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UNIVERSITY OF NORTHERN COLORADO

Greeley, CO

The Graduate School

INTERREGNUM: AN ORIGINAL WORK INCORPORATING ARCHAIC  
COMPOSITIONAL ELEMENTS, WITH A STUDY OF *FANTASIA ON A  
THEME BY THOMAS TALLIS* BY RALPH VAUGHAN WILLIAMS

A Dissertation Submitted in Partial Fulfillment  
of the Requirements of the Degree of  
Doctor of Arts

Alta E. Graham

College of Performing and Visual Arts  
School of Music  
Theory and Composition

May 2012

This Dissertation by: Alta E. Graham

Entitled: *Interregnum: An Original Work Incorporating Archaic Compositional Elements, with a Study of Fantasia on a Theme by Thomas Tallis by Ralph Vaughan Williams*

has been approved as meeting the requirement for the Degree of Doctor of Arts in College of Performing and Visual Arts in School of Music, Program of Theory and Composition

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## ABSTRACT

Graham, Alta E. *Interregnum: An Original Work Incorporating Archaic Compositional Elements, with a study of Fantasia on a Theme by Thomas Tallis by Ralph Vaughan Williams*. Published Doctor of Arts Dissertation, University of Northern Colorado, 2012.

*Interregnum* is a composition for orchestra and chorus based on the juxtaposition of musical elements from multiple historical periods. A number of successful works have used aspects of older music in a later context. This piece demonstrates the use of such archaic elements (modes, parallel perfect intervals, speech based rhythmic patterns, counterpoint prioritized over harmony, etc.) in a large-scale work. The accompanying study analyzes pieces by two composers known for a similar juxtaposition of compositional elements. The first is Carlo Gesualdo's madrigal *Beltà poi che t'assenti*, and the second is Ralph Vaughan Williams' *Fantasia on a Theme by Thomas Tallis*. Both of these composers use aspects of older techniques in conjunction with elements of more progressive or later styles, one in a vocal work and one in an instrumental composition.

Carlo Gesualdo's madrigals (vocal works, generally for five voices) are known for chromaticism, unusual and advanced treatment of dissonance, and aspects of the emerging changes of the beginning of the Baroque period in music, but they are still rooted in the modality and

contrapuntal practices of the Renaissance. Ralph Vaughan Williams' *Fantasia* is a twentieth-century instrumental orchestral work based on a sixteenth-century composition, and it uses many different musical techniques to evoke a sense of history and the archaic in the music. *Interregnum* involves both vocal and instrumental forces, and uses compositional elements associated with a number of different time periods in both. It sets the texts of four poems that comment on the state of the world. These poems also reflect the work's use of elements from different time periods; the years they were written range from c. 1600 to 1920. The four poems are John Donne's "Why Are We By All Creatures Waited On," William Wordsworth's "The World is Too Much With Us," Francis Thompson's "Non pax- expectacio," and William Butler Yeats' "The Second Coming."

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CHAPTER I  
INTRODUCTION

**Purpose of the Study**

The purpose of this study is to produce a work for orchestra and chorus incorporating musical elements from a number of different historical periods. As an example of a fusion of techniques from different time periods, this study analyzes *Beltà poi che t'assenti*, a madrigal by Carlo Gesualdo, whose work is rooted in sixteenth-century technique but involves a progressive use of dissonance and chromaticism. This study also explores the use of archaic elements in Ralph Vaughan Williams' *Fantasia on a Theme by Thomas Tallis*. Both Vaughan Williams' *Fantasia* and this study's original composition, *Interregnum*, use early music elements from multiple historical periods in a later work with a significant instrumental component (in the case of *Fantasia on a Theme by Thomas Tallis*, the work is entirely instrumental) instead of the purely vocal format typical of much early music. Michael Kennedy described *Fantasia on a Theme by Thomas Tallis* as giving the impression that it

was “as old as time itself and yet as new as though it had been written yesterday.”<sup>1</sup> Other writers have echoed the such sentiments; Anthony Pople commented on the relation of the *Fantasia* to antiquity.<sup>2</sup> Fuller Maitland, who reviewed the first performance of the *Fantasia*, said that “throughout its course, one is never quite sure whether one is listening to something very old or very new.”<sup>3</sup>

### **Justification of the Study**

For more than a century, there has been a growing interest in early musics, and some successful works have been based on the use of archaic styles or techniques or the combination of musical elements associated with more than one time period. Vaughan Williams is one of these. One of the better-known living composers using archaic elements is Arvo Pärt. Other prominent examples of the use of archaic styles and techniques are found in some of Stravinsky's works and in Carl Orff's *Carmina Burana*. Large-scale works incorporating archaic elements contrasted with elements of later time periods certainly do exist among the works of the composers mentioned above as well as others. Much of the available music incorporating elements from early musics (apart from modalism), however, is a reproduction or rearrangement of the actual

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<sup>1</sup> Michael Kennedy, *The Works of Ralph Vaughan Williams* (London: Oxford University Press, 1964), 126.

<sup>2</sup> Anthony Pople, "Vaughan Williams, Tallis, and the Phantasy Principle," in *Vaughan Williams Studies*, ed. Alain Frogley (New York: Cambridge University Press, 1996), 50.

<sup>3</sup> Quoted in Kennedy, *Works*, 93.

early music, is restricted to popular music, is limited to small scale and/or purely vocal formats, or uses elements from a single time period nearly exclusively. One twentieth-century rearrangement of early music particularly applicable to this study is Stravinsky's *Monumentum pro Gesualdo*, which, as Stravinsky described it, "recomposes" three Gesualdo madrigals as a piece for mixed instrumental ensemble, or chamber orchestra. This work is discussed in more detail in Chapter III. Two examples of recent, purely vocal works employing archaic styles are Frank La Rocca's 2004 *Miserere*, which uses a mensuration canon as well as a style which frequently evokes the Renaissance, and John White's 2005 *The Canonical Hours*, with its "Neo-Renaissance" style combined with some dissonances evocative of later time periods.

*Interregnum* demonstrates the use of elements of early music associated with a number of different historical periods in a large-scale orchestral work. Vaughan Williams' *Fantasia on a Theme by Thomas* also incorporates early music elements and presents a synthesis of different musical time periods. The analysis provided here focuses specifically on the archaic elements in the *Fantasia* and serves as a parallel study. The analysis of one of Gesualdo's madrigals (written around 1600), which this study also includes, provides both an example of a work based on Renaissance composition techniques and an early example of sixteenth-century techniques combined with more progressive elements.

### **Statement of the Problem**

Given the relative dearth of such works, this study seeks to provide a large-scale musical work incorporating both voices and instruments that fuses archaic elements from several different time periods. The original composition in this study is a suite for orchestra and SATB chorus and is intended for professional musicians and/or college level music students. It consists of four sections; each section involves both instruments and voices and uses the text of a poem. The four poems are John Donne's "Why Are We By All Creatures Waited On," William Wordsworth's "The World in Too Much With Us," Francis Thompson's "Non pax- expectacio," and William Butler Yeats' "The Second Coming." The composition fuses archaic styles and techniques associated with different time periods, as well as more recent musical elements, in a large-scale context involving both vocal and instrumental forces.

An analysis of Gesualdo's *Beltà poi che t'assenti*, an analysis of *Fantasia on a Theme by Thomas Tallis* by Ralph Vaughan Williams, and an analysis of the original composition are included. The analysis of the Gesualdo madrigal focuses on the sixteenth-century aspects and their interaction with Gesualdo's progressive dissonance and chromaticism. In this case, both the sixteenth-century elements and the more progressive aspects provide material that can be used to give a 21st-century audience a sense of the far past, as the material that was progressive to Gesualdo and his contemporaries is hundreds of years old to today's

audiences. The analysis of Vaughan Williams' *Fantasia on a Theme by Thomas Tallis* focuses on the elements related to early music and the means by which Vaughan William produces a sense of history and time, and provides further material for *Interregnum*'s aim of fusing different time periods in music.

### **Summary**

This dissertation, then, studies a Gesualdo madrigal and Vaughan Williams' *Fantasia on a Theme by Thomas Tallis*. Both of these pieces demonstrate a combination of musical elements from different historical periods that is then used in an original composition, *Interregnum* (a large scale work for orchestra and chorus). The study of the madrigal and of Vaughan Williams' *Fantasia* provide a pool of archaic elements for use in *Interregnum*, and the analysis of the *Fantasia* also provides a parallel study of a similar work by a major composer.

## CHAPTER II

### REVIEW OF THE LITERATURE

There are a great many works available that deal with the stylistic elements and composers of different musical periods, Vaughan Williams and his works, or both. This review does not attempt to address all of them fully. Instead, it focuses on those works that are most prominent and/or applicable to this study. The review is divided into three sections: the first addresses books and articles dealing with various historical periods in music, the second concerns works specifically devoted to Carlo Gesualdo, and the third discusses studies on Ralph Vaughan Williams.

#### **Music History**

While there are books available that deal with the whole of western music history, this section focuses on works that address specific time periods in detail, especially those that focus on stylistic traits. Jeremy Yudkin's *Music in Medieval Europe* gives a detailed overview of music in history from 400 A.D. to 1400 A.D. In this book, Yudkin discusses the major genres of the periods and gives examples of, and details on, many specific works.<sup>4</sup> Manfred F. Bukofzer's *Studies in Medieval and*

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<sup>4</sup> Jeremy Yudkin, *Music in Medieval Europe* (Upper Saddle River, NJ: Prentice Hall, 1989).

*Renaissance Music* covers a greater time period and has less information on general historical trends but gives a lot of detail on the stylistic features of a selection of early music works from different points in history.<sup>5</sup> Grove Music Online also provides many useful articles on specific historical genres.<sup>6</sup>

Many works on Renaissance music focus on the madrigal, and many of those reference Alfred Einstein's *Italian Madrigal*. This three volume study includes sections on a number of late sixteenth-century madrigalists, including Gesualdo. Howard Brown and Louise Stein's book *Music in the Renaissance* (which incorporates a great deal of newer scholarship done since the publication of Einstein's book) includes a section specifically addressing the late Renaissance madrigal. This section discusses Gesualdo's works as well as others. It also provides an overview of the history of Renaissance music in general. Robert Gauldin's *A Practical Approach to Sixteenth-Century Counterpoint* focuses on specific counterpoint techniques and how to use them. In addition to its discussion of sixteenth-century counterpoint in general, it refers to the works of a number of sixteenth-century madrigalists including Gesualdo.

There are also many works that focus on specific aspects of the Renaissance madrigal. Of those relevant to this study, Susan McClary's

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<sup>5</sup> Manfred F Bukofzer, *Studies in Medieval & Renaissance Music* (New York: W.W. Norton & Company, 1950).

<sup>6</sup> Grove Music Online's site can be accessed at <http://www.oxfordmusiconline.com>. It is also available through many libraries and Universities.



*Modal Subjectivities: Self-Fashioning in the Italian Madrigal* is currently one of the more prominent.<sup>7</sup> In it, she discusses her views on signification in madrigals, including an examination of chromaticism in Gesualdo's work. McClary focuses largely on meaning, which can be derived apart from or in addition to the text. Ruth DeFord's article *The Evolution of Rhythmic Style in Italian Secular Music of the Late Sixteenth Century* focuses on rhythmic aspects of the late sixteenth-century madrigal, in particular the influence of the villanella.<sup>8</sup> Rinaldo Alessandrini's *Performance Practice i 'seconda prattica' Madrigal* primarily addresses vocal technique in the early seventeenth century, but also refers to connections to the chromaticism and counterpoint practices of the late sixteenth century madrigal.<sup>9</sup> David Schulenberg's *Music of the Baroque* gives an overview of Baroque trends, along with a discussion of the major genres.<sup>10</sup> R. Evan Copley's *Harmony* provides some clear and

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<sup>7</sup> Susan McClary, *Modal Subjectivities: Self-Fashioning in the Italian Madrigal* (Berkeley, CA: University of California Press, 2004).

<sup>8</sup> Ruth I. DeFord, "The evolution of rhythmic style in Italian secular music of the late sixteenth century," *Studi musicali* 10 (1981), no. 1: 43-74.

<sup>9</sup> Rinaldo Alessandrini, "Performance Practice in the 'seconda prattica' Madrigal" *Early Music* 27, no. 4 (November 1999): 632-639.

<sup>10</sup> David Schulenberg, *Music of the Baroque* (New York: Oxford University Press, 2008).

concise charts and listings of the stylistic traits of music from the Baroque through the twentieth century.<sup>11</sup>

### **Carlo Gesualdo da Venosa**

In addition to the many works available that deal with the Renaissance madrigal in general, with or without reference to Carlo Gesualdo, there are also a number of books and articles dealing specifically with Gesualdo and his works. Among those of special interest to this study are Glen Watkins' *Gesualdo: The Man and His Music*, with its preface by Igor Stravinsky, and Stravinsky's *Monumentum Pro Gesualdo*.<sup>12</sup> *Monumentum Pro Gesualdo* is a free arrangement (or re-composition) of three of Gesualdo's madrigals: *Asciugate i begli occhi* and *Ma tu, cagion di quella* from the fifth book of madrigals, and *Beltà poi che t'assenti* from the sixth book. Stravinsky arranged these madrigals for a mixed instrumental ensemble consisting of oboes, bassoons, horns, trombones, violins, violas, and cellos. Stravinsky's orchestration is similar to *Fantasia on a Theme by Thomas Tallis* and *Interregnum* in that it uses archaic (late Renaissance) music in an instrumental, modern setting. It is, however, a rearrangement of actual Renaissance music

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<sup>11</sup> R. Evan Copley, *Harmony: Baroque to Contemporary* (Champaign, IL: Stipes Publishing, 1978).

<sup>12</sup> Glenn Watkins, *Gesualdo: The man and his music* (Chapel Hill: University of North Carolina Press, 1974).

Igor Stravinsky and Carlo Gesualdo, *Monumentum pro Gesualdo di Venosa ad CD annum: Three madrigals recomposed for instruments* (Hawkes pocket scores, 725. London: Boosey & Hawkes, 1960).

rather than a new piece using techniques or elements of early music (as previously mentioned, Chapter III will discuss Stravinsky's re-composition in more detail).

Another prominent work on Gesualdo is Cecil Gray and Philip Heseltine's *Carlo Gesualdo, Prince of Venosa, Musician and Murderer*, first published in 1926.<sup>13</sup> As the title suggests, a large part of this work deals with the much-discussed death of Gesualdo's adulterous wife and her lover. Indeed, in any study of Gesualdo, it is impossible to avoid the issue; it was much talked about at the time and has been discussed in many works up to the present day (Watkins' *Gesualdo: The man and His Music*, for instance).<sup>14</sup> The story is not, however, particularly germane to the analysis here, and thus, only a brief summary is given in Chapter III. Grey and Heseltine's book also contains a discussion in some detail of Gesualdo's music and the techniques used in it. Other works on Gesualdo applicable to this study include Richard Cohn's article on psychological bases for the depiction of the uncanny in music and John Turci-Escobar's article on continuity and linking devices in Gesualdo's madrigals.<sup>15</sup> Cohn discusses early twentieth-century psychologists'

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<sup>13</sup> Cecil Gray and Philip Heseltine, *Carlo Gesualdo, Prince of Venosa, Musician and Murderer*, Reprint of the 1926 edition (Westport, CT: Greenwood Press, 1971).

<sup>14</sup> Watkins, *Gesualdo*.

<sup>15</sup> Richard Cohn, "Uncanny Resemblances: Tonal Signification in the Freudian Age," *Journal of the American Musicological Society* 57, no. 2 (Summer 2004): 285-323.

definitions of the uncanny and relates it to the blurring of consonance and dissonance and the defamiliarization of usually familiar harmonies in Gesualdo's music. Turci-Escobar explores phrase overlapping, delayed resolutions, linear progressions, and motivic recurrence in Gesualdo's madrigals.

### **Ralph Vaughan Williams**

While there are many studies on Vaughan Williams, the composer himself asked in his will that his biography be written in two separate parts--the personal biography by Ursula Vaughan Williams, his widow, and the musical biography by Michael Kennedy.<sup>16</sup> Kennedy's book addresses the composer's life by period and gives overviews of Vaughan Williams' music and its development, including a description with analysis of *Fantasia on a Theme by Thomas Tallis*. Of particular interest to this study, Kennedy discusses the modal nature of the piece and the relationship of its form to the madrigal.

Of the works devoted to Vaughan Williams written before his death, two of the more prominent are Hubert Foss' *Ralph Vaughan*

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John Turci-Escobar, "Minding the Gap: Interphase Continuities in Gesualdo's Six Books of Five-Voice Madrigals," *Indiana Theory Review* 27, no. 2 (Fall 2009): 155-86.

<sup>16</sup> Ursula Vaughan Williams, *R. V. W.: A Biography of Ralph Vaughan Williams* (London: Oxford University Press, 1964).

Kennedy, *Works*, vii.

Williams and Frank Howes' *The Music of Ralph Vaughan Williams*.<sup>17</sup> Foss' book does not provide any extensive musical analysis, instead stressing Vaughan Williams' "Englishness." This book also contains an autobiography and an article on English composition written by Vaughan Williams himself. Howes' book focuses on relating technical features to aesthetic effect. In his discussion of the *Fantasia*, Howes mentions, like Kennedy, the connection to the madrigal, as well as other early music elements such as the modality.

After the two works directed by Vaughan Williams' will, published in the mid-1960s, there was a dearth of new studies on Vaughan Williams for some time. Substantial new studies began appearing primarily after 1985. One of these is Wilfrid Mellers' 1989 *Vaughan Williams and the Vision of Albion*.<sup>18</sup> This work does not discuss all of Vaughan Williams' music, as Kennedy did, but instead is intended to explore Vaughan Williams' "message" as a twentieth-century composer through the examination of a selection of his works. One of the works Mellers selects is the *Fantasia*, and he includes an extensive discussion of it, as well as a discussion of the original melody by Tallis. In 1996,

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<sup>17</sup> Hubert J Foss, *Vaughan Williams; a study* (New York: Oxford University Press, 1950).

Frank Stewart Howes, *The Music of Ralph Vaughan William*, Facsimile edition (Westport, CT Greenwood Press Reprint, 1975).

<sup>18</sup> Wilfrid Mellers, *Vaughan Williams and the vision of Albion* (London: Barrie & Jenkins Ltd, 1989).

Alain Frogley published a collection of new studies on Vaughan Williams that includes Anthony Pople's study of the *Fantasia*.<sup>19</sup> Pople's work explores the *Fantasia's* combination of archaic and innovative aspects as well as how it functions as a "phantasy." Simon Heffer's study of Vaughan Williams, published in 2000, also mentions the *Fantasia's* use of Renaissance modality and polyphony in an innovative twentieth-century work.<sup>20</sup>

### **Summary**

There are many resources available on the history of music, from textbooks to books on particular periods in music to articles on specific genres and stylistic traits. There is also a great deal of research on both Gesualdo and Vaughan Williams. In both composers cases, some of the literature does mention a connection to the past, or a connection between different time periods, but this is seldom if ever the focus of the whole book or article, and none of the works available combines a detailed discussion of the archaic elements of Vaughan Williams' music with a discussion of the conjunction of conservative and progressive elements in Gesualdo's madrigals.

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<sup>19</sup> Pople, "Vaughan Williams".

<sup>20</sup> Simon Heffer, *Vaughan Williams* (Boston: Northeastern University Press, 2001), 34-37. It is dedicated to Michael Kennedy (author of perhaps the most prominent book on Vaughan Williams' music) "without permission."

## CHAPTER III

### ANALYSIS OF CARLO GESUALDO'S *BELTA POI CHE T'ASSENTI*

#### **Biographical Introduction**

Carlo Gesualdo di Venosa's parents were Fabrizio Gesualdo and Girolama Borromeo. Girolama was the niece of Pope Pius IV, and on the occasion of her marriage King Phillip of Spain gave Luigi Gesualdo (Fabrizio's father and Carlo's grandfather) the title of Prince of Venosa. Carlo Gesualdo's date of birth is not known, but was probably between 1560 and 1563. He was exposed to music at an early age because his father, as a nobleman, employed a group of musicians to play for the household. In 1585, his older brother died and left him heir to the family title. His father then arranged for him to marry his cousin, Maria d'Avalos. The marriage took place in 1586, and they later had a son Emmanuele.<sup>21</sup> Gesualdo is widely known for having killed Maria for her infidelity, a circumstance that, while morbidly fascinating to a great many, has no particular relevance here. <sup>22</sup>

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<sup>21</sup> Watkins, *Gesualdo*, 4-7.

<sup>22</sup> There are several accounts of the death of Maria and her lover available, including those in Watkins, *Gesualdo* and Grey and Heseltine, *Carlo Gesualdo*.

After these events, Carlo Gesualdo retired to his private estate at Gesualdo. In 1593, he married the niece of Duke Alfonso II, Leonora d'Este. He and Leonora had a son together, who died as a young child. Gesualdo's son by Maria died three weeks before Gesualdo's own death. Gesualdo's marriage to Leonora provided him with a connection to the rich musical center of Ferrara and he spent much of his time until 1596 active in music-making in Ferrara. Later, he retired from city life completely.<sup>23</sup>

Gesualdo's music, particularly in his last three books of madrigals, is sometimes described as entirely innovative, even prophetic. That is not, however, completely accurate. While his work does incorporate unique, new, and progressive aspects, it is based on the basic sixteenth-century "rules" regarding madrigals without quite breaking them completely. As was common practice at the time, each verbal image in the text was paired with a separate musical idea, with the madrigal consisting of clearly separated musical sections. Also, Gesualdo used conventional melodic, contrapuntal, and rhythmic figures. He tended to provide musical unity by holding to a consistent mode and a conventional series of cadences. In some ways, Gesualdo is more a conservative than the progressive he is often depicted as; his work

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<sup>23</sup> Lorenzo Bianconi, "Gesualdo, Carlo, Prince of Venosa, Count of Conza," in *Grove Music Online. Oxford Music Online*, <http://0-www.oxfordmusiconline.com.source.unco.edu/subscriber/article/grove/music/10994> (accessed December 1, 2010).



remains based more on a linear, modal conception of counterpoint rather than the emerging vertical conception and tonality of the seventeenth century, and is presented in equal-voiced vocal polyphony instead of the developing monody and concerted madrigals of some of his contemporaries.<sup>24</sup>

Juxtaposed with his conservatism, Gesualdo used some very forward-looking elements, particularly in later works, especially in the areas of chromaticism and dissonance. Chromaticism is perhaps what Gesualdo's madrigals are best known for, and he used it copiously. In fact, the only chromatic alteration that he did *not* use is F-flat. He also made use of versions of the ancient Greeks' chromatic tetrachord, such as in his *Deh, coprite il bel seno*. This can be considered both "modern" (for 1600) in that it follows the contemporary interest in the music of the ancient Greeks, and archaic in its use of material from the distant past.<sup>25</sup> Unlike his contemporaries, Gesualdo used chromaticism extensively rather than occasionally.

Gesualdo's dissonance was also remarkable--more in its quantity and application than in the treatment of the individual dissonances. Gesualdo's individual dissonances are generally justified under the rules of sixteenth-century counterpoint although, as discussed by Carl

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<sup>24</sup> Jerome Roche, *Madrigal*, 1st ed., (London: Hutchinson Educational 1984) 76-77.

<sup>25</sup> Bianconi, "Gesualdo".

Dahlhaus, he also uses pre-Palestrina methods--another instance of older techniques used in parallel with, or even as, newer practice (see measure 11 of *Beltà poi che t'assenti*, discussed below).<sup>26</sup> The number and layering of the individually correct dissonances, however, tends to blur the intervallic relationships that make them technically correct under sixteenth-century counterpoint rules.<sup>27</sup> The dissonances of one line might be correctly justified in relation to another, but that line could be again dissonant in relationship to a third, and so on. Another aspect of Gesualdo's dissonance is found in his chromatic inflections, where intervals that could give a dissonant effect, such as an augmented fifth, may still be treated as a consonance despite the chromatic alteration.<sup>28</sup>

Gesualdo often chose poetry featuring opposites and oxymorons such as "O dolorosa gioia" ("O dolorous joy") and the juxtaposition of antithetical images like "death" and "life" or "joy" and "sadness." His music frequently repeated phrases for added emphasis, and he used a great deal of rhythmic variation paired with a weakened *tactus* and frequent emphatic pauses. Gesualdo's madrigals also frequently contrast dissonance and consonance, chromaticism and diatonicism, and slow versus fast rhythmic textures.

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<sup>26</sup> Carl Dahlhaus, "Gesualdos manieristische Dissonanztechnik," in *Convivium musicorum: Festschrift Wolfgang Boetticher*, ed. H. Hüschen and D.R. Moser (Berlin, 1974), 34-43.

<sup>27</sup> Bianconi, "Gesualdo".

<sup>28</sup> *Ibid.*

*Beltà poi che t'assenti* is the second piece in Gesualdo's sixth book of madrigals. The book was published in 1611, although many of its madrigals may have been written as much as 15 years earlier.<sup>29</sup> The examples in the following analysis are taken from a modern addition as noted below, but the original 1611 publication contains most of the notational elements we associate with modern music, including key signatures (flats only with no set order), time signatures, and bar lines. In the examples below, as in the modern edition, the clefs have been changed from Gesualdo's various C-clefs to the treble and bass clefs more commonly used today.

### **Analysis of *Beltà poi che t'assenti***

Much of *Beltà* can be explained in sixteenth-century terms. Despite the copious chromaticism, the piece is fairly clearly in the Dorian mode on G; the lowest and highest notes are both Gs, the key signature is one flat, the first and last chords are G chords, and the piece often rests or cadences on Gs and Ds (the tenor of the mode). Examples of this include mm. 8, 14, 16, and 17-18. The opening features a striking ascending chromatic line in the top voice, but does not actually make any great transgression against typical sixteenth-century madrigal counterpoint procedure. As was common at the time, the madrigal begins with a homophonic section before introducing imitative entrances. The chromaticism of the opening measures is achieved without any

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<sup>29</sup> Ibid.

unjustified dissonance, in fact, without any dissonance against the bass at all (Ex 1). This lack of dissonance in the opening serves to contrast with the more extreme dissonance found later in the madrigal, and this in turn accents the applicable words.

Bel - tà poi — che t'as - sen - ti, Co - me ne por - ti il cor,  
 Bel - tà poi — che t'as - sen - ti, Co - me ne por - ti il cor,  
 Bel - tà poi — che t'as - sen - ti, Co - me ne por - ti il cor,  
 poi — che t'as - sen - ti, Co - me ne por - ti il cor,  
 Bel - tà poi — che t'as - sen - ti, Co - me ne por - ti il cor,

Example 1. *Beltà poi che t'assenti*, mm. 1-4.<sup>30</sup>

One of the passages in the madrigal most typical of the sixteenth century is mm. 20-23. Here, the only chromatic inflections are the E-flats that avoid the tritones E naturals would have produced against B-flats, and the dissonance is limited to an entirely typical (allowing for the change to 4-quarter-note measures) 4-3 suspension at the cadence, which here is not evaded as many of Gesualdo's are. For the rest, these

<sup>30</sup> All examples of *Beltà poi che t'assenti* are taken from Carlo Gesualdo, *Sämtliche Werke* (Hamburg: Ugrino, 1957), and re-typeset using Finale notation software.

four measures can stand as an example of standard sixteenth-century practice in that all dissonance is prepared and resolved carefully, the chromaticism is limited and practical (avoiding tritones), and the voices are primarily stepwise. The few leaps are followed by movement in the opposite direction, with a single exception, and the cadence contains the usual suspension (Ex. 2).

20

E un' al - ma sen - za co - re, e un' al - ma sen - za co - - - re

E un' al - ma sen - za co - re, e un' al - ma sen - za co - re

E un' al - ma sen - za co - re, e un' al - ma sen - za co - re Non

8

E un' al - ma sen - za co - re, e un' al - ma sen - za co - re

E un' al - ma sen - za co - re, e un' al - ma sen - za co - re

Example 2. *Beltà poi che t'assenti*, mm. 20-23.

One of the ways in which Gesualdo's madrigals stand out from standard sixteenth-century practice is the large amount of chromaticism and dissonance they use. While what Gesualdo does certainly has precedent in a number of other composers' works, Gesualdo used chromaticism as a matter of course instead of treating it as exceptional and also used it as a basic part of the structure of the madrigal. He also used dissonance to such a degree that the intervals justifying the

dissonance under sixteenth-century rules are at times difficult to discern.<sup>31</sup> Such extensive use of chromaticism and dissonance allows Gesualdo to use them as a means of structuring a madrigal. Bianconi has pointed out, for instance, how Gesualdo uses contrast between chromatic and diatonic passages, dissonant and consonant passages, and homophony and imitation, to divide *Beltà poi che t'assenti* into sections--the homophonic, chromatic, consonant texture with which the piece begins gives way at m. 5 ("take away my torments") to an imitative, chromatic, texture with slightly more dissonance. This, in turn, contrasts with the next phrase, which is primarily diatonic, and so on. By doing this, Gesualdo imparts a distinct and different feel to each phrase or section.

In addition to his use of sixteenth-century procedure, extreme or otherwise, Gesualdo also uses techniques that fall outside the standard sixteenth-century practice. Often, these are dissonances used such that their very lack of justification allows them to draw attention to, or express, a particular word. One example of this would be measure 11 (Ex. 3). Here, the fourth between the top and lowest sounding voices on beat 2 is approached by a leap rather than by step as would be the case in standard sixteenth-century counterpoint. In this respect, this madrigal shares some of the traits of Monteverdi's *Cruda Amarilli*, which caused Artusi such consternation. The diminished fifth between the two

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<sup>31</sup> Bianconi, "Gesualdo".

lowest-sounding voices on the last beat of measure 11 is also not completely standard practice; it might be explained as a passing tone, save that the dissonance is between two notes of equal value, so that neither “passes” in the usual sense of the word.

10

Chè tor-men-ta-to

men-ti. Chè tor-men-ta-to

men-ti. Chè tor-men-ta-to

Chè tor-men-ta-to

8

Chè tor-men-ta-to

Example 3. *Beltà poi che t'assenti*, mm.10-11.

Gesualdo makes this measure stand out from the surrounding material even more by using at least one dissonance, sometimes two, on every beat save the first. By choosing to step outside standard practice in this particular place (*tormentato*, “tormented” in “tormented heart”), he is able to illustrate that particular word with a dissonance that matches the anguish of the heart the poem describes. By grouping these exceptions together within the context of a more standard framework, he makes the effect all the more noticeable. This measure is also a possible instance of Gesualdo using older techniques to produce the effect and dissonance he wants; the top three voices here form parallel 6/3 chords, with the

characteristic parallel perfect fourths between the top two voices, suggesting fauxbourdon. This was not forbidden by the counterpoint practice of the time, but neither was it very common.

One instance of the use of elements of *Beltà poi che t'assenti* in a modern setting is Stravinsky's *Monumentum Pro Gesualdo*, which is an arrangement (or "recomposition") of three of Gesualdo's madrigals (including *Beltà poi che t'assenti*) for mixed instrumental ensemble.<sup>32</sup> Although this is an arrangement, not a new composition, Stravinsky introduces distinctly modern elements without changing a note. One way in which he does this is by his use of an instrumental ensemble rather than a vocal one; his ensemble includes strings, brass, and double-reed woodwinds (oboe and bassoon). Stravinsky's careful use of the different colors these instruments provide allows him to elaborate on Gesualdo's counterpoint and to produce emphases and contrasts not present in the original.

Another major modern element that Stravinsky introduces into his version of Gesualdo's madrigal is a fundamentally vertical conception of harmony. Stravinsky's orchestration seems to assume a chordal harmonic progression rather than linear or horizontal counterpoint and at points emphasizes this vertical conception of the piece. An example of this is the opening of the madrigal, where Stravinsky has the horns play only chromatic chords. These chromatic chords are the instances where

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<sup>32</sup> Stravinsky and Gesualdo, *Monumentum pro Gesualdo*, 11-15.



the chromatic counterpoint produces chords that a modern ear would find the furthest outside a modern, tonal, chord progression. The opening measures of the madrigal, with both intervallic and chordal analyses, and of Stravinsky's orchestration are shown in Examples 4 and 5.

Example 4 shows the vocal lines and basso continuo for the madrigal "Beltà poi che t'assenti". The score is in 3/4 time and features four vocal parts (Soprano, Alto, Tenor, Bass) and a basso continuo line. The lyrics are: "Bel - tà poi che t'as - sen - ti, Co - me ne por - ti il cor." The basso continuo line provides a harmonic foundation with notes: g, E, D, G, D6, F#.

Example 4. *Beltà poi che t'assenti*, mm. 1-4.

Example 5 shows the orchestration of the madrigal "Beltà poi che t'assenti" for measures 1-4. The score includes parts for Horn 1, Horn 2, Horn 3, Horn 4, Violin 1, Violin 2, Viola, and Cello. The horns are marked *poco sfp* and the strings are marked *sim.* (sustained). The score is in 3/4 time and shows the chromatic counterpoint in concert pitch for easier comparison.

Example 5. *Monumentum pro Gesualdo*, mm. 1-4. The horns (and all other instruments) are shown in concert pitch for easier comparison.

Viewed as counterpoint, the amount of chromaticism Gesualdo uses in the opening measures is notable, but nothing is completely outside the realm of sixteenth-century practice. Viewed as a modern, tonal, chord progression, the opening measures are quite unusual. The piece is fairly clearly centered on G, and if one must assign it a modern key, g minor is closest. It opens with a g minor chord, but the first four measures cadence a tritone away on C#. In between, some of the chords produced by the counterpoint fit into a tonal context, but others do not. Stravinsky's orchestration singles out the less tonal, chromatic chords, and presents them separated from the counterpoint that originally justified them: the g minor is typical of the assumed key, and the strings play it; the E major, with its G#, is less typical to a tonal progression and is played by the horns; the D, G, and D6 that follow are very well suited to a tonal progression and are played by the strings; and the F# major, which does not fit a g minor progression, is played by the horns. With some blurring of the lines, this continues in the next two measures.

An examination of Gesualdo's *Beltà poi che t'assenti*, then, suggests a number of techniques that can be used in a present-day work to introduce an archaic element. An adherence to the standard rules of sixteenth-century counterpoint is one of them. These rules, and the basically linear approach that accompanies them, are different enough from anything commonly used today to produce an impression of history in the minds of most audiences. Gesualdo's exceptions are also pertinent

to the combination of archaic and modern elements. The exceptions he makes, in and of themselves, may not always be particularly uncommon to a modern ear, but they provide a tool for the actual fusion of the two elements, as is seen in *Interregnum*. Gesualdo used the context of a standard sixteenth-century musical framework to make the more extreme dissonances more expressive than they could have been otherwise. At the same time, the unusual dissonances allow the more typical passages to sound more restful than they could have without the contrast. Similarly, parts of *Interregnum* use an archaic framework to allow the modern elements to accomplish more, different, or more expressive functions in relationship to the archaic framework than they could have in an exclusively modern context.

Gesualdo's chromaticism also provides material for the fusion sought by *Interregnum*. It does this in several different ways. Springing from linear construction rather than the vertical approach common in more recent music (that is to say, a melodic and contrapuntal approach rather than a chordal one), Gesualdo's chromatic counterpoint, especially, allows for vast array of chords and chord progressions to be produced as a sort of by-product of the counterpoint. This approach allows a modern composer to present a very modern harmonic structure that might not be acceptable to the ear of any but most musically educated on its own, but make it understandable to a wider audience by couching it in terms of stepwise melody and an apparently contrapuntal

composition process. Gesualdo's chromatic procedures also allow for the frequent use of both the major and minor versions of the same letter-name chord (such as the c minor followed by C major and g minor followed by G major in m. 6 of *Beltà poi che t'assenti*). Vaughan Williams also uses this technique, and it is used for emotional inflection as well as archaic effect in *Interregnum*.

Another aspect of Gesualdo's chromaticism that facilitates a fusion of archaic and modern elements is the variety of pitch sequences that he produces even within a standard sixteenth-century context. Both the sixteenth-century framework and the chromatic melodies used by Gesualdo provide elements of archaism, but the flexibility of Gesualdo's chromatic idiom presents one way in which the modern composer can use modern scales and pitch collections in conjunction with archaic elements. One of the most prominent features of *Beltà poi che t'assenti* is the frequent occurrence of what could be viewed as pieces of rising chromatic scales, such as in the top voice at the very beginning and the very end. The modern composer can use a similar framework to produce an archaic effect while employing a variety of more modern elements in the place of Gesualdo's chromatic melodies. One possibility would be the use of modes of limited transposition, such as the octatonic or whole tone scales.

One further aspect of Gesualdo's madrigal that can be used to assist with a juxtaposition of archaic elements in a modern work is his

own juxtaposition of chromaticism and/or dissonance with diatonicism and/or consonance. This particular technique has already been used by later composers, such as with the contrast of the diatonic cello solo near the end of Strauss' *Don Quixote* with the material immediately preceding it. The same juxtapositions used by Gesualdo are still useful to composers today, but in addition, they suggest the further possibility of providing a modern piece with structure and coherency through the juxtaposition of its archaic and modern elements in much the same way as Gesualdo uses chromaticism and diatonicism.

This study of Gesualdo's *Beltà poi che t'assenti* presents a number of tools for introducing archaic elements to modern works, but by no means covers all the possible means of doing so. The study of Ralph Vaughan Williams' *Fantasia on a Theme by Thomas Tallis* in the next chapter examines many more, including some not centered on the sixteenth or early seventeenth centuries. The analysis of this dissertation's original work, later, presents still further possibilities.

## CHAPTER IV

### ANALYSIS OF RALPH VAUGHAN WILLIAMS' *FANTASIA ON A THEME BY* *THOMAS TALLIS*

#### **Biographical Introduction**

One of the most important composers of the twentieth century, Ralph Vaughan Williams was born October 12, 1872, in Gloucestershire, though he spent much of his life in London and considered himself a Londoner. His father's side of the family included a number of prominent lawyers. He was the great-nephew of Charles Darwin (through his mother's side of the family). As he put it later in his life, he was born "with a very small silver spoon in [his] mouth."<sup>33</sup> He took an interest in music from a young age, and an aunt on his mother's side taught him piano as well as introducing him to music theory in the form of *The Child's Introduction to Thorough Bass* (a Georgian textbook) and Stainer's *Harmony*.<sup>34</sup> He studied organ and violin in addition to piano, and between 1887 and 1890, while he was at Charterhouse, he switched from violin to viola. Subsequently, he studied at the Royal College of Music

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<sup>33</sup> Heffer, *Vaughan Williams*, 4.

<sup>34</sup> Hugh Ottaway and Alain Frogley, "Vaughan Williams, Ralph," in *Grove Music Online. Oxford Music Online*, <http://0-www.oxfordmusiconline.com.source.unco.edu/subscriber/article/grove/music/42507> (accessed August 7, 2011).

and Trinity College, Cambridge. His composition teachers included Hubert Parry, Charles Wood, and Charles Villiers Stanford.<sup>35</sup>

Vaughan Williams was interested in composition from childhood, though he showed no particularly precocious genius. His greater skill as a composer came after years of study.<sup>36</sup> Wood did not think that Vaughan Williams would become a true composer, and a distant cousin of Vaughan Williams named Gwen Raverat recalled that during her childhood she heard “scraps of conversation about 'that foolish young man Ralph Vaughan Williams,' who *would* go on working at music when 'he was so hopelessly bad at it.'”<sup>37</sup> Vaughan Williams himself later commented on his “amateurish technique.” According to Vaughan Williams, one of the few encouragements he received for his composition during childhood came from a mathematics master at the Charterhouse. The headmaster had allowed Vaughan Williams and another student to give a concert in the school hall, and afterwards, the mathematics master told Vaughan Williams that he must continue as a composer.<sup>38</sup>

While studying with Parry at the Royal College of Music, Vaughan Williams was introduced to the concept of a particularly English music. Despite an acknowledged influence from Brahms, Parry led a movement

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<sup>35</sup> Ibid.

<sup>36</sup> Heffer, *Vaughan Williams*, 5.

<sup>37</sup> Ottaway and Frogley, “Vaughan Williams, Ralph”.

<sup>38</sup> Heffer, *Vaughan Williams*, 7.

to free English music from dependence on Germanic models. Parry showed Vaughan Williams a tradition of specifically English music stretching back to William Byrd, though waning somewhat after the death of Purcell. Vaughan Williams would later devote much of his career to discovering and defining a particularly English music.<sup>39</sup> This led to much interest on his part in English folk song and various early musics associated with England, such as Tudor polyphony. This interest in and study of archaic musics is manifested in part in the archaic music and techniques used by Vaughan Williams in his *Fantasia on a Theme of Thomas Tallis*. In 1895, Vaughan Williams met Gustav Holst, and the two became friends. Holst shared many of Vaughan Williams ideas on national music, and the two composers began to send works in progress to each other for criticism. They continued to do so until Holst died in 1934.<sup>40</sup> Vaughan Williams later said that Holst had been the “greatest musical influence” on his work.<sup>41</sup>

As Vaughan Williams continued his studies, he added a new element to the other archaic tendencies he had contracted from his devotion to English folk music and Tudor polyphony. This new element was an “addiction” (as Heffer put it) to modal music, music based on the modes of ancient Greece and of the Church rather than the scales of

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<sup>39</sup> Ibid., 9-10.

<sup>40</sup> Ottaway and Frogley, “Vaughan Williams, Ralph”.

<sup>41</sup> Heffer, *Vaughan Williams*, 13.



modern tonal music. Modes were present in Tudor polyphony and some English folks songs, which Vaughan Williams had studied, and he became certain that he wished to use modes in his composition, rather than more typical modern composition techniques. This element of modality came to dominate much of Vaughan Williams' music, including the *Fantasia on a Theme of Thomas Tallis*.<sup>42</sup>

### **Analysis of *Fantasia on a Theme* by Thomas Tallis**

As mentioned previously, *Fantasia on a Theme by Thomas Tallis* combines an impression of the old or ancient with a feeling of something new. Vaughan Williams also retains much of the nineteenth-century idiom he was familiar with. Examples of this include the third relationships and extended chords found throughout the piece, but this analysis focuses on the more archaic aspects of the work rather than the nineteenth-century elements. Of course, one of the major archaic elements is the theme itself. Tallis' sixteenth-century piece is not, strictly speaking, simply a theme. It is a full composition, with its own harmony, rhythm, and form, and Vaughan Williams draws from the whole piece not just the melody. Tallis' composition is in the Phrygian (third) mode on E, and entitled simply *Third Mode Melody*. It is part of his contribution to the first Anglican Archbishop of Canterbury Matthew Parker's 1567

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<sup>42</sup> Ibid., 15-16.

Psalter.<sup>43</sup> Tallis' composition (slightly simplified and with different words) can be found in the 1906 English Hymnal, for which Vaughan Williams was the musical editor.<sup>44</sup> Vaughan Williams included two versions in the Hymnal, one for the congregation, with the melody in the soprano, and one for "good" choirs with the melody in the tenor as Tallis wrote it. Vaughan Williams retains many of the archaic (from a twentieth-century perspective) elements of Tallis' original composition and expands and elaborates on them.

One of these archaic elements is the modal ambiguity suggested to the modern ear by Tallis' effortless shift between major and minor tonic chords. For instance, Tallis' piece begins with the E minor chords one would expect from a Phrygian framework, then quickly introduces a major tonic chord. Such Picardy thirds are not uncommon, but this one is far from the end of the piece, and Tallis shifts back to minor within a few measures. He continues to use both G naturals and G sharps (producing minor and major tonic chords) throughout the piece. Vaughan Williams seizes on this freedom of mode and extends it to a much greater range of applications in order to produce some of the remarkably expressive passages in his *Fantasia*. In mm. 15-31, when Vaughan Williams gives the whole of the Tallis theme for the first time,

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<sup>43</sup> Mellers, *Albion* 49.

<sup>44</sup> *The English Hymnal with Tunes* (London: Oxford University Press, 1906), 130-131.

he retains Tallis' alternating major and minor tonic chords. Mm. 15-21 are shown in Example 6.

The image shows a musical score for five instruments: Violin I, Violin II, Viola, Cello, and Double Bass. The score covers measures 15 to 21. The key signature is one flat (B-flat) and the time signature is 3/4. The Violin I part starts with a piano (*p*) dynamic and features complex, dense chordal textures. The Violin II, Viola, and Cello parts have a mezzo-piano (*mp*) dynamic and are marked *molto espr.* (molto expressive). The Double Bass part starts with a piano (*p*) dynamic and includes a *pizz.* (pizzicato) marking. The score is written in a condensed format, with some notes and rests shared across staves.

Example 6. *Fantasia on a Theme by Thomas Tallis*, mm. 15-21.<sup>45</sup>

Vaughan Williams, however, extends the concept of modal ambiguity (or modal freedom) in the service of producing a particular effect. In mm. 114-117, for instance, he presents a series of major chords lasting 3½ measures. This series of chords ignores the minor chords that adherence to the key signature would have produced and uses both C sharps and C naturals as necessary to maintain the major quality. The effect is striking and makes the F minor chord finally presented in measure 118 all the more poignant (Ex. 7). Another series of major chords occurs in the first two measures (Ex. 8). This series is typical of

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<sup>45</sup> All examples of *Fantasia on a Theme by Thomas Tallis* are taken from Ralph Vaughan Williams, *Fantasia on a Theme by Thomas Tallis and Other Works for Orchestra in Full Score* (Mineola, NY: Dover Publications, Inc., 1999), and re-typeset using Finale notation software. Some examples are condensed into fewer staves than the original.

Vaughan Williams; similar passages may be found in other works by him, including “Bright is the Ring of Words” from *Songs of Travel* and *Towards the Unknown Region*. Related to this modal freedom are Vaughan Williams' shifts between passages rich in sharps to those rich in flats, and vice-versa, such as in mm. 53-58 as seen in Example 9 below. These quick changes are reminiscent of the hexachordal shifts found in much early music and serve as another example of Vaughan Williams' use of archaic elements.

The image displays a musical score for five instruments: Violin 1, Violin 2, Viola, Cello, and Double Bass. The score is in 3/4 time and consists of four measures. Each instrument part begins with a trill marked *mf*. In the second measure, the dynamics shift to *f* with a *dim.* (diminuendo) marking. The third measure continues with the *f* dynamic, and the fourth measure concludes with a *p* (piano) dynamic. The notation includes various note values, slurs, and trills, illustrating the complex harmonic and melodic structure of the passage.

Example 7. *Fantasia on a Theme by Thomas Tallis*, mm. 114-118.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Example 8. *Fantasia on a Theme by Thomas Tallis*, mm. 1-2.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Example 9. *Fantasia on a Theme by Thomas Tallis*, mm. 53-58.

Of course, even apart from the question of ambiguity/freedom, the modality of Vaughan Williams' *Fantasia* tends to suggest early music. Michael Kennedy has discussed how early twentieth-century composers such as Vaughan Williams and his friend and colleague Gustav Holst turned to neo-modality as a solution to the dilemma of the time: the dissolution of tonality in the face of chromaticism, and the attempts of composers such as Schoenberg to avoid stagnation through systems of composition.<sup>46</sup> Tallis' piece provides a modal framework for Vaughan Williams to work with, and Vaughan Williams does present much of the *Fantasia* in Tallis' Phrygian mode, but he incorporates several other modal elements as well.

After the introductory first two measures, Vaughan Williams suggests D Phrygian through his use of a sustained D in the violins and fragments of the Tallis melody presented on D (Ex. 10). Shortly after, he returns to the G tonal center suggested by the key signature and the beginning chords and presents the full Tallis theme in G Phrygian, as was seen in Example 6 above. Throughout the *Fantasia*, Vaughan Williams moves through several key centers and modes. The modal freedom of both his and Tallis' writing as mentioned above, and the ease with which Vaughan Williams moves between different modes, means that at times there are passages where it is not clear which mode Vaughan Williams intended while in other passages a particular mode

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<sup>46</sup> Kennedy, *Works*, 124.

emerges clearly. Mm. 79-98 provide a good example of this (Ex. 11). The viola solo begins in E Phrygian with a version of part of the Tallis theme, then introduces F#s and shifts to a primarily pentatonic pitch collection. The orchestra interrupts with a brief passage that might be interpreted as A major (or Ionian) with borrowed minor iv chords. The passage then dissolves into a minor A chord and finishes with a deceptive cadence in G major. The solo violin enters with a pentatonic version of part of the Tallis tune. When the solo viola joins the violin, the mode shifts from pentatonic to B Aeolian. Thus, in the space of 20 measures, Vaughan Williams moves through at least four different modes and four different tonal centers and uses at least five different combinations of the two. Still more different modes occur in other parts of the piece, such as the brief Lydian mode on C in mm. 50-53, and again at m. 169.

Example 10: *Fantasia on a Theme by Thomas Tallis*, mm. 3-6.

The image displays a musical score for Example 11, consisting of two systems of staves. The first system includes staves for Viola, Violin I, Violin II, Violin I and II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The second system includes staves for Violin I and Viola solo. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *p*, *pp espr.*, *ten.*, *div.*, and *cantabile*. The key signature is one sharp (F#), and the time signature is 3/4. The score is marked with double bar lines (//) indicating section breaks.

Example 11. *Fantasia on a Theme by Thomas Tallis*, mm. 79-98.

Somewhat akin to the modal ambiguity or freedom discussed above, Vaughan Williams' freedom of meter also reinforces a sense of the archaic. The *Fantasia* frequently shifts between triple, compound, and duple meters. In fact, it never goes as many as 20 measures without changing meter. The Tallis theme itself uses both duple and triple meters; Vaughan Williams does not always change meter in the same place or manner as Tallis, and his fragmentation of the theme allows for



even more variation of meter. Hubert Foss commented on how Vaughan Williams' study of sixteenth-century English choral music provided him with an example that helped him avoid many young composers' tendency towards "four-bar-itis." Vaughan Williams also avoided squarer dance rhythms in favor of less regular, and "older," sounding phrases and meter.<sup>47</sup>

Vaughan Williams' *Fantasia* has no vocal parts but still seems to lean towards speech rather than dance rhythms. This recalls archaic composition techniques in two ways. The interchangeable duple and triple meters in places suggest plainchant's speech-derived rhythmic patterns while meter changes in other passages seem more to evoke changes between perfect and imperfect tempus and prolation as seen in sixteenth-century music. Example 12 shows alternation between duple and triple meters that seems best equated with speech rhythms, as with plainchant. The idea of speech was further reinforced by the conversation-like alternation between the orchestras. The passage shown in Example 13, however, has longer sections of each meter and seems to more closely approximate changes of rhythmic mode.

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<sup>47</sup> Foss, *Vaughan Williams*, 69.

Soli col tutti  
Orchestra I

Vln. 1 *f* *sost.* *div.* *mf*

Vln. 2 *f* *sost.* *div.* *mf*

Vla. *p* *espr.* *f* *sost.* *div.* *p* *cresc.*

Vc. *p* *espr.* *f* *sost.* *div.* *p* *cresc.*

D.B. *f* *sost.* *div.* *p* *cresc.*

Orchestra II

Vln. 1 *p* *senza espr.* *p* *div.* *mf*

Vln. 2 *p* *senza espr.* *p* *div.* *mf*

Vla. *p* *senza espr.* *p* *div.* *p* *cresc.*

Vc. *p* *senza espr.* *p* *senza espr.* *div.* *p* *cresc.*

D.B. *p* *senza espr.* *p* *cresc.*

Example 12. *Fantasia on a Theme by Thomas Tallis*, mm. 65-71.

Soli, Orchestra I & II tutti.

Vln. 1 *f* *dim.* *pp*

Vln. 2 *f* *dim.* *pp*

Vla. 1 *f* *dim.* *pp* *dim.*

Vc. 1 *f* *dim.* *pp* *dim.*

D.B. *f* *dim.* *pp*

Soli col tutti  
Orchestra I

Largamente  $\text{♩} = \text{♩}$

V.I. unis. *p* *f* *ff*

V.II. unis. *p* *f* *ff*

Vla. (tutti). *ppp* *f* *ff*

Vllo. (tutti). *ppp* *f* *ff*

Example 13. *Fantasia on a Theme by Thomas Tallis*, mm. 47-52.

Vaughan Williams also evokes the archaic simply through his orchestration. His *Fantasia* is scored for a double string orchestra plus a string quartet, and different combinations of these groups allow for many different effects. The two orchestras are of different sizes and, according to the instructions to the conductor, should be placed well apart from each other if at all possible. This makes an antiphonal impression possible and allows Vaughan Williams to suggest various archaic genres, such as Renaissance divided choirs or echo sonatas.<sup>48</sup> The passages shown in Example 14 demonstrates some of the possibilities provided by Vaughan Williams' antiphonal setup. A first echo, or response, is produced by the contrast between the full ensemble and the second orchestra alone. The next echo consists of violas and cellos from the first orchestra, and the last is played by the violas, cellos, and bass from the second orchestra. This produces an antiphonal effect, especially if the two string orchestras are placed apart from each other as indicated. As each new set of instruments has very similar material, and the four iterations use progressively fewer instruments, the passage has a strong echo effect as well.<sup>49</sup> After this, a solo rather chant-like viola line is

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<sup>48</sup> This is discussed in Robert C. Ehle, "Signs and Symbols in the *Fantasia on a Theme of Thomas Tallis* by Ralph Vaughan Williams-A Semiotic Analysis," *Music Teacher Magazine* 10, no. 2 (June-July 2003): 23-27, and Mellers, *Albion*, 50.

<sup>49</sup> Robert Ehle discusses the manner in which the echo effects in the *Fantasia* serve as an indication of the past in the article cited above.

Soli col tutti  
Orchestra I

Vln. 1

Vln. 2

Vla. *Viola solo*

Vc. *tutti*

Vc. *last desk*

D.B.

Orchestra II

Vln. 1

Vln. 2

Vla. 1 *unis.*

Vc. 1

D.B.

//

Vla.

Vln. 1 *Orchestra II senza sord. pp espr.*

Vln. 2 *senza sord. pp espr.*

Vla. 1 *senza sord. pp espr.*

Vc. 1 *senza sord. pp espr.*

D.B.

Example 14. *Fantasia on a Theme by Thomas Tallis*, mm. 73-87.

followed by the second orchestra playing together (except for the bass), producing a responsorial impression. Individual instruments also play a role in the archaic nature of the *Fantasia*. Robert Ehle has mentioned that Vaughan Williams considered the viola the most archaic of the strings, and that the use of groups of low strings can mimic a sixteenth-century consort of viols.<sup>50</sup>

A further archaic element in the *Fantasia* is Vaughan Williams' use of parallel fourths and fifths, recollecting organum, and fauxbourdon. These occur fairly frequently in the *Fantasia* (and in many of Vaughan Williams' later works as well) and have been referred to as "Back-to-Hucbald."<sup>51</sup> The earliest occurrence is the parallel fifths in the cellos in mm. 6-7 and again in m. 12. An instance of parallel fourths can be seen in mm. 132-133 between the second violins and the violas in Orchestra I and in the second violins in Orchestra II. Parallel fourths occur again in mm. 216-219 between the violas and the cellos and in mm. 220-224 between the first and second violins (with crossed voices), finishing with parallel fifths in the first violins. Mm. 6-7 and 216-219 are shown in Example 15. These parallelisms often produce sequences of non-functional harmony in which the counterpoint takes precedence over chord function and the chords that result as a consequence of the

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<sup>50</sup> Ehle, *Signs*, 25.

<sup>51</sup> Howes, *The Music of Ralph Vaughan Williams*, 89.

counterpoint cannot easily be explained in a common practice harmonic framework.

The image displays two systems of musical notation for a string ensemble. The first system, labeled 'Soli, Orchestra I & II tutti', shows five staves: Vln. 1, Vln. 2, Vla. 1, Vc. 1, and D.B. The Vln. 1 and 2 parts feature long, sustained notes with a slur. The Vla. 1 and Vc. 1 parts play a rhythmic pattern of eighth notes, marked 'div. arco' and 'pp'. The D.B. part is mostly silent. The second system, labeled 'Soli, Orchestra I & II div.' and 'tranquillo pp', shows the same five staves. The Vln. 1 part is marked 'tranquillo pp' and 'div.'. The Vln. 2 part is marked 'unis.' and 'tranquillo pp'. The Vla. 1 part is marked 'tranquillo pp'. The Vc. 1 part is marked 'ten.' and 'tranquillo pp'. The D.B. part is marked 'div.' and 'tranquillo pp'. The second system includes a change in time signature from 2/4 to 3/4.

Example 15. *Fantasia on a Theme by Thomas Tallis*, mm. 6-8 and 216-219.

The occasional points of imitation in the *Fantasia* provide a particularly sixteenth-century sense of archaism, recalling for instance madrigals such as the one by Gesualdo analyzed above. One set of points of imitation occurs between groups of instruments in mm. 71-72. Another set features the solo instruments of the string quartet in measure 109. These are shown in Example 16.

The image shows two systems of musical notation for an orchestra. The first system, labeled 'Orchestra I', contains five staves: Vln. 1, Vln. 2, Vla., Vc., and D.B. The Vln. 1 part starts with a rest followed by a *f* *sost.* dynamic. The Vln. 2 part starts with a *mf* dynamic and includes a *div.* marking. The Vla. part starts with a *p* dynamic and includes a *div.* marking. The Vc. part starts with a *p* dynamic and includes a *cresc.* marking. The D.B. part starts with a *p* *cresc.* dynamic. The second system shows a single staff with a *p* *espr.* dynamic and a triplet of eighth notes.

Example 16. *Fantasia on a Theme by Thomas Tallis*, mm. 71-72 and m. 109.

Vaughan Williams presents all of these archaic elements in a modern setting. Despite the many archaic elements he uses, *Fantasia on a Theme by Thomas Tallis* never loses its sense of a modern (early twentieth-century) work, as Michael Kennedy noted.<sup>52</sup> The older techniques are smoothly combined with techniques more typical of the nineteenth and early twentieth centuries, such as the third relationships in mm. 160-164 and the 9th chords in m. 139, for example. The combinations do not clash; Vaughan Williams blends the disparate elements smoothly enough that they seem designed to complement each other, and the blending creates a work that is perhaps greater than Vaughan Williams could have achieved without both the “old and new.”

<sup>52</sup> Kennedy, *Works*, 126.

Like the earlier analysis of Gesualdo's *Beltà poi che t'assenti*, Vaughan Williams' *Fantasia on a Theme by Thomas Tallis* presents many examples of the combination of archaic and modern composition techniques. Gesualdo's madrigal provided techniques associated with the sixteenth and early seventeenth centuries while the *Fantasia* draws from as far back as 800 A.D.<sup>53</sup> The next chapter will show how the archaic composition techniques explored in Chapters III and IV are applied to this dissertation's original composition.

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<sup>53</sup> Plainchant and organum for instance.



## CHAPTER V

### ANALYSIS OF *INTERREGNUM*

As with Gesualdo's madrigal and Vaughan Williams' *Fantasia*, *Interregnum* presents an archaic impression from the outset through its primarily modal framework.<sup>54</sup> The piece begins in Dorian on D, and incorporates several different modes as it progresses. As with Vaughan Williams' *Fantasia* and Tallis' piece, Phrygian modality is prominent. The archaic-sounding modal framework of *Interregnum* allows the few instances of non-modal passages to achieve an extra emphasis and power. Two examples of this occur in the fourth section, "The Second Coming." Until the fourth section, the *Interregnum* is almost exclusively modal, and even in the parts using a more usual minor scale, the work keeps something of a modal feel by retaining the sub-tonic as the seventh scale degree, rather than using the harmonic or melodic versions of the scale to raise it to a leading tone. Because of this, by the fourth section, the listener has had the chance to become accustomed to the modal sound, and the introduction of a leading tone at the beginning of

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<sup>54</sup> The four poems set in *Interregnum* are drawn from time periods ranging from c.1600 to the early twentieth century and contribute to the sense of archaism in the piece. Each poem expresses the poet's sense that something is wrong or unstable in the world, and must somehow return to some better or more stable existence, hence "interregnum" as the title.

the fourth movement allows the passage to have an even eerier sound than it would have without the contrast. Mm. 1-10 of “The Second Coming” are shown in Example 17 below, in concert pitch.<sup>55</sup>

Example 17. *Interregnum* “The Second Coming,” mm. 1-10.

Another example of a modal framework giving a more “common practice” passage greater expressiveness occurs at m. 84 of “The Second Coming.” This is the first instance of a purely major passage in the entire work, and the harmony here is a vertically conceived I-V-I, completely typical of “common practice” music. The material immediately before follows the modal tendencies of the work as a whole, in this case Aeolian (minor with a sub-tonic rather than a leading tone, as mentioned above).

<sup>55</sup> For ease of comparison, all examples from *Interregnum* will be shown in concert pitch.



Previous chapters discussed the modal ambiguity/freedom that both Gesualdo and Vaughan Williams used, which both reinforced a sense of history and allowed for very detailed expressiveness. *Interregnum* also exploits this possibility. An example of changing the quality of a chord for expressive purposes (a practice used by Gesualdo and Vaughan Williams to great effect) occurs in the first section of *Interregnum*, “Why Are We By All Creatures Waited On?” at measure 131. The chords setting “You have not sinned” have been altered so that the entire sequence consists solely of major chords, reflecting the remarkable and happy state of the sinless animals. This is echoed later in the instruments at measure 155. Mm. 126-136 of the choir parts, which include all chord tones, are shown in Example 20 below.

The image shows a musical score for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in 4/4 time and begins at measure 126. The lyrics are: "than you worse than you worse than worse than you, You have not sinned, You have not sinned, nor". The music features a mix of quarter and eighth notes, with a dynamic marking of *f* (forte) at the beginning of the second phrase. The lyrics are written below the notes, with some words underlined.

Example 20. *Interregnum* “Why Are We By All Creatures Waited On?,” mm. 126-136, choir.

An example of the major/minor alternation characteristic of Gesualdo can be found at measure 187 of “Why Are We By All Creatures Waited On?” The harmony there alternates between major and minor chords, regardless of the dictations of the current key and mode, for five

measures. The passage includes two instances of major chords immediately following the minor version of the same letter name chords, as often occurs in Tallis' piece, and serves to illustrate the different possible emotional interpretations of the words associated with the passage “for to us created nature does these things [animals] subdue.” Mm. 184-194 of the string parts, which include all chord tones, are shown below in Example 21.

The image shows a musical score for five string parts: Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The score covers measures 184 to 194. The key signature is one sharp (F#) and the time signature is 3/4. The music features a complex rhythmic pattern with many rests and dynamic markings such as *mf*, *p*, and *mp*. The notation includes various note values, rests, and articulation marks.

Example 21. *Interregnum* “Why Are We By All Creatures Waited On?,” mm. 184-194, strings.

Two further elements of *Interregnum* that contribute to a generally archaic sound are its pervasive use of points of imitation and its frequently linear construction. Points of imitation are certainly not limited to any particular historical period, but they were used extensively by sixteenth-century composers, and their frequent use tends to be associated with that period. Each section of *Interregnum* contains several instances of this. One of these is shown in Example 22. There, the woodwinds all enter separately with the same motive in three different octaves and then are joined by the voices entering one voice part at a

time, with the same motive as the woodwinds but with some entrances transposed.

Musical score for woodwinds (Flute, Oboe, Clarinets, Bassoon) from mm. 132-137. The score shows the woodwinds playing a rhythmic motive. The Flute and Oboe parts are marked *p* (piano) and *mf* (mezzo-forte). The Clarinet and Bassoon parts are marked *p* and *mf*. The score is in 2/4 time and D major.

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Musical score for strings and vocal soloists (Soprano, Alto, Tenor, Bass) from mm. 142-153. The score shows the vocal soloists singing the lyrics "The winds the winds the winds the winds". The vocal parts are marked *p* (piano). The string parts (Violin I, Violin II, Viola, Violoncello, Contrabasso) are marked *p* and *mf*. The score is in 2/4 time and D major.

Example 22. *Interregnum* "The World Is Too Much With Us," mm. 132-153.

*Interregnums* often linear construction also contributes to a sense of archaism. Most passages are conceived melodically rather than harmonically, which has a two-fold effect: a sense of something old or unusual caused by the lack of expected harmonic progressions, and a sense of something quite new, in that the melodic construction allows chords and progressions that would be jarring or unpleasant in “common practice,” without the justification provided by the melodic lines. An example of this is shown in Example 23 below.

The musical score for Example 23 is a four-part setting for choir (Soprano, Alto, Tenor, Bass) in B major, 3/4 time. It covers measures 38 to 43. The music is characterized by a linear construction with a 'mf' dynamic. The lyrics are: 'loosed up-on the world, The blood - dimmed tide is loosed, and eve - ry - where, The cer - i -'.

Example 23. *Interregnum* “The Second Coming,” mm. 38-43, choir.

Here, a chordal analysis yields rather bizarre results when viewed as a common practice harmonic progression. Starting on the last note of measure 39, with brackets denoting measure divisions, perhaps the most plausible interpretation would be:  $b^6_4$ [ $Ab^9$ ,  $G^6$ ][ $b$ ,  $Ab^9$ ][ $G^6$  . . . or, in terms of the key B minor,  $i^6_4$ ][ $bVII^9$ ,  $VI^6$ ][ $i$ ,  $VII^9$ ][ $VI^6$  . . . A fairly jarring progression, but one rendered less so by the stepwise melody and

constant bass. Gesualdo frequently achieved similar, even smoother passages, as mentioned before.

As well as the aspects discussed above, which tend to give a general impression of archaism, *Interregnum* also makes use of a number specific styles and techniques associated with particular time periods. One of these is sixteenth-century style counterpoint, used in several places in *Interregnum*. Often, the renaissance style is combined with much later techniques or is deliberately altered/interrupted to achieve a particular effect. One example of sixteenth-century counterpoint fused with later elements is found at measure 68 of “The World is Too Much With Us,” shown in Example 24 below, with intervallic analysis. An X after a number indicates crossed voices. Here, the treatment of dissonance between the two contrapuntal voices follows sixteenth-century norms, but it is in 5/4 meter, foreign to the period, and is instrumental instead vocal as was more common.

Fl.   
 5 6 5 6 7 NT 6 6 3 9 PT 8 6 5 6 5 3 3 1 3x 2x PT 1 3 3 4 PT 5 3

Hn. 1, 2   
 *p*

Fl.   
 6 6 5 6 8 9 PT 3 8 6 6 8 6 7 Sus 6 5 6 8

Hn. 1, 2

Example 24. *Interregnum* “The World is Too Much With Us,” mm. 68-80.



The third section of *Interregnum*, “Non pax- expectatio,” also presents sixteenth-century counterpoint in 5/4. In this instance, a typical late renaissance cadence is used to express the doubtfulness of the peace the poet is describing. The cadence is repeated twice, in a duet for soprano and flute. The first time, the cadence is entirely normal (save for the meter), illustrating the text at that point, “peace.” The second time it is altered contrary to the expectations generated by the sixteenth-century style of the preceding material, illustrating the inherent doubt. Both cadences are shown in Example 25, below.

Example 25. *Interregnum* “Non pax- expectatio,” mm. 11-26.

An example of 4 voice sixteenth-century style writing with some Gesualdo-style chromaticism, in the more typical 4/2 meter, occurs at measure 207. This is shown in Example 26. Only the voices are shown, but they are doubled by flute, oboe, bassoon, and viola. One last example of late renaissance style counterpoint of particular interest in *Interregnum* is mm. 47-53 of “The World is Too Much With Us,” shown in

Example 27 below. The two voice parts shown are doubled by the other voices, flute, oboe, bassoon, and horns. In this case, the sixteenth-century conventions are interrupted by what might be considered a classic mistake: parallel fifths in measure 49. This “mistake,” however, serves a purpose: the word set here is “corruption,” just as the parallel fifths corrupt the purity of the surrounding conventional sixteenth-century writing. The second iteration of “corruption” is set with a key change.

207 *mp* But their Cre - a - tor, whom sin nor na - ture tied, For us, His crea - tures, and His foes, hath died. *mf*

*mp* But their Cre - a - tor, whom sin nor na - ture tied, For us, His crea - tures, and His foes, hath died. *mf*

*mp* But their Cre - a - tor, whom sin nor na - ture tied, For us, His crea - tures, and His foes, hath died. *mf*

*mp* But their Cre - a - tor, whom sin nor na - ture tied, For us, His crea - tures, and His foes, hath died. *mf*

Example 26. *Interregnum* “The World is Too Much With Us,” mm. 207-216.

*f mp* to me be - ing more pure than I, Sim - ple, and fur - ther from cor - rup - tion? Sim - ple and fur - ther from cor - rup - tion? *mf*

*f mp* to me be - ing more pure than I, Sim - ple and fur - ther from cor - rup - tion? Sim - ple and fur - ther from cor - rup - tion? *mf*

Example 27. *Interregnum* “The World is Too Much With Us,” mm. 47-53. The parallel fifths are outlined.

This suggests another possibility presented by using elements of different time periods: the opportunity to use the same composition technique, for instance parallel fifths, to express completely different ideas. The previous passage discusses parallel fifths used to express the

idea of corruption; elsewhere the work uses them to express hope, as at measure 106 of “Non pax- expectatio,” or majesty, as at measure 211 of “The World Is Too Much With Us.” Both are shown in Example 28.

Context allows the different instances of parallelisms to produce very different effects. In the passage from “Non pax- expectatio,” the step-wise parallel fifths suggest organum, and the sacred associations complement the sense of hope. In the passage from “The World Is Too Much With Us,” the rhythmic phrase with the leap of a fifth is meant to suggest a horn call, to emphasis the sense of majesty.

106  
S hopes— 'gainst hope em - balm - ed in its womb.  
A hopes— 'gainst hope em - balm - ed in its womb.  
T hopes— 'gainst hope em - balm - ed in its womb.  
B hopes— 'gainst hope em - balm - ed in its womb.

//

211  
S have sight of Pro - te - us  
A have sight of Pro - te - us

Example 28. *Interregnum* “Non pax- expectation,” mm. 106-109 and “The World is Too Much With Us,” mm. 211-213.

Two other styles associated with particular historical periods, which *Interregnum* uses both to produce a sense of the archaic and for specific expressive purposes, are plainchant-like music and music that

suggests the Baroque, particularly fugues. An example of each of these is shown in Examples 29 and 30. The plainchant-like passage contrasts with the previous material helping to reinforce the contrast in the tone of the text. The passage from “Why Are We By All Creatures Waited On” uses the expectation of a particular historical form to reinforce the meaning of the text. The passage, with its rhythmic themes, imitative entrances and post-Renaissance harmonies, gives the impression that it might become a Baroque fugue, but it is not a true fugue. It has themes that could be called a subject and a counter-subject, but, as with the questions the text asks, the answer never comes. Instead, the passage moves on to a new subject/question, that is likewise never answered.

The musical score for Example 29 is a four-part setting for Soprano (S), Alto (A), Tenor (T), and Bass (B). It begins with a key signature of one flat and a common time signature. The music is characterized by a plainchant-like style with imitative entrances and post-Renaissance harmonies. The lyrics are: "Lo! at the dread, the heart's tomb yawns, and rend-ers up its dead, at the dread, the heart's tomb ren-ders up its dead, The". The score includes dynamic markings such as *mp* and *pp*.

Example 29. *Interregnum* “Non pax- expectatio,” mm. 95-105.

Example 30. *Interregnum* "Why Are We By All Creatures Waited On?," mm. 59-76. The image shows two systems of a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in a common time signature (C) and a key signature of one flat (Bb). The first system (mm. 59-76) features a mezzo-forte (mf) dynamic. The lyrics for Soprano are: "Why brook'st thou sub-jec-tion? Why brook'st thou ig-nor-ant horse sub-jec-tion?" The lyrics for Alto are: "Why brook'st thou, ig-nor-ant horse sub-jec-tion? Why brook'st thou, ig-nor-ant horse sub-jec-tion? Why brook'st thou, ig-nor-ant horse sub-jec-tion?" The lyrics for Tenor are: "Why brook'st thou, ig-nor-ant horse sub-jec-tion? brook'st thou, ig-nor-ant horse sub-jec-tion? Why dost thou, bull and bore so seal-i-ly." The lyrics for Bass are: "Why brook'st thou, ig-nor-ant horse sub-jec-tion? Why brook'st thou, ig-nor-ant horse sub-jec-tion? Why dost thou, bull and bore so seal-i-ly." The second system (mm. 77-92) features a forte (f) dynamic. The lyrics for Soprano are: "Why dost thou, bull and bore so seal-i-ly, Why dost thou, bull and bore so seal-i-ly, Why dost thou, bull and bore so seal-i-ly, Why dost thou, bull and bore so seal-i-ly." The lyrics for Alto are: "Why dost thou, bull and bore so seal-i-ly, Why dost thou, bull and bore so seal-i-ly, Why dost thou, bull and bore so seal-i-ly, Why dost thou, bull and bore so seal-i-ly." The lyrics for Tenor are: "bore so seal-i-ly, Why dost thou, bull and bore so seal-i-ly, Why dost thou, bull and bore so seal-i-ly, Why dost thou, bull and bore so seal-i-ly, Why dost thou, bull and bore so seal-i-ly." The lyrics for Bass are: "ly, Why dost thou, bull and bore so seal-i-ly, Why dost thou, bull and bore so seal-i-ly, Why dost thou, bull and bore so seal-i-ly, Why dost thou, bull and bore so seal-i-ly, Why dost thou, bull and bore so seal-i-ly."

Example 30. *Interregnum* "Why Are We By All Creatures Waited On?," mm. 59-76.

### Summary

In short, *Interregnum* is built on a combination of compositional techniques and styles from as early as 800 A.D. (plainchant and organum) through the present day. These styles and techniques are contrasted and juxtaposed in order to accomplish expressive purposes that simply copying the styles of the past would not. Deliberately departing from the rules and expectations established by the use of a particular style, or fusing two or more different styles and the expectations that come with them, allows the work to accomplish specific expressive aims while remaining accessible to much of the untrained general audience.

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APPENDIX A  
*INTERREGNUM*

*interregnum*: interval, esp. when normal government is suspended between successive reigns or regimes.<sup>56</sup>

The four poems set in *Interregnum* are drawn from time periods ranging from c.1600 to the early twentieth century. Each poem expresses the poet's sense that something is wrong or unstable in the world, and that the world must somehow return to some better or more stable existence, hence "interregnum" as the title. The instability of the interval between rulers reflects the instability of the world which the poets describe. That stable state to which the world must return takes on many different appearances in different poets' works (and even in different interpretations of the same work) from John Donne's rule of Christ on earth, to William Butler Yeats' nightmarish post-WWI vision of the world set at peace through the collapse of everything and the destruction of the human race.

*Interregnum* is written for orchestra and SATB choir. It consists of four sections, one for each poem. Each section is through-composed, but provides coherency by means of recurring themes and motives.

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<sup>56</sup> Frank R. Abate, ed., *The Oxford Pocket Dictionary and Thesaurus, American Edition* (New York: Oxford University Press, 1997): 417.

# Interregnum

Score

Why Are We By All Creatures Waited On?

John Donne

c. 1600

Alta Graham

Flute  $\text{♩} = 120$   
*mp*

Oboe *mp*

Clarinet in B $\flat$

Bass Clarinet *mp*

Bassoon

Horn in F 1, 2

Horn in F 3, 4

Trumpet in C

Tenor and Bass Trombones

Tuba

Timpani

Soprano  $\text{♩} = 120$

Alto

Tenor

Bass

Violin I

Violin II

Viola *mp*

Cello *mp*

Contrabass

## Interregnum I

Fl. *mf*

Ob. *mf*

B♭ Cl. *mp*

B. Cl. *mp* *mf*

Bsn. *mp*

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S. Why *mf*

A. Why *mp*

T. Why *mp*

B. Why *mp* *mf*

Vln. I *mf*

Vln. II *mp*

Vla. *mp*

Vc. *mp* *mf*

Cb. *mp* *mf*



## Interregnum I

25

Fl. *mf* *subito p* *mf*

Ob. *subito p*

B♭ Cl. *p*

B. Cl. *p*

Bsn. *p*

Hn. 1, 2 *mf* *subito p*

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S *mf* *mf* *mf* *mf* Life and food to me, be-ing

A *f* *mf* *mf* *mf* di-gal el-e-ments sup-ply Life and food to me,

T *f* *mf* *mf* *mf* di-gal el-e-ments sup-ply Life and food to me, be-ing

B *mf* *mf* *mf* *mf* Life and food to me,

Vln. I *subito p*

Vln. II *subito p*

Vla. *subito p*

Vc. *subito p*

Cb. *subito p*

## Interregnum I

34

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

34

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

more pure than I. \_\_\_\_\_ Why are we by all crea-tures wait - ed on? Life

Why do the pro - di - gal el - e - ments sup - ply Life

Why do the pro - di - gal el - e - ments sup - ply Life

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*



## Interregnum I

43

Fl. *f* *mp*

Ob. *f* *mp*

B♭ Cl. *f*

B. Cl. *f*

Bsn. *mp*

Hn. 1, 2 *mp*

Hn. 3, 4 *mp*

C Tpt.

Tbn.

Tuba

Timp.

S *f* *mp*

A *f* *mp*

T *f* *mp*

B *f* *mp*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

and food to me be - ing more pure than I, Sim - ple, and fur - ther from cor - rup - tion? Sim - ple and  
 and food to me be - ing more pure than I, Sim - ple, and fur - ther from cor - rup - tion? Sim - ple and  
 and food to me be - ing more pure than I, Sim - ple and fur - ther from cor - rup - tion? Sim - ple and  
 and food to me be - ing more pure than I, Sim - ple and fur - ther from cor - rup - tion? Sim - ple and

## Interregnum I

51

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

fur - ther from cor - rup - tion?

mf

p

p

p

p

## Interregnum I

58

Fl.

Ob.

B. Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Why brook'st thou, ig - nor - ant horse sub - jec - tion? Why brook'st thou, ig - nor - ant horse sub - jec - tion? —

*mf*

Why brook'st thou sub - jec -

## Interregnum I

65

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

tion? Why brook'st thou ig - nor - ant horse sub - jec - tion?

jec - tion? Why brook'st thou, ig - nor - ant horse sub - jec - tion? Why dost thou, bull and bore so seel - i -

brook'st thou, ig - nor - ant horse sub - jec - tion? Why dost thou, bull and bore so seel - i - ly, Why dost thou,

ig - nor - ant horse sub - jec - tion? Why dost thou, bull and bore so seel - i - ly, Why dost thou, bull and bore so seel - i - ly

## Interregnum I

71

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

71

S

A

T

B

71

Vln. I

Vln. II

Vla.

Vc.

Cb.

Why dost thou bull and bore so seel - i - ly Why dost thou, bull and bore so

ly, Why dost thou, bull and bore so seel - i - ly Why dost thou, bull and bore so seel - i - ly, Why dost thou,

bull and bore so seel - i - ly Why dost thou, bull and bore so seel - i - ly, Why dost thou, bull and bore so seel - i - ly

Why dost thou, bull and bore so seel - i - ly, Why dost thou, bull and bore so seel - i - ly Why dost thou, bull and

## Interregnum I

76

Fl. *f* *mf* *mp*

Ob. *f* *mf*

B♭ Cl. *f* *mf*

B. Cl.

Bsn.

Hn. 1, 2 *f* *mf*

Hn. 3, 4 *f* *mf* *mp*

C Tpt. *f* *mf*

Tbn. *f* *mf* *mp*

Tuba *f* *mf* *mp*

Timp.

S *f* *mf*

A *f* *mf* *mp*

T *f* *mf* *mp*

B *f* *mf* *mp*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf* *mp*

Vc. *f* *mf* *mp*

Cb. *f* *mf* *mp*

seel - i - ly, Dis - sem - ble weak - ness, *mf*

bull and bore so seel - i - ly Why dost thou, so seel - i - ly Dis - sem - ble weak - ness, *mp*

Why dost thou, bull and bore so seel - i - ly, Dis - sem - ble weak - ness, *mp*

bore so seel - i - ly, Why dost thou, bull and bore so seel - i - ly, Why dost thou Dis - sem - ble weak -

## Interregnum I

82

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*mp*

*mp*

*mp*

ness, Dis - sem - ble weak - ness, and by one man's stroke die,

ness, Dis - sem - ble weak - ness, and by one man's stroke die,

## Interregnum I

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

90

*mp*

Whose whole

Whose whole

Whose whole

and by one man's stroke die, Whose whole

and by one man's stroke die, Whose whole



## Interregnum I

98

Fl. *mf*

Ob. *mf*

B♭ Cl.

B. Cl.

Bsn.

Hn. 1, 2 *mf*

Hn. 3, 4 *mf*

C Tpt. *mf*

Tbn. *mf*

Tuba *mf*

Timp. *mf*

S *mf*

A *mf*

T *mf*

B *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

kind you might swal - low and feed up - on? Whose whole kind you might swal - low and

kind you might swal - low and feed up - on? Whose whole kind you might swal - low and

kind you might swal - low and feed up - on? Whose whole kind you might swal - low and

kind you might swal - low and feed up - on? Whose whole kind you might swal - low and

## Interregnum I

104

Fl. *f* *mp*

Ob. *f*

B. Cl. *f*

B. Cl. *f*

Bsn. *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

C Tpt. *f*

Tbn. *f*

Tuba *f*

Timp. *f*

S *f* *mp*  
feed up - on? Weak-er I am. woe is

A *f* *mp*  
feed up - on? Weak-er I am. woe is

T *f* *mp*  
feed up - on? Weak-er I am. woe is

B *f* *mp*  
feed up - on? Weak-er I am. woe is

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

## Interregnum I

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* *p* *mf* *p* *mf* *p* *mf* *p*

me, and worse than you, woe is me, worse than you, weak - er am I,

me, and worse than you, woe is me, worse than you, weak - er am I,

me, and worse than you, woe is me, worse than you, weak - er am I,

me, and worse than you, woe is me, worse than you, weak - er am I,

*mf* *p* *mf* *p* *mf* *p* *mf* *p*

## Interregnum I

120

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

worse than you, woe is me, worse than you, worse than you worse than you worse than you worse than

worse than you, woe is me, worse than you, worse than you worse than you worse than you worse than

worse than you, woe is me, worse than you, worse than you worse than you worse than you worse than

worse than you, woe is me, worse than you, worse than you worse than you worse than you worse than

*mp*

*mf*

*mp*

*mf*

## Interregnum I

130

Fl. *f*

Ob. *f*

B♭ Cl. *f*

B. Cl. *f*

Bsn. *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

C Tpt. *f*

Tbn. *f*

Tuba *f*

Timp.

S *f*

A *f*

T *f*

B *f*

Vln. I

Vln. II

Vla.

Vc. *f*

Cb. *f*

worse than you, You have not sinned, You have not sinned, nor need be tim - or -

worse than you, You have not sinned, You have not sinned, nor need be tim - or -

worse than you, You have not sinned, You have not sinned, nor need be tim - or -

worse than you, You have not sinned, You have not sinned, nor need be tim - or -

## Interregnum I

138

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

138

S

ous.

A

ous.

T

ous.

B

ous.

138

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

*p*

## Interregnum I

147

Fl. *mp* *mf*

Ob. *mp* *mf*

B♭ Cl. *mf* *mf*

B. Cl. *mf* *f*

Bsn. *mf*

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

147

Timp.

147

S

A

T

B

147

Vln. I *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

## Interregnum I

155

Fl. *f* *p*

Ob. *f* *p*

B♭ Cl. *f* *p*

B. Cl. *f* *p*

Bsn. *f* *p*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

C Tpt. *f*

Tbn. *f*

Tuba *f*

Timp. *f* *f* *p*

S. *p* But won - der

A. *p* But won - der

T. *p* But won - der

B. *p* But won - der

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*



## Interregnum I

164

Fl.

mf mp f

Ob.

mf mp f

B♭ Cl.

mf mp f

B. Cl.

mf mp f

Bsn.

mf mp f

Hn. 1, 2

mf f

Hn. 3, 4

mf f mp

C Tpt.

mp f

Tbn.

Tuba

Timp.

164

S

at a great-er won - der, But won - der at a great - er won - der,

A

at a great-er won - der, But won - der at a great - er won - der,

T

at a great-er won - der, But won - der at a great - er won - der,

B

an a great-er won - der, But won - der an a great - er won - der,

Vln. I

Vln. II

Vla.

Vc.

Cb.

## Interregnum I

173

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

Hn. 1, 2 *mp*

Hn. 3, 4

C Tpt. *mp*

Tbn.

Tuba

Timp.

S *mp* But

A *mp* But won - der

T *mp* But won - der at a great-er

B *mp* But won - der at a great-er won -

Vln. I

Vln. II

Vla.

Vc.

Cb.

## Interregnum I

The musical score for "Interregnum I" is arranged for a full orchestra and vocal soloists. The score is divided into two systems. The first system includes woodwinds (Flute, Oboe, Bass Clarinet, Clarinet, Bassoon) and brass (Horn 1 & 2, Horn 3 & 4, Trumpet, Trombone, Tuba, Timpani). The second system includes vocal soloists (Soprano, Alto, Tenor, Bass) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass). The music is in 3/4 time and features a key signature of two sharps (D major). The dynamic marking *mf* (mezzo-forte) is indicated throughout the score. The vocal parts have lyrics in English, and the instrumental parts provide accompaniment.

**Woodwinds:** Fl. *mf*, Ob. *mf*, B. Cl. *mf*, B. Cl. *mf*, Bsn. *mf*

**Brass:** Hn. 1, 2; Hn. 3, 4; C Tpt.; Tbn.; Tuba

**Percussion:** Timp.

**Vocal Soloists:** S, A, T, B

**Strings:** Vln. I, Vln. II, Vla., Vc., Cb. *mf*

**Vocal Lyrics:**  
 S: won - der at a great - er won - der, for to us for to us for to  
 A: at a great - er won - der, but won - der, for to us for to us for to  
 T: won - der, but won - der at a great - er won - der, for to us for to us for to  
 B: der, but won - der at a great - er won - der, for to us for to us for to

## Interregnum I

190

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

B. Cl. *mp*

Bsn. *mf* *p*

Hn. 1, 2 *mp*

Hn. 3, 4 *mp*

C Tpt. *mp*

Tbn. *mp*

Tuba *mp*

Timp. *mp*

S *p* *mf* *p* *mp*

A *p* *mf* *p* *mp* *mp*

T *p* *mf* *p* *mp*

B *p* *mf* *p* *mp*

Vln. I *p* *mf* *p*

Vln. II *p* *mf* *p*

Vla. *p* *mf* *p* *mp*

Vc. *p* *mf* *p*

Cb. *p* *mf* *p*

us Cre - a - ted na - ture doth these things sub - due, Cre - a - ted na - ture

us Cre - a - ted na - ture doth these things sub - due, Cre - a - ted na - ture

us Cre - a - ted na - ture doth these things sub - due, Cre - a - ted na - ture

us Cre - a - ted na - ture doth these things sub - due, Cre - a - ted na - ture

# Interregnum I

199

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S *mf* *mp* But

A *mp* *mf* *mp* But

T *mp* *mf* *mp* But

B *mp* *mf* *mp* But

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp* *p*

Cb. *mp* *mf* *mp*

doth these things sub - due, sub - due, sub - due, sub - due, But

## Interregnum I

208

Fl. *mf*

Ob. *mf*

B♭ Cl.

B. Cl.

Bsn. *mf*

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

208

S *mf*  
their Cre - a - tor, whom sin nor na - ture tied, For us, His crea - tures,

A *mf*  
their Cre - a - tor, whom sin nor na - ture tied, For us, His crea - tures,

T *mf*  
their Cre - a - tor, whom sin nor na - ture tied, For us, His crea - tures,

B *mf*  
their Cre - a - tor, whom sin nor na - ture tied, For us, His crea - tures

Vln. I

Vln. II

Vla. *mf*

Vc. *ppp*

Cb.

## Interregnum I

214

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

214

S

A

T

B

and His foes, hath died.

and His foes, hath died.

and His foes, hath died.

and His foes, hath died.

214

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

## Interregnum I

220

Fl.

Ob. *mf*

B♭ Cl.

B. Cl.

Bsn. *mf*

220

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

220

Timp.

220

S

A

T

B

220

Vln. I

Vln. II

Vla.

Vc.

Cb.



## Interregnum I

225

Fl. *mf*

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

225

Hn. 1, 2 *mf*

Hn. 3, 4

C Tpt.

Tbn.

Tuba

225

Timp.

225

S

A For us, His crea - tures, and —

T For us, His crea - tures

B

225

Vln. I

Vln. II

Vla.

Vc.

Cb.

## Interregnum I

231

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

— his foes, hath died. For us, His foes, hath

— and His foes, hath died. For His foes, hath

## Interregnum I

237

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*ff*

died. \_\_\_\_\_

died. \_\_\_\_\_

*mp*

*mf*

*ff*

*mp*

*mp*

*mf*

*ff*

## Interregnum I

245

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

245

Timp.

245

S

A

T

B

245

Vln. I

Vln. II

Vla.

Vc.

Cb.

# Interregnum

Score

## The World is Too Much With Us

William Wordsworth  
c. 1807

Alta Graham

♩ = 120

Flute

Oboe

Clarinet in B $\flat$

Bass Clarinet

Bassoon

Horn in F 1, 2

Horn in F 3, 4

Trumpet in C

Tenor and Bass Trombones

Tuba

Timpani

♩ = 120

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Contrabass

## Interregnum II

16

Fl. *pp* *mf*

Ob. *pp* *mf*

B♭ Cl. *pp* *mf*

B. Cl. *pp* *mf*

Bsn. *pp* *mf*

Hn. 1, 2 *pp* *mf*

Hn. 3, 4 *pp* *mf*

C Tpt. *pp*

Tbn. *pp*

Tuba *pp*

Timp. 16

S *mp* *mf* *mf*

A *mp* *mf* *mp* *mf*

T *mp* *mf* *mp* *mf*

B *mp* *mf* *mp* *mf*

The world is too much with us; late with us; late  
 too much with us; late

Vln. I *pp* *mp* *mf*

Vln. II *pp* *mp* *mf*

Vla. *pp* *mp* *mf* *mp* *mf*

Vc. *pp* *mp* *mf* *mp* *mf*

Cb. *pp* *mp* *mf* *mp* *mf*

## Interregnum II

30

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S  
— and soon

A  
— and soon

T  
— and soon

B  
— and soon

Vln. I

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *subito p*

Cb. *pizz.* *subito p*

## Interregnum II

42

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

*p* *mp*

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

42

S

A

T

B

subito *p* *mp*

Get-ting and spend - ing get-ting and spend - ing get-ting and spend - ing get-ting and spend - ing

*p* *mp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*



## Interregnum II

52

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*f*

*mp*

*mf*

*f*

*mf*

*f*

*mp*

*mf*

*f*

*mp*

*mf*

*f*

*mp*

*mf*

*f*

*mp*

*mf*

*f*

*mp*

*mf*

*f*

*mp*

*mf*

*f*

*mp*

*mf*

*f*

*mp*

*mf*

*f*

*mp*

*mf*

*f*

*mp*

*mf*

*f*

*mp*

*mf*

*f*

*mp*

*mf*

*f*

*mp*

*mf*

*f*

*mp*

*mf*

*f*

Get-ting and spend-ing get-ting and spend-ing get-ting and spend-ing get-ting and spend-ing. We lay waste our

get-ting and spend-ing get-ting and spend-ing get-ting and spend-ing get-ting and spend-ing. We lay waste our

get-ting and spend-ing get-ting and spend-ing get-ting and spend-ing get-ting and spend-ing. We lay waste our

Get-ting and spend-ing get-ting and spend-ing get-ting and spend-ing get-ting and spend-ing. We lay waste our

*arco*

*arco*

*arco*

*arco*

*arco*

## Interregnum II

61

Fl. *sub. p*

Ob. *sub. p*

B. Cl. *sub. p*

B. Cl. *sub. p*

Bsn. *sub. p*

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S *sub. p*  
pow - er. lay waste our pow - er. Lit - tle we see in Nat - ure that is

A *sub. p*  
waste We lay waste our pow - er. pow - er.

T *sub. p*  
waste our pow - er we lay waste our pow - er

B *sub. p*  
er we lay waste our pow - er lay waste our pow - er we lay waste our pow - er our pow - er

Vln. I *sub. p*

Vln. II *sub. p*

Vla. *sub. p*

Vc. *sub. p*

Cb. *sub. p*

*sub. p*

## Interregnum II

69

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

Hn. 1, 2

*p*

Hn. 3, 4

C Tpt.

Tbn.

Tuba

69

Timp.

69

S

ours

A

T

B

69

Vln. I

Vln. II

Vla.

Vc.

Cb.

## Interregnum II

78

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

Lit-tle we see in Na-ture that is ours

Lit-tle we see

Lit-tle we see in

Lit-tle we see in Nat-ure that is

Lit-tle we see in Nat-ure that is ours Lit-tle we

## Interregnum II

86

Fl. *mf* *f*

Ob. *mp* *mf* *f*

B♭ Cl. *mf* *f*

B. Cl. *mf* *f*

Bsn. *mf* *f*

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp. *mp* *mf* *f*

S. *mf* *f*  
 Lit-tle we see in Nat - ure that is ours We have giv-en our hearts a - way,

A. *mf* *f*  
 Nat - ure that is ours lit-tle we see is ours We have giv-en our hearts a - way,

T. *mp* *mf* *f*  
 ours Lit-tle we see in Nat - ure that is ours We have giv-en our hearts a - way,

B. *mp* *mf* *f*  
 see in Nat - ure that is ours We have giv-en our hearts a - way

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*



## Interregnum II

110

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

This Sea this Sea this

*mp*

This Sea this Sea this

## Interregnum II

122

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

Tbn.

Tuba

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

*f*

*mp*

This Sea this Sea this Sea the moon

Sea this Sea this Sea that bares her bosom to the moon

This Sea that bares her bosom to the moon

Sea this Sea this Sea



## Interregnum II

134

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

134

Timp.

134

S

A

T

B

134

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

The winds

## Interregnum II

145

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

the winds

The winds

The winds

The winds

The winds

The winds

The winds

The winds

The winds

that will be

## Interregnum II

156

Fl. *mf* *f* *mp*

Ob. *mf* *f* *mp*

B♭ Cl. *mf* *f* *mp*

B. Cl. *mf* *f* *mp*

Bsn. *mf* *f* *mp*

Hn. 1, 2 *mf* *f*

Hn. 3, 4 *mf* *f*

C Tpt. *mf* *f*

Tbn. *mf* *f*

Tuba *mf* *f*

Timp. *mf*

S. *mf* *f* *mp*

A. *mf* *f* *mp*

T. *mf* *f* *mp*

B. *mf* *f* *mp*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

the winds that will be howl - ling howl - ling at all hours, And are up -  
 the winds that will be howl - ing at all at all hours, And are up -  
 winds that will be howl - ing at all hours, And are up -  
 howl - ing winds that will be winds that will be winds that will be winds that will be howl - ing at all hours, And are up -

## Interregnum II

165

Fl. *mf* *mp* *mf*

Ob. *mf* *mp* *mf*

B♭ Cl. *mf* *mp* *mf*

B. Cl. *mf* *mp* *mf*

Bsn. *mf* *mp* *mf*

Hn. 1, 2 *p* *mf*

Hn. 3, 4 *p* *mf*

C Tpt.

Tbn.

Tuba

Timp.

S *mf sub. p* *mp* *mf*

A *mf sub. p* *mp* *mf*

T *mf sub. p* *mp* *mf*

B *mf sub. p* *mp* *mf*

Vln. I *p* *mp* *mf*

Vln. II *p* *mp* *mf*

Vla. *p* *mp* *mf*

Vc. *p* *mp* *mf*

Cb. *p* *mp* *mf*

gath-ered now like sleep-ing flowers, For this, for ev-ery-thing, we are out of tune:— It moves us

gath-ered now like sleep-ing flowers, For this, for ev-ery-thing, we are out of tune:— It moves us

gath-ered now like sleep-ing flowers, For this, for ev-ery-thing, we are out of tune:— It moves us

gath-ered now like sleep-ing flowers For this, for ev-ery-thing, we are out of tune:— It moves us

## Interregnum II

175 <sup>8<sup>va</sup></sup>

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

C Tpt. *ff*

Tbn. *ff*

Tuba *ff*

Timp. *ff* *mp*

S. *sub. ff* *mp*

A. *sub. ff* *mp*

T. *sub. ff* *mp*

B. *sub. ff* *mp*

Vln. I *ff* *mp* *pizz.*

Vln. II *ff* *mp* *pizz.*

Vla. *ff* *mp* *pizz.*

Vc. *ff* *pizz.*

Cb. *ff* *pizz.*

not. Great God! I'd rath-er be a Pa-gan I'd rath-er be a Pa-gan I'd rath-er be a Pa-gan I'd rath-er be a Pa-gan

Interregnum II

182

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

182

S

A

T

B

182

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

I'd rath - er be a Pa - gan suck-led in a crede out worn;

I'd rath - er be a Pa - gan I'd rath - er be a Pa - gan I'd rath - er be a Pa - gan suck-led in a crede out warn a

Pa - gan I'd rath - er be a Pa - gan I'd rath - er be a Pa - gan I'd rath - er be a pa - gan suck - led in a crede out

I'd rath - er be a Pa - gan I'd rath - er be I'd rath - er be a Pa - gan I'd rath - er be I'd rath - er be a Pa - gan suck - led in a

Interregnum II

188

Fl. *p* *mp*

Ob. *p*

B♭ Cl. *p*

B. Cl. *p*

Bsn. *p*

Hn. 1, 2 *p*

Hn. 3, 4 *mp*

C Tpt.

Tbn.

Tuba

188

Timp. *p*

188

S. *p* *mp*  
So might I, stand - ing on this plea - sant lea, Have glimps - es

A. *p* *mp*  
creede out worn; So might I, stand - ing on this plea - sant lea, Have glimps - es

T. *p* *mp*  
worn; So might I, stand - ing on this plea - sant lea, glimps - es

B. *p* *mp*  
creede out worn; So might I, stand - ing on this plea - sant lea,

Vln. I arco *mp*

Vln. II *mp*

Vla.

Vc.

Cb. *p*

## Interregnum II

195

Fl. *p* *mf*

Ob.

B♭ Cl.

B. Cl. *mf*

Bsn. *mf*

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn. *mp* *mf*

Tuba *mp* *mp* *mf*

Timp. *mp*

S. *mp* *mf*

A. *mp* *mf*

T. *mp* *mf*

B. *mp* *mf*

Vln. I

Vln. II

Vla.

Vc. *mp* *mf*

Cb. *mp*

that would make me less for - lorn;  
 that would make me less for - lorn;  
 that would make me less for - lorn;  
 glimps-es that would make me less for - lorn; Have sight of Pro-te-us ris-ing from the sea the sea



## Interregnum II

204

Fl.

mf *f*

Ob.

mf *f*

B♭ Cl.

mf *f*

B. Cl.

*f*

Bsn.

*f*

Hn. 1, 2

Hn. 3, 4

C Tpt.

mf *f*

Tbn.

Tuba

204

Timp.

*mp* *f*

204

S

Have sight of Pro - te - us ris - ing from the sea have sight of Pro - te - us

A

Have sight of Pro - te - us ris - ing from the sea have sight of Pro - te - us

T

sea sea sea sea sea

B

arco sea sea sea sea sea

204

Vln. I

*mf*arco *f*

Vln. II

*mf*arco *f*

Vla.

*mf* *f*

Vc.

*f*

Cb.

*f*

## Interregnum II

214

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*f*

*f*

ris - ing from the sea Or hear Or hear old Tri - ton

ris - ing from the sea Or hear old Tri - ton blow his wreath - ed

sea sea Or hear or hear Tri - ton blow his horn

sea Or hear hear old Tri ton hear old Tri ton hear old Tri-ton's horn

## Interregnum II

220

Fl.

Ob.

B<sup>b</sup> Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

blow his wreath - ed hom hear old Tri - ton blow his wreath - ed

hom hear old Tri - ton blow his wreath - ed hom hear old Tri - ton

or hear Tir - ton blow his hom or hear Tri - ton

hear old Tri - ton hear old Tri - ton hear old Tri - ton's hom hear old Tri - ton hear old Tri - ton

## Interregnum II

223

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

223

Timp.

223

S

hom hear old Tri - ton blow his wreath - ed hom. Or hear old Tri - ton blow his wreath - ed

A

blow his wreath - ed blow his wreath - ed hom. Or hear old Tri - ton blow his wreath - ed

T

blow his hom — blow his wreath - ed hom. Or hear old Tri - ton blow his wreath - ed

B

hear old Tri-ton's hom — blow his wreath - ed hom. Or hear old Tri - ton blow his wreath - ed

223

Vln. I

Vln. II

Vla.

Vc.

Cb.

## Interregnum II

229

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

C Tpt. *ff*

Tbn. *ff*

Tuba *ff*

Timp. *ff*

S *ff* *sub. pp*

A *ff* *sub. pp*

T *ff* *sub. pp*

B *ff* *sub. pp*

hom. The world is too much with us late and soon.

229

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Interregnum

Score  
Francis Thompson      Non pax- expectatio      Alta Graham  
c. 1900

$\text{♩} = 120$

Flute

Oboe

Clarinet in B $\flat$

Bass Clarinet

Bassoon

Horn in F 1, 2

Horn in F 3, 4

Trumpet in C

Tenor and Bass Trombones

Tuba

Timpani

$\text{♩} = 120$  *pp* *ff* *mp* *mf*

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Contrabass

Hush! 'tis the gap be-tween two

Hush! 'tis the gap be-tween two light-nings. 'tis the gap be-tween two

Hush! 'tis the gap be-tween two light-nings. 'tis the gap be-tween two

Hush! 'tis the gap be-tween two

## Interregnum III

10

Solo

*mp*

*mf*

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

10

*f*

10

*f*

*mp* Solo, childlike

*mf*

S  
light - nings. Room Is none for peace in this thou call - est peace, Room Is none for peace in this thou call - est

A  
light - nings.

T  
light - nings.

B  
light - nings.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*f*

*f*

*f*

## Interregnum III

19

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

peace, in this thou call - est peace, call - est

*f*

*f*



## Interregnum III

28 *tutti*

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

28 *tutti* *mp* *mf*

S. peace. — This breath - ing while

A. *mp* *mf* This breath - ing while

T. *mp* *mf* This breath - ing while

B. *mp* *mf* This breath - ing while

Vln. I *p*

Vln. II

Vla.

Vc.

Cb.

## Interregnum III

34

Fl. *mf* *mp*

Ob. *mf*

B $\flat$  Cl. *mf*

B. Cl. *mf* *mp*

Bsn. *mf*

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

34

S. *mp*  
This breath - ing while where - in the breath - ings cease, This breath - ing while where -

A. *mp*  
This breath - ing while where - in the breath - ings cease, This breath - ing while where -

T. *mp*  
This breath - ing while where - in the breath - ings cease This breath - ing while where -

B. *mp*  
This breath - ing while where - in the breath - ings cease This breath - ing while where -

Vln. I *mp* *mf* *mp*  
The breath - ing while where - in the breath - ings cease, This breath - ing while where -

Vln. II *p* *mp* *mf* *mp*

Vla. *mp*

Vc. *mp* *mp*

Cb. *mp*

## Interregnum III

39

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

in the breath ings

*mf* *f*

*mf* *f*

*mf* *f* *mp* *pizz.*

*mf* *f* *mp* *pizz.*

*mf* *f* *mp* *pizz.*

*mf* *f* *mp*

## Interregnum III

45

Fl. *mp* *mf*

Ob. *mp* *mf*

B<sup>b</sup> Cl. *mp*

B. Cl. *mf*

Bsn. *mf* *mp*

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn. *mp*

Tuba *mf*

Timp. 45

S. *mp* *mf*

A. *mp* *mf*

T. *mf* *mp*

B. *mf*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

The pul - ses sick - - - en,  
 The pul - ses sick - - - en,  
 sick - - - en, The  
 sick - - - en,

## Interregnum III

50

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*mp*

pul - ses sick - en, The pul - ses sick - en, The pul - ses sick - en, The

## Interregnum III

55

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

55

55

S.

A.

T.

B.

55

Vln. I

Vln. II

Vla.

Vc.

Cb.

en, The pul - ses sick - en, The pul - ses sick - en, The pul - ses sick - en, The pul - ses sick - en.

*mf* *mp* *mf*

*mf* *mp* *mf* *mf*

*mf* *mp* *mf*

# Interregnum III

60

Fl. *mf* *f* *ff*

Ob. *mf* *f* *ff*

B $\flat$  Cl. *mf* *f* *ff*

B. Cl. *f* *ff*

Bsn. *f* *ff*

Hn. 1, 2 *mf* *f* *ff*

Hn. 3, 4 *mf* *f* *ff*

C Tpt. *f* *ff*

Tbn. *f* *ff*

Tuba *f* *ff*

Timp. *f* *ff*

S *mf* *f* *ff*  
hark - en - ing hark - en - ing through the gloom. through the gloom

A *mf* *f* *ff*  
hark - en - ing hark - en - ing through the gloom.

T *f* *ff*  
en. hark-en-ing hark-en-ing hark-en-ing through the gloom.

B *f* *ff*  
en. hark-en-ing hark-en-ing hark-en-ing through the gloom.

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*  
arco

Vc. *f* *ff*  
arco

Cb. *f* *ff*  
arco

### Interregnum III

71

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

A - far the thun - ders of a com - ing doom

A -

A -

A -

A -

A -

A -



## Interregnum III

81

Fl. *mf* *f* *mp*

Ob. *f* *mp*

B♭ Cl. *p* *f* *mp*

B. Cl. *mp* *f* *mp*

Bsn. *mf* *f* *mp*

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn. *mp*

Tuba *mp*

81

Timp. *p* *f* *mp*

81

S. far the thun-ders of a com-ing doom Ramp on the cow-er-ing winds. A - far the

A. far the thun-ders of a com-ing doom Ramp on the cow-er-ing winds. A - far the

T. far the thun-ders of a com-ing doom Ramp on the cow-er-ing winds. A - far the

B. far the thun-ders of a com-ing doom Ramp on the cow-er-ing winds. A - far the

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

## Interregnum III

89

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

thun - ders of a com - ing doom Ramp on the cow er - ing winds.

thun - ders of a com - ing doom Ramp on the cow er - ing winds. Lo! at the

thun - ders of a com - ing doom Ramp on the cow er - ing winds. Lo! at the

thun - ders of a com - ing doom Ramp on the cow er - ing winds.

*sub. mp*

*sub. mp*

## Interregnum III

96

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

at the dread, the heart's tomb ren- ders

dread, the heart's tomb yawns and rend - ers up its dead,

dread, the heart's tomb yawns and rend - ers up its dead,

*mp*

at the dread, the heart's tomb ren- ders

## Interregnum III

105

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

— up its dead, — hopes — 'gainst hope em - balm - ed in its womb.

The hopes — 'gainst hope em - balm - ed in its womb.

The hopes — 'gainst hope em - balm - ed in its womb. hopes 'gainst hope hopes 'gainst hope

— up its dead, — hopes — 'gainst hope em - balm - ed in its womb. hopes 'gainst hope hopes 'gainst hope

## Interregnum III

112

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* Solo

hopes 'gainst hope hopes 'gainst hope em - balm - ed in its womb.

hopes 'gainst hope hopes 'gainst hope hopes 'gainst hope em - balm - ed in its womb. Canst thou en - dure, if the pent -

hopes 'gainst hope hopes 'gainst hope hopes 'gainst hope em - balm - ed in its womb.

hopes 'gainst hope hopes 'gainst hope hopes 'gainst hope em - balm - ed in its womb.

*mp*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

## Interregnum III

121

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*Solo mf*

*Solo mf*

flood o'er flows?

Be - hold, I hard - ly

Who is e - stat - ed heir — to con - stan - cy?

### Interregnum III

135

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*tutti mp*

*tutti mp*

*tutti mp*

*mp*

*mp*

*mp*

*mp*

*mp*

Yet I en - dure, en - dure, en -

know if I \_\_\_ out last \_\_\_ The mi-nute un-der-neath whose heel I live; Yet I en - dure, en - dure, en -

## Interregnum III

145

Fl. *mf* *f*

Ob. *mf* *f*

B♭ Cl. *mf* *f*

B. Cl. *mf* *f*

Bsn. *mf* *f*

Hn. 1, 2 *mf* *f*

Hn. 3, 4 *mf* *f*

C Tpt.

Tbn.

Tuba

Timp.

S *mf* *f*  
dure, Have stayed the min - ute passed, have stayed the min - ute passed,

A *mf* *f*  
dure, Have stayed the min - ute passed, have stayed the min - ute passed,

T *mf* *f*  
dure, Have stayed the min - ute passed, have stayed the min - ute passed,

B *mf* *f*  
dure, Have stayed the min - ute passed, have stayed the min - ute passed,

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*



## Interregnum III

154

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

B. Cl. *mf*

Bsn. *mf* *subito p*

Hn. 1, 2 *mf*

Hn. 3, 4 *mf*

C Tpt. *f* *mf*

Tbn. *f* *mf*

Tuba *f* *mf*

Timp. 154

S *mf*  
Per - chance may stay the next.

A *mf*  
Per - chance may stay the next.

T *mf*  
Per - chance may stay the next.

B *mf* *subito p*  
Per - chance may stay the next. Per -

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* *subito p*

Cb. *mf* *subito p*

## Interregnum III

157

Fl. *mf* *f* *subito p*

Ob. *mf* *f*

B♭ Cl. *mp* *mf* *f*

B. Cl. *mp* *mf* *f*

Bsn. *mp* *mf* *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

C Tpt. *f*

Tbn. *f*

Tuba *f*

Timp. *f*

S. *mp* *mf* *f* *subito p*

A. *mp* *mf* *f* *subito p*

T. *mp* *mf* *f* *subito p*

B. *mp* *mf* *f* *subito p*

chance may stay the next. Per - chance may stay the next. Who

chance may stay the next. may stay the next. Per - chance may stay the next. Who

chance may stay the next. Per - chance may stay the next. Per - chance may stay the next.

Vln. I *mf* *f*

Vln. II *mp* *mf* *f*

Vla. *mp* *mf* *f* *subito p*

Vc. *mp* *mf* *f* *subito p*

Cb. *mp* *mf* *f* *subito p*

## Interregnum III

165

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

knows, who knows? Who knows, who knows?

knows, who knows? Who knows, who knows?

Score  
William Butler Yeats **Interregnum** The Second Coming Alta Graham  
1920

$\text{♩} = 120$

Flute  
Oboe  
Clarinet in B $\flat$   
Bass Clarinet  
Bassoon  
Horn in F 1, 2  
Horn in F 3, 4  
Trumpet in C  
Tenor and Bass Trombones  
Tuba  
Timpani  
Soprano  
Alto  
Tenor  
Bass  
Violin I  
Violin II  
Viola  
Cello  
Contrabass

$\text{♩} = 120$

## Interregnum IV

Fl. *p* *mp* *mp* *mf*  
 Ob. *p*  
 B♭ Cl. *p* *mf*  
 B. Cl. *p*  
 Bsn. *p* *mf*  
 Hn. 1, 2 *p* *mp* *mf*  
 Hn. 3, 4 *mp* *mf*  
 C Tpt.  
 Tbn.  
 Tuba  
 Timp.  
 S. *mp* Turn - ing turn - ing turn - ing turn - ing *mf*  
 A. Turn-ing and turn-ing in the wid - en-ing gy - *mf*  
 T. Turn - ing turn - ing turn - ing turn - ing turn - ing turn - ing turn - ing turn - ing *mp* *mf*  
 B. Turn-ing and turn-ing in the wid - en-ing gy - *mf*  
 Vln. I *p*  
 Vln. II *p*  
 Vla. *p* *mp* *mf*  
 Vc. *p* *mp* *mf*  
 Cb. *p* *mp* *mf*

## Interregnum IV

Fl. *mf*

Ob. *f* *mf* *mf* *mp*

B♭ Cl. *mf* *mp*

B. Cl. *mf* *mp*

Bsn. *f* *mf* *mf* *mp* *p*

Hn. 1, 2

Hn. 3, 4

C Tpt. *mf* *f*

Tbn.

Tuba

Timp.

S. *mf* *f* *mf* *mp*  
wid - en - ing gy - re The fal - con can - not hear the fal - con - er; can - not hear fal - con - er

A. *mf* *f* *mf* *mp*  
re can - not hear the can - not hear can - not hear can - not hear can - not hear

T. *mf* *f* *mf* *mp*  
gy - re can - not hear the fal - con - er; can - not hear fal - con -

B. *mf* *f* *mf* *mp* *p*  
re can - not hear can - not hear

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

Cb.

## Interregnum IV

23

Fl. *p* *pppp*

Ob. *p*

B♭ Cl. *p*

B. Cl. *p*

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

23

S. *p* fal - con - er *pppp* Things fall a - part things fall a - part things fall a - part fall a - part fall a - part fall a -

A. *p* can - not hear *pppp* Things fall a - part things fall a - part things fall a - part fall a - part fall a - part fall a -

T. *p* er Things fall a - part things a - part things fall a - part things fall a - part fall a - part fall a -

B. *p* things fall a - part things fall a - part fall a - part fall a - part fall a - part fall a -

Vln. I *pizz.* *p*

Vln. II *pizz.* *p* *mp*

Vla. *pizz.* *p* *mp*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

## Interregnum IV

30

Fl.

mf  $\leftarrow$  *f*

Ob.

B $\flat$  Cl.

*mf*  $\leftarrow$  *f*

B. Cl.

*mf*  $\leftarrow$  *f*

Bsn.

*mf*  $\leftarrow$  *f*

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

*mf*

Timp.

30

S

*mf* *f* *mf*

A

*mf* *f* *mf*

T

*mf* *f* *mf*

B

*mf* *f* *mf*

Vln. I

*mf* *arco*

Vln. II

*mf* *arco*

Vla.

*mf* *arco*

Vc.

*mf* *arco*

Cb.

*mf* *arco*

part can-not hold the cen-ter can-not hold; Mere an-ar-chy

the cen-ter can-not hold Mere an-ar-chy mere an-ar-chy is

the cen-ter can-not hold Mere an-ar-chy mere an-ar-chy is

part can-not hold the cen-ter can-not hold. Mere an-ar-chy mere an-ar-chy





## Interregnum IV

46

Fl. *mp* *mp* *mf*

Ob. *mp* *mp* *mf*

B♭ Cl. *mp* *mp* *mf*

B. Cl. *mp* *mp* *mf*

Bsn. *mp* *f*

Hn. 1, 2 *mp*

Hn. 3, 4 *mp*

C Tpt. *mp*

Tbn.

Tuba

Timp.

S *mp* *mf*

A *mp* *mf*

T *mp* *mf*

B *mp* *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *f* *mp*

Cb. *f* *mp*

drowned The best lack all con- vic-tion, while the worst the worst the worst Are

The best lack all con- vic-tion, lack all con- vic-tion, while the worst the worst the worst

The best lack all con- vic-tion, while the worst the worst the worst

The best lack all con- vic-tion, the worst the worst the

## Interregnum IV

55

Fl. *f*

Ob. *f*

B♭ Cl. *f*

B. Cl. *f*

Bsn. *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

C Tpt. *f*

Tbn. *f*

Tuba *f*

Timp. *f*

S *f*  
full of pas - sion - ate in - ten - si - ty. The best lack all con - vic - tion while the worst

A *f*  
Are full of pas - sion - ate ate in - ten - si - ty. The best lack all con - vic - tion while the worst

T *f*  
full worst are full worst are full worst are full worst are full worst are full The best lack con - vic - tion worst are full best lack con - vic - tion

B *f*  
worst are full worst are full worst are full worst are full worst are full The best lack con - vic - tion worst are full best lack con - vic - tion

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*



## Interregnum IV

72

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

72

S

A *pp*  
Sure - ly some re - ve - la - tion sure - ly some

T *pp*  
Sure - ly some re - ve - la - tion sure - ly some re - ve - la - tion sure - ly some re - ve - la - tion

B *p*  
Sure - ly re - ve -

72

Vln. I *mp*

Vln. II *mp* *pp*

Vla. *mp*

Vc. *mp* *pp*

Cb. *mp* *p*



## Interregnum IV

87

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

Hn. 1, 2

Hn. 3, 4

C Tpt. *mp*

Tbn.

Tuba

87

Timp.

87 *mp*

S  
is at hand. The Sec - ond Com - ing the Sec - ond Com - ing the Sec - ond Com - ing the Sec - ond Com - ing the Sec - ond Com - ing the

A  
is at hand. The Sec - ond Com - ing the Sec - ond Com - ing the Sec - ond Com - ing the Sec - ond Com - ing the Sec - ond Com - ing the

T  
is at hand. The Sec - ond Com - ing the Sec - ond Com - ing the Sec - ond Com - ing the Sec - ond Com - ing the

B  
is at hand. The Sec - ond Com - ing the Sec - ond Com - ing the Sec - ond Com - ing the Sec - ond Com - ing the

Vln. I

Vln. II

Vla.

Vc.

Cb.





## Interregnum IV

102

Fl. *mp* *f* *mp* *mf*

Ob. *f*

B♭ Cl. *f* *mp*

B. Cl. *f* *mp*

Bsn. *f* *mp*

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S. *mp* *f* *mf*

A. *mp* *f* *mp* *mf*

T. *mp* *f* *mp* *mf* *mp*

B. *mp* *f* *mp* *mf* *mp*

Vln. I *mp* *f* *mf*

Vln. II *f* *mp* *mf*

Vla. *f* *mp* *mf* *mp*

Vc. *f* *mp* *mf* *mp*

Cb. *f* *mp* *mf* *mp*

vast im - age im - age out of Spir - i - tus Mun - di Trou - bles my sight

im - age Spir - i - tus Mun - di Trou - bles my sight trou-bles my

## Interregnum IV

113

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*mp*

*mf*

*f*

*subito p*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*pizz.*

*p*

*f*

*p*

Trou - bles my sight trou- bles my sight trou- bles my sight Trou - bles my sight:

Trou - bles my sight trou- bles my sight trou- bles my sight Trou - bles my sight:

trou- bles my sight Trou - bles my sight trou- bles my sight Trou - bles my sight trou- bles my sight:

sight Trou- bles my sight trou- bles my sight Trou- bles my sight trou- bles my sight my sight:

Some-where in

*pizz.*

*p*

## Interregnum IV

122

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

122

S

A

T

B

122

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

Some - where in sands of the de - sert

*p*

Some - where in sands of the de - sert

sands of the de - sert some-where in sands of the de - sert some-where in sands of the de - sert A

Some-where in sands of the de - sert some-where in sands of the de - sert A shape with li-on bo-dy and the

*pizz.*

*p*

*pizz.*

*p*

## Interregnum IV

133

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

133

*mp* *mf*

S. A shape with li-on bo-dy and the head of a man, A

A. A shape with li-on bo-dy and the head of a man, A

T. shape with li-on bo-dy and the head of a man, A gaze blank and pit-i-less

B. head of a man a shape with li-on bo-dy and the head of a man a shape with li-on bo-dy and the head of a man, a

133

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

## Interregnum IV

143

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

143

S  
gaze blank and pit - i - less as the sun, is mov - ing its slow

A  
gaze blank and pit - i - less as the sun, is mov - ing its slow

T  
as the sun a gaze blank and pit - i - less as the sun is mov - ing is mov - ing its slow thighs is mov - ing its

B  
gaze blank and pit - i - less as the sun a gaze blank and pit - i - less as the sun is mov - ing is mov - ing its slow thighs is

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Interregnum IV

153

Fl. *f*

Ob. *f*

B♭ Cl. *f*

B. Cl. *f*

Bsn. *f*

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

153

S. *f* *subito p*

thighs Reel sha - dows of the in - dig - nant de - sert birds. *The* *subito p*

A. *f* *subito p*

thighs Reel sha - dows of the in - dig - nant de - sert birds. *The* *subito p*

T. *f* *subito p*

slow thighs is mov - ing while all a - bout it Reel \_\_\_ reel \_\_\_ reel \_\_\_ reel \_\_\_ sha - dows reel \_\_\_ birds. *The*

B. *f* *subito p*

mov \_\_\_ ing is mov - ing while all a - bout it Reel \_\_\_ reel \_\_\_ reel \_\_\_ reel \_\_\_ reel \_\_\_ reel \_\_\_ birds. *subito p*

Vln. I *f*

Vln. II *arco*

Vla. *arco* *f* *subito p*

Vc. *f* *subito p*

Cb. *f* *subito p*



## Interregnum IV

171

Fl.

Ob.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*mp*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

sleep Were vexed vexed to night-mare vexed to night-mare vexed to night-mare by a rock-ing cra-dle by a rock-ing cra-dle

Were vexed to night-mare vexed to night-mare vexed to night-mare vexed to night-mare by a rock-ing cra-dle by a rock-ing cra-dle

Were vexed to night-mare by a rock-ing

sleep Were vexed to night mare by a rock ing

*mf*



## Interregnum IV

178

Fl. *subito p* *p*

Ob. *subito p* *p*

B♭ Cl. *subito p*

B. Cl. *subito p*

Bsn. *subito p* *p*

Hn. 1, 2 *subito p* *p*

Hn. 3, 4 *subito p* *p*

C Tpt. *subito p* *p*

Tbn. *subito p* *p*

Tuba *subito p*

178 *subito p*

Timp. *subito p*

178 *subito p*

S by a rock-ing cra - dle, And what rough beast, its hour come

A by a rock-ing cra - dle, And what rough beast, its hour come

T cra - dle, And what rough beast what rough beast what rough beast what rough beast what rough beast

B cra - dle, And what rough beast what rough beast what rough beast what rough beast what rough beast

178 *subito p* *pizz.*

Vln. I *subito p* *pizz.*

Vln. II *subito p* *pizz.*

Vla. *subito p* *pizz.*

Vc. *subito p* *pizz.*

Cb. *subito p* *pizz.* *subito p*

## Interregnum IV

184

Fl.

Ob.

B♭ Cl.

B. Cl. arco

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Tuba

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

round at last, Slouch - es - tow - wards tow - wards Beth -

round at last, Slouch - es slouch - es to - wards - to - wards - Beth - le - hem

what rough beast come round at last, Slouch - es - tow - wards tow - wards Beth -

what rough beast come round at last at last, slouch - es towards slouch - es towards slouch - es towards Beth - le - hem



APPENDIX B

*BELTA, POI CHE T'ASSENTI*

## Beltà, poi che t'assenti

Carlo Gesualdo

Bel - tà, poi — che t'as-sen - ti, Co - me ne por - ti il cor,

Bel - tà, poi — che t'as-sen - ti, Co - me ne por - ti il cor,

Bel - tà, poi — che t'as-sen - ti, Co - me ne por - ti il cor,

8 poi — che t'as-sen - ti, Co - me ne por - ti il cor,

Bel - tà, poi — che t'as-sen - ti, Co - me ne por - ti il cor,

5

por - - ta i tor - men - ti,

por - ta i tor - men - - -

por - ta i tor - men - ti,

8 por - ta i tor - men - ti, por - ta i tor -

por - - - ta i tor - men - ti, por - ta i tor -

## Beltà, poi che t'assenti

8

por - - - ta i tor - men - ti. Chè \_\_\_

ti, por - ta i tor - - - men - ti. Chè \_\_\_

por - ta i tor - men - ti, por - ta i tor - men - ti.

men - ti, por - tai tor - men - ti. Chè tor - men -

men - ti.

11

tor - men - ta - to cor può

tor - men - ta - to cor, chè - tor - men - ta - to cor può

Chè tor - men - ta - to cor, chè tor - men - ta - to cor può

ta - - - - to cor, chè tor - men - ta - to cor può

Chè tor - men - ta - - - - to cor può

## Beltà, poi che t'assenti

14

ben sen - ti - re La do - - - glia del mor - ri - re, \_\_\_\_\_

ben sen - ti - re \_\_\_\_\_ La do - - - - - glia,

ben sen - ti - re La do - - - glia \_\_\_\_\_ del mo - ri -

8 ben sen - ti - re La do - - - glia, la

ben sen - ti - re \_\_\_\_\_ La do - - - -

17

\_\_\_\_\_ la do - - - glia del mor - ri - re, E un' al - ma

La do - - - - - glia del mo - ri - re, E un' al - ma

- - re del mo - ri - re, del mo - ri - re, E un' al - ma

8 do - - - glia del mo - ri - - - re, del mo - ri - re, del mo - ri - re, E un' al - ma

- - - - glia \_\_\_\_\_ del mo - ri - re, E un' al - ma

## Beltà, poi che t'assenti

21

sen - za co - re, e un' al - ma sen - za co - re Non può sen - tir

sen - za co - re, e un al - ma sen - za co - re Non può sen - tir,

sen - za co - re, e un' al - ma sen - za co - re Non può sen - tir do - lo -

sen - za co - re, e un' al - ma sen - za co - re

sen - za co - re, e un' al - ma sen - za co - re do -

25

do - lo - - - re, non

non può sen - tir

re, non può sen -

Non può sen - tir do - lo -

lo - - - re,



## Beltà, poi che t'assenti

26

può sen - tir, non può sen - tir, sen - tir  
 do - lo - re, non può sen -  
 tir do - lo - re, do - lo - re, non può sen - tir do -  
 re, non può sen - tir do - lo - re, non può sen - tir do -  
 do - lo - re, non può

30

do - lo - re, non può sen - tir do - lo - re,  
 tir do - lo - re, do - lo - re, do - lo - re, do - lo -  
 lo - re, do - lo - re, do - lo - re,  
 lo - re, non può sen - tir do - lo - re, do - lo -  
 sen - tir do - lo - re, do - lo - re,

## Beltà, poi che t'assenti

34

do - lo - re, do - lo - re. E'un al - ma re.

re. E'un al - ma

do - lo - re. E'un al - ma re.

re, do - lo - - - re. E'un al - ma re.

re. E'un al - ma

Detailed description: The image shows a musical score for five voices. The first staff (Soprano) starts at measure 34 with the lyrics 'do - lo - re, do - lo - re. E'un al - ma re.' It features a first ending (marked '1.') and a second ending (marked '2.'). The second staff (Alto) has the lyrics 're. E'un al - ma' and also includes first and second endings. The third staff (Tenor) has the lyrics 'do - lo - re. E'un al - ma re.' with first and second endings. The fourth staff (Bass) has the lyrics 're, do - lo - - - re. E'un al - ma re.' with first and second endings. The fifth staff (Bass) has the lyrics 're. E'un al - ma' with first and second endings. The score is written in a single system with five staves, and the lyrics are placed below each staff.