History and Development of British Secular Song for Solo Voice and Clarinet

Nancy Williams

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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

HISTORY AND DEVELOPMENT OF BRITISH SECULAR SONG FOR SOLO VOICE AND CLARINET

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

Nancy Williams

College of Performing and Visual Arts
School of Music
Clarinet Performance

December 2019
This Dissertation by: Nancy Williams

Entitled: History and Development of British Secular Song for Solo Voice and Clarinet

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

Accepted by the Doctoral Committee

___________________________________________________________
Michael Oravitz, Ph.D., Chair

___________________________________________________________
Lauren Jacobson, D.M.A., Committee Member

___________________________________________________________
Deborah Kauffman, D.M.A., Committee Member

___________________________________________________________
Michael Welsh, Ph.D., Faculty Representative

Date of Dissertation Defense__________________________________________

Accepted by the Graduate School

___________________________________________________________
Linda L. Black, Ed.D.
Associate Provost and Dean
Graduate School and International Admissions
Research and Sponsored Projects
ABSTRACT


Even though the use of the solo clarinet in British song made large advances in the twentieth century, many clarinetists are unaware of its repertory. A study of these songs will make it easier for performers to find these scores and will encourage them to program a greater variety of these songs, many of which are significantly underserved. Furthermore, a study of this repertory will lead to greater understanding of the importance of the repertoire and the role of the clarinet in it, resulting in informative and engaging performances. Both the investigation of the history of the clarinet's use in British song and the application of analysis underscore the significance of this repertoire. The connection between voice and clarinet is longstanding in British song, as is evident in the obbligatos written for the instrument for performance in outdoor concerts and popular song publications of the eighteenth and nineteenth centuries. British art song modeled Italian and German styles throughout the nineteenth century and the beginning of the twentieth. During this time, the clarinet was often associated with the pastoral style, either through bird imitation or through its inclusion in settings of pastoral texts. Once British national song was established in the twentieth century, the clarinet’s role became more complex and varied, although a heavy pastoral vein is still evident. The
analyses of musical elements and extramusical associations within twelve twentieth-century British art songs both illuminate the clarinet’s role and point to suggestions for performance. The twelve works examined here are Arthur Bliss’s *Two Nursery Rhymes*, Gordan Jacob’s Three Songs, Thea Musgrave’s *Four Portraits*, Ralph Vaughan Williams’s *Three Vocalises*, Arthur Butterworth’s *The Night Wind*, Justin Connolly’s *Poems of Wallace Stevens II*, William Wordsworth’s “The Solitary Reaper,” Michael Head’s “The World is Mad,” Phyllis Tate’s *Scenes from Tyneside*, James MacMillan’s “The Blacksmith,” Elizabeth Maconchy’s “L’Horloge,” and Michael Finnissy’s *Beuk O’ Newcassel Sangs*. Twentieth-century composers utilized the clarinet idiomatically, exploiting the clarinet’s color and pastoral implication, timbral differences among registers, large range, and technical capabilities (including extended techniques) to depict the text and affect of art songs in unique ways, its role occasionally elevated to that of equal status with the solo voice. The clarinet also has a close relationship to the lament style, in addition to the pastoral style, which itself has complex associations. These extramusical elements and conventions determine the increased role and heightened status of the clarinet in British art song and allow performers to make informed performance decisions.
ACKNOWLEDGMENTS

This dissertation, as well as my degree, would not be possible without the support of my mentors, colleagues, and family. I would first like to thank my committee, Dr. Michael Oravitz, Dr. Lauren Jacobson, Dr. Deborah Kauffman, and Dr. Michael Welsh, for their assistance and support. A special thank-you is extended to Stephen Luttmann, who went above and beyond the call of duty to assure that I had access to necessary sources and scores. I am also indebted to those who have encouraged me throughout my career, including, but certainly not limited to, Dr. Corliss Johnson, Jason Shafer, Chris Hill, Jack and Deb Knowles, and Dr. Warren Hatfield. Lastly, I’m profoundly thankful for my family and all the sacrifices they’ve made for this journey.
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CHAPTER I
INTRODUCTION

The role of solo clarinet in the history of British song encompasses roughly two hundred and fifty years, from the obbligato in songs performed in the pleasure gardens of London,\(^1\) to an integral component in complex art song. Both the heritage of British solo song with clarinet and that repertoire’s artistic merits are often overlooked by performers, who repeatedly program a few well-known British selections. Most of this repertoire is unknown and unpublished outside of its native Great Britain, and the overall importance of the clarinet as partner in twentieth-century British song has not been significantly researched. This dissertation seeks to stimulate a more global interest in the understanding and performance of British song for solo voice and clarinet, as well as outline and analyze the clarinet’s role and importance as an instrument therein. The primary focus will be on songs for solo voice and solo soprano clarinet, with or without keyboard accompaniment, through the twentieth century.

Need for Research

Although some studies have addressed the history of British song and the use of the clarinet as an obbligato instrument,\(^2\) the specific role of the clarinet in British song

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\(^1\) Outside public concert venues, common in the eighteenth and nineteenth centuries.

and how that role has changed remains largely unexplored. The clarinet's role in this medium increased significantly in the twentieth century, providing structurally significant lines that could be integral to the harmonies, textures, motivic development, and/or extra-musically pertinent to the art song at hand. Songs were written with the clarinet specifically in mind, including songs for unaccompanied clarinet and voice. Whereas vocal literature of the eighteenth and nineteenth centuries featured the clarinet in limited capacities—such as providing obbligato lines consisting of introductions, interludes, and postludes—British art song of early twentieth century began to feature independent clarinet lines, such that the songs could no longer function without them.

The clarinet's increasing role in the assertion of affect through history is also a topic needing more attention. Pastoral associations with the clarinet are not new, but the manner of which pastoral associations such as landscapes, nature, folk melodies, and other topics are conveyed via the clarinet has also been largely unaddressed. Its occasional use in nineteenth-century song as bird song and in settings of pastoral texts was enhanced in the subsequent century to include representations of natural sounds such as wind and water, in addition to more complex pastoral themes. Twentieth-century scores, of course, may feature non-pastoral uses of the clarinet. Some modern arrangements of folk songs or folk-song-inspired art songs also include prominent clarinet parts. The inclusion of clarinets in nineteenth-century and early twentieth-century laments may have rendered the clarinet as a lament signifier as well in later twentieth-century songs.
Scholars have produced analytical commentary on some of the most well-known compositions, yet their analytical approaches do not seek to define the clarinet's role as an independent musical commentator. They tend to focus instead on standard musical elements such as form and technique. The sheer number of songs with solo clarinet, of which there are dozens, demands more exposure through an analytical lens devoted to demonstrating its independence and importance.

**Methodology**

Analyses in this essay explore composer background, aspects of style, structural and/or extramusical points of interest, texture, interactivity with the vocal line, and when applicable, comparisons with repertoire representing similar points of interest. Analytical and critical tools vary according to their appropriateness in a given work. Approaches outlined in Kimball’s *Song: A Guide to Art Song Style and Literature* and Jan LaRue’s *Guidelines for Style Analysis* were influential on the analytical methodology. This methodology consists of comparing the elements of song as they relate to each part as well as identifying the role of the clarinet in its support of the voice, unity and development of the song, text-painting, and extra-musical aspects. Identifying these elements allowed for the recognition of conventions or their deviations that had significance to the analysis and subsequent performance of the repertoire. Leonard Ratner’s *Classic Music: Expression, Form, and Style* and Raymond Monelle’s *The

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3 Examples of such analyses can be found in Trevor Hold, *Parry to Finzi: Twenty English Song-Composers* (Rochester, NY: Boydell Press, 2002).

Musical Topic: Hunt, Military, and Pastoral were consulted regarding potential topics and styles within each song.5

How the Methodology Addresses the Problem

A strategic sampling of this expansive repertoire can aid in creating a more complete picture of the clarinet’s role in British art song. An examination of the clarinet’s role throughout British song informs performers, who can then appreciate the historical importance of the clarinet and its evolved status in art song. Analytical studies of scores also reveal the importance of clarinet as a color to enhance the mood and text of this song repertoire. These analytical summaries assist performers in the making of musical decisions, which in turn create performances with intentional interpretation and increased expression.

This body of quality literature is given due exposure, and lesser-known but worthy composers are also introduced. The construction of a more comprehensive list of extant scores, now further possible in this data-connected age, aids scholars in subsequent research of this repertoire.6 Moreover, the exposure of this diverse, high-quality repertoire will encourage performers to confidently include more British songs in their recital and recorded programming.7

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6 One of the most complete listings before the present document is presented in Lori White, Twentieth-Century Repertoire for Solo Clarinet and Solo Voice (and Keyboard when Applicable): An Annotated Bibliography (Ph. D. Diss., University of Kentucky, 1992).
7 A strong argument for more varied song recital programming, particularly an increase of inclusion of songs utilizing instrumental obbligatos, is proposed in Shirlee Emmons and Stanley Sonntag, The Art of the Song Recital (Long Grove, IL: Waveland Press, 2002).
Difficulties of Research

One of the main difficulties of research was access to scores, which was made more challenging due to the occasional alternate spellings of "clarinet" and "obbligato" and lack of inclusion of the obbligato part in the titles or descriptions of scores. The recent rise of self-publishing has led to fewer listings in the catalogues of the main publishing houses, making some scores difficult to identify. Additionally, out-of-print scores and manuscripts have occasionally been lost, and it is not uncommon for some scores to be published a decade or more after they were composed, creating difficulties localizing specific date ranges, given the discrepancy between time of composition and publication. Scores not available through interlibrary loan or inspection copies were purchased; however, delivery from overseas was lengthy and some orders were cancelled due to fulfillment issues. Archival manuscripts and rare scores from the New York Public Library and the British Reference Library were not remotely accessible. Moreover, many scores did not have recordings available. Copyright limitations presented problems as well. In addition to the inaccessibility of manuscripts and eighteenth- and nineteenth-century archival scores, the British Reference Library could not supply copies of rare twentieth-century songs under copyright, while permission had to be secured from a variety of publishing companies for most excerpts published in this study.

Terminology Definitions

Affect refers to a single, overarching emotion projected in a given moment or entire movement of a musical composition.
Art song, for the purposes of this study, is a secular, vocal song intended to be performed by a well-trained singer. The dividing point of song and art song is difficult to delineate in nineteenth-century British repertoire. Theater songs and folksongs do not fall into the category of art song, yet many of these were drawn upon for higher-art endeavors. Contrastingly, whereas art song is often defined as serious solo song, some twentieth-century British pieces are both humorous and technically advanced. Furthermore, art songs need not be set to texts, as is indicated by the inclusion of vocalizes within song sets.  

A lament is an expression of grief in the form of mourning or regret. In vocal music, the lament style is signified by sorrowful lyrics, a slow tempo, a minor sonority, and a stepwise, descending figure, frequently chromatic and often but not limited to the bassline, and commonly presented with ostinato-like repetitions.

An obligato is an essential instrumental part most often subordinate to the melody. Some songs do not adhere to this definition, however, listing some obligato parts as optional. In the art song genre, this part is performed by one instrument.

The basic literary pastoral theme features an idealized countryside, often including shepherds as a simplified version of life. The subject expands, however, to include childhood innocence, satire of complicated living, nature in general and its seasons, nostalgia, Christmas (due in part to the manger and shepherds featured in the Christmas story), mythology, and the sea-faring life, and is often associated with love.

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8 For instance, Gordon Jacob’s Four Seasonal Songs consists of three text settings and one vocalise.
9 The simplicity of the shepherd’s life can be compared with that of the fisherman, as celebrated by Theocritus in what Marinelli labels the pastoral-piscatorial tradition. Peter V. Marinelli, Pastoral (London: Methuen, 1971), 29.
depending on the literary period. In music, the *pastoral style* can be signified through woodwind instruments (as a representation of the shepherd as piper), the siciliano and its associated rhythms and meters, slow harmonic rhythms, folk songs, folk dances, drones or bagpipe imitations, bird calls, horn calls, pastoral lyrics, balanced phrasing, and lullabies. Composers may also invoke the pentatonic scale, and/or feature passages with a marked emphasis on scale-degrees 1 and 5, accentuating the perfect-fifth and perfect-fourth intervals in that context both melodically and harmonically, in order to project the simplicity of, or nostalgia for, the pastoral life.

The standard soprano *clarinet range* is from E₃ below the staff to G₆ above, as shown in Example 1.1. Notes above this standard range are referred to as the extended range. The standard range is divided into the following three registers: the *chalumeau register*, as seen in Example 1.2; the *clarion register*, as seen in Example 1.3, and the *altissimo register*, as seen in Example 1.4. Each register has a characteristic tone quality, with the lowest register being the darkest and the upper registers becoming brighter. Within the chalumeau, the notes closest to the top of the range are called *throat tones*, as seen in Example 1.5. These notes have a particularly earthy quality and are considered a separate register by some composers.

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10 The multi-faceted pastoral context cannot be fully covered in the limited scope of this study. For explanations of more complex associations, such as pastoral tragicomedies, pastoral masquerades, cold pastorals, colloquial pastorals, and the post-romantic pastoral, see Harold E. Toliver, *Pastoral Forms and Attitudes* (Berkeley, Los Angeles, and London: University of California Press, 1971).

11 Clarinet pitches are the transposed, notated pitches of the instrument, unless otherwise indicated. The standard written-pitch range and registers for all soprano clarinets included in this research (clarinets in A, B♭, and C) are the same.
A **song cycle or set** is a collection of songs published together with some type of commonality among them. This commonality may consist of such elements as the type of poetry set, the style of music, or the subject matter. Composers may or may not label these collections as song sets, however.

**How the Study Unfolds**

A context for the role of the clarinet in the history of British song is provided through an evolutionary account of its inclusion in the repertory, from the late eighteenth century through the twentieth century, with a brief introduction to previous British song. The ever-increasing importance of the clarinet in British repertoire for clarinet and voice culminates in the twentieth century; hence, this dissertation focuses most heavily on that era. The analysis of twentieth-century British art song with solo clarinet covers twelve composers' song publications: eight of them are multi-song collections or sets, while four
are single songs. Featured are British art songs by Ralph Vaughan Williams, Arthur Bliss, Michael Head, and Gordon Jacob, all noted British art-song composers and important contributors to the formation of the country’s national song genre, as well as songs by other accomplished British composers: Arthur Butterworth, Michael Finnissy, Thea Musgrave, Elizabeth Maconchy, James MacMillan, Phyllis Tate, Justin Connolly, and William Wordsworth. These composers’ works in this medium illustrate the increased status of the clarinet in twentieth-century British art song, where the clarinet became integral to composers’ desires to expand timbrally beyond the standard piano-and-voice medium.

Conclusions Drawn from Analysis

Through analysis, a broader context is thus identified, providing cohesion among the songs. Examples that exemplify the use of clarinet are reviewed, while characteristics of twentieth-century British art song are noted and generalizations about the repertoire are made. The analyses of individual songs yield performative suggestions that pertain to the structural and extramusical roles of the clarinet.

Thesis

The clarinet is an important component of British song, not only historically in popular song but also structurally in British art song of the twentieth century, its role elevated at times to that of equal status with the solo voice. The changing role of clarinet, once an obbligato instrument often interchangeable with other instruments, is explored as it rose to a higher status in twentieth-century British art song. Later song composers utilized the clarinet idiomatically, exploiting the clarinet’s color and pastoral implications, timbral differences among registers, large range, and technical capabilities
to depict the text and affect of art songs in unique ways. The importance of clarinet in British song is supported not only through examples and analysis, but also through research of a historical nature. Furthermore, an updated, more exhaustive listing of scores will contribute to the establishment of the validity of clarinet in British song and aid future scholars and performers. Both the investigation of the history of the clarinet's use in British song and the application of analysis underscore the significance of this repertoire.
CHAPTER II
THE ROLE OF THE CLARINET IN THE HISTORY OF BRITISH SONG

While the lute songs of England pre-date the invention of the clarinet, the instrument was well established in Great Britain by the end of the eighteenth century, during which time it was manufactured in England and was performed by successful British musicians. The connection between voice and clarinet is longstanding in British song from that time forward, as is evident in the obbligatos written for performance in outdoor concerts and popular song publications. The clarinet’s rise in popularity in the nineteenth century correlates with the rise of the middle class and industrialization. More leisure time and money allowed for the purchase and study of the clarinet and other instruments. Drawing-room concerts would surpass outdoor concerts, making songs with obbligato less relevant. However, prominent British clarinetists continued to perform European art songs with clarinet, one of whom promoted British song.

Composers sought a unique British art form in song in the late nineteenth and early twentieth centuries. German and Italian art songs remained in favor, but a growing body of English art song, including a resurgence of songs including instrumental obbligato, began to emerge. The few scores available reveal a British genre still heavily influenced by German practices and including obbligatos of little concern.
British Solo Song in the Sixteenth and Seventeenth Centuries

The rise of solo song occurred in sixteenth-century England for several reasons.\(^\text{12}\) Texts were easier to understand when sung by a soloist versus a group, so soloists could express the text more musically and add more complex ornamentation. An interest in the potential of the individual human voice was also growing.\(^\text{13}\)

Although early Renaissance English songs primarily featured French and Italian texts,\(^\text{14}\) the lute songs of the late Renaissance, such as those by John Dowland (1563-1626) and Thomas Morley (1557-1602), were in English. These popular songs featured a single voice over a lute accompaniment. The lutenist usually began the song with a chord, then performed a written-out accompaniment and occasionally an interlude.\(^\text{15}\) The poetry of lute songs was concentrated on love or philosophy and was performed in intimate court settings, while the texts of lute songs of the lower classes consisted more of folk poetry.\(^\text{16}\) Lute songs were popular throughout the sixteenth-century and into the seventeenth-century, while some music composed for stage productions featured a viol consort as accompaniment.\(^\text{17}\)

English solo song in the late seventeenth century was dominated by Henry Purcell (1659-1695). His operas, or masques, were performed in court and consisted of drama, song, and dance; songs could be easily sung individually outside of the production. Purcell also wrote songs, arias, and cantatas, which were composed for voice with

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\(^{12}\) Great Britain had not been established at this time. Ireland, Wales, and Scotland were separate entities. In 1707, the Act of Union incorporated Scotland and Wales; the Act of Union of 1800 included Ireland.

\(^{13}\) Margaret Olson, *Listening to Art Song: An Introduction* (Lanham, MD: Rowman & Littlefield, 2015), 13-4.


\(^{15}\) Olson, 14, 157.

\(^{16}\) Olson, 15, 158.

keyboard continuo or orchestral accompaniment. Purcell is considered by some to be the last major English composer of serious solo song until the emergence of British national song in the twentieth century.

**Early Clarinet in Great Britain**

The clarinet emerged in Great Britain through the performances of travelling musicians from mainland Europe. The first-known concerts were given by M. August Freudenfeld and Francis Rosenberg in London in 1726 and 1727. Mons. Charle, or Mr. Charles, performed throughout Great Britain for over twenty years beginning as early as 1737. Like most clarinetists of this time, Mr. Charles played several instruments, including horn and chalumeau. His first performances in Great Britain that included the clarinet were in Dublin in 1742, Salisbury in 1743, and London in 1744.18

The use of clarinet became more common in the second half of the eighteenth century. Clarinets became part of military bands and orchestras, and British clarinetists began to infiltrate their primarily German personnel rosters. Furthermore, clarinets were being manufactured in England by 1775, making them more widely available.19 Thomas Arne’s (1710-1778) afterpiece20 *Thomas and Sally* (1760) is the first-known composition by a native composer to include clarinets,21 which in this case were paired with horns to

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20 An afterpiece is a short production usually performed after a play. *Thomas and Sally* is an operetta.

21 Pieces written by G. F. Handel (1689-1759) and J. C. Bach (1735-1782) also included the clarinet. For more information, including select lists of British composers for clarinet, works including the clarinet, and clarinetists and their performances, see Jane Elizabeth Ellsworth, *Clarinet Music by British Composers, 1800-1914: A Repertorial Survey* (Ph.D. Diss., Ohio State University, 1991).
accompany the voice. Subsequently, horn and clarinet pairings became popular in London, and the clarinet was often associated with the hunting horn. The 1760s also included the first-recorded use of clarinet in an English symphony orchestra and opera.\textsuperscript{22} Two of the most prominent British clarinetists of this time were John Mahon (1749-1834) and his brother William (1753-1816). John was also a composer, and his performance of his clarinet concerto in Oxford in 1772 helped to solidify the clarinet’s stature in England.\textsuperscript{23} Two of the brothers’ sisters became successful vocalists,\textsuperscript{24} an easy recipe for collaborations between clarinet and voice.

**Clarinet Obbligato and The Pleasure Gardens**

The first-known performances of British songs for clarinet and voice took place at the pleasure gardens in London and were often accompanied by symphony orchestras. Such summer gardens were places where anyone could enjoy an outdoor music concert for a small fee. Refreshments were often available, and eventually, nineteenth-century concerts became like carnivals in addition to presenting concerts. British songs and instrumental works were featured, as well as European favorites performed by touring artists. Marylebone, Ranelagh, and Vauxhall were the three main gardens, which operated from 1662 to 1859, although name changes were common.\textsuperscript{25} John Mahon’s composition “Hope, Thou Cheerful Ray of Light” premiered at Covent Garden in 1796.\textsuperscript{26} Sung by his sister, Mrs. Second, and accompanied by the clarinet obbligato performed by

\textsuperscript{22} For more information on the specific pieces and composers of these works, as well as *Thomas and Sally*, see Albert Rice, “The Clarinet in England during the 1760s” *Early Music* 33/1 (February, 2005), 57-61.
\textsuperscript{23} Rice, “The Clarinet in England during the 1760s,” 61.
\textsuperscript{24} Rendall, 59.
\textsuperscript{25} John Noel Sumrall, Jr., *The Literature for Clarinet and Voice and Its Historical Antecedents* (Ph.D. Diss., University of Illinois at Urbana-Champaign, 1974), 14. Sumrall also states that concerts performed in the seasons spanning 1730-1810 contained the most music of significance, with primarily instrumental music performed before 1740.
\textsuperscript{26} One publication featured the obbligato for guitar.
the composer himself, the song was added to that performance of William Shield’s (1748-1829) comic opera The Woodman. Another fortuitous relationship was that of the husband and wife team of Carl and Frederica Weichsel, clarinetist and soprano respectively. The clarinet is included in many songs written by James Hook (1746-1827) for Frederica while he was the composer at Marylebone Gardens and Vauxhall Gardens.

Three of Hook’s songs were arranged more recently by Pamela Weston and Walter Bergmann from piano reductions. The set, published by Schott in 1962, is entitled Three Songs for Soprano, Clarinet in B flat and Piano and is comprised of “Patty, the Girl of My Heart,” “Love Though Strange Capricious Boy,” and “So Dearly I Love Somebody.” All three songs are strophic, as was commonplace, and feature clarinet introductions and interludes based on the sung melodic material. The clarinet does not venture into the altissimo and stays below the vocal tessitura in the verses, where it is used sparingly, mainly harmonizing with the voice or reinforcing the keyboard part, although several small runs are written in “Oh Dearly I Love Somebody” to fill in vocal rests. Vocal melodies were simply constructed and lyrical, in contrast to the bel canto style featured in the popular Italian operas performed in English concert halls at that time.

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27 The “Mr. Mahon” listed as clarinetist is commonly presumed to be John and not his brother.
28 *The Woodman* was performed at Covent Gardens, without Mahon’s insertion, at least once before, as stated in an early keyboard reduction dated 1791.
29 Rice, “The Clarinet in England during the 1760s,” 61. Rice carefully words this information, as no complete list of pleasure garden songs with clarinet obbligato is known. Clarinet cues were included in piano reductions, however, and the performing clarinetist was sometimes credited on the title page of published sheet music.
30 Given the research done by Weston regarding historical clarinet performances, these may be regarded as historical reproductions since the original scores and clarinet obbligato were unavailable. See Sumrall, 20.
Eighteenth-century and early nineteenth-century British song is almost indistinguishable from popular song, which was influenced by folk music. The styles were so similar that some popular music became known as folk music, and British operas included traditional songs alongside new compositions.\textsuperscript{31} Celtic music, along with its various pastoral connections, was a contributor to this overall style.\textsuperscript{32} With the beginnings of the industrial revolution, and the rise of the middle class, more people were able to afford musical instruments and had time to practice them. This provided a new market for publishers, and many theatrical, popular, and folk songs were published with obbligato parts.

One such early song, “Delvin Side” (ca. 1796) by John Hamilton (1761-1814) from his book \textit{A Collection of Twenty-Four Scots Songs (Chiefly Pastoral)} can be seen in its entirety in Example 2.1. While many lyrics of this time featured a sea-faring pastoral theme or relayed stories of drinking and dancing,\textsuperscript{33} the text of “Delvin Side” is pastoral in its description of the pleasantness of country life and love as told from a shepherd’s viewpoint.\textsuperscript{34} The obbligato in Example 2.1 is the same as the melody, albeit a minor third above, indicating the use of A clarinet. Presumably the obbligato performer would include an introduction of melodic material and interludes between verses accompanied

\textsuperscript{31} Stevens, 145-6. \\
\textsuperscript{33} Olson, 15-6. \\
\textsuperscript{34} The lyrics have been exactly reproduced from the published score. Performances of this piece would benefit from research into the peculiarities of printed English from this time period.
by the keyboard. Clarinetists of this time would add ornamentation as well as improvisation, using the written material as a reference, as was done by Weston and Bergmann in the Hook arrangements. Many songs performed at pleasure garden concerts were published in this format of a separate, transposed obligato part, with the added title page providing the pleasure garden at which it was performed and the singer’s name, and noting audience approval.

Ex. 2.1: John Hamilton, “Delvin Side.”

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35 Pianos began to replace harpsichords in Britain in the 1780s, with upright pianos becoming commonplace in the 1820s. Stevens, 144.
2
I fpier’d at Her gin the wad fly,
An’ be a humble Shepherds bride;
I faid, I’d loe her night an’ day,
While I had life, on Delvin Side:
’Sae far frae guile an’ faue deceit,
‘Nae toil but harmles flocks to guide,
‘An’ fpend the pleafure of your days
‘Wi’ sweet content, on Delvin Side.

3
‘Our hearts ay led as ony dove,
‘Amang the Brackens fpreading wide;
‘There reft by turns, or sweetly rove,
‘To pu’ the Flow’rs on Delvin Side:
‘Then, fay dear L afsie, yes or no,
‘I canna fleech whate’er betide;
‘But o fae happy’s we foud be,
‘Gin ye wad fly on Delvin Side.

For the Guitar or Clarinet.

Ex. 2.1, cont.

In late nineteenth-century, pleasure-garden-inspired sheet music publications began to feature more extensive accompaniments. Basslines are filled out and the obligato is written in concert pitch in the piano part, as can be seen in beginning in m.3 in Example 2.2, “A two fold care disturbs this breast” (ca. 1820) by Pio Lewis Cianchettini (1799-1851). In addition to playing the introduction, the clarinet fills in the rests, as can be seen in m. 16 of Example 2.2, and performs short interludes between verses. Obbligato instruments also commonly traded cadenzas with the voice. For instance, a cadenza in the clarinet part can be seen in m. 9 of Example 2.2, while a vocal

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36 It is assumed that the comment “N.B. Original Key Eb” in the upper left-hand corner of Example 2.2 refers to the original key of the song, not the Eb clarinet.
37 Cianchettini, the child of immigrants, was born in London.
38 Sumrall, 62.
cadenza appears later in the song, in m. 27 of Example 2.3. The florid style of “A two fold care disturbs this breast” is evidence of the Italian influence in British music of the time.

Ex. 2.2: Pio Lewis Cianchettini, “A two fold care disturbs this breast,” mm. 1-16.

Ex 2.3: Cianchettini, “A two fold care disturbs this breast,” mm. 27-28.
Amateurs could perform these arrangements on clarinet in C, transpose the music to fit the key of the clarinet they owned, or play the obbligato on a different instrument. For instance, a clarinet obbligato may be performed instead on the German flute, a common instrument of that time, or vice versa. Henry Lazarus (1815–1895), Great Britain’s leading virtuoso clarinetist of the nineteenth century, substituted clarinet for the vocal part in “Lo, here the gentle lark” by Sir Henry Bishop (1786-1855). The arrangement includes traded cadenzas, an Italianesque voice/clarinet part, and a lark-like flute part, complete with chirping grace-notes and trills.

The Influence of Henry Lazarus

Lazarus, Mahon, and other prominent British clarinetists of this time frequently programmed obbligato pieces; however, most of these were German or Italian arias and art songs. Mainland European music was held in great esteem, while British composers, often writing for theater or pleasure gardens, were often overlooked by high society in lieu of a more artistic style. The clarinet was featured as a pastoral voice through its use in both German and British songs with pastoral literary themes and/or emulations of bird calls.

39 “Lo, here the gentle lark” is one of the songs from the 1819 opera setting of Shakespeare’s *The Comedy of Errors*. The ca. 1835 arrangement for flute, voice, and piano can be found on several websites, such as imslp.org and archive.org. A modern arrangement by Robin De Smet was published by Fentone Music in 1980 and features voice, piano, and flute, with an additional clarinet part that substitutes for voice, giving musicians the option of performing as a flute and clarinet duet with piano accompaniment.

40 Jane Elizabeth Ellsworth, *Clarinet Music by British Composers, 1800-1914: A Repertorial Survey* (Ph. D. Diss., Ohio State University, 1991), 55. Lazarus’s performances were for benefit concerts in 1843 and 1844. Ellsworth’s information as well as a piano reduction dated a decade before was provided by Pamela Weston per her footnote #23.

41 Bishop also wrote “The Ray of Hope” for soprano and clarinet that was performed by E. Hopkins in 1820 and Tripp in 1832. Weston, *More Clarinet Virtuosi of the Past*, 337.

42 For a list of most-performed songs at this time, see Albert Rice, “The Repertoire for Voice, Clarinet, and Orchestra or Piano, ca. 1780-1888,” *The Clarinet* 45/4 (September, 2018), 38-46.
Lazarus not only included music by more British composers in his concerts than his contemporaries, but he also arranged and commissioned songs with clarinet obbligato. The decline of the pleasure gardens in the mid-nineteenth century coincided with the rise of more intimate drawing-room concerts, which featured piano and small-ensemble accompaniment of the voice, as opposed to solo obbligatos with orchestral accompaniment. Lazarus’s continued performance of clarinet obbligatos in the mid- to late-nineteenth century kept the British public’s love of the medium alive.

In 1867, Lazarus commissioned George A. Macfarren (1813-1887) to write two songs with clarinet obbligato; the result was “A Widow Bird,” and “Pack Clouds Away,” both for voice, clarinet in Bb, and piano, although the first publication listed the obbligato for clarinet, violin, or harmonium. In “A Widow Bird,” a setting of poetry by Percy Shelley (1792-1822), the mourning bird is vocally portrayed in solemn, lyrical fashion. The song is tonal, in ternary form, and features a pastoral text and a simple-triple meter that is nonetheless unwaveringly presented in two-bar subphrases, thus aurally projecting a slower, compound meter. The clarinet never ventures into the altissimo and performs in harmony under the vocal tessitura. The clarinet introduces bird-like melodic gestures in the first eight measures; the cuckoo-type call of mm. 3-4 (see Example 2.4) is performed throughout the first section (and its return) during the

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44 The drawing-room ballad came into popularity at this time and remained so for the rest of the nineteenth century and beyond. Often called sentimental ballads for their overly sentimental lyrics, they appealed to amateur musicians and dominated music sales and concerts.
45 Ellsworth, 191, 193. Special mention is given to vocal songs with clarinet, which comprised 7% of all available British music for clarinet 1800-1914.
46 Macfarren was a frequently-published song composer and colleague of Lazarus’s at the Royal Academy of Music.
singer’s held notes or rests. The gesture in mm. 5-8 of Example 2.4 is also utilized, although sometimes segmented or transformed, in subsequent exposed portions of the clarinet part. The vocalist eventually performs it in the penultimate line of the song, followed by the text “A widow bird sat mourning,” giving support to the theory that the gesture, and therefore the clarinet, represents the bird’s voice. Clarinetists may be tempted to play the bird motives brightly and crisply as in a bird-like style. However, the lamenting style requires a more subdued tone and the interpretation of a mourning bird. Some rubato may be taken, particularly in exposed sections, such as the introduction, where the accompaniment is sparse.


In the short middle section of “A Widow Bird,” the keyboard accompaniment changes from chordal to arpeggiated when the text describes the starkness of the day: “There was no lead upon the forest bare, No flow’r upon the ground, And little motion in
the air Except the millwheel’s sound.” The repetitive pattern of steady eighth notes in the left hand suggest the turning of the millwheel. In m. 57, the clarinet takes over the eighth-note pattern of the keyboard, continuing it into the reprise of the initial section (anacrusis to m. 61), thus connecting the form, as can be seen in Example 2.5.

Ex. 2.5: Macfarren, Two Songs with clarinet obbligato, “A Widow Bird,” mm. 54-64. Lazarus Edition. Used with permission.

The second of the pair, “Pack Clouds Away” is an upbeat, strophic song in “Savoy opera” style, a style named after the theater in which the operettas of William Gilbert (1826-1911) and Arthur Sullivan (1842-1900) were performed. The text, by
Thomas Heywood (1575-1641), is about love and nature. The rhythmic, chordal accompaniment indicative of this style can be seen in Example 2.6. The clarinet provides a short, arpeggiated introduction, then proceeds to echo the last notes of vocal phrases during most of the remaining song, an instance of which can be seen in mm. 8-9 of Example 2.6. The clarinet mimics bird-calls in other instances as well, dovetailing the text about birds, as can be seen in Example 2.7. The most prominent use of bird-call is in the extended clarinet interlude, featured in Example 2.8, after which the form repeats.

When not performing in vocal rests, the clarinet occasionally plays above or in unison with the voice. In such moments, the clarinetist must be careful not to obscure the voice and text. For instance, the clarinet gestures in Example 2.7 feature a tessitura that projects easily. In mm. 21 and 23, the clarinetist should cover the first several notes so that the final consonants of “wing” and “sing,” respectively, can be heard. Subsequently, in mm. 23-24, the clarinetist must not intrude on the vocal entrance “To give.”

Performers may choose to make these clarinet gestures quite soft throughout or utilize quick crescendos and decrescendos accordingly, which may add a more dramatic or comedic effect.

Ex. 2.6: Macfarren, Two Songs with clarinet obbligato, “Pack Clouds Away,” mm. 5-9. Lazarus Edition. Used with permission.
Ex. 2.7: Macfarren, Two Songs with clarinet obbligato, “Pack Clouds Away,” mm. 20-4. Lazarus Edition. Used with permission.


In 1888, Lazarus added a clarinet obbligato to Arne’s “When Daisies Pied” (1740) from The songs in the comedy called As you like it. This song for soprano, clarinet in Bb, and piano sets a typical pastoral text about nature scenes and shepherds. The clarinet tessitura is low, remaining below or within the staff. Lazarus’s obbligato borrows melodic material for the introduction, but quickly transitions into echoing the vocal line and portraying a cuckoo. Elsewhere, the clarinet supports the piano accompaniment.

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Late Nineteenth- and Early Twentieth-Century Songs

While continental European style moved away from art songs with obbligato, British composers attempted to develop a national song style, and writing for clarinet obbligato increased in Great Britain. Few scores from this period are accessible outside of the British Library archives, however. Clarinet is an optional obbligato instrument in most of these songs. For example, “Annette” (1886) by Charles Lloyd (1849-1919) was written for baritone, piano, and clarinet (with violin, viola, or cello listed as substitutions). The only scores available for this study—“Taliessin’s Song” (1917) for voice, clarinet in Bb, and piano from the opera Bronwen (1915-1924) by Joseph Holbrook (1878-1958) and “A Song of Love and Death” (1899) for voice, violin (or clarinet in A), and piano by Richard H. Walthew (1872-1951)—are heavily influenced by German art song.

The separately-notated clarinet part is not included in the score of “Taliessin’s Song,” an indication that the song could be performed without it, as is the fact that much of the clarinet part is doubled in the piano. The poem of the same name was written by Thomas Ellis (1859-1899) and laments the death of Bronwen, culminating with the narrator commenting on the bite of the cold wind and emptiness of the land. The text thus references both pastoral and lament topics. While the clarinet does venture slightly into the altissimo to a written D flat in the last phrase, the primary tessitura is in

49 A review of the piece lauds the obbligato writing, claiming it makes the piece better when compared with its contemporaries and would work well for any of the instruments. Anon., “Review of ‘Annette,’ by W. L. Courtney and Charles H. Lloyd,” The Musical Times 28/530 (April, 1887), 239-40.
50 The title page of “Taliessin’s Song” indicates separate versions in low and high keys. “A Song of Love and Death” is currently available by Boosey and Hawkes. The title page of the original publication by Boosey & Co. is included in the modern publication and lists the obbligato as being for “clarionet or violin.”
51 A scan of “Taliessin’s Song” from the University of Oregon Library is available on imslp.org.
the chalumeau register; therefore, the clarinet may have been selected for the obbligato part for its previous connection to these topics.

Walthew’s clarinet part is conservatively written. The obbligato part introduces and ends the song with melodic material from the voice part and fills in vocal rests and long notes with repeated motives. The clarinet tessitura goes up to high C in the clarion register and primarily plays above the vocal line. Except for octave variances, the violin and clarinet parts differ by one measure, in which the clarinet features arpeggiated sixteenth notes while the violin continues with the song’s pervasive eighth-notes. Occurring at a vocal high point, the increased rhythmic speed of sixteenth notes in this measure would create more drama.

Mainland European art song was still favored in Britain during this time. A lecture by Dr. W. H. Stone “on the Combination of Voice with Musical Instruments” (1881) included the performance of ten art songs with varying obbligato instruments, nine of which were composed by Germans, albeit three of those were by Handel, whose music the English people embraced as their own. Furthermore, eight of the ten songs were from the eighteenth century. The lone Italian piece, “Ave Maria” by Luigi Cherubini (1760-1842), was performed by tenor, clarinet, and piano. Dr. Stone relayed his definition of the obbligato’s role as adding color and enhancing the text, which was done by imitation, development of phrases, unusual instrument choices, and association of the obbligato instrument with certain styles and topics. Overall, Dr. Stone’s comments reflected on the importance of color. The lecture provides insight into the

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52 “Dr. Stone ‘On the Combination of Voices with Musical Instruments’,” *The Musical Times and Singing Class Circular* 22/458 (April, 1881), 185.
53 “Dr. Stone,” 185.
54 “Dr. Stone,” 185.
importance of obbligato art songs in Great Britain and the perceived role of obbligato instruments at that time. Additionally, the musical examples in this chapter have shown the clarinet used motivically and in melodic imitation in nineteenth-century British song. The clarinet has been consistently associated with pastoral and lament topics and texts, even though alternate instrumentation may have been included to increase sales.

The early twentieth century saw the formation of an original British style in song, featuring conservative harmonies, forms, and phrasing. Melodies were often inspired by, or based on, British folk material, as opposed to mimicking German and Italian songs, a long-practiced tradition that coincided with the new style’s formative period. Pioneered by such composers as Ralph Vaughan Williams (1872-1958), George Butterworth (1885-1916), and John Ireland (1879-1962), the style is complex enough to be considered art song; the era is often referred to as the British Romantic Age and marks the beginning of more creative obbligato writing.
CHAPTER III

ANALYSIS OF TWENTIETH-CENTURY
BRITISH SONG WITH SOLO CLARINET

I selected twelve art songs based on their salience to my study. All are of high quality and acceptable for programming in any professional art song recital. All feature soprano clarinet (clarinet in A, Bb, or C) without alternate instrument options and have been originally written for that instrumentation. Additionally, none contain an obbligato part that the composer has considered optional. Some songs chosen for analysis include piano, while others are for clarinet and voice alone. All are at an advanced level and require a certain level of technical proficiency and musical maturity to be performed well. Several songs require more advanced knowledge of the clarinet: for instance, some songs feature extended techniques and/or an extended range of the instrument.

Each discussion begins with some brief biographical information, and then comprises a blend of analysis and performative suggestions, with the former designed to acquaint the reader with the broader character of the work, and the latter building on that foundation with points of insight designed to aid in its execution. Works are listed chronologically, according to date of composition or date of publication, whichever is earliest. Unless specified, excerpts feature the clarinet part in transposed, not concert, pitch.
Sir Arthur Bliss: *Two Nursery Rhymes* (1920)

Arthur Bliss (1891-1975), conductor and composer, was at the height of his popularity between the two world wars. After returning from World War I, Bliss suppressed most of his pre-war works, except for his *Pastoral for Clarinet and Piano* (1916), most likely written for his clarinetist brother Kennard, who died in the war. The three-year period after WWI marked a rapid increase in his popularity and saw the formation of his later, mature style. During this time, Bliss experimented with tone colors and unusual instrumentations, particularly in chamber music. Influenced by the music of Maurice Ravel (1875-1937), Igor Stravinsky (1882-1971), and Edward Elgar (1857-1934), Bliss’s music features rhythmic drive in addition to an elevated importance of color. Bliss continued to compose for a variety of media, both vocal and instrumental, including works for orchestra, ballet and film, as well as his Quintet for Clarinet and String Quartet (1932).

Composed during his rise to fame after WWI, *Two Nursery Rhymes* (1920) is written for voice (soprano), clarinet in A, and piano. Frances Cornford’s (1886-1960) texts reveal an admiration for and occasional personification of the flowers of their respective titles, “The Ragwort” and “The Dandelion.” The setting is conservative in range, rhythms, and meter. The melodies are primarily conjunct, with the clarinet tessitura commonly crossing over the vocal line. Both works blend tonality and modality and are brief—together not exceeding three minutes in length.

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56 Novello has recently published a new edition of this.
58 A viola part was later arranged by Lionel Tertis. Sources often erroneously report that the viola part was written by Bliss as an alternative to clarinet. Arthur Bliss, “Special Order Edition: *Two Nursery Rhymes*” (London: Chester, 1949).
“The Ragwort,” in through-composed form, is the more conservative of the two songs, featuring more idiomatic writing and a slower harmonic rhythm. As can be seen in Example 3.1, the introduction includes many pastoral elements, such as the open-fifth drone-like accompaniment on scale-degrees 1 and 5 in the left hand, repeated octaves with grace notes in the right hand, a bird-like clarinet part including trills, and a static harmonic rhythm. The introductory clarinet part is divided into motives that occur later in the song in different octaves and keys. Instances of text-painting also occur, such as the clarinet playing progressively higher as the soprano sings of the ragworts “growing up” or, as in m. 13 of Example 3.2, the clarinet performs a syncopated, flam-like snare drum imitation while the text refers to the ragworts as marching emperors. The clarinetist should interpret this measure percussively, with slight accents and short eighth notes.

Ex. 3.1: Arthur Bliss, Two Nursery Rhymes, “The Ragwort,” mm. 1-2.

59 All examples will feature the transposed pitch, not concert pitch, of the clarinet unless otherwise noted.
60 Whenever trills are used as part of bird-like gestures, a lightly-accented entrance followed by a particularly fast trill without diminuendo creates a more bird-like effect.
61 The Special Order Edition of 1949 has staccato triplets in the soprano part in m. 13.
Ex. 3.2: Bliss, Two Nursery Rhymes, “The Ragwort,” m. 13.

In contrast, “The Dandelion” is without piano and features a faster harmonic rhythm and a less idiomatic clarinet line. This is the first-known British art song for voice and clarinet alone, as well as the first-known written for clarinet in A. Beginning with primarily disjunct, running sixteenth notes in the introduction, the clarinet part switches to eighth notes with preceding graces in leaps, as can be seen in mm. 6-7 of Example 3.3. The grace notes and subsequent trilled gesture are birdlike. Similar gestures can be seen later in the song, as well, and are evidence of Stravinsky’s influence. When grace notes are written in bird motives, they should be performed quickly and aggressively to imitate birdsong as well as a small bird’s flitting movements. The clarinet then provides the harmony and bass line through a descending chromatic pattern broken by minor thirds in mm. 8-11. Measures 12-14 feature a similar descending chromatic line in the clarinet part, but the pattern is broken by intervals of minor tenths (minor thirds plus an octave). These leaps expose the difference in color and volume between the chalumeau and clarion registers of the clarinet, so performers will need to work for evenness in both areas. The clarinet, through repeating eighth notes, provides the driving rhythm in “The Dandelion,” (seen also in Example 3.3), as opposed to “The
Ragwort,” in which the piano provides more rhythmic impetus. Performers need to make sure the tempo does not lag, especially during non-idiomatic intervals. The remainder of the piece proceeds similarly, in strophic form without chorus, except for a quasi-cadenza in m. 25, as can be seen in Example 3.4. This moment, as well as the bird-call references, harkens back to nineteenth-century writing for clarinet in vocal song.

Ex. 3.3: Bliss, *Two Nursery Rhymes*, “The Dandelion,” mm. 4-15.

Ex. 3.4: Bliss, *Two Nursery Rhymes*, “The Dandelion,” mm. 24-25.
Although *Two Nursery Rhymes* contains these nineteenth-century traits, it also features less idiomatic writing for the clarinet than that of previously-composed British songs. Color is also a noticeable priority through the selection of the clarinet in A, which has a darker tone color than the more common clarinet in Bb, and the absence of piano in “The Dandelion,” which signifies a shift of both color and texture due to the change of instrumentation. Moreover, the piece represents the pastoral of childhood or innocence\(^{62}\) through its nursery-rhyme text, as well as pastoral nature themes in the subject of flowers and bird-like motives. The role of the clarinet is elevated in “The Dandelion” because of the lack of piano; the clarinet alone provides harmonic support for the soprano and has the added role of performing the bass line,\(^{63}\) in addition to providing connection and unity within each song through introductions, interludes, and repeated motives.\(^{64}\)

**Gordon Jacob: Three Songs (1932)**

Also influenced by Stravinsky and Elgar, Gordon Jacob (1895-1984) was known more for his orchestration abilities rather than his compositional achievements during his

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\(^{63}\) The staccato eighth notes of the bass line reflect the style of a string bass, rounded and buoyant, as opposed to secco, to match the light style of “The Dandelion.”

\(^{64}\) Several songs with similar subjects were written later in the twentieth century. Terence Greaves’s (1933-2009) *A Garden of Weeds* (ca. 1971) for soprano, clarinet in Bb, and piano, features musical interpretations of the physical and/or medicinal attributes of five flowering plants: “Buttercup,” “Poppy,” “Thistle,” “Belladonna,” and “Nettle.” The setting is creatively pictorial in its depiction. Secondly, “Song of the Fragrant Orchid” (1986) is one of a series of compositions by Peter Lawson (b. 1951). Each composition represents one of Great Britain’s forty-eight wild orchid species and is intended to communicate the orchid’s characteristics, including scent and color. “Song of the Fragrant Orchid” is a vocalise with harmonies reminiscent of the sentimental ballad. *Three Scottish Nursery Rhymes* (ca. 1985) for soprano and clarinet in Bb by Douglas Young (b. 1947) is a short, atonal cycle of three songs that features frequently changing meters, non-idiomatic writing, and large leaps, sometimes over two octaves, in the clarinet part. Additionally, the childhood pastoral theme is also portrayed in Derek Foster’s (b. 1943) *Songs of Innocence* (1975 for alto, clarinet in Bb and piano; 1987 for soprano instead of alto).
lifetime, although he wrote hundreds of pieces. His works are primarily instrumental and feature memorable melodies and transparent textures. Traditional forms and tonal harmonies may make his music seem simplistic. However, his harmonies and driving rhythms are often complex, featuring well-crafted modal mixing, polychords, polymeter, and hemiolas. His clarinet literature includes a concerto, quintet, trio with viola and piano, Five Pieces for Solo Clarinet (1972), and the popular Clarinet Concertino in F (1945), an arrangement of violin movements by Giuseppe Tartini (1692-1770).

Three Songs (1931) for soprano and clarinet in A is his earliest work including clarinet. Based on English madrigal poems, these songs comprise the earliest-known song cycle for voice and clarinet alone. Written little more than ten years after Bliss’s contribution to the literature, Jacob’s songs show some similarities to Two Nursery Rhymes, while showcasing elements of Jacob’s style. Each of his three songs features tonally-centered modality and is melodically and formally conservative.

The first song, “Of all the birds that I do know,” features running sixteenth-notes, as does Bliss’s “The Dandelion.” However, Jacob’s clarinet part consists primarily of sixteenth-note arpeggios and sections of the vocal melody. Although the text initially

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66 Jacob may be best known in the United States for his contributions to the wind band literature.

67 More information about Jacob’s works for clarinet can be found in Paul Harris, “Letter from the UK: Pigs and Tunes: Reflections on Gordon Jacob,” *The Clarinet* 43/3 (June, 2016), 12-3.

68 Jacob wrote an additional collection of art songs with clarinet in 1983. *Four Seasonal Songs* for soprano, clarinet in A, and piano, is comprised of four songs, one for each season. This cycle is much longer than Three Songs, and Jacob utilizes more advanced rhythmic devices that are particularly evident in “Winter (Skating at Yule-tide),” the third song of the cycle and a vocalise. Other songs including clarinet also feature texts about the seasons, such as “The summer lapsed away” in *Three Emily Dickinson Songs* (ca. 1987) by Martin Butler (b. 1960) and a setting of “Autumn Evening” (1979) by Alan Bullard (b. 1947) of James Thomson’s (1700-1748) influential poem within *The Seasons* of 1730. Both songs are scored for soprano, clarinet in Bb, and piano, although Bullard includes an alternate viola part. Alan Ridout’s (1934-1996) *Holderlin Lieder* (1979) for soprano and clarinet in A is a cycle of all four seasons.

69 The score lists the poet as anonymous.
appears to be about birds, such a literal interpretation is superficial. As is indicative of many madrigal poems, the underlying meaning has more to do with sexual innuendo than literal birds.\textsuperscript{71} The text may have been selected to highlight the pastoral association of the clarinet with birds, but the music has no birdcalls or mimicry.

The second song, “Flow my tears,” is a through-composed lament setting of the poem by John Dowland (1563-1626). Although some subsequent British songs for clarinet and voice feature the clarinet for its lamenting color, utilizing primarily the chalumeau register, “Flow my tears” also features the required lament-topic stepwise descent in the bass line,\textsuperscript{72} provided by the clarinet, as can be seen in Example 3.5. The stepwise descending line is featured throughout the song in both the chalumeau and clarion registers of the clarinet, as can also be seen in Example 3.5. Notes within the descents should be leaned into and played heavily, but smoothly and connected.

\textbf{Ex. 3.5:} “Flow my tears,” mm. 1-7; from Three Songs for Soprano Voice and Clarinet by Gordon Jacob. © Oxford University Press 1932. Extracts reproduced by permission. All rights reserved.


The final song of the cycle, “Ho, who comes here?” provides a more compelling role for the clarinet. The text, a poem by Thomas Morley (1557-1602), describes a bagpiper and drummer performing a Morris dance amid an animated crowd. Jacob’s version of a Morris dance tune is first stated by the clarinet in the introduction, part of which can be seen in Example 3.6. The syncopation in mm. 4-5 of this example results in an implied 6/8 meter. The clarinetist should exaggerate the written accents to draw attention to this feature. This introductory material is transposed and repeated as an interlude later in the through-composed song. Except for a few instances, the clarinet performs sections of this material or similar Morris-dance rhythms throughout the piece, sometimes crossing above the vocal line in pitch. The exceptions arise when the vocal line is melismatic and the clarinet provides a skipping bass line, as seen in Example 3.7. Jacob’s writing for the clarinet in “Ho, who comes here?” (as well as in the Three Songs as a whole) is more idiomatic than Bliss’s and lies within the instrument’s normal range, albeit extending into the altissimo further than previously-written British art songs with clarinet by reaching as high as written F in the postlude. Furthermore, an example of text painting can be seen in Example 3.8, in which the clarinet mimics shaken Morris bells. This bell-shaking rhythm should be interpreted with heavy accents, like kicks, with space between each gesture or shake. Throughout the rest of the song, the clarinet

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73 Pipes of all types are the primary instruments associated with the pastoral tradition, since they were performed by shepherds. Modern equivalents include the flute, clarinet, and oboe. The Morris dance is a traditional English folk dance of which pipe and drum were original components, although instrumentation has become varied with modernization. Rhythmic footwork, emphasized by bells worn near the feet, and choreographed movement are characteristics of this upbeat dance.

74 Most twentieth-century English art song is syllabic; melismas are particularly uncommon.

75 The clarinet tessitura gradually extends upwards. Bliss has the clarinet briefly touch written altissimo E flats in Two Nursery Rhymes.

76 Morris bells are a series of small bells attached to fabric and tied around the shins of performers. When kicked, the effect is similar in rhythm to that which Jacob has written.
should strive for a light, detached, dance-like feel. When not accompanying the voice, the clarinet should come noticeably to the fore by using a louder dynamic and increased intensity of tone. This draws attention to the piper, as an observer would do at a dance by listening to the musicians when not participating in conversation or watching the dancers.

Ex. 3.6: “Ho, who comes here?” mm. 1-6; from Three Songs for Soprano Voice and Clarinet by Gordon Jacob. © Oxford University Press 1932. Extracts reproduced by permission. All rights reserved.

Ex. 3.7: “Ho, who comes here?” mm. 14-17; from Three Songs for Soprano Voice and Clarinet by Gordon Jacob. © Oxford University Press 1932. Extracts reproduced by permission. All rights reserved.

Ex. 3.8: “Ho, who comes here?” mm. 30-32; from Three Songs for Soprano Voice and Clarinet by Gordon Jacob. © Oxford University Press 1932. Extracts reproduced by permission. All rights reserved.

As seen in Jacob’s Three Songs, the role of the clarinet within the voice-clarinet genre is evolving. In addition to providing harmonic and rhythmic support to the vocal line in an unaccompanied setting, the clarinet is not merely portraying bird calls but embodying the text through the performance of a Morris dance tune in “Ho, who comes
Thea Musgrave: *Four Portraits* (1956)

The works of Thea Musgrave (b. 1928) are known for their eclectic and dramatic style. A student of Nadia Boulanger (1887-1979), Musgrave has been prolific, composing for many different mediums in a variety of styles. Vocal works include art songs, choir pieces, and operas, while her instrumental works range from chamber music to concertos. Musgrave treats each work independently, making it difficult to ascertain an overall style for the composer. An overarching characteristic, however, is a descriptive, dramatic element that has increased throughout her career. One such example of this is the Concerto for Clarinet (1968), in which the clarinet soloist walks to various instrumental groups to engage in musical and theatrical conversations.

*Four Portraits* (1956, premiered 1962) was commissioned by bass-baritone Geoffrey Walls and written early in Musgrave’s career, although it was not published until 1983. The text by Sir John Davies (1569-1626) is a cynical study of four subjects: a physician, a lawyer, a clergyman, and a courtier. Each song is short, coinciding with each study; the first three songs are less than a minute and a half each. All but the third song, “The Divine,” include clarinet in Bb. The remaining songs, “The Phisition,” “The Lawyer,” and “The Courtier,” utilize the clarinet in descriptive ways, revealing the seeds of Musgrave’s dramatic works to come.

In the text of “The Phisition,” the doctor assures that his deeds are done for the good of men rather than financial gain, though all his patients eventually die. He boasts that his own death will erase all his faults and that he will be remembered only for his
cures. The pomposity of his station is revealed through the first person, which is featured in all the poems.

Musgrave instructs “The Phisition” be performed humorously, a style the clarinet easily promotes. The chromatic clarinet line is anchored by sparse pedal tones and octaves in the piano as it dovetails the vocal line in mm. 1-5 of Example 3.9. This creates a general sense of tonality, a characteristic of Musgrave’s early works. The clarinet tessitura does not reach above the staff, a choice that may enable the clarinet to provide a huskier, mocking quality. Although in common time, cadenza-like features alternate between the voice and the clarinet, disrupting the time signature and creating an underlying contrasting meter, as seen in mm. 5-7 of Example 3.9. After m. 7 in Example 3.9, the clarinet’s slow motive of increasing half steps before and between phrases of the text provides a slow-burning suspense that develops into vacillating sixteenth notes just before the baritone takes over the motive, the only time in the song that the vocal line is not syllabic. This motive should be performed dramatically, taking liberties with the tempo and overemphasizing accents to make it a humorous statement. The staccatissimo sixteenths beginning in m. 8 still need intensity within the piano dynamic to exaggerate the contrast with the legato vocal line and continue the suspense of the ostinato, which eventually erupts in a rapid ascending melodic minor scale in m. 11. The clarinet’s crescendo and the piano’s trill at the end of m. 10 should be executed with intensity to lead into the clarinet’s run, but this should not overpower the baritone. Another cadenza-like moment is found in the voice part in m. 11. This first section is repeated in a condensed second half, creating a type of miniature, modified strophic form.
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Ex. 3.9, cont.
The clarinet also assists in portraying the smug affect of “The Lawyer.”

Musgrave’s choice of a neo-Baroque musical setting provides an air of regality to match the pretentious text. The lawyer considers himself a “judge of man,” who neither defended the dishonest nor charged an unnecessary fee. This is the only song within the set to feature melismatic writing for the voice, in a nod to the eighteenth-century bel canto style, as can be seen in Example 3.10. The clarinet adds to the parody with runs that are Italianesque in nature if not in pitches. These runs should be performed brilliantly, even when at a soft dynamic, with as much pretentiousness and smugness as possible.

Ex. 3.10: *Four Portraits*, “The Lawyer,” mm. 1-5.
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The absence of the clarinet in “The Divine” only makes its role in “The Courtier” more prominent. “The Courtier” is set as a dance and includes a swirling, chromatic clarinet part. The tessitura of the clarinet finally ventures into the altissimo, appropriate for a culminating song, in the initial statement of the principal motive, shown in Example 3.11a. Example 3.11b features the end of the motive, transposed here to fit the original statement. The motive is transposed, divided, and slightly altered throughout the song. Recognizing this compositional device may influence the clarinetist’s interpretation; for instance, the performer may choose to play it as an interrupted gesture at times, with an abrupt entrance or exit. Chromaticism is prevalent not only in the motive, but also in the bass line of the piano, which plays in a waltz-like 5/8 meter, as can also be seen in Example 3.11a.

Ex. 3.11a: *Four Portraits*, “The Courtier,” mm. 1-4.  
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This halting reference to a waltz draws upon a tradition of nostalgia and sets the stage for the performers to make the clarinet motive dance. The 3+2 division of the meter creates a truncated, perhaps cynical, waltz motion. The pianist should perform agogic accents on beats one and four in the left hand, while emphasizing the tenutos and accents in the motive to enhance the limping waltz affect.

The piano eventually takes up the motive, creating intriguing interplay between clarinet and piano. As can be seen in Example 3.12, the motive is used in imitation in the first interlude. In the second interlude, the motive is slightly altered in both parts so that it can be performed simultaneously, seen in Example 3.13. The reprise features the motive in the pianist’s right hand, while the clarinet performs an accompanying drone, after which another imitative interlude sets up the codetta. These interactions may be interpreted as a couple dancing in court, or persons chasing after the courtier for his political favors, a dance of another sort.

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77 Monelle, 5, 215.
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Musgrave’s song set is an excellent example of fine craftsmanship. It is an unusual representation of twentieth-century art song with clarinet because of Musgrave’s choice of text; few songs in this category set a cynical, humorous, or satirical text. While pastoral connotations are initially evident through the occasional drone or trill, the text of “The Courtier” reflects an early element of the pastoral in which satire contrasts pastoral simplicity and morality to the complex and amoral culture of the court.\(^7\)

The role of the clarinet is significant throughout *Four Portraits*. In “The Physician,” the clarinet is the primary carrier of the half-step motive, which is a significant descriptor of the humorous affect. In “The Lawyer” and “The Courtier,” the clarinet portrays a regal atmosphere and a courtly one, respectively. Musgrave makes use of the clarinet in dramatic fashion in each of these songs, assuring that the instrument is essential to the composition in both structure and affect.

**Ralph Vaughan Williams: Three Vocalises (1958)**

One of the most-lauded composers of British instrumental and vocal music, Ralph Vaughan Williams (1872-1958) played a critical role in the formation of Britain’s national song. His interest in and collection of British folksongs influenced his individual style and helped to define a national sound. His collection of *Three Vocalises* is arguably the most well-known work by a British composer for solo voice and clarinet. Written at the end his life, it is representative of the final phase of his career, in which Vaughan Williams focused anew on song composition.

His style, heavily influenced by the folk songs he collected, is reflected in the piece. Modal and pentatonic scales permeate all three songs, at times creating nebulous

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or shifting tonal centers, all of which are elements of the pastoral style. Melodic lines are simple without being simplistic and are frequently treated contrapuntally, while meters are conservative. Open scoring is also a trademark of Vaughn Williams’s style; at one point in *Three Vocalises*, the voice and clarinet are two octaves apart.

*Three Vocalises* is comprised of “Prelude,” “Scherzo,” and “Quasi Menuetto,” all of which are usually instrumental forms. The vocal line is also clearly instrumentally influenced. The lack of text in the vocal part, similar tessituras, overlapping parts, technical passages, exchange of material, and overall equality of the voice and clarinet place them on equal melodic footing.

The first song, “Prelude,” introduces many of these characteristics within an ABA form. The staccato sixteenth notes in m. 6 and thirty-second notes in m. 8 appear instrumental in nature, as seen in Example 3.14. Melodic material is also exchanged between the two parts. For instance, the introductory, cadenza-like first measure seen in Example 3.14 is immediately echoed in the clarinet. This material returns along with the recurrence of the A section in m. 24, however, in the clarinet part alone, as seen in Example 3.15.

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Important harmonic and structural tasks are also delegated to the clarinet in this piece. In one of many instances, the clarinet changes harmonies before the voice in m. 4 of Example 3.14; the concert E flat (written F) is introduced by the clarinet on the first beat, changing the harmonies in that measure before the voice outlines an F dominant chord ending on E flat. Subsequently, concert E natural (written F sharp) returns in the
clarinet on the first beat of m. 5, and concert B flat (written C) of the previous measure is changed back to B natural (written C sharp) in beat two. The clarinet thus fills in most of the dorian scale before the voice can complete its d minor triad in that same measure. Clarinetists may choose to emphasize these notes and later moments like this by utilizing a slight increase in weight and length. Finally, in m. 26 of Example 3.15, the two lines create parallel intervals of fifths and fourths, some of which are tritones, resulting in intriguing harmonies. Performers will most likely need to rehearse this section slowly to tune these intervals accurately. The quasi-rhapsodic nature of the melody, as indicated by the *senza misura* in m. 24 for instance, is also an aspect of pastoralism. Presenting a unified and fluid, yet rhapsodic interpretation will require added attention in rehearsals. No dynamics are indicated in “Prelude,” and very few are written in the entire score of *Three Vocalises*. This does not imply a dynamically static performance, however, but rather that musicians should take subtle dynamic liberties.

The clarinet is harmonically and structurally significant in “Scherzo,” as it is throughout *Three Vocalises*. For instance, the two parts play against one another in opposing duplet and triplet cross-rhythms in mm. 23-26, creating a sense of uncertainty. This culminates in a varied return of the initial theme (shown in Example 3.16) in m. 27, as seen in Example 3.17. This filled-in version of the theme is now supported by harmonies provided by the clarinet. The clarinet transitions back to the original key in m. 28, one measure later than the voice and the theme. Furthermore, Vaughn Williams

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80 Parallelism is also a pastoral characteristic. Saylor, 19-20.
81 The use of the term rhapsodic in these songs refers to a rhythmic freedom associated with the improvisational quality of a rhapsody. Saylor, 19-20.
82 Uncertainty is also a feature of the rhapsodic-like pastoral melody. Saylor, 19-20. Performers may wish to experiment with a more fluid interpretation of these cross-rhythms, as opposed to a rhythmically-rigid one, to enhance this sense of uncertainty.
occasionally uses the voice to accompany the clarinet melody, as shown in Example 3.18.

These instances require a more soloistic interpretation by the clarinetist.

Ex. 3.16: “Scherzo,” mm. 1-4 from *Three Vocalises* by Ralph Vaughan Williams. © Oxford University Press 1960. Extracts reproduced by permission. All rights reserved.

Ex. 3.17: “Scherzo,” mm. 22-29 from *Three Vocalises* by Ralph Vaughan Williams. © Oxford University Press 1960. Extracts reproduced by permission. All rights reserved.

Ex. 3.18: “Scherzo,” mm. 11-15 from *Three Vocalises* by Ralph Vaughan Williams. © Oxford University Press 1960. Extracts reproduced by permission. All rights reserved.

Similar characteristics are present in “Quasi Menuetto,” such as modality, instrumental writing for the vocal part, and an elevated role of the clarinet, including important chord tones particularly evident at key changes. Throughout *Three Vocalises*,
the vocal range stays within two octaves, while the clarinet range gradually increases with each subsequent song, starting at two octaves in “Prelude” and just reaching two octaves and a fifth by the end of “Quasi Menuetto.” The minuet aspect referred to in the title is evident in the 3/4 time signature and its modified, condensed quasi-minuet-and-trio form. Performers should emphasize the agogic weight of each downbeat to produce a minuet-like feel. Additionally, a dance-like lightness should prevail.

Vaughan Williams’s *Three Vocalises* arguably demonstrates the best of the composer’s abilities. The clarinet is an integral component of the piece and potentially an equal partner with the voice through contrapuntal treatments, vocal accompaniment of the clarinet line, intertwining clarinet and vocal lines, and harmonic and structurally significant roles. Vaughan Williams also brings a pastoral element to these works through obscured modes and pentatonic scales, irregular rhythms, parallel fourths and fifths, and rhapsodic melodies.

*Arthur Butterworth: The Night Wind (ca. 1969)*

Arthur Butterworth (1923-2014), known best for his brass band literature, was a composer and trumpeter whose output primarily consists of instrumental works. He wrote much chamber music along with four symphonies. In addition to Carl Nielsen (1865-1931) and Jean Sibelius (1865-1957), Butterworth was influenced by the preceding generation of English composers, such as Vaughan Williams and Elgar. Butterworth’s music tends to be tonal with soaring harmonies, traditional forms, and spacious sounds, features that caused him to be accused of writing in outdated styles. Other characteristics

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of his music include quick and multiple changes of tonal centers and creative uses of color.

_The Night Wind_ (ca. 1969) for soprano, clarinet in A, and piano was commissioned for a local music festival. A rare vocal piece for Butterworth, _The Night Wind_ was later transcribed for voice and chamber orchestra. Three poems by Emily Brontë are set in this lengthy twenty-minute song cycle: “The Night Wind;” “Song” (which Butterworth entitled “The Linnet in the rocky dells”), and “The Visionary.” The songs are conservatively and tonally constructed with traditional, unchanging meters (4/4 or 2/4) and through-composed or ABA forms. The melodies, however, are less conservative, often featuring diminished and augmented intervals within a disjunct contour.

The cycle is Butterworth’s musical interpretation of the isolated landscape of the British moorlands, an appreciation of which he shared with Brontë. His sonorities are frequently dark, with whole tone and modal tonalities, and imply the isolation of the moors, a typical pastoral subject. While Butterworth uses almost the full range of the soprano and piano, he writes the clarinet primarily in the chalumeau register for its somber darkness, reserving the higher registers during moments of passion or poignancy.

According to the preface of the score, the clarinet represents the wind, an equal partner to the voice, throughout the cycle. In the first song, “The Night Wind,” the soprano takes part in an evening conversation with the wind, with the clarinet replying to the singer or depicting the action of the text and the wind; for instance, as can be seen in

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86 Anon., preface to Arthur Butterworth, _The Night Wind_, [ii].
Example 3.19, the clarinet depicts the text “the soft wind waved my hair” through an accelerating tremolo that leads into an accelerating trill and a slowing descending chromatic line, portraying the wind playing with the singer’s hair. For the poco rubato in this example, the performer should create a feeling of wind-like motion. Furthermore, accelerandos and ritardandos are plentiful throughout the song and may signify the composer’s intent for the music to perpetually ebb and flow like the wind. As the text personifies the wind by speaking for it, the clarinet becomes the musical depiction of the voice of the wind, best interpreted with a dialectic rubato and changes in color. Such an instance can be seen in Example 3.20, in which the text states the reply of the wind, “Have I not loved thee from childhood?” and the clarinet portrays the blowing (speaking) of the wind in soft gusts of sixteenth notes. Rhythmic nuances should be added here to avoid a static interpretation.

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87 The clarinet part is in concert pitch in this score and excerpt.
88 The clarinet part is in concert pitch in this score and excerpt.
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Ex. 3.20: *The Night Wind*, “The Night Wind,” mm. 87-88.
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The clarinet also depicts the wind motivically in “The Night Wind.” As seen in Example 3.21, a recurring motive is used as an element of growth and unity. The initial motive, Example 3.21a, occurs after the text “I needed not its breathing to bring such thoughts to me.” A slightly altered version, as seen in Example 3.21b, takes place after the wind “whispered lowly ‘How dark the woods will be.’” The altered motive is repeated three times consecutively, with each reiteration higher and louder as the text describes the wind’s effect on the leaves, resulting in “their myriad voices,” as seen in Example 3.21c.

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89 All examples featuring clarinet alone are transposed to written, not sounding pitch.
90 Throughout this document, the clarinet parts in single-line examples are presented in the transposed keys of their corresponding instrument.
In “The Linnet in the rocky dells,” the poem describes a woman’s burial place on the moor, the wind providing one of few consolations during her “sleep.” Even though the wind is present in clarinet gestures throughout the song, it is not referred to directly in the text until the end. Samples of these gestures can be seen in Example 3.22: Example 3.22a shows the clarinet representing “a single sigh,” while in Example 3.22b, the clarinet depicts the “west wind by the lonely mound.”

Ex. 3.22a: The Night Wind, “The Linnet in the rocky dells,” mm. 88-89.
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“The Visionary” contains a more active portrayal of the wind. The protagonist awaits a visitor, often interpreted as a spirit carried in upon the wind, from the safety of inside while the weather outside is bleak. The initial long, low notes in the clarinet eventually open into a dramatic portrayal of the wind as it “whirls,” as seen in Example 3.23, only to die down to a more subdued presence to the point of being absent in the score for several phrases. In m. 21, an increasingly edgier tone quality on the clarinet will help produce an agitato. The clarinetist may also want to switch from a darker tone

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91 Examples featuring clarinet alone are transposed.
to a brighter one to draw attention to the text painting of a “shivering gust,” as seen in Example 3.24.

**Ex. 3.23:** *The Night Wind,* “The Visionary,” mm. 19–24.
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The importance of the clarinet is evident throughout *The Night Wind* cycle. The selection of clarinet in A and the primary use of the chalumeau register create a dark color. The clarinet is also used as an element of growth through motivic development. Moreover, the clarinet portrays the character of the wind in the poems, creating a dramatic element through its musical portrayal. *The Night Wind* is representative of solo British art song with clarinet not only for its pastoral landscape topic, but also for its
subject of the wind, a character frequently symbolized in Celtic music. The Night Wind is also representative of texts featuring poetry by famous British poets of the past.

**Justin Connolly: *Poems of Wallace Stevens II (1970)***

Justin Connolly’s (b. 1953) musical style is complex, often written with non-standard notation. Most of his chamber music also features non-standard instrumentation. Often virtuosic, these works are demanding but not impossible to perform. His style was firmly established by 1976, after spending several years in the United States. Connolly’s writing is frequently motivic, yet imbued with energetically opposing forces within each piece, such as a regulated pulse vs. a freer approach to time, or thinner vs. heavier textures.

*Poems of Wallace Stevens II (1970)* for soprano, clarinet in B flat, and piano is an example of this established style. The song set consists of three of Stevens’s poems, “Earthy Anecdote,” “The Place of the Solitaires,” and “Life in Motion,” which are set in a limited aleatoric manner with a page-long clarinet interlude connecting the first two songs. *Poems of Wallace Stevens II* is the second of four Connolly settings of collections of Stevens’s poems; *Poems of Wallace Stevens I (1967)* also includes clarinet with six

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92 Another setting of a text about wind is “There came a wind” from Three Emily Dickinson Songs (1985) for soprano, clarinet in Bb, and piano by Martin Butler (b. 1960). Additionally, “Western wind, when will thou blow?” (anonymous madrigal text) from Carey Blyton’s (1932-2002) *What then is love?* (1961) for high voice, clarinet in A, and piano, features the clarinet in imitation of or in counterpoint with the voice, and “The West Wind” (1991) by John Mitchell (b.1946) is a setting for soprano, clarinet in Bb, and piano of the same entitled poem by John Masefield (1878-1967). These songs do not distinctly depict the wind in the clarinet part as Butterworth does.

93 Banfield, 263.

94 Several other examples, among many, include *Three Songs of Innocence* (1957) for soprano, clarinet in A, and piano by Arnold Cooke (1906-2005) with texts by William Blake (1757-1827), and “Sonnet: When our two souls” (ca. 1984) by Arthur Wills (b. 1926) for soprano, clarinet in Bb, and piano with text by Elizabeth Barrett Browning (1806-1861). *Three Songs of Innocence* is set in traditional pastoral style, whereas “Sonnet: When our two souls” features a somewhat less conservative palette that includes a two-octave glissando for clarinet.

other instruments and soprano. Additionally, his solo for bass clarinet, *Tesserae F* (1999), was inspired by Stevens’s writings.

While Stevens’s poetry can often be vague and subject to many different interpretations, Connolly has set them literally. “Earthy Anecdote” tells of a firecat (mountain lion) hunting deer and eventually falling asleep. In modified ternary form with variation on the return, the song is atonal with large, disjunct leaps. Connolly’s utilization of limited aleatorism consists of written pitches, whose length is indicated by seconds on the clock. Connolly indicates which places in the score the parts converge. Performers are instructed to slow down or speed up through the indication of the thickness or degree of incline of arrows or ligatures, as described in the score preface. Shifting time signatures as well as frequent tempo changes abound. These elements portray the firecat’s quick and direction-changing movements.

Text painting is abundant. The soprano often interprets the text as it occurs, while the clarinet and piano carry out the action of the text with the voice or directly after. In Example 3.25, for instance, “clattering” is manifested musically in the voice and clarinet as it occurs, subsequently in the piano, and at the end of the first system in the clarinet again. In the second system, fluttersontuing in the clarinet part portrays a “bristling firecat.”

In Example 3.26, the leaping action of the firecat is depicted musically in the soprano and piano by leaps and skips in the top system. The second system of Example 3.26 depicts the changing direction of the hunt: first “to the right,” then “to the left.” The clarinet and piano dovetail to portray this leaping action, and all parts mirror their initial melodic contours when the text indicates the change in direction.
The interlude is an extension of “Earthy Anecdote.” The firecat falls asleep at the end of the first song, as seen in Example 3.27, through a slowing solo clarinet line in the chalumeau register. The segue “Interlude,” consisting of an extended solo clarinet feature, then depicts the firecat dreaming, an interpretation offered by composer and author Anthony Payne.96 The repeated form with variation features erratic changes of

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96 Payne, 337.
tessitura, an extended range, and extended techniques, seen in Example 3.28.\textsuperscript{97} The normal range of the clarinet is exceeded at the end of the second system with a written C, A, and B flat. Systems 2 and 3 feature *staccatissimo*, tongue-less attacks, and opportunities for multiple tonguing. These features should be embraced to create a muscular, aggressive performance. The clarinetist should also experiment with tone color changes; for instance, the crescendo on the beginning long tone on the first system of Example 3.28 may be more effective with a dark tone at first that becomes unfocused or airy during the crescendo and leads into a very edgy and bright tone at the fff. Over-emphasizing dynamic extremes could aid in depicting the volatility of the cat’s dream, potentially a re-enactment of the recent hunt. Moreover, gestures and extended techniques should be played dramatically and aggressively throughout both “Earthy Anecdote” and “Interlude” to depict cat-like motions.


\textsuperscript{97} Although it is common for modernist composers in the latter half of the twentieth century to use concert scores, Connolly notates the B-flat clarinet in more traditional transposed pitches.
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The last two songs include many of the same elements seen in “Earthy Anecdote”: limited aleatorism, shifting time signatures alternating with rhythmic freedom, nontraditional notation, and repetitive form. In “The Place of the Solitaries,” the clarinet projects a more meditative quality, an aspect of the pastoral style. Therefore, a consistently darker tone color is needed to contrast the previous material. In Example 3.29, less technically challenging writing for the clarinet and gradually slowing trills assist in setting the mood.

The mood of “Life is Motion” is celebratory, portraying two girls dancing on the Oklahoma prairie. This dance is embodied in a final section performed by the clarinet and piano, as seen in Example 3.30. Several haunting moments also occur during echoes performed by the voice and clarinet on pp. 15-16. In these instances, the girls cry out in a yodeling fashion and the clarinet responds as an echo, although in slower rhythms: the second of these can be seen in Example 3.31. The clarinetist must play extremely softly, sensitively, and in tune, exploiting the free rhythm to milk the moment.98

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98 Intonation is particularly important in Example 3.31 because of the sharp tendencies of both the *ppp* dynamic and the written Db pitch on the clarinet. The clarinetist must precisely match pitch with the preceding soprano echo.
Ex. 3.30: *Poems of Wallace Stevens II*, “Life is Motion,” p. 8, system 2.
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Ex. 3.31: *Poems of Wallace Stevens II*, “Life is Motion,” p. 16, system 2.
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Throughout *Poems of Wallace Stevens II*, the role of the clarinet, often in
conjunction with the piano, is to portray the action of the text. In “Earthy Anecdote” and
“Interlude,” the clarinet is the cat and should emulate cat-like movements in its gestures,
from jerking changes of direction to quick, bounding attacks. Traditionally-valued
characteristics of clarinet performance, such as a light tongue and even tone quality
throughout the range, should be re-evaluated by the performer in favor of a wilder, more
accurate portrayal of the intended affect. The clarinet also assists in portraying the starkly different moods of each song. In addition to responding to text painting in a general way, attention should be payed to opportunities for individual word painting throughout the song set, as evident in the previous examples of “bristling” and “slept.”

Among twentieth-century British art songs featuring clarinet, the use of a non-British poet, limited aleatorism, highly-modernist writing, and a more emotionally-detached and literal approach are unique to Connolly, although limited aleatorism is found in Michael Finnissy’s (b. 1946) Beuk o’ Newcassel Sings (1988) and Roger Marsh’s (b. 1949) “Another Silly Love Song” (1976, publ.1984). The pastoral element in Poems of Wallace Stevens II is superficial. The first and third songs reflect open, outdoor scenes, but the musical affect is not traditionally pastoral; also, the childhood pastoral aspect of the young girls in “Life is Motion” is not depicted by the simplicity of line so often portraying innocence. However, the pastoral element of individual reflection is musically evident, albeit untraditionally, in “The Place of the Solitaires” through its meditative quality.99


William Wordsworth (1908-1988) may be one of the least well-known of the composers of the selected songs; nevertheless, his setting of the poem “The Solitary Reaper” uses the clarinet in interesting ways that invite analytical commentary relevant to this essay. A descendant of the famous English poet, William Brocklesby Wordsworth was a prolific composer who wrote for a variety of mediums. His output includes eight

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symphonies, various instrumental solos and ensembles, vocal ensembles, and over twenty art songs.

“The Solitary Reaper” (ca. 1973, publ. 1975) is a setting of his great uncle’s famous poem. This pastoral ballad relates the story of a solitary crop reaper whose song is heard by a passerby. Even though the song is in a language unknown to the traveler, presumably Scots Gaelic, he is haunted by its seemingly plaintive melody. The poem is set in the Scottish Highlands, where Wordsworth the composer lived most of his life. It is a popular text in art songs, having been set to music by Alan Bullard, Richard Faith, Geraldine Dorothy Rasmussen, and Alan Tregaskis, but this version is the only one known to include clarinet obbligato.

The poem features four verses and is set as an eight-and-a-half-minute song constructed in through-composed form, with an instrumental prelude, several interludes, and a postlude encapsulating the stanzas. Wordsworth’s style is eclectic, building on modal, chromatic, octatonic, and quartal melodies and harmonies while creating pockets of tonality through pedal tones within a broader post-tonal framework. Textures can change dramatically, such as tone clusters juxtaposed against multi-octave open scoring in the piano part. Example 3.32 illustrates the clarinet’s rhythmic importance to the piece, since it often has the smallest subdivisions of the beat, and shows a hemiola effect created by the differing meter of the clarinet to that of the piano and voice. The clarinetist may choose to exaggerate this effect by slightly accenting the beginning of each sixteenth-note grouping.

100 Most of Wordsworth’s scores are not easily accessible outside of Great Britain. The Scottish Music Centre, however, has an extensive collection of his published and unpublished scores as well as recordings.
Although Wordsworth uses many twentieth-century compositional devices, he makes the pastoral element of the poem musically evident. The use of the pastoral compound 6/8 meter and lilting siciliana rhythms pervade the piece, for instance, fittingly complementing the trochaic rhythms of the poetic text. These rhythms and the correlating siciliano style are a characteristic of the pastoral tradition, with the 6/8 meter one of its important components.\textsuperscript{101} Throughout the song, the clarinet's suggestion of a simple pentatonic pitch collection (save one note, B, which is agogically emphasized in the piano part) against the piano's more dissonant harmonization uniquely suggests a folk-like pastoral topic situated in a post-tonal harmonic palette. The clarinet also plays an important pastoral role through the use of its chalumeau register—low and sonorous—in long, continuously unified phrases. As shown in Example 3.33, this initial phrase begins the eighteen-measure prelude played by clarinet and piano.

\textsuperscript{101} Monelle, 5, 215.
After this prelude, the clarinet is used to connect the stanzas. Within the poetic lines, the clarinet line supports the voice with either a lilting countermelody or running eighth or sixteenth notes, as in Example 3.32. At times, the clarinet emerges from the texture in brief solo interludes, as in the moment where it portrays the singer heard by the protagonist, following the lines "Alone she cuts and binds the grain, And sings a melancholy strain," seen in Example 3.34. Similar in contour and rhythm to the opening melody (Example 3.32), this passage also employs a simple pentatonic melody at odds with its harmonic underpinning. Over three measures in length, the solo is uncharacteristically long when compared to the mostly one-measure instrumental sections between the poem’s couplets.

In addition to making a strong contribution to the pastoral style of “The Solitary Reaper,” the clarinet also serves to paint the text and either foreshadow or play out events within the poem; for example, “O listen! For the Vale profound is overflowing with the sound,” is followed by an interlude, as shown in Example 3.35. This is the beginning of the clarinet’s extended stay in the altissimo. The rhythmic intensity builds to m. 49, the most rhythmically active section of the entire song. Here, the clarinet’s ascending arc of
melody suggests a literal, sound-source depiction of this “overflowing sound” that emanates from the valley. The diminuendo beginning in the previous measure, m. 44, and continuing through m. 49, reflects the sound trailing off in the valley. Also evident in Example 3.35 is the bird topic introduced in mm. 50-51 by the clarinet in the second stanza of the poem. This dramatic change in character includes trills and grace notes, both elements of many bird-call interpretations, foreshadowed in mm. 45-48 through a measured trill that gradually accelerates. The text of the second stanza immediately follows with the recounting of the nightingale’s song, and the purpose of the clarinet introduction is revealed. Later, a cuckoo call is mimicked by the clarinet in minor thirds, not predictably immediately following the reference of the bird, but subtly prefacing it, as in Example 3.36. In the third stanza, another instance of text painting occurs. The text “sorrow, loss or pain” is portrayed through a descending line in the clarinet, initiated by a haunting diminished fourth and rising above the vocal line to an attention-grabbing high e-flat in m. 96, before beginning its lamenting descent, which primarily consists of minor seconds, a sign of weeping, (see Example 3.37).102


102 Monelle, 4. A descending minor second is known as a pianto when used in this manner.
The initial pentatonic melody that opened the prelude, seen in Example 3.33, becomes a recurring theme, but played at different pitch levels, in the interludes between stanzas. Just before the third stanza, the theme is performed an octave higher than its initial statement. During the subsequent interlude, the clarinet again performs the theme, this time a half-step higher but returning to the original register. The following phrase also matches up with the prelude’s second phrase a half-step higher. Given the performance-based challenges in interpreting this work's broader through-composed
form, a saliently expressive performance of this recurrent gesture can underscore its unifying importance to the listener.

The clarinet part continues to borrow motives from the prelude solo as the vocalist delivers the fourth and final stanza. After the text “motionless and still,” the clarinet is silent until returning with the original theme on the last syllables of the final words, “the music in my heart I bore, long after it was heard no more,” shown in Example 3.38. In the postlude, the clarinet repeats and then augments a similar motive, but fades away before it can be completed. The motive continues silently, much like the music in the traveler’s heart.

Ex. 3.38: Wordsworth, “The Solitary Reaper,” mm. 128-147.
Roberton Publications. Used with permission.
Ex. 3.38, cont.
The clarinet’s role in “The Solitary Reaper” is multifaceted. In addition to portraying the text through back- and forward-referencing musical gestures, the clarinet conveys a broader pastoral reference. The clarinet’s recurring theme connects and unifies. Moreover, the clarinet portrays the songs within the song by manifesting the melodies sung by the reaper, nightingale, and cuckoo.

Michael Head: “The World is Mad” (1976)

Although composer Michael Head (1900–1976) has composed a variety of instrumental and choral works, he is best known for his art songs, which, numbering over 100, comprise the bulk of his output. Head contributed to the popularity of his songs by singing and accompanying them himself in concert. His early songs, marketed to amateur musicians, are conservative in melody and harmony and similar in style to those of Roger Quilter (1877-1953).103 His later songs, however, often contain elements of serialism.104 Characteristics evident throughout his songs include rhythmic complexity and meter shifts to accommodate the syllabic flow of the text; ultimately, his paramount attribute seems to be creating a musical atmosphere that conveys the intent of the poet.105

Head often composed at the suggestion of others. Such was the case with “The World is Mad” (1976) for voice (mezzo-soprano), clarinet in Bb, and piano. June Emerson recommended that he set a section of the popular radio play The Dark Tower (1945),106 written by Louis MacNeice (1907-1963) with incidental music by Benjamin Britten (1913-1976). The play, inspired by Robert Browning’s (1812-1889) poem

103 Barbara Sue Streets, Michael Head: His Contributions as Composer, Performer, Educator with an Analysis of Selected Solo Songs (Ph.D. Diss., University of Oklahoma, 2002), 179.
104 Head was potentially influenced by Alban Berg, of whom he was a fan. Nancy Bush, Michael Head: Composer Singer Pianist (London: Kahn & Averill, 1982), 19.
105 Streets, 181-4.
106 Anon., preface to the score of Michael Head, “The World is Mad” (Ampleforth, England: June Emerson, 1977), [i].
“Childe Roland to the Dark Tower Came” (1855), reflects the poet’s reaction to war.\textsuperscript{107}

The text of “The World is Mad” is taken from a dialogue between Roland and his girlfriend Sylvia, in which she tries to convince Roland not to seek out and fight the dragon of the dark tower, a quest for which he’s been training for years, by presenting him the alternative of a “sane and gentle life.”\textsuperscript{108}

The song begins with an eight-measure atonal introduction by solo clarinet, shown in Example 3.39.\textsuperscript{109} Roland’s text of “The World is Mad” is then sung above piano arpeggios that feature diminished and augmented sonorities; the clarinet subsequently repeats the introductory material, albeit a half-step higher and slightly modified. Example 3.40 shows a new modal theme, now situated over major and minor arpeggios, that occurs just after Sylvia’s counterargument, "Not all of it my love."

\begin{example}
\centering
\includegraphics[width=\textwidth]{Ex_3_39.png}
\caption{Michael Head, “The World is Mad,” mm. 1-9.}\
\end{example}

\begin{example}
\centering
\includegraphics[width=\textwidth]{Ex_3_40.png}
\caption{Michael Head, “The World is Mad,” mm. 1-9.}\
\end{example}


\textsuperscript{108} The original radio broadcast can be heard at https://archive.org/details/DarkTowerThe.

\textsuperscript{109} The score is in concert pitch, however, excerpts featuring clarinet alone are transposed. Note the composer’s instructions of “Rhapsodical in style,” an attribute of the pastoral musical style also evident in Vaughan Williams’s “Prelude.”
Juxtapositions between tonality and atonality abound throughout the work among all forces, including modified statements of the clarinet theme and its associative motives, which at times overlay the vocal line and at other times are heard as extended interludes.

In Example 3.41,\textsuperscript{110} the atonality of mm. 24-25 becomes tonal in the subsequent measures, as the subject of Sylvia’s dialogue changes from the mad people in power to other types of people who are not mad. Measures 27-29 feature inverted gestures from the tonal clarinet theme. The atonal clarinet theme is modified in m. 26 to prepare for the change of tonality and character in the subsequent measure. When the clarinet and voice perform together, the clarinet tessitura is most often above the voice, as can also be seen in Example 3.41. While a few meter changes are present, no less than nine changes of key signatures occur in the four-and-a-half-minute piece. Given the work's through-composed form and the piano's rapidly-changing accompaniment patterns, the stable presence of the clarinet theme plays a crucially cohesive role.

\textsuperscript{110} The score and this excerpt, including the clarinet part, are in concert pitch.
The vacillation between tonality, modality, and atonality, resulting in frequent changes in pitch collection, aptly depicts the protagonists' emotions and the madness of war in general. The clarinet helps to establish and promote this atmosphere. Performers should employ a change of color and expression when the theme pitch collection changes. The atonal theme should be rhythmically strict, pushing forward, and performed with an edgier tone, compared to the soaring “espressivo, dolce” tonal theme, which benefits from a warmer tone and slight rubato.
Arguably more of a work of “concert music” than most of Head’s songs, “The World is Mad” represents the historically popular appeal of British song, due to the widely-heard radio play broadcast from which its text was taken.111 “The World is Mad” also reflects the theatrical vein of earlier songs, such as Macfarren’s “Pack Clouds Away” (1867) and Mahon’s “Hope Thou Cheerful Ray of Light” (1796).

Phyllis Tate: Scenes from Tyneside (1978)

In her music, Phyllis Tate (1911–1987) embraced unusual instrumentation and textures to create unique colors. While most of her earlier pieces were discarded, Tate’s remaining body of work consists primarily of chamber ensembles that include voice. She also composed for more expansive mediums, notably an opera, The Lodger (1960), and a Sonata for Clarinet and Cello (1969). Her works are often deceptively simple on the surface, with underlying complexities such as polytonality and ordered intervals.112 The majority of her pieces are tonal and melodious, as well as conservative in meters, tessituras, and rhythms. Perhaps the most salient characteristic of her style is the exploration of unusual instrumentations, colors, and textures; indeed, Tate rarely wrote for the same instrumentation more than once.

Scenes from Tyneside (1978) is representative of her style in many ways. Commissioned by the Syrinx Trio for mezzo-soprano, clarinet in Bb, and piano, the song cycle consists of six Northumbrian folk songs with added harmonies and modified

111 Twentieth-century British songs for solo voice and clarinet are a mix of high art, amateur compositions, and arrangements of works originally written for another medium. Examples of modified arrangements, in addition to those stated previously, are Elaine Hugh-Jones’s (b. 1927) Seven Songs of Walter de la Mare (1988) for high voice, clarinet in Bb, and piano, the second arrangement of the original setting for string orchestra, and Betty Roe’s (b. 1930) second version of Firstlings (1972) for voice, clarinet in Bb, and piano, modified from the original for voice, guitar, and flute, clarinet, or violin.

112 Christine Michelle Bellomy, The Clarinet Chamber Music of Phyllis Tate (Ph. D. Dissertation, University of Iowa, 2004), 9.
melodic material. The freely-treated melodies retain their modal qualities, although Tate occasionally employs polytonality beneath them. Overall, the cycle has an accessible range, although, at two points the clarinet ventures to a written altissimo A. Tate explores different colors through diverse instrumentation, utilizing striking changes in texture to enhance the tuneful melodies. For example, in “Elsie Marley,” the pianist changes to tambourine and the singer is required to clap; the piano, clarinet, or both are frequently tacet in sections throughout the cycle. The third and fifth songs, “Elsie Marley” and “Died of Love” respectively, will be analyzed further.

“Elsie Marley” not only showcases Tate’s ability to manipulate color through instrumentation, it also features a dialogue between voice and clarinet. Although the text relays the story of an innkeeper’s wife who befell hardship, the setting is a jig. The song is in strophic variation, a form Tate utilizes to explore color changes through the manipulation of instrumentation. The choruses feature the tambourine, which the pianist is instructed to play, often without the clarinet. In turn, the clarinet is alone with the voice on most verses. Two of the five refrains are tutti, while the penultimate chorus features only the voice with clapping.

Tate also manipulates color within individual instruments. The tambourine is instructed to “shake,” “strike with knuckles,” “tap with fingers,” and “strike softly with palm” to produce different effects. All registers of the clarinet are used, and dynamics range from ppp to ff. Performers may choose to change colors with differing dynamics and registers to distinguish each verse and embrace Tate’s love of color diversity.

113 Phyllis Tate, preface to the score of Scenes from Tyneside (Ampleforth, England: Emerson Edition, 1980), [ii].
114 Tate, [ii].
During the conversations between clarinet and voice, the clarinet often dances around the vocal line, playing during long notes or rests, as seen in Example 3.42. The clarinet also rises above the vocal tessitura, which creates potential balance issues, as can be seen in mm. 14-16 of Example 3.42. Performers should make certain that both parts of the conversation can always be clearly heard and understood. Drinking is the topic of the third verse, during which Tate uses hocket and octave displacement to divide the melody between the clarinet and voice, likely as an evocation of drunken stutters and hiccups, (see Example 3.43). The subsequent refrain, partially seen in Example 3.44, depicts the sailors dancing and skipping to a hornpipe.


115 The last two notes of m. 55 are most likely a mistake in the clarinet part, erroneously written in concert pitch. The notated pitches are probably meant to be A and G instead of G and F.


Tate explores another color of the clarinet in “Died in Love.” Throughout the song, the clarinetist is instructed to alternate between performing with a straight tone and adding vibrato, as seen in Example 3.45 with *con vibrato* (m. 1) and “Naturale” (m.9). Note also the use of G mixolydian (concert pitch); Tate frequently retains the modal
quality of these folk songs, at least in the melody. Tate also highlights the different
colors of the clarinet by changing tessitura and/or dynamics at verses.

Ex. 3.45: Tate, *Scenes from Tyneside*, “Died of Love,” mm. 1-13.
Used by permission.

“Died in Love” is about a young girl contemplating death after being impregnated
by her lover, a soldier who has since left her for another. The use of vibrato may indicate
weeping. Performers may choose to use vibrato sparingly on long notes when it is
indicated (such as only on quarter notes); however, vibrato is more likely intended
throughout the entire phrase, as suggested by the indication of *con vibrato* on a passage
consisting only of eighth notes (see Example 3.46). The use of constant vibrato, as
opposed to its use only on longer notes, would better imitate weeping and create a more
noticeable color change.
Another change of color corresponding with the text can be seen in Example 3.47.

Here, verse 4 begins with the clarinet playing loudly in the chalumeau register in homorhythmic octaves with the voice, possibly expressing the girl’s anger over being left pregnant by the “dirty rat.” The sudden dynamic change in the anacrusis to m. 62 happens as her first thoughts of death occur. An extreme crescendo in m. 64 then leads to an altissimo A in the clarinet on “father’s name.”
“Died of Love” also features other interesting melodic and formal characteristics. The traditional through-composed vocal part is modified in the instrumental parts, which repeat verses. For instance, the clarinet introduction is also the vocal melody of the second verse. This melody continues in the clarinet when the voice enters with the first verse, acting as a countermelody. The vocal melody of the second verse continues to be repeated as the song progresses. This melody is a unifying element of the piece, appearing in the interludes, in the clarinet countermelody to subsequent verses, in a modified form during the fourth verse, and in rhythmically-augmented motives in the
piano during the fifth verse. Furthermore, the increasingly thick texture after the second verse and the building dissonance in the piano part support the increasingly disturbing text. Each interlude becomes more dissonant and eventually leads to polytonality, as can be seen in Example 3.47, with each piano hand performing in a different key. Considering these changes and the repeated second-verse melody often found in the clarinet part, the clarinetist should consider performing each rendition of that melody with an increasingly harsher tone quality and less lyrical phrases.

The clarinet, therefore, plays several roles in _Scenes from Tyneside_. It is portrayed as a character in “Elsie Marley,” with which the soprano has a dialogue, and it assists in providing unity through the repetition of the second-verse vocal melody of “Died in Love.” The colors of the clarinet are also emphasized in both songs; different registers are exploited, often intertwining with the vocal melody or musically corresponding to the affect. Furthermore, vibrato is used as a color tool in “Died in Love,” which is yet another example of a composer choosing the clarinet to represent a lament setting.


The popular Scottish composer James MacMillan (b. 1959) is known for his relatable, conservative approach to modernism. Influenced by twentieth-century Polish composers such as Witold Lutoslawski (1913-1994), MacMillan has also been inspired by ethnomusicology.\(^\text{116}\) His music often carries a religious, nationalistic, and social-justice theme or message. His mature style is eclectic, often complex, and features

contrasting styles within the same work, after a conscious decision in the mid- to late-1980s to make his music more visceral and effective.

“The Blacksmith” (ca. 1981) was written during MacMillan’s early period, before his change in style, but was not published until 2008. An arrangement of a British folk song of the same name, “The Blacksmith” is set for voice and clarinet in Bb. Harmonically conservative and modal, the song contains few of the components of his mature style; however, a nationalistic element and a text featuring an oppressed maiden are evidence of what would become overarching elements of MacMillan’s sizable catalogue.

Popular among twentieth-century British musicians, “The Blacksmith” folksong is about a woman who finds out the blacksmith she’s been courting has gotten married to someone else. MacMillan’s version of the folksong contains five verses in strophic form, has a minimally-embellished melody that stays almost entirely within an octave, and features simple rhythms and meters. The verses are only slightly altered to accommodate differences in text and grace-note placement and feature a gradual change in dynamics. Each verse grows progressively louder as the story of the betrayal unfolds, until the climax reveals the depth of the woman’s anger. The final verse is more subdued in dynamics and text, potentially portraying her hurt rather than her rage.

Although the dynamics of the vocal line propel the story and music forward, the clarinet is a much larger factor in the driving force of the piece. The song begins with unaccompanied voice, soon joined by clarinet bagpipe-like drones in the chalumeau

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register. These drones continue throughout the first verse, part of which can be seen in Example 3.48a. A similar section of the second verse is seen in Example 3.48b, in which the clarinet line is made more active by including sixteenth notes, overlapping the vocal tessitura to include the clarion register. This same melodic section of the third verse can be seen in Example 3.48c. In this instance, the climax of the song is portrayed by a much higher and louder clarinet line.

Ex. 3.48a: James MacMillan, “The Blacksmith,” mm. 12-16.
The Blacksmith by James MacMillan.
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Ex. 3.48b: “The Blacksmith,” mm. 28-32.
The Blacksmith by James MacMillan.
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119 Excerpts are a combination of two separate scores, a vocal score written in concert pitch and a clarinet score featuring transposed parts for both clarinet and voice. The excerpts of Example 3.48 consist of the vocal part in concert pitch and the clarinet part in transposed pitch.
The clarinet also changes texture as the song winds down. The similar section of melody in verse four is supported by a less rhythmically-active and softer clarinet, reminiscent of the initial drones, seen in Example 3.48d. The fifth and final verse subsides to piano, with drones in the chalumeau register leading into a solo clarinet postlude, shown in Example 3.48e. The postlude continues for seven more measures, gradually becoming lower and rhythmically drawn out, until a low written F sharp is held with a fermata as the clarinetist diminishes a niente.

Ex. 3.48d: “The Blacksmith,” mm. 63-67.
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For The Sole Use Of Nancy Williams, University Of Northern Colorado.
The role of the clarinet in "The Blacksmith" is at times harmonic and textural, and other times more structurally important in stating interludes and a postlude. The clarinet’s change of texture and tessitura propel the music and text forward in a way the vocal melody alone does not. The melancholy text calls for a dark tone color on the clarinet throughout the song, even in the highest tessitura. Furthermore, the grace notes should be performed delicately, except for those of the bagpipe-like drones, to foreshadow and subsequently portray the woman’s sorrow. The clarinet as a pastoral signifier is evident in the use of drones and as the color of the instrument for a lament and modal folksong.\footnote{MacMillan’s “The Blacksmith” is representative of folk-song arrangements with clarinet that feature a tonal setting. Other such arrangements include “Johnny has gone a for a soldier,” “Hush-a-ba, Birdie, croon, croon,” and “John Peel” from Three Folk Songs (1963), arranged for high voice and piano with optional clarinet in A by John McCabe (1939-2015); “The Water of Tyne” (1964), arranged for soprano, clarinet in Bb, and piano by Michael Maxwell (b. 1921); and “The Nutting Girl” (1994), arranged for voice and piano, with optional clarinet in Bb, violin, viola, recorder, or flute by Alan Bullard (b. 1947). Of these other arrangements, “The Water of Tyne” is the only one without an optional clarinet part. Maxwell utilizes flowing clarinet sixteenth notes between the clarinet and the piano that may represent the moving water of the Tyne River. All these arrangements include a more accessible clarinet part than “The Blacksmith,” which features large and/or awkward intervals and particularly long phrases.}
**Dame Elizabeth Maconchy: “L’Horloge” (1983)**

Elizabeth Maconchy (1907-1994) was a successful and prolific composer, writing for a variety of mediums and receiving prizes and critical acclaim despite being out of the spotlight for several years while she had tuberculosis. She is most well-known for her chamber music, particularly the string quartets. In the latter part of her career, she wrote mainly vocal pieces. While her songs from this later phase primarily featured the texts of contemporary poets, she chose older poems to set during her earlier compositional period; the texts she selected for her earliest pieces were anonymous.\(^{121}\) A notable work in her instrumental portfolio is the Concertino for clarinet and string orchestra (1945).

Maconchy’s style is influenced by Béla Bartók (1881-1945) and Vaughan Williams, who was her teacher; nevertheless, Vaughan Williams’s influence is not obviously evident in her music, as he encouraged her to develop her own compositional style.\(^{122}\) Bartókian elements of intervallic and motivic writing, as well as driving rhythms, are evident in her style, however.\(^{123}\) Themes created around a few closely-located notes are a hallmark of her music and often cause tension as the theme oscillates between major and minor tonalities. She considered her best writing to be in works that passionately highlight tension.\(^{124}\)

“L’Horloge” (1983), a setting of a poem by the famous Charles Baudelaire (1821-1867), was written during her late phase and features an uncharacteristic choice of text for this part of her career. The text depicts a foreboding clock that represents eventual


\(^{122}\) Anne Macnaghten, “Elizabeth Maconchy,” *The Musical Times* 96/1348 (June, 1955), 299.

\(^{123}\) Blunnie, 6.

\(^{124}\) Macnaghten, 299-300.
death and the subsequent journey to hell, a common theme for poets of that time.

Baudelaire himself was influenced by the writings of Edgar Allen Poe.\(^{125}\)

Maconchy depicts the poem’s clock musically through abundant text painting in this seven-minute, through-composed song for soprano, clarinet in Bb, and piano. The soprano melody is primarily disjunct, with pervasive intervals of seconds and sevenths as well as clusters of half- and whole-steps supported by tonal harmonies and frequent pedal tones. The clarinet part features several instances of text painting and rhythmic mimicry. In the last two beats of m. 15 and the downbeat of m. 16, the clarinet performs a rhythm resembling the “lub-dub” of the human heart, corresponding to the text “Les vibrantes Douleurs de ton coeur plein d’effroil” (The trobbing pain of your heart, full of fear), shown in Example 3.49. Performatively, the last triplet of those beats should be emphasized. Additionally, a tremolo in the clarinet part portrays the impending darkness of twilight as “Le jour décroit; la nuit augmente” (the day is waning; the night growing), as can be seen in Example 3.50. A transparent tone could be employed at the beginning of the tremolo, with the tone becoming darker and more focused in subsequent measures. Although not written, a crescendo applied in the last two beats of m. 64 would not only correspond to the growing darkness in the text, but also would assist in firmly establishing the agogic arrival of m. 65, a point at which the other parts only sustain pitches. Finally, as seen in Example 3.51, a chiming sound occurs in the clarinet and piano parts as the clock in the poem “sonnera l’heure” (sounds the hour). These gestures should be played as bell tones, with an accented beginning and round, tapered releases.

Ex. 3.49: Elizabeth Maconchy, “L’Horloge,” mm. 14-16.
Words by Charles Baudelaire. Music by Elizabeth Maconchy.
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Ex. 3.50: “L’Horloge,” mm. 62-65.
Words by Charles Baudelaire. Music by Elizabeth Maconchy.
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Ex. 3.51: “L’Horloge,” mm. 74-75.
Words by Charles Baudelaire. Music by Elizabeth Maconchy.
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Text painting on a larger scale is evident in the repetitive rhythms, intervals, and gestures that represent the clock in both the piano and clarinet parts throughout most of the song, similar in concept to the perpetual beating heart in Edgar Allen Poe’s “The Telltale Heart.” The clock-like heartbeat of time is facilitated by repetitive rhythms, such as the quarter- and eighth-note patterns in the piano parts of Examples 3.50 and 3.52 respectively, and a stable quarter-note beat throughout, despite numerous meter changes that accommodate the text. Also in Example 3.52, the clarinet motive of mm. 18-19 represents the clock’s secondhand measuring of “Trois mille six cents foix par heure” (three thousand six hundred times an hour). This motive should be performed in a metronomic, static way to imitate the secondhand movement. The motive is also featured during a morendo passage in the final measures of the song, in which case it should be performed as if the secondhand of the clock is winding down (getting slower and softer), the representation of death. Another instance in which the clarinet manifests the clock is by imitating an insect, as seen in Example 3.53. The text refers to the clock as speaking “Rapide avec sa voix D’insecte” (rapidly with the voice of an insect) as the clarinet part features bursts of staccato sextuplets. Similar gestures occur in several other places as well, underscoring the clarinet’s representation of an insect. Performers should explore how best to interpret these gestures as insect-like; for instance, a slight crescendo and acceleration on the sextuplets could represent an insect flying. At the very least, a color change is necessary.

126 The capitalization of the article "de" is the result of the fact that "D’insecte" initiates a new line of poetry, and the first letter of each line is consistently capitalized in this poem.
Gestures and rhythms become faster as death draws closer; for instance, a gesture including intervals of whole steps and fourths is first written in eighth notes in mm. 13-14, as seen in Example 3.54a. A similarly constructed gesture is written in triplets in mm. 59-60 (see Example 3.54b). Finally, a modified version of the gesture, with condensed intervals and rhythms, occurs in m. 85 (see Example 3.54c) during the word “die.” The beat is stable and clocklike throughout most of the song, yet the increasing
speed of note values potentially indicates an ever-increasing anxiety over the death at hand. Additionally, the phrases in Example 3.43 represent the few instances in which the clarinet reaches into the altissimo register.

Ex. 3.54a: “L’Horloge,” mm. 13-14.
Words by Charles Baudelaire. Music by Elizabeth Maconchy.
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Ex. 3.54b: “L’Horloge,” mm. 59-60.
Words by Charles Baudelaire. Music by Elizabeth Maconchy.
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Ex. 3.54c: “L’Horloge,” m. 85.
Words by Charles Baudelaire. Music by Elizabeth Maconchy.
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The choice by Maconchy to set a language other than English is unusual in this body of repertoire. Unlike many of the other songs studied here, “L’Horloge” is not pastoral in text or music, except possibly the pedal tones in the piano part. While the subject is death, the setting is not in lament style and the clarinet is not used as a lamenting voice. The role of the clarinet is to portray the clock in both its secondhand movement and insect voice, and to develop an atmosphere of impending doom through the increasing speed of its gestures, culminating with death itself in the fading away of the secondhand motive. Additionally, gestures occurring throughout the piece assist in connecting the through-composed form.

**Michael Finnissy: Beuk o’ Newcassel Sangs (1988)**

Michael Finnissy (b. 1946) is a pianist and postmodernist composer. Similar in style to Connolly, Finnissy’s music often features extreme contrasts, independent lines, and unconventional notation. Finnissy also frequently employs extended techniques and extreme registral and dynamic changes. Inspired by a wide range of styles and interests, including ethnomusicology, his music can contain folk song elements as well. He has written a considerable number of works in a variety of mediums, particularly piano and chamber works, in addition to adding his own personality to transcriptions.

*Beuk o’ Newcassel Sangs* (1988) is Finnissy’s setting of seven folk songs originally published in Joseph Crawhall’s *A Beuk o’ Newcassel Sangs* (1888). Four of

127 The only other known twentieth-century solo British art song with a foreign text is Alan Ridout’s (1934-1996) *Holderlin Lieder* (1979) for soprano and clarinet in A; however, several translated texts are featured in songs such as Wilfred Josephs’s (1927-1997) *Four Japanese Lyrics* (1965) and Eric Hudes’s (1920-2009) *Sappho, Bitch! <and Philosopher>* (1989), which consists of eight, short atonal songs for soprano and clarinet in Bb. Commissioned by the Peregrine Trio, *Four Japanese Lyrics* was originally written for high voice, clarinet in Bb, and piano; however, the clarinet can be substituted by oboe, English horn, violin, viola, or cello as well as added to the piano part, as noted in the score.

the seven are written for soprano, clarinet in C, and piano, while the others are for soprano and clarinet alone. The folk melodies have been modified through the addition of complex rhythms and extensive ornamentation; however, the limited range and modality of the melody, as well as the through-composed form, remain true to the folk-song style. The adapted texts feature the Geordie dialect of the Newcassiel area, currently known as Newcastle upon Tyne. The relatively short songs range from one-and-a-half to three-and-a-half minutes long and feature freely-contrived harmonies that often conflict with the tonality of the vocal line or are entirely atonal. The clarinet and piano parts are treated independently and commonly include limited aleatorism. Sometimes these parts feature displaced agogic accents that do not correspond with the meter. Throughout the song set, rhythms are complex, dynamics are not included, and the piano is treated monophonically, playing only single notes.129 Four of the songs utilize the clarinet in particularly interesting ways: “I thought to marry a parson,” “A’ the nee tower an’ ower,” “There’s Quayside fer sailors,” “It’s O but keen weel.”130

The text of the second song in the set, “I thought to marry a parson,” recounts a story, in first-person voice, of a woman who remembers the men she thought of marrying and commiserates on her choice of a keelman who is ugly, crazy, and abusive.131 As she laments the life she could have had, the clarinet and piano support her sad mood with

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129 Vaughan Williams’s *Three Vocalises* also features minimal dynamics. This may be an effort by both composers to keep performance in a simple, folk-like style or to avoid an overly romantic portrayal.

130 Finnissy has written for clarinet in other English art songs. His “Lord Melbourne” (1980) is a vocalise commissioned for soprano, clarinet in Bb, and piano that features independent parts at differing tempos as well as a monophonic piano. Song 11 (1971), part of Songs 1-18, is a modernist, unaccompanied song for soprano and clarinet in Bb that is four minutes in length, half of which is a solo clarinet introduction. *Songs of the Exotic* (1987) by Judith Weir is a commission for medium voice and piano to which Finnissy added a clarinet part that is neither included in the score nor featured in recordings.

131 Keelmen transported coal on the barges and were often viewed in folklore as abusive drunkards. Jane Purdon, “Notes on the Texts,” preface to the score of Michael Finnissy, *Beuk o’ Newcassiel Sangs* (Oxford: Oxford University Press, 1990), [iii].
modal inflection, playing slower, less-complex rhythms than that of the voice, as seen in Example 3.55. The clarinet tessitura is confined to an interval of a ninth, centered around throat tones, which should generally be played with a dark tone and a soft dynamic.

Ex. 3.55: “I thought to marry a parson,” mm. 1-8 from Beuk O’ Newcassel Sangs by Michael Finnissy. © Oxford University Press 1990. Extracts reproduced by permission. All rights reserved.

Example 3.55 also shows the song’s traditional notation, featuring a stable meter, 6/8 (3/4), within which are constantly-changing groupings. These groupings do not necessarily correspond among the three performers’ parts; for instance, one part may be in 6/8, while another is in 3/4, as occurs in m. 6, with the meter of voice and clarinet parts opposing the meter in the piano. Additionally, text painting can be found in m. 8 at the end of “kicked me down the stairs,” with a kicking gesture divided among the voice, clarinet, and piano parts. This gesture should be performed aggressively and brought to the forefront.
The fourth song, “A’ the neet ower an’ ower” (All the night over and over)\textsuperscript{132} omits the piano. Finnissy combines two texts; the first recounts the courting of a peahen, while the second revolves around food, in which the hen may be an ingredient. The horror of this ironic juxtaposition is reflected in the clarinet part through an extended range, extreme leaps, and unsettling microtones, as seen in Example 3.56. The effect of the constantly shifting meters of the vocal part is also unsettling, as is the clarinet line when it does not agogically correspond to the text. The clarinet part should be interpreted loudly and aggressively, with a bright and edgy tone, to resemble a screaming bird. The dynamic level should remain constant across leaps and modified as needed so as not to obscure the text.

Ex. 3.56: “A’ the neet ower an’ ower,” mm. 1-7 from Beuk O’ Newcassell Sangs by Michael Finnissy. © Oxford University Press 1990. Extracts reproduced by permission. All rights reserved.

\textsuperscript{132} Jane Purdon, “Notes on the Texts,” includes a partial translation of this song title.
The text of the sixth song, “There’s Quayside fer sailors,” is a collection of street cries of vendors, and Finnissy’s setting gives the impression of a noisy market. As seen in Example 3.57, the clarinet and piano lines are independently written, performing at different tempos as if they were hollering vendors. The similar, overlapping tessituras of the three parts add to that effect. Moreover, the atonal, limited-aleatoric setting portrays the cacophony of a market. Performers should retain the independence of their parts, adhering to individual phrasings, with instrumentalists playing as loudly as possible without obscuring the text.

Ex. 3.57: “There’s Quayside fer sailors,” mm. 1–6 from Beuk O’ Newcassel Sangs by Michael Finnissy. © Oxford University Press 1990. Extracts reproduced by permission. All rights reserved.

The clarinet’s use of microtones becomes more prevalent and prominent as the song proceeds. Initial microtones can be seen in Example 3.56 by the thirteenth note, quasi m. 4. By mm. 40–45, as seen in Example 3.58 as part of a solo clarinet interlude, microtones are more prevalent. Aurally, they are more prominent as well, since the clarinet is alone, and may represent the increasing weariness of the barking vendors as the day nears its end.
In the final song, “It’s O but keen weel” (It’s oh but I know well), the text reflects how well the author knows the “bonny lass o’ Benwell.” Between the intermittent periods of vocalise, he notes her physical traits and character as she walks by, implying that they were in a past relationship. Written for clarinet and soprano, the setting supports the author’s nostalgic reminiscence and demonstrates elements of the pastoral through perpetual clarinet drones under the voice and open intervals of fourths and fifths, as seen in Example 3.59.

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Ex. 3.59: “It’s O but keen weel,” mm. 1-8 from Beuk O’ Newcassel Sangs by Michael Finnissy. © Oxford University Press 1990. Extracts reproduced by permission. All rights reserved.

The writing for both parts in “It’s O but keen weel” is speech-like in nature, with agogic and word stresses corresponding with bar lines. While the droning clarinet sections should be played loudly in bagpipe fashion, the interludes should be performed as if speaking. The conversational effect is enhanced by the similar tessituras of the voice and clarinet, the alternation of melodic material between the vocal parts and clarinet interludes, and the instructions of c. p. (colla parte) and c.v. (colla voce), implying that performers wait for one to finish before the other responds.

Finnissy utilizes characteristics of the clarinet to establish and contribute to the mood and texture of each song. Extremes in range and intervals are an important characteristic of “A’ the neet ower an’ ower,” while other songs feature a specific tessitura to create an atmosphere. The clarinet is almost an equal partner in “It’s O but keen weel,” providing textural changes as well as participating in a virtual conversation,
in addition to playing a significant role in mood, texture, structure, and harmonies throughout *Beuk o’ Newcassel Sangs*. The use of microtones, as well as the C clarinet, in this song set are unique among this body of repertoire, but many pastoral connotations are still evident, such as the text, drones, and modal palette, although often veiled.
CHAPTER IV

CONCLUSION

The role of the clarinet in this body of literature changed dramatically over time. It began as the provider of simple, at times improvised, obbligatos for salon and pleasure-garden music, often for clarinet "or other" instrument. Ultimately, it developed into that of a vital, instrument-specific contributor to the structure and affect of more complex art songs.

The analysis of twentieth-century British art song with clarinet reveals the diverse roles of the instrument as well as variety of approaches used to convey the pastoral style. As many songs reflect the pastoral style in some way, others feature texts and/or music free of pastoral implications. This stylistically varied wealth of quality literature is, for the most part, unknown and underperformed outside of its native land. A selective repertoire list is included in the tables at the end of this study to encourage future programming of the literature.

Few early songs are known to have been written specifically for clarinet obbligato. Even in such works, optional instrumentation was indicated. Instrumental options increased diversity of arrangement and increased sales, especially in popular arrangements with varying obbligatos marketed to the growing middle class.

Concert programs featuring obbligato works support the trend of European art song in England. The role of obbligato instruments was to add color and enhance affect
through the association of certain instruments with specific styles and topics, as well as to augment and support the voice. The clarinet was long considered a pastoral signifier in European art songs and instrumental music. This pastoral association is also evident in British song through the pairing of clarinet with pastoral texts and parts featuring bird calls and bird-like effects such as trills and grace notes. A few songs with clarinet obbligato feature a lamenting text, presenting a possible link of the instrument to that style.

In British song publications, the clarinet supplied introductions, interludes, and postludes when performing with the voice. In these sections and during vocal long notes or rests, the clarinet most often introduced or reiterated the vocal melody. Late eighteenth- and early nineteenth-century popular and pleasure garden song arrangements left much interpretation to the performer, only printing a transposed version of the melody. Later arrangements featured obbligato parts written into the piano reduction. British songs composed during this time reflect the musical and cultural influences in British society: theater, folk and popular song, and Italian opera.

Late nineteenth- and twentieth-century songs continued to feature alternate instrumentation for an obbligato instrument. The number of published songs with clarinet obbligato began to decrease circa mid-nineteenth century due to the rise in popularity of the drawing-room ballad and resulting change in accompaniment style from obbligato to chamber ensemble. Of the extant clarinet obbligato songs, a few are written without optional instrument replacements, but the scores are often archival and inaccessible remotely. Initial research indicates that obbligato writing for the clarinet was not much advanced from previous British song, although tessituras were expanded in
several songs and the influence of German art song is evident. During this time, British clarinetist Henry Lazarus continued performing British and non-British songs with clarinet obbligato, as well as composing and commissioning British obbligato pieces, and aided in preserving that medium—a technique that provided a bridge to more substantive clarinet-voice art songs in the twentieth century.

The twentieth-century repertoire for clarinet and solo voice consists of fifty-five known songs. Of these, two are historical editions, two feature obbligatos written separately from the original work, and fifteen contain an optional clarinet obbligato (in the form of optional instrumentation or an optional obbligato part) or feature the clarinet obbligato in an arrangement. The bulk of the repertoire, 36 compositions or 65% of the pieces, includes the clarinet exclusively. A surge in the number of compositions for the medium occurred in the 1970s and 1980s.

The role of the clarinet expanded in the twentieth century to include increased structural, harmonic, and textural responsibilities. The clarinet provides unity through more extensive motivic development in addition to providing introductions, interludes, and postludes. Particularly in unaccompanied songs, the clarinet’s role is elevated to include significant chord tones and crucial harmonic support, while often supplying necessary basslines and rhythmic impetus. The clarinet is also used to vary the texture in many songs, through tacet sections and changes to the texture thickness of the clarinet part itself, in which intensity is created not only through additional notes, but also through tessital, dynamic, and registral changes.

134 These are currently-known statistics. Manuscripts and other published songs may not be known, although every attempt was made to create the most inclusive list to date. Of those fifty-five songs, ten scores are only accessible on site, and the existence of three was known too late for scores to be accessed for this study.
The clarinet is also used extra-musically to a much greater extent than previously in the literature. Text, mood, and atmosphere painting are abundant, affirming the affects of songs, as well as emphasizing the entirety of texts in addition to individual words. Text painting blossoms in twentieth-century examples and is not merely present in many songs, but also prevalent and permeating in some. Within the songs chosen for analysis, the clarinet portrays the roles of birds, a piper, the wind, and a cat hunting and dreaming. In other songs, the clarinet depicts plants, seasons, death, and water. The clarinet is even at times a character directly communicating with the voice.

Many of these associations are elements of the pastoral style, and the clarinet as a signifier of the lament style is solidified through its continued inclusion in songs about death and mourning. Nature, innocence (childhood), introspection, and satire are some of the myriad of themes within the pastoral style that are featured in the twentieth-century repertoire. The traditional pastoral association with shepherds, birds, and landscapes is also continued. The clarinet as a pastoral signifier through its outdoor connotations and bird mimicry is greatly expanded. The analysis of the literature reveals the complexity and depth of the pastoral style in both literary and musical contexts.

In addition to the pastoral and lament styles, another overarching characteristic is the importance of color. Different registers and colors, in addition to an expanded range and extended techniques, are employed to support the affect of a song or aid in the telling of a song’s story. Some songs also feature the colors of nontraditional instrumentation, such as the clarinet in Cor a tambourine played by the pianist.\footnote{A miniscule number of British art songs include obbligato solo basset clarinet, bass clarinet, or clarinet in Eb, and others feature guitar, organ, or harp as accompaniment or are sacred in nature. Although outside the scope of this research, these songs can be subjected to the same type of analysis to assist in performative decisions, as can any art song with obbligato or even various instrumental combinations.} Lamenting songs often
feature the chalumeau register and registral changes often correlate to the songs’ texts. Furthermore, extended techniques create various color changes.

Consequently, performers must be able to identify the role played by the clarinet in order to accurately fulfill its purpose. These analyses assist in determining performative decisions regarding tone color, rubato, dynamics, arrival points, and depiction of text and mood. Through identifying extramusical contexts, the performer can accentuate text-painting moments, as well as the song’s affect, to more effectively communicate with the audience. An awareness of the importance of color creates the opportunity to experiment with color changes to enhance the text; strongly pastoral songs may require a sweetness of sound, while laments call for a dark quality, for example.

Various other performative suggestions are offered throughout these analyses. These are not intended as exhaustive, but rather as isolated catalysts for the performer, with the broader intent of inspiring further interpretational insights. The performer must take into consideration whether the clarinet merely dovetails with the vocal line, or whether it competes with the vocal tessitura. Entrances and high notes must be tempered so that the text is never obscured. Many performative decisions can be made by the clarinetist alone; however, some do require collaboration with the vocalist and/or pianist to successfully create a cohesive performance.

Clarinetists can fashion informed performances through knowledge of the instrument’s historic and twentieth-century roles and the analysis of the selected literature, which assists in determining interpretive decisions. The wide variety and number of songs within this body of repertoire assists in programming choice, while the analyses of select songs in this essay provide a window into this repertoire's offerings.
Performers also gain an added appreciation of British art song when the cultural context of voice with clarinet in Great Britain is understood, resulting in an enhanced connection to the music and more inspired performances. Because of this study, performers may be encouraged to find or create opportunities to promote clarinet in English art song in addition to increasing its programming in recitals.
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APPENDIX A

REPERTOIRE LISTS
Table A1. British songs for clarinet, solo voice, and piano, 1880-1919

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Publ.</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Annette</td>
<td>Charles Harford Lloyd</td>
<td>Novello, Ewer</td>
<td>For Bar, pno and cl (or vln, vla or vlc) in Eb major.</td>
</tr>
<tr>
<td></td>
<td>(1849-1919)</td>
<td>1886</td>
<td></td>
</tr>
<tr>
<td>The ray of hope can cheer</td>
<td>Henry R. Bishop</td>
<td>Edwin Ashdown</td>
<td>From the musical <em>Henri Quatre</em>. Arr. published posthumously.</td>
</tr>
<tr>
<td>the heart</td>
<td>(1786-1855)</td>
<td>ca. 1887</td>
<td></td>
</tr>
<tr>
<td>Lalla Rookh: Romanza</td>
<td>Ernest James Macdonald</td>
<td>Weekes</td>
<td>For V, hp and vln, or V, pno and cl. Words by Marquis de Leuville.</td>
</tr>
<tr>
<td></td>
<td>(1842-1916)</td>
<td>1892</td>
<td></td>
</tr>
<tr>
<td>A Song of Love and Death</td>
<td>Richard H. Walthew</td>
<td>Boosey</td>
<td>Words by Alfred Tennyson. For cl in A or vln. 3’42”</td>
</tr>
<tr>
<td></td>
<td>(1872-1951)</td>
<td>1899</td>
<td></td>
</tr>
<tr>
<td>Inversnaid</td>
<td>H. Mills Branford</td>
<td>Novello</td>
<td>Vln obligato by A. Simonetti. Cl obligato by G. Swainson. Eb version for CA or Bar. F version for M.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1904</td>
<td></td>
</tr>
<tr>
<td>Taliessin’s Song</td>
<td>Joseph Holbrooke</td>
<td>Novello</td>
<td>Composed 1917. Words by Thomas Edward Ellis. From the opera <em>Bronwen</em>. For cl in Bb. Versions in high and low keys. 3’46”</td>
</tr>
<tr>
<td></td>
<td>(1878-1958)</td>
<td>1919</td>
<td></td>
</tr>
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Table A2. British songs for clarinet and solo voice, 1920-1969

<table>
<thead>
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<th>Title</th>
<th>Composer</th>
<th>Date</th>
<th>Publ.</th>
<th>Time</th>
<th>Med.</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Two Nursery Rhymes</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ragwort</td>
<td>Arthur Bliss (1891-1975)</td>
<td>1920</td>
<td>Chester 1921, Special Order</td>
<td>3’</td>
<td>S, cl. in A (or vla), pno</td>
</tr>
<tr>
<td>The Dandelion (no pno)</td>
<td></td>
<td></td>
<td>Edition 1949</td>
<td></td>
<td></td>
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<tr>
<td></td>
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<tr>
<td>Three Songs</td>
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<tr>
<td>Of All the Birds that I do Know</td>
<td>Gordon Jacob (1895-1984)</td>
<td>1931</td>
<td>Oxford University Press 1932, 1960</td>
<td>4’</td>
<td>S, cl in A</td>
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<tr>
<td>Flow My Tears</td>
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<td>He Who Comes Here</td>
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<td><em>Four Portraits</em></td>
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<tr>
<td>The Phealthion</td>
<td>Thea Musgrave (b. 1928)</td>
<td>1956</td>
<td>Novello 1956, 1983</td>
<td>6’</td>
<td>Bar, cl in Bb, pno</td>
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<tr>
<td>The Lawyer</td>
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<td>The Divine (no cl)</td>
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<td>The Courier</td>
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<tr>
<td><em>Three Songs of Innocence</em></td>
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<tr>
<td>The Shepherd</td>
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<td>The Echoing Green</td>
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<td><em>Three Vocalises</em></td>
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<tr>
<td>Prelude</td>
<td>Ralph Vaughan Williams (1872-1958)</td>
<td>1958</td>
<td>Oxford University Press 1960</td>
<td>3’10”</td>
<td>S, cl. in Bb</td>
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<td>Scherzo</td>
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<td>Quasi Menuetto</td>
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<tr>
<td>Three Folk Songs</td>
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<td>Johnny has gone for a soldier</td>
<td>John McCabe (1939-2015)</td>
<td>1963</td>
<td>Novello 1967</td>
<td>6’</td>
<td>hV, cl. in A (opt.), pno</td>
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<tr>
<td>Hush-a-ba, Birdie</td>
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<td>John Peel</td>
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<tr>
<td>The Water of Tyne: Northumbrian Folksong</td>
<td>Michael Maxwell (b. 1921)</td>
<td></td>
<td>Schott 1964</td>
<td>2’</td>
<td>hV, cl in Bb, pno</td>
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<td><em>The Night Wind</em></td>
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<td>The Linnet in the rocky dells</td>
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<td>The Visionary</td>
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Table A3. British songs for clarinet and solo voice, 1970-1979

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<th>Date</th>
<th>Publ.</th>
<th>Time</th>
<th>Medium</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poems of Wallace Stevens II</td>
<td>Justin Connolly (b. 1933)</td>
<td>1970</td>
<td>Novello 1982</td>
<td>13’</td>
<td>S, cl in Bb, pno</td>
</tr>
<tr>
<td>Intercus</td>
<td>Terence Greaves (1933-2009)</td>
<td></td>
<td>Thames 1971, Emerson 2003</td>
<td>7’</td>
<td>S, cl in Bb, pno</td>
</tr>
<tr>
<td>Verities</td>
<td>Betty Roe (b. 1930)</td>
<td></td>
<td>Thames 1972, Robish 2016</td>
<td>6’</td>
<td>S, cl in Bb</td>
</tr>
<tr>
<td>Six Medieval Lyrics</td>
<td>Michael Short (b. 1937)</td>
<td>1973</td>
<td>Michael Short 1996</td>
<td>7’</td>
<td>hV, cl in Bb (or vla)</td>
</tr>
<tr>
<td>The Wild Swans at Coole</td>
<td>John Weeks (b. 1934)</td>
<td>1974</td>
<td>unpublis hed</td>
<td>10’</td>
<td>S, cl in Bb</td>
</tr>
<tr>
<td>Four Japanese Lyrics</td>
<td>Wilfred Josephs (1927-1997)</td>
<td></td>
<td>Novello 1975</td>
<td>3’</td>
<td>hV, cl in Bb (opt.) (or ob, ca, vln, vla, or vlc)</td>
</tr>
<tr>
<td>Songs of Innocence</td>
<td>Derek Foster (b. 1943)</td>
<td>1975</td>
<td>Modus 1990</td>
<td>5’</td>
<td>S (1975 cA), cl in Bb, pno</td>
</tr>
<tr>
<td>Three Rustic Poems of John Clare</td>
<td>Terence Greaves (1933-2009)</td>
<td></td>
<td>Emerson 1978</td>
<td>9’50”</td>
<td>S, cl in A (or vla)</td>
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Table A3, cont.

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Date</th>
<th>Publ.</th>
<th>Time</th>
<th>Medium</th>
</tr>
</thead>
</table>
| *Scenes from Tyneside*  
The Sandgate Lass’s Lament  
Gan to the Kye wi’ Me  
Elsie Marley (pno. to tamb.)  
Of All the Youths (no cl)  
Died of Love  
The Quayside Shaver  
| Phyllis Tate  
(1911-1987) | 1978 | Emerson  
1980 | 21’ | M,  
cl in Bb,  
pno |
| Autumn Evening  
| Alan Bullard  
(b. 1947) | 1979 | Colne  
(via  
Spartan  
Press)  
2009 | 5’ | S,  
cl in Bb (or  
vla),  
pno |
| *Holderlin Lieder*  
Der Sommer  
Der Herbst  
Der Winter  
Der Frühling  
| Alan Ridout  
(1934-1996) | 1979 | Queen’s  
Temple  
2014 | 5’ | S,  
cl in A |
### Table A4. British songs for clarinet and solo voice, 1980-1989

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<tr>
<th>Title</th>
<th>Composer</th>
<th>Date</th>
<th>Publ.</th>
<th>Time</th>
<th>Med.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lord Melbourne</td>
<td>Michael Finnissy (b. 1946)</td>
<td>1980</td>
<td>Universal</td>
<td>12'</td>
<td>S, cl in Bb, pno</td>
</tr>
<tr>
<td>The Blacksmith</td>
<td>James MacMillan (b. 1959)</td>
<td>ca. 1981</td>
<td>Boosey &amp; Hawkes</td>
<td>3'</td>
<td>V, cl in Bb</td>
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<tr>
<td>Summer</td>
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<tr>
<td>Autumn</td>
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<tr>
<td>Winter</td>
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<tr>
<td>Spring</td>
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<tr>
<td>L’Horloge</td>
<td>Elizabeth MacDonchy (1907-1994)</td>
<td>1983</td>
<td>Chester</td>
<td>7'</td>
<td>S, cl in Bb, pno</td>
</tr>
<tr>
<td>Sonnet: When Our Two Souls</td>
<td>Arthur Wills (b. 1926)</td>
<td></td>
<td>Nova</td>
<td>7'</td>
<td>S, cl in Bb, pno</td>
</tr>
<tr>
<td>Three Scottish Nursery Rhymes</td>
<td>Douglas Young (b. 1947)</td>
<td>1985</td>
<td>G. Ricordi</td>
<td>3'10&quot;</td>
<td>S, cl in Bb</td>
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<tr>
<td>Eight o’clock bells</td>
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<td>The Cock and the Hen</td>
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<tr>
<td>Hiccupping song</td>
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<tr>
<td>Three Emily Dickinson Songs</td>
<td>Martin Butler (b. 1960)</td>
<td>1985</td>
<td>Oxford University Press</td>
<td>5’30”</td>
<td>S, cl in Bb, pno</td>
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<tr>
<td>The summer lapsed away</td>
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<td>There came a wind</td>
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<td>To make a prairie</td>
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<tr>
<td>The Ship in Distress</td>
<td>John Mitchell (b. 1946)</td>
<td>1985</td>
<td>Modus</td>
<td>4'</td>
<td>V, cl in Bb, pno (1972 V, vlc, harm)</td>
</tr>
<tr>
<td>In Terra Pax</td>
<td>Frank Bayford (b. 1941)</td>
<td>1985</td>
<td>Modus</td>
<td>10'30&quot;</td>
<td>S, cl in Bb, pno</td>
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<tr>
<td>Prelude</td>
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<tr>
<td>William and Mary Dance</td>
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<tr>
<td>King and Queen of Cantelon</td>
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<tr>
<td>Rain</td>
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<td>Hinx, Minx</td>
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<td>The Bells</td>
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<td>Epilogue</td>
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Table A4, cont.

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<th>Date</th>
<th>Publ.</th>
<th>Time</th>
<th>Med.</th>
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<tbody>
<tr>
<td>Song of the Fragrant Orchid</td>
<td>Peter Lawson (b. 1951)</td>
<td>1986</td>
<td>Good-</td>
<td>7’</td>
<td>S, cl in Bb, pno</td>
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<td></td>
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<td></td>
<td>music</td>
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<td></td>
<td></td>
<td>2012</td>
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<td>Seven Songs of Walter De la Mare</td>
<td>Elaine Hughes-Jones (b. 1927)</td>
<td>(orig. 1971)</td>
<td>Thames 1988</td>
<td>13’30”</td>
<td>hV, cl in Bb, pno (other arr.: Six Songs V,pno; Eight Songs hV, pno, opt. cl)</td>
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<tr>
<td>Winter</td>
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<td>Ghosts</td>
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<td>Echo</td>
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<td>Solitude</td>
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<tr>
<td>The Hare</td>
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<td>Silver</td>
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<td>The Ride-by-Nights</td>
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<td></td>
<td>Michael Finnissy (b. 1946)</td>
<td>1988</td>
<td>Oxford University Press 1990</td>
<td>15’30”</td>
<td>S, cl in C, pno</td>
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<td>Beuk o’ Newcassel Sangs</td>
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<td>Up the Raw, maw bonny (no pno)</td>
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<td>I thought to marry</td>
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<td>Buy broom buzzems</td>
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<td>A’ the neet ower an’ ower (no pno)</td>
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<td>As me an’ me marra</td>
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<td>There’s Quayside</td>
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<td>It’s O but aw ken weel (no pno)</td>
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<td></td>
<td>Peter Young (b. 1948)</td>
<td></td>
<td>Banks 1989</td>
<td>5’</td>
<td>S, cl in Bb, pno</td>
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<tr>
<td>Three Songs of Ben</td>
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<td>Oh do not wanton with those eyes</td>
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<tr>
<td>Still to be neat, still to be dressed</td>
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<tr>
<td>Drink to me only with thine eyes</td>
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<tr>
<td></td>
<td>Eric Hudes (1920-2009)</td>
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<td>Anglian 1989</td>
<td>5’</td>
<td>S, cl in Bb</td>
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<td>Sappho, Bitch: &lt;and Philosopher&gt;</td>
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<td>At my age</td>
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<tr>
<td>I hear that Andromeda</td>
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<td>Sappho, when some fool</td>
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<td>Strange to say</td>
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<td>Yes, it is pretty</td>
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<tr>
<td>If you are squeamish</td>
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<td>Experience shows us</td>
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<td>Rich as you are</td>
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Table A5. British songs for clarinet and solo voice, 1990-1999

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<th>Date</th>
<th>Publisher</th>
<th>Time</th>
<th>Medium</th>
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<tbody>
<tr>
<td>Erin, Oh, Erin</td>
<td>Alan Bullard (b. 1947)</td>
<td>Colne 1994 (via Spartan Press)</td>
<td>3’15”</td>
<td>S, cl in Bb (or vla), pno</td>
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<tr>
<td>The Nutting Girl</td>
<td>Alan Bullard (b. 1947)</td>
<td>1994</td>
<td>Colne 1994 (via Spartan Press)</td>
<td>1’50”</td>
<td>S or T, opt. cl in Bb, (opt. vln, vla, trec, or fl)</td>
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### Table A6. Unaccessed British songs for clarinet and solo voice, 1920-1990

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<th>Publ.</th>
<th>Comments</th>
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<tr>
<td><strong>The Tea-Shop Girl</strong></td>
<td>Joseph Holbrooke</td>
<td>W. Paxton 1923</td>
<td>Words by Ezra Pound.</td>
</tr>
<tr>
<td>Op. 77 No. 5</td>
<td>(1878-1958)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Tame Cat</strong></td>
<td>Joseph Holbrooke</td>
<td>W. Paxton 1923</td>
<td>Words by Ezra Pound.</td>
</tr>
<tr>
<td>Op. 77 No. 5</td>
<td>(1878-1958)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>English Songs</strong></td>
<td>Francis Chagrin</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Amores</em></td>
<td>Johnson (b. 1932)</td>
<td></td>
<td>Audio recording only. Noelle Barker, soprano.</td>
</tr>
<tr>
<td><strong>Three songs for soprano, clarinet and piano</strong></td>
<td>David Carhart</td>
<td></td>
<td>Audio recording only. Jane Manning, soprano.</td>
</tr>
<tr>
<td><strong>3 Drolleries</strong></td>
<td>Thomas Baron Pitfield</td>
<td>Unpubl.</td>
<td>For S, cl, pno.</td>
</tr>
<tr>
<td>(1903-1999)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Five Funny Songs</strong></td>
<td>Roy Teed (b. 1928)</td>
<td>Chester 1959</td>
<td>For V, cl, pno.</td>
</tr>
<tr>
<td><strong>What then is love?</strong></td>
<td>Carey Blyton (1932-2002)</td>
<td>Mills 1960, Roberton</td>
<td>6’ orig. for SSA. Orig. published title <em>Four Modern Madrigals for High Voice, Clarinet in A and Piano</em>.</td>
</tr>
<tr>
<td>(b. 1927)</td>
<td>(b. 1927)</td>
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<tr>
<td><strong>Song 11 (1971)</strong></td>
<td>Michael Finnissy</td>
<td>Michael Finnissy</td>
<td>4’ for S, cl in Bb.</td>
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<tr>
<td>part of <em>Songs 1-18</em></td>
<td>(b. 1946)</td>
<td></td>
<td></td>
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<tr>
<td><strong>Firstlings version 2</strong></td>
<td>Betty Roe (b. 1930)</td>
<td>Thames</td>
<td>For mhV, cl in Bb, pno. Arr. 1972 publ. version for mV, fl (or cl or vln), gtr.</td>
</tr>
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</table>
APPENDIX B

LIST OF ABBREVIATIONS
Table B1. List of abbreviations

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Terminology</th>
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<tbody>
<tr>
<td>A</td>
<td>alto voice</td>
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<tr>
<td>arr.</td>
<td>arrangement</td>
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<td>Bar</td>
<td>baritone voice</td>
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<td>CA</td>
<td>contralto voice</td>
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<td>ca</td>
<td>cor anglais</td>
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<td>cl</td>
<td>clarinet</td>
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<td>harmonium</td>
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<td>high voice</td>
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<td>IV</td>
<td>low voice</td>
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<td>mezzo-soprano voice</td>
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<td>T</td>
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<td>trec</td>
<td>tenor recorder</td>
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<td>voice</td>
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<td>viola</td>
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<td>cello</td>
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