M )</td>
</tr>
<tr>
<td>7</td>
<td>( M )</td>
</tr>
<tr>
<td>8</td>
<td>( M^1 )</td>
</tr>
<tr>
<td>9</td>
<td>( M^1, M^4 )</td>
</tr>
<tr>
<td>11</td>
<td>( M^2, M^5 )</td>
</tr>
<tr>
<td>33</td>
<td>( M, M^4 )</td>
</tr>
<tr>
<td>34</td>
<td>( M^3, M^4 )</td>
</tr>
<tr>
<td>36</td>
<td>( M, M^4 )</td>
</tr>
<tr>
<td>37</td>
<td>( M^1, M^4 )</td>
</tr>
<tr>
<td>39</td>
<td>( M^2, M^5 )</td>
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<tr>
<td>40</td>
<td>( M^4, M^5 )</td>
</tr>
<tr>
<td>41</td>
<td>( M^5 )</td>
</tr>
</tbody>
</table>

Strict imitation is also used in this song, as shown in Figure 35. Here the motive which is stated in the highest voice of the piano accompaniment is imitated an octave below in a lower voice of the accompaniment.
Part II, Number 5
"The Dance Continued"

This song consists of ten short stanzas, and its form could be designated A B C D E C₁ F G H A₁. The setting of the text is entirely syllabic and the song is in the style of a folk song. Its mood is rather lyric and meditative.

Since "The Dance Continued" does have the feeling of a folk song, its vocal line was examined to determine whether it is related to primitive folk-song scales, as earlier songs in this cycle have been. (See "Ditty," "Bulmough Dears," "Her Temple," and "The Sigh.") Table IX shows the relative total duration of each of the scale degrees in the vocal line of this song. The relatively short duration of the seventh degree in both of its forms (E-natural and E-flat) is especially noticeable.
### TABLE IX

**EMPHASIS ON SCALE DEGREES OF "THE DANCE CONTINUED" BY DURATION**

<table>
<thead>
<tr>
<th>Scale Degree</th>
<th>Number of Beats</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>28 5/12</td>
</tr>
<tr>
<td>1</td>
<td>28</td>
</tr>
<tr>
<td>5</td>
<td>26 13/24</td>
</tr>
<tr>
<td>2</td>
<td>21 1/12</td>
</tr>
<tr>
<td>6</td>
<td>19 1/4</td>
</tr>
<tr>
<td>4</td>
<td>17 11/24</td>
</tr>
<tr>
<td>7 (E-natural)</td>
<td>1 3/4</td>
</tr>
<tr>
<td>7 (E-flat)</td>
<td>1/2</td>
</tr>
</tbody>
</table>

* = unit of the beat.

This song is related to primitive English folk-song scales, as have been the scales of the earlier songs in this cycle, for the following reasons:

(a) The tonality of the song, which fluctuates between F-major and D-minor, is rather vague and shifting.

(b) The seventh scale degree is comparatively unimportant because of its short total duration.

The desultory use of the seventh scale degree places the scale of this song within that group of scales derived from the first pentatonic mode, as it is designated by Cecil Sharp (see Figure 8).
The meter signature of "The Dance Continued" is, for the most part, 4/4. However, changing meters are used by the composer in the vocal line to accord with the natural accents of the words. Figure 36 shows how changing meters are employed in the vocal line of the fourth and fifth stanzas of "The Dance Continued." The rhythm shown in the line above the text (the line marked "Original") indicates the meter of the vocal line according to the printed bar lines. The rhythm shown in the line below the text (the line marked "Actual") indicates the changing meters employed by the composer according to the poetic accents. The meters employed are 3/4, 4/4, 2/4, 3/4, 4/4, and 3/4, respectively. A similarity, or link, should be noted between this type of changing meter used by Finzi with that of the music of early English madrigal composers, such as Thomas Morley, and also that of the lutenist song composers of the late sixteenth and early seventeenth centuries, such as Thomas Ford, Philip Rosseter, and John Dowland. In these early compositions, bar lines were absent, and the accents of the poetry were the sole determinants of the musical accents. One authority on the performance of madrigals has this to say concerning the matter:

It is therefore necessary to observe that, in Madrigal singing, bar signs should be absolutely disregarded as suggesting accent. No bar signs are marked in the old part-books. It was not till about 1650 that the use of bars was established, so that composers were not continually reminded of regular measure and the accent on the first beat that it is generally held to imply. The absence of bar signs
Fig. 36—"The Dance Continued," changing meters used in the vocal line of stanzas 4 and 5.
might almost be said to have been a direct incentive to free rhythm, or at least permitted it with little sense of incongruity with musical notation . . . the cue to right accenting should be always the word and never the bar line.11

A meter signature of 6/8 is adopted for the eighth and ninth stanzas, where the poetry speaks of dancing and singing, as shown in Figure 37.

Fig. 37--"The Dance Continued," measures 31, 32, 33, beginning of eighth stanza.

In measure thirty-three, the composer's setting of the word "pewter" in the text does not accord with the way in which such words with a short accented syllable are often treated in earlier songs of the cycle. It must be assumed in the case of the word "pewter" that a speech-like setting of the word was avoided in order to preserve the smooth, even flow of the melody.

Beginning with the tenth stanza, a meter signature of 4/4 is again employed, and the song ends with the feeling of

quiet repose with which it began. The cycle of life and
death is completed with the words of the concluding stanza:

And mourn not me
Beneath the yellowing tree;
For I shall mind not, slumbering peacefully.
CHAPTER III

SUMMARY

It has been the purpose of this study to determine the chief stylistic devices employed by Gerald Finzi in the composition of this song cycle. For this purpose, an individual analysis has been made of each of the ten songs which constitute the cycle.

The first stylistic element to be considered is the setting of the texts of the songs. The settings for all of the songs are syllabic throughout, the reason for this being perhaps that the composer wishes the various stresses caused by bar line, pitch, and length of note to accord precisely with the vocal declamation. This contention is borne out by at least two factors:

(a) The setting of individual words containing a short but accented syllable. This type of word is usually given a short note value, such as a sixteenth, and is placed on the accented part of the beat. This is shown particularly in "The Sigh." Other songs containing words of this type are "Ditty," "Shortening Days," and "Former Beauties."
(b) The abandonment of bar lines and the intent of the meter signature, providing the opportunity for vocal declamation of the text. One entire song showing this feature is "The Comet at Yell 'ham."

Finzi's early studies in counterpoint are reflected in this cycle. Several of the songs evince a distinctly contrapuntal fabric. The device of stretto, for example, is used in several songs. Sometimes it occurs in a rather fragmentary way, as in "A Young Man's Exhortation"; at other times, however, imitation in stretto form is used in a rather extensive way between the vocal line and the piano accompaniment, as in "Budmouth Dears," and especially in "Shortening Days." Two other contrapuntal devices, strict imitation and retrograde, are used to a lesser degree.

Another device which demonstrates Finzi's vital concern to enhance the meaning of the poetry as much as possible is his use of changes of meter. Sometimes, as in the song "Ditty," the meter signature is abandoned, and the bar lines are placed so as to accord as nearly as possible with the accents of the words. It has been shown, further, in the song "The Dance Continued" that the metrical character of Finzi's vocal line shows a distinct similarity to the meter of such earlier English music as the madrigal and the lute song, in which bar lines did not exist, the accents in the poetry governing the musical accents completely.
Another influence which is reflected in this cycle is that of English folk song. This influence has been shown to exist in five songs of the cycle, all of which are in a folk-song style. The vocal line of each of these songs is built upon a scale in which one degree of that scale is used only slightly, thus demonstrating the influence of the primitive pentatonic scales of English folk song enumerated by Cecil Sharp. The seventh scale degree is conspicuously neglected in four of the songs ("Ditty," "Her Temple," "The Sigh," and "The Dance Continued") and the sixth degree in one song ("Budmouth Dears"). The composer's vocal lines also demonstrate his reliance on several principles of traditional melodic writing:

(a) Finzi's melodic lines contain no leaps involving augmented or diminished intervals.

(b) No melodic interval greater than the octave is ever used.

(c) Seventy-nine per cent of all of the intervals in the vocal lines are no larger than the minor third. (See Appendix.)

The composer employs the device of word painting in three principal ways in this cycle:

(a) Through the use of harsh dissonances between the vocal line and the piano accompaniment on single words or on short phrases, usually
denoting such negative emotions as pain or deterioration.

(b) Through the use of other devices in the piano accompaniment, such as ostinato figurations in the bass, to evoke the mood of a line or several lines of a poem. This characteristic is shown, for example, in such songs as "A Young Man's Exhortation," "Budmouth Dears," and especially in the song "Transformations," where the repeated use of similar motives conveys the mood of restless energy found throughout the poem.

(c) Through the architecture of the vocal line itself, thus serving to convey the feeling of an entire stanza, as shown in "Her Temple," and "The Comet at Yell 'ham."

Baroque music has influenced the texture of some of Finzi's songs. This influence has been shown to consist in the use of two upper voices moving in rather rapid contrapuntal lines supported by a bass part which resembles the figured bass line of the Baroque period, as, for example, in the trio sonata.

The harmony of the songs is largely tertian, and in those songs in which an analysis has been made to determine the chord progression based on the fundamental bass line,
there is an unusually large amount of chord progression by the interval of the second, which, as has been pointed out (see "A Young Man's Exhortation," "Ditty," and "Budmouth Dears"), is a practice contrary to traditional eighteenth and nineteenth century procedure. The composer also uses occasional progressions of parallel chord structures, as shown in "Shortening Days" and "Former Beauties."

Gerald Finzi's songs, which are the result of fastidious and competent craftsmanship, deserve a far wider hearing than they have thus far enjoyed. Although his output is not large, it is to be hoped that "Finzi's quiet and sensitive music, after attracting at first the attention only of the more perceptive musicians . . . may become more generally recognized . . ."¹

¹Avery, op. cit., p. 136.
APPENDIX

TABLE OF MELODIC INTERVALS (FREQUENCY OF OCCURRENCE OF INTERVALS IN THE VOCAL LINES OF A YOUNG MAN'S EXHORTATION)

<table>
<thead>
<tr>
<th>Song</th>
<th>Type of Interval and Number of Occurrences*</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>P</td>
</tr>
<tr>
<td>Part I, No. 1</td>
<td>19</td>
</tr>
<tr>
<td>Part I, No. 2</td>
<td>33</td>
</tr>
<tr>
<td>Part I, No. 3</td>
<td>17</td>
</tr>
<tr>
<td>Part I, No. 4</td>
<td>13</td>
</tr>
<tr>
<td>Part I, No. 5</td>
<td>7</td>
</tr>
<tr>
<td>Part II, No. 1</td>
<td>29</td>
</tr>
<tr>
<td>Part II, No. 2</td>
<td>38</td>
</tr>
<tr>
<td>Part II, No. 3</td>
<td>19</td>
</tr>
<tr>
<td>Part II, No. 4</td>
<td>11</td>
</tr>
<tr>
<td>Part II, No. 5</td>
<td>16</td>
</tr>
</tbody>
</table>

Total Number of Occurrences... 202 209 627 152 85 107 74 19 11 19

Per Cent of All Intervals... 13 14 42 10 5 7 4 1 .7 1

*Key: P - prime  P4 - perfect fourth
m2 - minor second  P5 - perfect fifth
M2 - major second  m6 - minor sixth
m3 - minor third  M6 - major sixth
M3 - major third  P8 - perfect octave
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