



#### Ralph Vaughan Williams On Wenlock Edge

3 Songs from On Wenlock Edge Teachers' Notes to accompany KS5 Webinar by Mark Keith Director of Music, Hull Minster



# Ralph Vaughan Williams: 3 songs from On Wenlock Edge

Song 1: 'On Wenlock Edge': <u>https://www.youtube.com/watch?v=DCMmwLIHeCE</u> Song 3: 'Is my team ploughing?': <u>https://www.youtube.com/watch?v=BQSMaXH62MM</u> Song 5: 'Bredon Hill': <u>https://www.youtube.com/watch?v=b1gujVKXlcl</u>

On Wenlock Edge: is a song cycle consisting of 6 songs. We are studying number 1, 3 and 5. BUT... What is a song cycle?

**Song Cycles:** are most often a set of related poems set to music (not always a narrative). They are designed as a set of individual songs, performed in a sequence.

The convention of writing song cycles rose to prominence in Austro-Germany during the early years of the 19<sup>th</sup> Century. Beethoven and Weber helped to set the pattern of this convention.

This Austro-German convention is usually referred to as Lieder (for individual songs) or Liederkreis (song cycle).

Most commonly, the songs are written for solo voice (often Tenor or Soprano) with a piano accompaniment.

However: the accompaniment is an integral part of the composition because it is used to illustrate the meaning of the text. Therefore: it is sensible to think of them as duets for voice and piano/ensemble.

This relationship became especially promient in the Leider of Schubert. Arguably: Schubert defined the style, and his influence is central to the later composers of song cycles (particularly Schumann, Brahms, Hugo Wolf and Gustav Mahler).

More reading: <a href="https://en.wikipedia.org/wiki/Song\_cycle#Song\_cycles\_in\_German\_Lieder">https://en.wikipedia.org/wiki/Song\_cycle#Song\_cycles\_in\_German\_Lieder</a>

- It is important to realise that song cycles use poetry as their primary vehicle.
- Poetry is an independent art form with a long and distinctive history. The text does not need the music to give it power.
- However: composers use the poetic text as a source to create musical ideas, often writing in a way that illustrates the words, arguably **enhancing** the communicative power of the poetry (re 'illustrate': think back to Debussy's use of music to *illustrate* a sense of place/culture).
- Therefore: song cycles are a marriage of 2 separate art forms whereby composers forge a relationship between the art of writing words and the art of writing music.
- Vaughan Williams (V.W.) exploits this convention by setting the poetry of A. E. Housman.
- Please read: <u>https://en.wikipedia.org/wiki/A.\_E.\_Housman</u>
- Housman was not supportive of poetry being used as vehicle for music/song. He reluctantly agreed to V.W's request (after a letter from V.W asking for permission to set his poetry from A Shropshire Lad to music).
- So...
- We need to discover how V.W. uses musical language to illustrate/reveal the poetry he is setting.
- Therefore: we need to understand the compositional background of V.W. AND the meaning of the poetry itself.

- The underlying connection between Housman and V.W: they shared a fascination with folk traditions/heritage.
- I.e. the music and lives of people who (largely) lived and worked in the rural areas of England/G.B.
- In 1903:

Vaughan Williams started to 'collect' folk songs. This process was primary source research: visiting rural areas to find people who had learned traditional folk songs of their region by ear/heart, then recording them by using wax cylinders (early recording devices) and notation.

- More here: <a href="https://en.wikipedia.org/wiki/Vaughan\_Williams\_and\_English\_folk\_music">https://en.wikipedia.org/wiki/Vaughan\_Williams\_and\_English\_folk\_music</a>
- Housman's poetry focuses on the fates of young men from rural Shropshire.
- Rural life is often depicted as being romantic, cosy and idyllic. Housman's poetry contradicts this view.
- Many of the poems in A Shropshire Lad emphasise the struggles, pains and brevity of life.
- At the same time, Housman creates a vivid sense of place and identity: a place that has distinctive character, forged through centuries of occupation.
- <u>https://interestingliterature.com/2018/05/a-short-analysis-of-a-e-housmans-on-wenlock-edge-the-woods-in-trouble/</u>

#### Why did this fascination with rural life and culture exist?

- The late 19<sup>th</sup> Century was a time of rapid urban expansion. The industrialised cities were densely and massively populated by necessary factory workers. The process of industrialisation (from the beginnings of the Industrial Revolution) had been a major factor in depopulating rural areas (people moved to cities and towns where incomes <u>seemed</u> more readily available).
- Equally, industrialised processes were beginning to emerge in agriculture (machines reduced the need for manual labour).
- And: new transport and communications systems were effectively 'shrinking' the nation: the speed of transport (steam trains) would have been unimaginable a century earlier.
- These processes of modernisation and urbanisation eroded older ways of life. The distinctiveness of local cultures in rural areas began to fade.
- Note: this process is still happening: mass communication systems have radically changed/diluted the characteristics/prevalence of local accents.
- Consequently: the old traditions of local folk culture were in danger of disappearing, including music and dance.
- Therefore: the sense of 'genuine English' character seemed to be in danger of dying out.
- Composers such as Cecil Sharp, V.W and Percy Grainger went to enormous efforts to collect as much of these 'authentic' local musics as possible.
- Authors such as Housman and Thomas Hardy (ref: Jude the Obscure) explored the lives and contexts of rural people.

#### Investigate an example of song collecting

- Task: research
- Percy Grainger was a pioneer in the collection of traditional English folk song. When did he collect songs in North Lincolnshire?
- Where did he find the songs?
- How did he collect songs?
- Where did he reside/stay at the time?
- Who was his host? What type of professional career did he develop?
- Why is Grainger's host relevant to V.W's 'On Wenlock Edge' (what is the connecting factor)?
- Why do you think these local events in the history of folk song collecting were influential on a national scale in terms of musical composition?
- Clues (wider listening): <u>https://www.youtube.com/watch?v=xlF7t\_WcXnY</u>
- https://www.youtube.com/watch?v=etyhfb0KYDk
- <u>https://www.youtube.com/watch?v=gMiws35bf\_k</u>

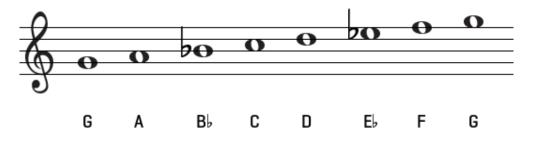
# Song 1: On Wenlock Edge



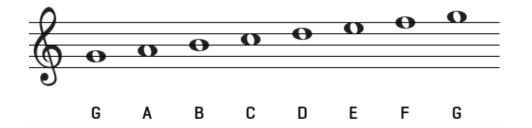
- Overview: the poem creates images of gales lashing the young trees on Wenlock Edge. They are bent to breaking point, their leaves stripped to bare (bone-like) branches by the wind. The poet connects current storms to those suffered by young soldiers during the Roman occupation of the same place.
- The suffering of the young trees is a metaphor for the suffering of the young people of the area (the storms of life). The poetic theme of suffering is not resolved or removed; it is accepted and reconciled via recognition that suffering will be a brief experience (like the storm itself). Life is brief and death will come quickly (as it did for the Romans all those centuries ago).
- This is a stark contrast to the Romantic notion of resisting adversity in a heroic way. There are no heroes here, only suffering and release via death.
- This song is a blend of being STROPHIC **and** THROUGH-COMPOSED.
- Strophic = music is the same for each stanza (verse)
- Through-composed = continuous development of new material.
- V.W. adapts and develops his musical material to reflect the development of the text in each verse.
- It is scored for Tenor (male) voice and String Quartet with Piano (in essence: a piano quintet).
- The musical language is reminiscent of folk song but doesn't use actual folk melodies. V.W. uses modes (traditional folk scale systems) in combination with diatonic Major/Minor/Chromatic scales to evoke a sense of rural/traditional context.
- V.W's use of modality and <u>tonal centres</u> owes much to Debussy and Ravel (briefly his teacher) as well as to music of the Tudor era.

### Tonality

- We discovered that Debussy employed a variety of scales in Pagodes and La Soiree (and that the choice of scale influences the construction of chords/colouristic harmony).
- Vaughan Williams is using a very similar approach in his composition process for these songs.
- But...
- What are modes and how can we recognise them?
- The Pentatonic scale: a 5 note scale system. For example: G A C D F
- The Aeolian Mode: the Natural Minor WITHOUT the sharpened 7<sup>th</sup>



• The Mixolydian Mode: the major scale, but with a flattened 7<sup>th</sup>



### Studying the score

The following slides are designed to help us think about the compositional devices being used by V.W, to help us recognise the musical techniques that he uses to express the meaning of the words.

We are seeking to explain why the composer has made musical choices.

We are looking for clues in the score that reveal the construction process of this work.

We are attempting to discover the thought processes of the composer, and therefore the expressive intent in this work of art.

By studying the score in this way, we can move towards explaining the construction/choices of the composer AND have an informed point of view about how the music should be performed (interpretation).

However, it is important to realise that the following slides are NOT comprehensive OR objectively factual. All analysis has to be recognised as being arguable or questionable. This is why essays are often framed as an argument...the process of presenting evidence and offering observation based deductions: presenting a point of view resulting from detailed detective work.

The Key Sig. is G minor/B flat Major.

The chords are all in  $1^{st}$  inversion (6/3 chords).

The chords are all in PARALLEL MOVEMENT.



The music is immediately reminiscent of Debussy's tonal language.

The use of 1<sup>st</sup> inversion chords prevents a stable sense of key from being established.

He does this because the nature of the storm is unstable and restless.

The use of parallel chordal movement/whole-tone elements enables V.W to move quickly and easily into unrelated/contrasting tonal regions. The harmonic language is illustrating the unpredictable nature of the storm. These opening bars establish E flat. The tonal centres of E flat and G create a harmonic dialogue throughout this song.

V.W. colours the music by using parallel whole-tone scale elements

The texture of the music is best described as being homophonic

V.W. uses dynamics to indicate the forceful and rushing nature of the storm/winds by instructing f with frequent cresc./decresc. swells, responding to the pitch shape of the melodic pattern.



The strings and piano use Tremelo to imitate the rushing wind/shaking of the trees.

V.W. uses a pitch pattern that falls and rises because he is using the pitch shape to evoke the changes of storm/wind intensity

Agitato means AGITATED. It is used here because the storm is depicted as restless and disturbing.

The use of Pizz. in the 'cello compliments the agitato because the detached notes add to the sense of restlessness/discomfort.

The time sig. is 4/4 but V.W manipulates the rhythm via a mix of triplet Qs and sextuplet SQs to create an impression of wind and rain changing direction swiftly and unpredictably.

The triplet rhythms move as one gesture; their homo-rhythmic qualities are used to depict the mass (force) of the storm/winds.

The opening sequence of parallel 1<sup>st</sup> inversion chords descends to a plateau, establishing G as the tonal centre of this song.

Notice:

G min is only **hinted** at...there is no Min 3<sup>rd</sup> in the chord.

He maintains ambiguity by using open 5<sup>th</sup> chords and added colouristic notes (particularly added 4ths) 0

V.W. reaches G by breaking free of the whole-tone elements at this point, using the F maj  $1^{st}$  inv chord to pivot into the adjacent G min

(F maj = relative maj of D min, dominant of G min)

Notice: the chordal movement oscillates between G+4 and F+6 (without the  $3^{rd}$ ).

Again, the oscillation depicts the directions of the storm.

V.W. uses 'straight' SQ rhythms for the first time, creating a cross-rhythm effect (ref: Debussy Pagodes).

V.W. uses the piano part to maintain rhythmic impetus whilst the strings create an atmospheric oscillation.



The range of dynamics has widened: the music now has *P* as its base-line dynamic with brief surges/swells to *f*.

This also enables the Tenor vocal line to enter with clarity.

The trills in the string parts are very fast oscillations (remember: we saw this technique used in Clara Schumann's piano trio).

The harmony settles to the G+4 chord, in the form of a broken chord ostinato pattern in the piano part. The 'storm' seems to have settled into a relatively stable pattern. The vocal part is set syllabically. The melody in this section uses five notes (GACDF) and may be described as pentatonic.

There is a degree of word painting here: 'Edge' is elongated to represent the ridge of the hill, and 'Trouble' is articulated via a quaver settling down to a longer note for the 2<sup>nd</sup> syllable (= a restless rhythm).



The vocal part maintains its syllabic treatment, but uses a brief falling melisma to represent the upheaval of 'Wrek-in heaves'. This is word-painting.

By entering on beat 2, the violin emphasises the displaced strong beat in this phrase (difficult to hear where the beginning of the bar actually starts).

Again, VW reinforces the vocal melody by doubling it in bass parts (cello and piano).

Notice: the cello is instructed to play Arco



The melisma is a triplet (a storm motif).

The vocal melody stays mainly on one note: is this word painting? Yes. Gale is an extended duration, the D is insistent like the storm, unforgiving. It creates a tritone tension/dissonance with the Cello/Piano bass.



The rising leap motif is replaced by a rapid upward scale because... it represents a climatic moment of the storm...a sudden rush of wind, from P to f

This time, the upward motif is modified to be a scale in F

The piano broken chord/ostinato pattern maintains its tonality of G +4<sup>th.</sup>

- But...the tonality of the Bass lines has changed to A flat

VW uses the bassline to create dissonant tension by... putting it in different key to the other music...a semitone up from G (A flat )

The technique of combining 2 different chords simultaneously is referred to as being polychordal or bi-tonal.

The word 'thick' is sung on an extended G because...?

G is the highest (most intense?) vocal pitch in the work.

The syllabic rhythmic movement has slowed to crotchets because...?



The melodic line is now descending, using the chromatic Scale.

The use of descending semitones intensifies the depiction of the text because...what do you think?

How does the harmony change during bar 14?

Why does it change (is it prompted by a change elsewhere in the score)?

What expressive effect does it create?



The chromatic descent of the melody enables V.W to land the start of bar 16 on a chord of....?

This chord creates a very unsettling feel because it is a form of ..... cadence.

V.W immediately moves back to opening material/tonality, reiterating the parallel triplet material of the introduction.

This material is rhythmically displaced because...?

### The Reflective Verses

As indicated by the previous bars, the mood of the poem (and therefore the structure of the music) changes for the next verses.

This is why the music is 'through-composed' as well as being strophic in nature.

The text of the poem looks backwards in time, drawing parallels between the suffering of the Romans and the current generation.

The conclusion is both reassuring and bleak...there will be release from the storm in the quietness of death.

V.W. responds to the textual changes by taking the music in a different direction (his use of melody, harmony, instrumental textures and dynamics).

V.W creates the impression of a timeless state, looking back in time. He does this by restricting the melodic and harmonic movement to a stasis. The vocal melody sits on an E flat, **deep** in the Tenor tessitura. The elongated note on 'Then' helps to accentuate expectation...what is coming next?



The SQs followed by crotchets resemble a military fanfare (Romans are coming).
The leap of a perfect 5<sup>th</sup> to 'Romans' is part of this fanfare. The off-beat anacrusis helps to enliven the sense of announcement.

The instrumental oscillations enter and stop at different times to maintain a restless uncertainty in the music.

V.W. uses the device of displaced entry throughout the piece.

He brings in a parallel CHROMATIC 6<sup>th</sup> movement on the 2<sup>nd</sup> beat of the bar, starting **P** swelling briefly.

The chromatic rise and fall represents the background threat of the surging storm.

The chromatic movement uses a mixture of major and minor nuances, keeping the tonality ambiguous and quietly sinister (uncertainty is threatening).

The instrumental ensemble sits on a D flat trill pedal note. The trill is significant: it oscillates rapidly (representing the underlying turbulence of the storm) between D flat and E flat. This gives the music a tonal centre of E flat with the 7<sup>th</sup> if the chord as its bass (and base).

Melismatic setting of 'heaving' over the parallel 6<sup>th</sup> chromatic surge (word painting).

Dotted rising perfect 5<sup>th</sup>: fanfare reference characterising the military nature of Roman history.

'The blood' enters higher in the Tenor tessitura at f for dramatic impact/contrast

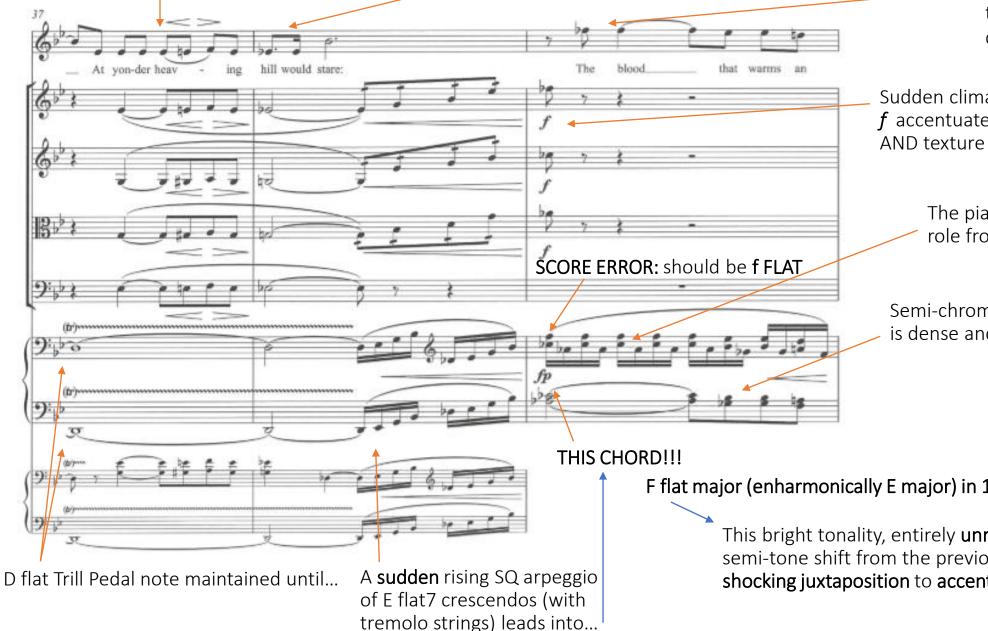
Sudden climactic stop in the strings at f accentuates the contrast in harmony AND texture as the strings stop playing

> The piano takes on the tremolo role from the strings in SQs

Semi-chromatic parallel chord movement is dense and intensifies the music.

F flat major (enharmonically E major) in 1<sup>st</sup> inversion

This bright tonality, entirely **unrelated** to E flat, is a semi-tone shift from the previous chord. It is a shocking juxtaposition to accentuate the word 'blood'

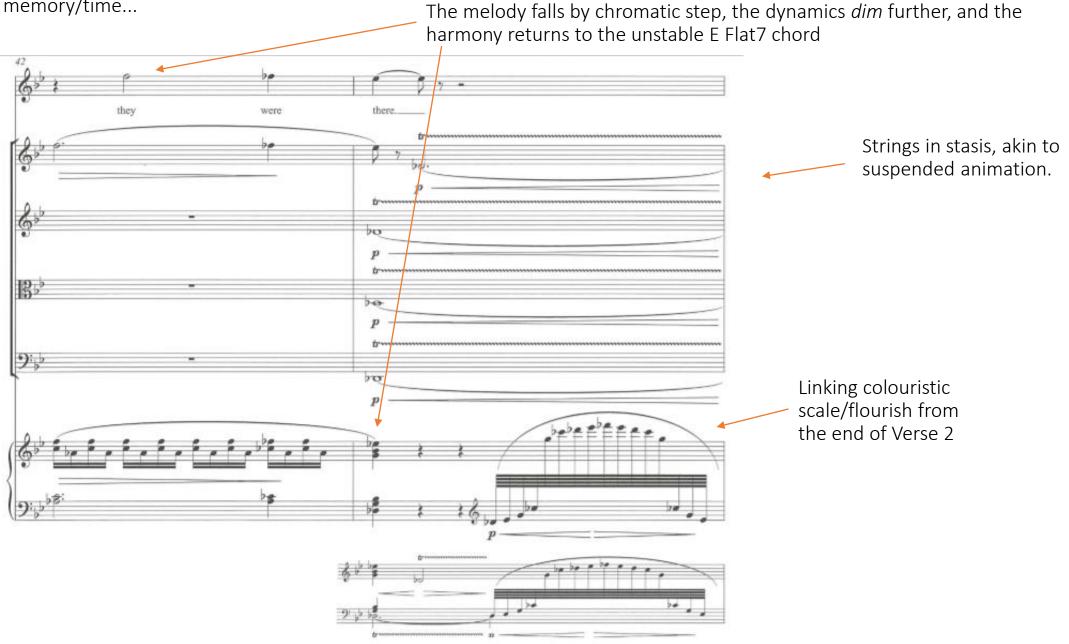


The tessitura climbs higher as the text meaning intensifies towards 'hurt'. 'Thoughts' is the extended word because they are the source of pain. These phrases form a sequence. G flat is in the higher range (not at the very top) of the Tenor tessitura.

Rising SQ motif in the 6 violin part, leading to The thoughts. lish that him, veo. man. hurt Eng the higher portion of the sequence. This time the note is held, helping to shape the dynamic effect 6 (instead of a sudden stop) 13 9:0 The dynamics are not clearly indicated in terms of Level. However, the dynamic *swells* indicate dramatic and sudden contrasts of volume level.

G Flat minor (enharmonically F# min) chord, then descends chromatically, combined with dynamic *dim*: shrinking away from the pain inflicted by the storm.

As the text recedes back into the realm of a distant memory/time... Th



# **Verse 4** repeats the musical material from Verse 3 (with some variations, reflecting the text).

Strings in stasis are threatening because of their dynamic changes, akin to the memory of an ancient storm threatening to take full effect again.



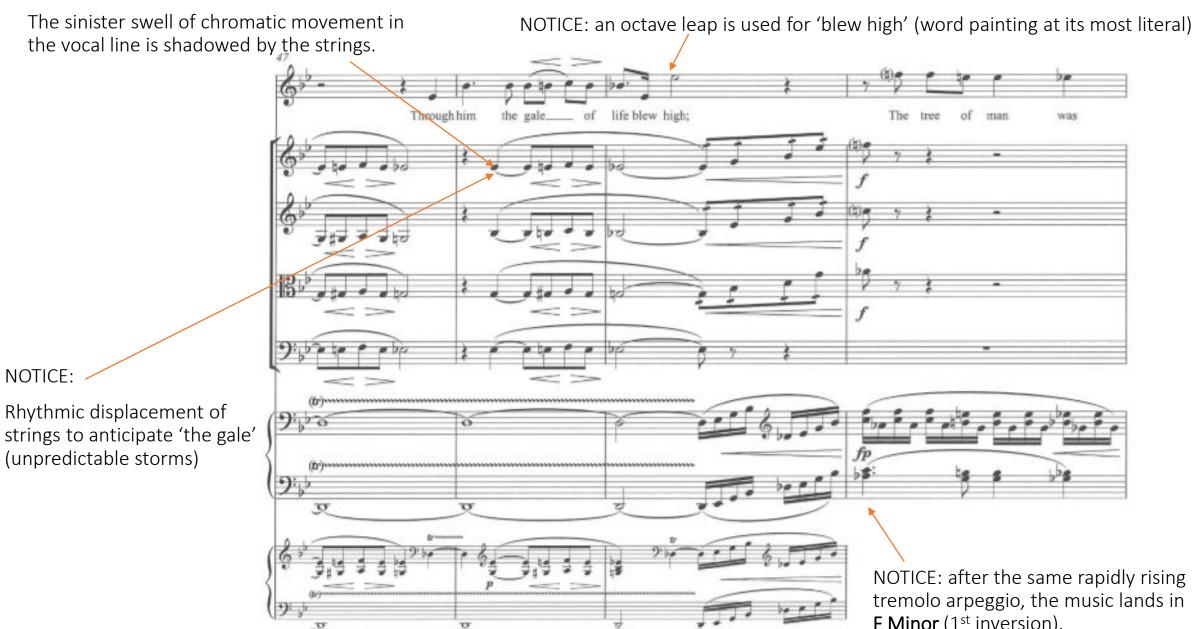
#### Fanfare

The rising perfect 5<sup>th</sup> : the high note of the leap is used for 'riot' but the rhythm is not dotted, and it falls back down to the E flat immediately.

#### NOTICE:

strings chord enters on beat 4 to accentuate 'riot'

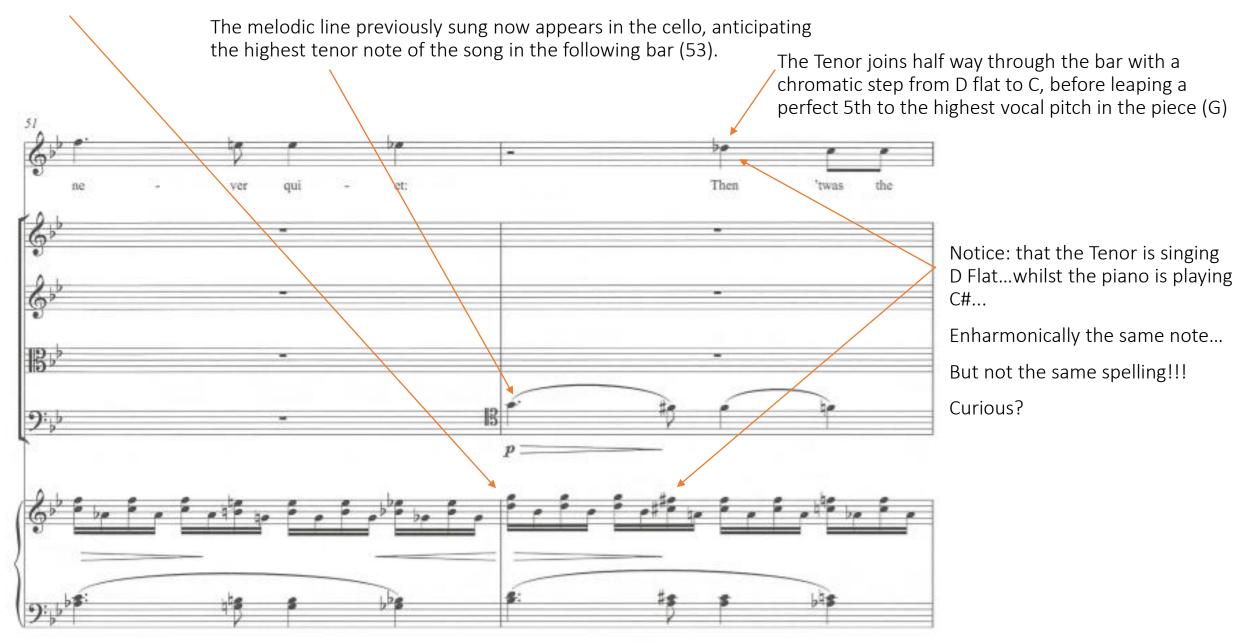
Linking colouristic scale/flourish from the end of Verse 2 (in a deep tessitura) at PPP may represent trembling/shivering



tremolo arpeggio, the music lands in **F Minor** (1<sup>st</sup> inversion).

This is a semi-tone lower than in Verse 3.

The sequence still climbs in pitch (to G min in 1<sup>st</sup> inversion) in the piano part, but is not now followed by the vocal line.



This G is the climactic moment in the work, reinforced by the way V.W stretches the notes of the chromatic descent, intensifying the expression of pain and fateful resignation. The rest in bar 54 is a literal intake of breath before admitting to his inescapable fate.



We are at the end of a section: V.W expects the singer to use Rubato, but does not instruct it. The music slows down and diminuendos as the text reflects on current pain. The ONLY reason that we know this music slows freely is because of **colla voce**  Notice: the words are reused from end of Verse 1.

V.W. re-uses the opening material (including a very similar single note version of 'The gale...')

But...it is not a simple strophic repeat of the material from verse 1.

V.W is still developing his use of the material to suit the text (throughcomposed)

The tremolo chord creates a harmonic stasis ...rapidly oscillating between two chords, it creates the shimmering effect of two chords combined simultaneously (akin to added **notes**/colouristic dissonance.

Sul ponticello: playing close to the bridge creates a thinner and more chilling sonority (harmonics are more audibly disruptive to the overall sound in this position).





At Bar 62, V.W changes the tremolo stasis, returning to G7/4 as per the introduction.

The music maintains the stasis of the tremolo chords, but V.W lets the voice fall by chromatic step to D.

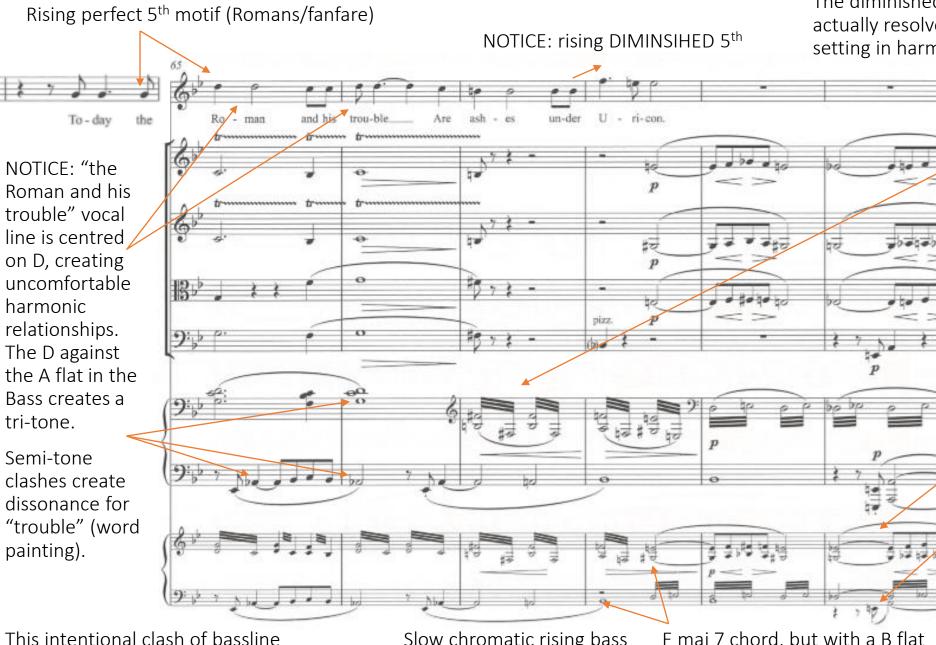
This enables him to **resolve** the music into the tonal centre of G at bar 62/63

Bar 62 is marked Tranquillo (peaceful).

This **implies** that peaceful acceptance of fate has been reached, the conflict has been resolved via resignation, the journey has reached its destination.

The closing section reintroduces the pentatonic Vocal Melody from Verse 1.

But this time it is played by the cello in a deep tessitura and at **pp** The deeper range and instrumental texture creates a sombre and gentle effect (sorrowful?)



The diminished leap steps down to E natural...NOT actually resolved...an unrelated chord ends the text setting in harmonic uncertainty/ambiguity.

"...ashes" is emptied pf the strings texture, leaving a bare/harsh perfect 5<sup>th</sup> over a dissonant A Flat bass note...the intention here is to create a barren sound, reminiscent of dry/dusty death.

The sequence drops by a semitone to E Flat 7 (returning to related tonal centre chords), but with a dissonant E - A in the bass (still uncomfortable, unresolved tension)

This intentional clash of bassline and upper parts recalls bar 11 Slow chromatic rising bass builds quiet tension

E maj 7 chord, but with a B flat bass note instead of B!

The rise/fall chromatic motif from verse 3 (a variation of the rise/fall motif underneath "the gale" in Vs 1) is repeated in sequence from bar 68 onwards.



*pui* **p** and the decrescendo to **pppp** and less (dying out)

The music attempts to find the home key/tonal centre at bar 71.

But...it is still not at peace/rest, because the A Flat in the chord/piano tremolo creates a tri-tone with the D, and a minor 2<sup>nd</sup> dissonance with the G.

Bar 73, bt. 3: the A Flat resolves to a G, leaving the music on a chord of G in open 5ths (ambiguous/stark....not major OR minor...reminiscent of modal folk music

The storm is dying, but has not quite gone...

Until...

the augmented version of the D-G bass motif...the last gasp!





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