

A CAMBRIDGE MASS BY RALPH VAUGHAN WILLIAMS: A HISTORY,  
CONTEXT, AND ANALYSIS

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By

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San Marcos, Texas  
December 2013

A CAMBRIDGE MASS BY RALPH VAUGHAN WILLIAMS: A HISTORY,  
CONTEXT, AND ANALYSIS

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2013

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## ABSTRACT

### A CAMBRIDGE MASS BY RALPH VAUGHAN WILLIAMS: A HISTORY, CONTEXT, AND ANALYSIS

by

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Ralph Vaughan Williams is recognized as being one of England's most prolific and nationalistic composers of the early 20<sup>th</sup> century, incorporating such nationalistic elements as English folksong, imagery of English pastoralism, and Tudor music. Nevertheless, Vaughan Williams's mature style familiar to both scholars and fans did not begin to take shape until the beginning of the 20<sup>th</sup> century. In 1899, Vaughan Williams completed a mass as his doctoral music composition, later known as *A Cambridge Mass*.<sup>1</sup> The 1890s was a time of musical development, inspiration, and education for Vaughan Williams. This mass, written for double chorus, four vocal soloists, and orchestra, is an example of his musical development at the end of the nineteenth century along with some

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<sup>1</sup> This citation is located on pages 6-7.

foreshadowing elements of his mature style. Predating *A Sea Symphony* (1909), his other massive choral work and possibly his most well known, *A Cambridge Mass* remained hidden in the Cambridge University Library for 111 years until scholar and conductor Alan Tongue discovered it in 2007.<sup>2</sup>

This thesis will discuss Vaughan Williams's educational background and influences during the 1890s by examining biographies, his autobiography, personal letters, documentaries, and other secondary literature in relation to *A Cambridge Mass* in order to fully understand which composers and teachers and what compositional techniques influenced Vaughan Williams. In the first chapter, drawing from articles, reviews, and interviews of Tongue and details surrounding the background of this piece, I will describe Tongue's discovery, editing process, and performance history. Finally, I will investigate the similarities and differences between this early work and his later style, highlighting musical examples of his early influences in the second chapter and the hints of Vaughan Williams's mature style in the mass along with the conclusion in the final chapter. Also, the third chapter will address the significance of this early work of Vaughan Williams while discussing which scholars and musicians have been studying and performing this work and others who have not been researching and performing such early Vaughan Williams compositions as *A Cambridge Mass*.

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<sup>2</sup> This citation is located on page 6.

## CHAPTER I: RALPH VAUGHAN WILLIAMS AND A CAMBRIDGE MASS

### Vaughan Williams's Education and Influences

In September, 1890, Ralph Vaughan Williams entered the Royal College of Music, intending to study with British composer Sir Charles Hubert Hastings Parry:

I was determined if possible to study composition under Parry. I had first heard Parry some years before, when I was still a school boy... I remember, even as a boy saying to my mother that there was something, to my mind, peculiarly English in his music. So I was quite impressed to join with the other young students of the R.C.M in worshipping at that shrine, and I think I can truly say I have never been disloyal.<sup>3</sup>

After two terms of preliminary theoretical work, Vaughan Williams passed Grade V Harmony and was accepted into Parry's studio. But at this point he showed no interest in the English musical traditions that Parry did and which he would later embrace. For example, he stated to second wife, Ursula Vaughan Williams:

Parry once said to me: "Write choral music as it befits an Englishman and a democrat." We pupils of Parry, if we have been wise, inherited from him the great English choral tradition, which Tallis passed to Byrd, Byrd to Gibbons, Gibbons to Purcell, Purcell to Battishill and Greene, and they in their turn, through the Wesleys, to Parry. He passed on the torch to us and it is our duty to keep it alight.<sup>4</sup>

Vaughan Williams expressed this view later in his career, but in his youth he showed no interest in British musical traditions; rather, he preferred studying the works of the German composers of his time. According to Ursula Vaughan Williams:

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<sup>3</sup> Ursula Vaughan Williams, *R.V.W.: A Biography of Ralph Vaughan Williams* (London, England: Oxford University Press, 1964), 31.

<sup>4</sup> Ralph Vaughan Williams, *National music and other essays*, 2<sup>nd</sup> ed., ed. Michael Kennedy (Oxford, England: Clarendon Press, 1996), 182.



There were about fourteen students in the Harmony and Counterpoint classes. A fellow pupil of Ralph's remembers him as very hard working, frequently agitated and in no way outstanding as a musician. She also had lessons with Parry and sometimes she came in at the end of Ralph's, and listened to the last few minutes. One day Parry said, after Ralph had left him: "That's a very strange young man. He says he can't sleep at all for two nights after he's heard one of Wagner's operas."<sup>5</sup>

Scholar Hugh Cobbe suggested that Vaughan Williams's interest in the German traditions and composers was strengthened by attending a performance of *Tristan* conducted by Mahler in 1892:<sup>6</sup>

On 15 June 1892, Mahler gave the first performance of *Tristan* in London since Wagner had conducted it in 1875. It was an exciting occasion, with Max Alvary and Rosa Sucher singing. After the opera, standing on the murky platform of the underground railway at Charing Cross with his score under his arm, he met a fellow student at the R.C.M. and, with him, a Cambridge undergraduate, George McCleary. They talked for a few moments, and George thought he had not cared for the opera, but many years later Ralph told him that he had been deeply shaken by it.<sup>7</sup>

In 1892 Vaughan Williams entered Trinity College in the University of Cambridge to pursue a degree in history. His family, especially his mother, saw no future for him as a musician and thought it better for him to have a proper degree.<sup>8</sup> He continued, however, to study for his Bachelor in Music at the R.C.M. under Parry. At Cambridge he also had composition lessons with composer Charles Wood, who believed that, while Vaughan Williams's music showed originality, he had no hope for him as a composer. After receiving his BA in History in 1895, Vaughan Williams returned to the R.C.M. to study composition with Charles Villiers Stanford for a year. Stanford was a good teacher, but he made little progress. For example:

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<sup>5</sup> Ursula Vaughan Williams, 31.

<sup>6</sup> Hugh Cobbe, "Vaughan Williams, Germany, and the German tradition, a view from the letters," *Vaughan Williams Studies*, ed. Alain Frogley (Cambridge, England: Cambridge University Press, 1996), 82.

<sup>7</sup> Ursula Vaughan Williams 34.

<sup>8</sup> *O Thou Transcendent*, directed by Tony Palmer (2007; London, England: Isolde Films, 2008), DVD.

Stanford was a great teacher, but I believe I was unteachable. I made the great mistake of trying to fight my teacher. The way to get the best out of instruction is to put oneself entirely in the hands of one's instructor, and try to find out all about his method regardless of one's own personality, keeping, of course, a secret *eppur si muove* up one's sleeve.<sup>9</sup>

In 1897, Vaughan Williams went abroad to study with composer Max Bruch in Berlin, where he embraced German culture and attended concerts:

In 1897 I decided to have a few months study and experience abroad. Stanford wanted me to go to Italy and hear opera at Scala. He thought I was too Teuton (Germanic) already. He did not want me to take definite lessons with anyone. But I disregarded his advice and went to Berlin. My reason for this choice, I believe, was the extraordinary one that Berlin was the only town at that time where they performed the *Ring* without cuts!<sup>10</sup>

After studying abroad, Vaughan Williams came back to England, taking a position as organist of St. Barnabas in South Lambeth, studying composition again with Stanford, and working on his doctoral music composition at Cambridge.

### **A Cambridge Mass: Alan Tongue's Discovery**

In 1899, Vaughan Williams completed and submitted his mass, begun in 1898, as his examination to receive a Doctor of Music degree at Cambridge. This 45-minute mass for orchestra, double chorus, and four vocal soloists, is in three movements: "Credo", "Offertorium (instrumental movement)", and "Sanctus." It is not clear why Vaughan Williams only chose these movements and did not include the Kyrie, Gloria, and Agnus Dei of a standard mass; nevertheless, it is possible that three movements were sufficient to receive a passing grade and obtain his degree. Indeed, perhaps because of his constant disagreements in compositional techniques and tastes with his teacher Stanford, he could not wait to finish the examination composition. For example, in a letter from 1897-99 to composer and friend Gustav Holst, Vaughan Williams wrote:

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<sup>9</sup> Ursula Vaughan Williams, 44-45.

<sup>10</sup> Ralph Vaughan Williams, 187.

... I feel pretty stupid today because though it is the Sabbath I have been scoring my Mass all day (it is now 4:30) I am approaching the end of the Credo-- Having now been to sleep for 10 minutes I can continue.

Did I ever tell you of my final talk with Stanford in which we agreed that if I *added* a short movement in E Major in the middle and altered the Coda the thing might stand. I had already got an extra movement in E Major which I had cut out!<sup>11</sup>

Nevertheless, according to an interview with scholar and conductor Alan Tongue, when asked:

Do you believe that Vaughan Williams wrote this piece to “only” receive a passing grade in order to obtain his degree, or do you think this piece really meant something special to him; where he attempted to put his time, effort, and soul into the piece?...

Tongue responded:

Vaughan Williams took this piece of work very seriously indeed. Newly married, he and his wife rented accommodation away from all distractions. In a letter he writes: “...I have before October to write a thing called a degree exercise which will take all my time till then but in-as-much-as such work can be best done in a quiet country place we are thinking of getting as many weeks off as possible and taking a small oak-rest in a part of the country which shall possess (a) bracing air (b) quiet surroundings (c) hills (d) valleys (e) good bicycling roads (f) beautiful forest walks (g) trees (h) heaths (i) fens (j) downs (k) a river (l) nobody we know (m) salt marshes (n) good food (o) good drains (p) no waiters (q) a bathing place (r) shops where one can get pens (s) shops where one can mend bicycles (t.u.v.w.x.y.z) a lot of other things...” He was very proud of his Cambridge Mus Doc all his life. There are no grades, by the way, one either passes or fails.<sup>12</sup>

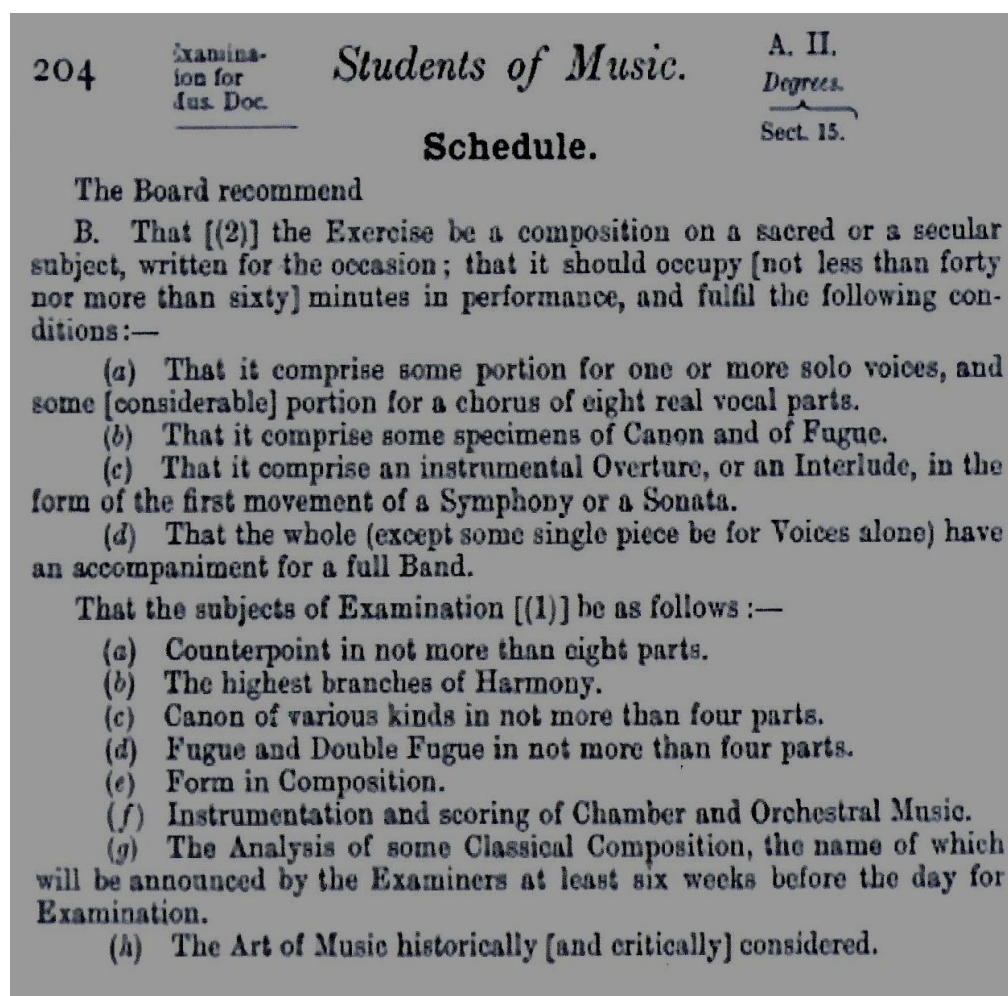
During this time, doctoral composition students such as Vaughan Williams at Cambridge were required to follow and incorporate into their piece a set of composition rules given by the examiners (See illustration 1 below).

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<sup>11</sup> Gustav Holst and Ralph Vaughan Williams, *Heirs and Rebels: Letters written to each other and occasional writings on music*, ed. Imogen Holst and Ursula Vaughan Williams (New York, NY: Cooper Square Publishers, Inc., 1974) , 1.

<sup>12</sup> Alan Tongue, Email Message to Kevin Blake McClarney, March 6, 2013. More examples from the interview will be incorporated. No further citations of the interview will be needed from this point on.

Illustration 1, Composition Guidelines for the Doctoral Musical Examination at Cambridge.<sup>13</sup>



After Vaughan Williams submitted the mass in 1899 and received his Doctor of Music degree from Cambridge in 1901, this substantial work remained hidden in a drawer in the Cambridge library for 111 years. In 2007, Alan Tongue found a page of the piece on display in the Exhibition Centre of the library (See illustration 2). After the exhibition was over he got permission from the library to examine the work. So, with

<sup>13</sup>Bianca Țiplea Temeș, “Ralph Vaughan Williams: A Cambridge Mass—About a Newly Discovered Manuscript and a World Premiere: In Conversation with Maestro Alan Tongue,” *Studia universitatis Babeș-Bolyai: Musica* 56, No. 1 (2011): 10.

permission from The Vaughan Williams Charitable Trust and after a period of editing by Tongue, *A Cambridge Mass* was published in 2011 and performed in March 3, 2011 by The Bach Choir and the New Queens Hall Orchestra in Fairfield Hall, Croyden, England.

When I asked him:

Why do you think this piece was unpublished, unperformed, and hidden in the library for so long? Do you believe that it was never published in Vaughan Williams's lifetime, because he felt somewhat ashamed of his earlier style?

Tongue answered:

A condition of the Cambridge Mus Doc was that the work be deposited in the University Library. As a young man embarking on life after university he had no contact with publishers, and probably assumed that no one would be interested in a young man's academic exercise. His first job was organist and choirmaster of a church in London, where I also founded a choral society and an orchestral society, both of them pretty bad. The work would have been beyond them. A modest man, he would not have pressed upon them his own work. And he probably thought he had no access to the score, tied up as it was in the library. And there never was any set of parts.

During my interview I also asked him:

Why did you want to take such an undertaking to get this piece published and performed? It is interesting to find a Vaughan Williams piece you have never seen before and have the passion to edit the piece.

Tongue commented:

I could tell from the two exhibited pages that this was no mere student exercise. On top of my conducting work overseas, which has included a significant element of presenting British music in local premieres, I was excited at the very idea of presenting this British work to a British public.

The title, *A Cambridge Mass*, was not given by Vaughan Williams but by Tongue (See Illustrations 3 & 4). In fact, Tongue originally wanted to call it *The Mass in G Major*, but the publishing company felt that the title was too easily confused with the later *Mass in G Minor*.<sup>14</sup> The piece received its premiere in Fairfield Hall in Croydon,

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<sup>14</sup> Ralph Vaughan Williams, *A Cambridge Mass*, Preface.

England by The Bach Choir and The New Queen's Hall Orchestra under the direction of Tongue himself on March 3, 2011 (See Illustration 5).<sup>15</sup> There have been two performances since then, one in London, performed by the Bath Choral Society in October 2011, and a U.S. premier in Northampton, Massachusetts, performed by the Hampshire Choral Society in January 2012. All were under the direction of Tongue.

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<sup>15</sup> Tongue, [http://www.alantongue.co.uk/green/page\\_one/A-Cambridge-Mass\\_p1.html](http://www.alantongue.co.uk/green/page_one/A-Cambridge-Mass_p1.html).

Illustration 2, Manuscript page from *A Cambridge Mass.*<sup>16</sup>

The image shows a handwritten musical score for a Mass, titled "A Cambridge Mass." The score is written in ink on aged paper. At the top, the word "Credo" is written in a decorative font. The tempo marking "Andante moderato" is written above the first staff. The conductor's name, "R. Vaughan Williams", is written in the upper right corner. The score is organized into systems for different instruments and voices. The instruments listed on the left are: 2 Flauti, 2 Oboi, 2 Clarinetti in Bb, 2 Fagotti, 4 Corni in F, 3 Trombe in F, 3 Tromboni, 1 Tuba, Timpani & A. D., Organo, Violini Primo, Violini Secondo, Viola, Coro Primo Sop (Soprano), Alto, Tenore, Basso, Coro Secondo Sop (Soprano), Alto, Tenore, Basso, Violoncello, and Contrabbasso. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is written in a clear, legible hand, typical of a composer's manuscript.

<sup>16</sup> Bianca Tiplea Temeş, 6.

Illustration 3, From Left to Right: Alan Tongue, Michael Kennedy, Hugh Cobbe holding the published work.<sup>17</sup>



Illustration 4, Tongue editing the Mass.<sup>18</sup>



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<sup>17</sup> Tongue, [http://www.alantongue.co.uk/green/page\\_one/A-Cambridge-Mass\\_p1.html](http://www.alantongue.co.uk/green/page_one/A-Cambridge-Mass_p1.html).

<sup>18</sup> Ibid.



Illustration 5, 2011 World Premiere of the Mass.<sup>19</sup>



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<sup>19</sup> Bianca Țiplea Temeș, 14.

## CHAPTER II: AN EXAMINATION OF INFLUENCES WITHIN A *CAMBRIDGE MASS*

### Verdi

During the 1890s, Vaughan Williams's interests were not only influenced from German composers of his time, but were also influenced from other composers that were from other parts of Europe and time periods. In *A Cambridge Mass* one can observe hints and even borrowed materials from such composers as Giuseppe Verdi, Johann Sebastian Bach, Richard Wagner, Ludwig van Beethoven, Johannes Brahms, and Charles Hubert Hastings Parry.<sup>20</sup> Even though Tongue has edited the mass, debut it, publicized it, and has suggested the influences and borrowings from other composers within the work, not much research and analysis has been done by scholars on this work. Therefore, this chapter will examine styles of the composers that influenced Vaughan Williams based on my analysis by comparing a composer's work to *A Cambridge Mass*.

In the 1890s Vaughan Williams heard for the first time Giuseppe Verdi's *Requiem*. Vaughan Williams, stated:

I heard Verdi's *Requiem* for the first time. At first I was shocked by the frank sentimentalism and sensationalism of the music... But in a few minutes the music possessed me.<sup>21</sup>

Indeed, according to Tongue and the critics of the performances, the mass contains borrowed material from Verdi's *Requiem*. For example, the four-note entrance in the first

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<sup>20</sup> Vaughan Williams, Ralph. *A Cambridge Mass: For SATB Soloists, Double Chorus and Orchestra, Vocal Score*, Edited by Alan Tongue (London, England: Stainer & Bell, 2011), Preface.

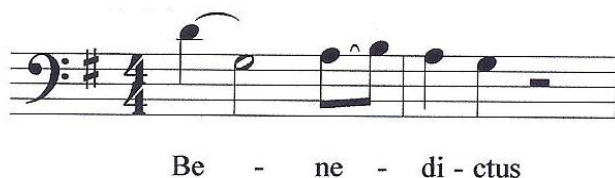
<sup>21</sup> Ursula Vaughan Williams, 33.

line of the “Benedictus” in the “Sanctus” of *A Cambridge Mass* is borrowed from the same four-note material in measure twenty-eight in the first movement of Verdi’s *Requiem* “Introit and Kyrie” (See Examples 1 & 2).

Example 1, Giuseppe Verdi: “Introit and Kyrie,” *Requiem*, mm. 28-29.<sup>22</sup>



Example 2, Ralph Vaughan Williams: “Sanctus,” *A Cambridge Mass*. mm. 124-125



Verdi’s *Requiem* according to scholar Roger Parker is theatrical and dramatic.<sup>23</sup> Parker, suggests in the *Requiem*, “More operatic still is the manner in which the soloists occasionally takes on what can only be called personalities.”<sup>24</sup> Since the *Requiem* is in an operatic manner Verdi was known throughout his operas as well as the *Requiem* for creating dramatic dynamic contrast for an expressive effect. This use of dynamic contrast by Verdi was used to express the powerful emotions engendered by the text. In the beginning of “Libera me” from Verdi’s *Requiem* it starts off with the soprano singing in a chant-like *piano* phrase *Libera me, Domine, de morte aeterna in die illa tremenda quando coeli movendi sunt et terra* (Deliver me, O Lord, from eternal death on that awful

<sup>22</sup> Giuseppe Verdi, *Requiem* (New York, NY: Dover Publications, Inc., 1978), 3.

<sup>23</sup> Roger Parker, "Verdi, Giuseppe." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed June 4, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/29191pg7>.

<sup>24</sup>Ibid.

*day when the heavens and earth shall be shaken*). On the words *tremenda* and *quando coeli* (*awful day and when the heavens*) comes two diminished chords in two measures within the orchestra in a *forte* with sforzandos to create dramatic intensity. While the soprano sings the rest of the phrase *movendi sunt et terra* (*and earth shall be shaken*) in a *forte* the strings play rushing sixteenth staccato notes in *piano*. One might suggest the rushing of the staccato sixteenth notes in *piano* depict the heavens and the earth shaking (See Example 3). This dramatic dynamic contrast is evident in the “Credo” in the Vaughan Williams’s *A Cambridge Mass*. The phrase *Crucifixus etiam pro nobis* (*Crucified also for us*) depicts within the movement an emotion of pain from Christ’s crucifixion for us with the use of dark chromatic descending lines within the voice parts, and minor chords within the orchestral parts in *forte*. Then, in the rest of the phrase *sub Pontio Pilato, passus* (*under Pontius Pilate, suffered*) the soloists and orchestra come in *piano*, then on the word *passus* the soloists and orchestra enters in with loud *sforzandos* to create that dramatic dynamic contrast or intensity (See Example 4). One might suggest the *sforzandos* depict Christ’s suffering from the crucifixion.

Vaughan Williams throughout his career always stressed the importance of text within a piece to create depictions of emotions, characters, and places while at the same time producing dynamic contrast.<sup>25</sup> His emphasis on text goes back to his early years and such early art songs as *Linden Lea* (1901) and his “Silent Noon” from *The House of Life* (1903).<sup>26</sup> One might suggest that since Vaughan Williams emphasized the importance of

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<sup>25</sup> Alain Frogley and Hugh Ottaway. "Vaughan Williams, Ralph." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed December 4, 2012, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/42507>.

<sup>26</sup> *Ibid.*

text and was influenced by the performance of Verdi's *Requiem* during the late nineteenth century and borrowed materials to incorporate into his mass, it is possible that he was influenced by this operatic, dramatic, and dynamic contrast to include in his mass.



Example 3, Giuseppe Verdi: "Libera me," *Requiem*, mm. 1-6.<sup>27</sup>

**No 7. Libera me**

Moderato  $\text{♩} = 72$  a tempo

2 Oboi

2 Clarinetti (in B)

4 Fagotti

Soprano Solo

Violino I

Violino II

Viola

Violoncello Contrabasso

Ob.

Cl. (B)

Fg.

(Es) Cor. (C)

Tbl.

Timp. G-H-C

Gr. C.

S.

VI.

Vla.

Vc. e Cb.

Li-be-ra me, Do-mi-ne, de mor-te æ-ter-na, in di-e il-la tre-men-da, quan-do

coe-li mo-ven-unis. di sunt et ter-ra.

*pp*, *ppp*, *p dim.*

<sup>27</sup> Giuseppe Verdi, *Messa da Requiem: For 4 Solo Voices, Chorus and Orchestra* (London, England: Ernst Eulenburg Ltd., 2010) 220.

Example 4, Ralph Vaughan Williams: "Credo," *A Cambridge Mass*, mm. 152-164.

152 **G**

Fl. 1  
2

Ob. 2

Cl. (Bb) 1  
2

Bsn. 1  
2

Hrn (F) 1  
2  
3  
4

Tpt (F) 1  
2  
3

Tbn. 1  
2

Tbn. 3  
Tuba

Timp.

Org.

S. *ff* Cru - ci - fi - xus e - ti - am pro no - bis *pp* sub Pon - ti - o Pi -

A. *ff* Cru - ci - fi - xus et - i - am pro no - bis *pp* sub Pon - ti - o Pi -

T. *ff* Cru - ci - fi - xus et - i - am pro no - bis *pp* sub

B. *ff* Cru - ci - fi - xus e - ti - am pro no - bis *pp* sub

S. *est.*

A. *est.*

T. *est.*

B. *est.*

**G**

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

*fpp*

*fpp*







## **Bach**

Ralph Vaughan Williams always admired the works of Johann Sebastian Bach – from his childhood to the last years of his life.<sup>28</sup> One style that Bach liked to incorporate into his music was his approach to melismatic passages.<sup>29</sup> Unlike such composers as Handel who composed melismas by using sequences, making passages predictable for the performer to sing or play, Bach used freer melismatic material that was unpredictable and surprising for the performer and listeners.<sup>30</sup> By comparing the Bach and Vaughan Williams examples below, it is noticeable that both are free melodically as well as unpredictable (See Examples 5 & 6). One might suggest that they are free somewhat by their time signatures. Bach's melismatic material may be seen as an influence on Vaughan Williams's style; such free melismas may have been models for certain solo sections in compositions like *The Lark Ascending*. This technique then became an element in his mature compositional style (This is explained further in Chapter III). Although this Vaughan Williams example technically is not a melisma, since it is played by a clarinet, rather than being sung, still one can observe the free motion within the unpredictable pattern.

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<sup>28</sup> Alain Frogley, and Hugh Ottaway, "Vaughan Williams, Ralph." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed December 4, 2012, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/42507>.

<sup>29</sup> Christoph Wolff, et al, "Bach." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed August 1, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40023pg10>.

<sup>30</sup> Ibid.

Example 5, Johann Sebastian Bach: "Quia fecit," *Magnificat in D Major*. mm. 9-17.<sup>31</sup>

8 *mf*  
qui-a fe-cit mi-hi magna, qui po-

*p* *mf*  
*senza rip.*

11 *cresc.* *f* *mf*  
- tens, qui potens est, qui-a fe-cit mi-hi

*f* *mf*  
*Tutti.* *senza rip.*

16 *f* *mf*  
ma-gna, qui po-tens est, et sanctum no-men

Edition Peters. 9507

<sup>31</sup> Johann Sebastian Bach, *Magnificat in D Major*, Edited by Herman Roth and Karl Straube (Leipzig, Germany: C.F. Peters, 1935), 24.

Example 6, Ralph Vaughan Williams: “Credo,” *A Cambridge Mass.* mm. 111-119.

The image shows three staves of musical notation. The top staff is labeled 'Clarinet in B $\flat$ ' and contains a melodic line with many sharps and naturals. The middle staff is labeled 'B $\flat$  Cl.' and contains a similar melodic line. The bottom staff is also labeled 'B $\flat$  Cl.' and is mostly silent, with a few notes and rests.

The next two examples offer a comparison between Vaughan Williams’s material and Bach’s “Osanna” from the *Mass in B Minor*. Bach’s Hosanna theme repeats regularly within the “Osanna” section, which may be seen in the first three measures. Comparable repeating material also occurs in Vaughan Williams’s “Sanctus” from *A Cambridge Mass*. It is interesting to also see that both are in the same key with similar time signatures (See Examples 7 & 8). One might suggest that this material within Vaughan Williams’s *Mass* is an ode to Bach’s.





Example 8, Ralph Vaughan Williams, "Sanctus," *A Cambridge Mass.* mm. 112-119.

Fl. 1  
 2  
 Ob. 1  
 2  
 Cl. (A) 1  
 2  
 Bsn. 1  
 2  
 Hn (F) 1  
 2  
 3  
 4  
 Tpt (F) 1  
 2  
 Tbn. 1  
 2  
 3  
 Tuba  
 Timp.  
 Org.  
 S.  
 A.  
 T.  
 B.  
 S.  
 A.  
 T.  
 B.  
 VI. I  
 VI. II  
 Vla.  
 Vc.  
 Db.

- sis, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na.  
 - sis, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na.  
 - sis, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na.  
 - sis, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis. Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na.  
 - sis, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis. Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na.  
 - sis, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis. Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na.

Fine  
 [attacca]

## **Beethoven**

Composer Joseph Haydn was known for creating fluidity between changes in modulations and themes; however, Ludwig van Beethoven liked to modulate abruptly into different keys and change into a totally different mood or characteristic.<sup>33</sup> In Beethoven's third compositional period and the last years of his life one of the most noticeable styles that he liked to incorporate was his use of abrupt change between different themes. This style can be observed in all his works from piano sonatas to his ninth symphony. In his pieces a theme would be played or sung in a certain key, tempo, time signature, dynamic level, and mood then transition abruptly into a totally different theme, mood, time signature, dynamic level, and tempo. It is as if the totally different theme and its change in mood could be considered as a separate movement. In the "Credo" of Beethoven's *Missa Solemnis*, he has the chorus and orchestra playing and singing in a fast *Allegro ma non troppo* tempo, in b-flat major, with loud dynamics. Then, as the orchestra plays a dominant f major chord the mood in the very next measure instantly changes and modulates by starting the down beat on an a major chord in a slow *Adagio* tempo (See Example 9). A comparable situation occurs in Vaughan Williams's "Credo," from *A Cambridge Mass*: the chorus and orchestra perform in G major, *Andante maestoso*. The brass then enters and plays a four-measure phrase. The last chord of this phrase is a dominant, but instead of resolving into the tonic the soloists enter in while singing a slow canon in e flat major (See Example 10).

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<sup>33</sup> "Biography," *Beethoven: Musical Styles and Innovations*. Accessed June 9, 2013. [http://www.beethoven.ws/musical\\_style\\_and\\_innovations.html](http://www.beethoven.ws/musical_style_and_innovations.html)

Example 9, Ludwig van Beethoven: "Credo," *Missa Solemnis*, page 58-59.<sup>34</sup>

18218

Et incarnatus.  
Adagio.

Soll.

*p* *dimin.* *mezza voce*

Et, et in-car-na-tus est de Spi-ri-tu

Adagio.

*p* *dimin.* *pp* *Viola*

*Fl.*

<sup>34</sup> Ludwig van Beethoven, *Missa Solemnis* (Leipzig, Germany: C.F. Peters, 1880) 58-59.

Example 10, Ralph Vaughan Williams: "Credo," *A Cambridge Mass.* mm. 293-300.

Hn (F)  
 1 2  
 3 4  
 Tpt (F)  
 1 2  
 3  
 Tbn. 1  
 2  
 Tbn. 3  
 Tuba  
 Timp.  
 Org.  
 S.  
 A.  
 T.  
 B.  
 VI. I  
 VI. II  
 Vla.  
 Vc.  
 Db.

*ff marcato*  
*a 2*  
*ff marcato*  
*ff marcato*  
*ff marcato*  
*ff marcato*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*[fp] mp*  
*[fp]*  
*[fp]*  
*[fp]*  
*[fp]*  
*[fp]*

Et u - nam san - ctam Ca - tho - li -  
 Et u - nam san - ctam Ca -  
 Et u - nam san - ctam Ca - tho - li -  
 Et u - nam san - ctam Ca -  
 Canon 4 in 2 (perpetual)\*



## Wagner

Composer Richard Wagner believed in the oneness of drama and music which he called *Gesamtkunstwerk*. A lot of Wagner's operas contain many *leitmotifs*, which are small themes or motives that depict certain moods, events, or characters. These themes can return varied, transformed, developed, and evolve through the piece to make connections with other moods, characters, and events. Example 11 shows the ring motive's first appearance from Wagner's *Das Rheingold* in the voice and wind section, then reappears in the definitive form (See Example 12). This ring motive returns for the audience to become reacquainted with the theme. In the "Credo" of Vaughan Williams's *A Cambridge Mass*, the descending octave pattern from the third trombones and the tuba section as well as the ascending parallel thirds from the rest of the brass section, returns throughout the rest of the movement varied (See Examples 13& 14). This theme enters in the beginning of the mass to bring in the chorus. There the chorus sings *Credo in unum Deum (I believe in one God)* in example 13. The motive then returns evolved, by incorporating the theme of the descending parallel octave and ascending thirds patterns into the chorus. This time the text is *Factorem coeli et terrae* (Maker of heaven and earth). As the theme throughout the movement keeps returning one might suggest it is supposed to remind the audience or listeners there exists one powerful god or maker of heaven and earth. In addition, the stepwise descending octaves in the lower brass and in the men's voices recall the "Law" motive from Wagner's *Ring* operas, an appropriate allusion to the Credo text.

Example 11, Richard Wagner: *Das Rheingold*, First Appearance of Ring Motive.



Example 12, Richard Wagner: *Das Rheingold*, Ring Motive in the Definitive Form.



Example 13, Ralph Vaughan Williams: "Credo," *A Cambridge Mass.* mm. 1-3.

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of eight staves. The first four staves are for instruments: Horn in F 1, Horn in F 2, Trombone, and Tuba. The last four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. The vocal parts enter in the third measure with the word "Cre".

**Horn in F 1:** Rest in measure 1. Measure 2: Chord (F#, C4, G3). Measure 3: Chord (F#, C4, G3). Measure 4: Chord (F#, C4, G3).

**Horn in F 2:** Rest in measure 1. Measure 2: Quarter note (F#4). Measure 3: Quarter note (C4). Measure 4: Chord (F#, C4, G3).

**Trombone:** Rest in measure 1. Measure 2: Chord (F#, C4, G3). Measure 3: Chord (F#, C4, G3). Measure 4: Chord (F#, C4, G3).

**Tuba:** Rest in measure 1. Measure 2: Quarter note (F#2) with a fermata. Measure 3: Quarter note (C3). Measure 4: Chord (F#, C4, G3).

**Soprano:** Rest in measure 1. Measure 2: Rest. Measure 3: Rest. Measure 4: Quarter note (F#4) with the word "Cre" below.

**Alto:** Rest in measure 1. Measure 2: Rest. Measure 3: Rest. Measure 4: Quarter note (F#4) with the word "Cre" below.

**Tenor:** Rest in measure 1. Measure 2: Rest. Measure 3: Rest. Measure 4: Quarter note (F#4) with the word "Cre" below.

**Bass:** Rest in measure 1. Measure 2: Rest. Measure 3: Rest. Measure 4: Quarter note (F#2) with the word "Cre" below.

Example 14, Ralph Vaughan Williams: “Credo,” *A Cambridge Mass.* mm. 20-24.

The image shows a musical score for a four-part choir, divided into two groups (Soprano 1, Alto 1, Tenor 1, Bass 1 and Soprano 2, Alto 2, Tenor 2, Bass 2). The music is in G major (one sharp) and 4/4 time. The lyrics are "Fac - tor - em cae" for the first group and "Fac - to - em cae" for the second group. The score is for measures 20-24.

## Brahms

Johannes Brahms throughout his music was known for his incorporation of melodic span.<sup>35</sup> This compositional technique can be seen in his third symphony as the theme in the first movement as well as in Vaughan Williams’s “Offertorium” from the mass (See Examples 15 & 16). In the “Offertorium” Vaughan Williams has violins one and two playing quick sections with fast melodic spans or leaps.

<sup>35</sup> George S. Bozarth and Walter Frisch, "Brahms, Johannes." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed July 30, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51879>.

Example 15, Johannes Brahms: “Allegro con brio,” *Symphony No. 3 in F Major*.<sup>36</sup>



Example 16, Ralph Vaughan Williams: “Offertorium,” *A Cambridge Mass.* mm. 124-132.

Besides melodic span, one may observe Brahms’s use of parallel sixths, especially in his piano music (See Example 17). This technique can be seen with the Flutes in the Vaughan Williams “Offertorium” (See example 18).

<sup>36</sup> Johannes Brahms, *Symphony No. 3 in F Major*, Edited by Hans Gál (Leipzig, Germany: Breitkopf & Härtel, 1926-1927), 1.

Example 17, Johannes Brahms: “Andante,” *Ballades, Op.10*. mm.1-5.<sup>37</sup>

Example 18, Ralph Vaughan Williams: “Offertorium,” *A Cambridge Mass.* mm. 53-61.

A similar use of flutes paired in sixths and thirds, along with oboes and bassoons, is seen in the first movement of Brahms’s *Symphony No. 2*, mm. 102-113. A further point of comparison between the two movements appears in the melodic dialog between basses and violins, accompanied by a repeated-note syncopation figure, at mm. 136-151 in the Brahms movement and mm. 34-46 in “Offertorium.”

Not only does Vaughan Williams incorporate certain styles of Brahms within *A Cambridge Mass*, but certain themes are modeled on Brahms’s compositions. One can observe by examining the examples below, that Brahms’s movement “Allegretto grazioso (Quasi Andantino)” from *Symphony No. 2 in D Major* influenced Vaughan Williams’s rhythmic and motivic themes in his “Offertorium” from *A Cambridge Mass* (See

<sup>37</sup> Johannes Brahms, *Ballades, Op. 10*, ed. Emil von Sauer (Leipzig, Germany: C.F. Peters, 1910), 1.



Examples 19 & 20). It is important to note that this theme from Brahms is rhythmically altered for Vaughan Williams's mass.

Example 19, Ralph Vaughan Williams: "Offertorium," *A Cambridge Mass.* mm. 1-4.

Example 20, Johannes Brahms: "Allegretto grazioso (Quasi Andantino)," *Symphony No. 2, in D Major.* mm. 1-8.<sup>38</sup>

## Parry

While Charles Hubert Hastings Parry was an influence on British nationalism in music and such British composers as Vaughan Williams, he was very much influenced by Brahms and Wagner's musical styles, particularly the use of mood depictions by the incorporation of small varied themes. This is particularly evident in the soprano of chorus one, in one of Parry's most popular works *Blest Pair of Sirens* (See Example 21). A three-note theme keeps repeating, somewhat varied, ascending stepwise, depicting a mood of intensity and suspense. This same technique is definitely apparent in Vaughan Williams's "Credo" within the mass; however, this time the motive descends at first, but then ascends in a stepwise motion (See Example 22).

<sup>38</sup> Johannes Brahms, *Symphony No. 2, in D Major*, ed. Hans Gál (Leipzig, Germany: Breitkopf & Härtel, 1926-27), 39.

Example 21, Charles Hubert Hastings Parry: *Blest Pair of Sirens*. mm. 9 of pg. 22 to 4 of pg. 23.<sup>39</sup>

Musical score for Example 21, Charles Hubert Hastings Parry: *Blest Pair of Sirens*. The score is in G major and 4/4 time. It consists of two staves: Soprano and S. The Soprano part has the lyrics: "li - ve with hi - m, and si - ng in e - - -". The S part has the lyrics: "- le - ss morn,".

Example 22, Ralph Vaughan Williams: "Credo," *A Cambridge Mass*. mm. 455-465.

Musical score for Example 22, Ralph Vaughan Williams: "Credo," *A Cambridge Mass*. The score is in D major and 4/4 time. It consists of two staves: Soprano and S. The Soprano part has the lyrics: "a - men a - men a - men". The S part has the lyrics: "a - - - - - me - n a - men".

Even though *A Cambridge Mass* has received little research and few performances, one can clearly see by the evidence that I have shown in this chapter that Vaughan Williams was quite aware of certain compositional styles and popular works, not just in Germany during the nineteenth century but other time periods and parts of Europe. These influences should not be considered by Vaughan Williams scholars and fans as a compositionally derivative period of his life, but a time of musical and educational development.

<sup>39</sup> Charles Hubert Hastings Parry, *Blest Pair of Sirens* (London, England: Novello, 1890), 22-23.



### **Chapter III: THE HINTS OF VAUGHAN WILLIAMS'S MATURE STYLE AND CONCLUSION**

#### **The Hints of Vaughan Williams's Mature Style**

Even though this was a time of musical growth and influence for Vaughan Williams, one might question whether there are any elements that hint at Vaughan Williams's mature style. One compositional style that Vaughan Williams liked to incorporate later on was the use of free motion in the instrumental solos for such pieces as *The Lark Ascending*. This piece for strings calls for the solo violinist to play in a virtuosic and free manner. It is as if there was no set time or rhythm for the soloist. This technique of free motion depicts a bird or the lark soaring in the sky freely, while depicting England's pastoral country side. In fact it is quite evident that the clarinet solo on page fourteen from the movement "Credo" from *A Cambridge Mass* and the very beginning of the violin solo in *The Lark Ascending* are very similar in that they are both free (See Examples 23 & 24).

Example 23, Ralph Vaughan Williams: *The Lark Ascending*.<sup>40</sup>

R. VAUGHAN WILLIAMS

Violin Solo

Andante sostenuto

Cadenza sur la touche

PP senza misura

Pianoforte

Staccato

ppp

Ped.

Example 24, Ralph Vaughan Williams: “Credo,” *A Cambridge Mass*. mm. 111-119.

Clarinet in B $\flat$

B $\flat$  Cl.

B $\flat$  Cl.

One may also question whether there are any similarities between *A Cambridge Mass* and his later *Mass in G Minor*. The “Benedictus” from his *Mass in G Minor* opens

<sup>40</sup> Ralph Vaughan Williams, *The lark Ascending: Romance for Violin and Orchestra: Arrangement for Violin and Piano*. (London: Oxford University Press, 1925) 1.

with the same melodic outline found in the Benedictus section of the “Sanctus” from *A Cambridge Mass* to incorporate in the *Mass in G Minor* (See Example 25 & 26)<sup>41</sup>

Example 25, Ralph Vaughan Williams: “Sanctus,” *A Cambridge Mass*. mm. 124-128.

Be - ne - di - ctus qui ve - nit, in no - mi - ne Do - mi - ni.

Example 26, Ralph Vaughan Williams: “Benedictus,” *Mass in G Minor*. mm. 1-6.<sup>42</sup>

Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni,

*Sancta Civitas (The Holy City)* of 1925, written for tenor and baritone solo, chorus, semi-chorus, distant chorus, and orchestra, draws its text from scriptures from *Revelations*, the *Taverner's Bible*, and the liturgy. Within this piece is a partial Sanctus in English. Even though *Sancta Civitas* is darker in color, tone, and more chromatic compared to *A Cambridge Mass*, the partial Sanctus from *Sancta Civitas* is very similar in structure, texture, dynamics, meter, and even in tempo to the opening section of the “Sanctus” within his mass (See Example 27 below). The Sanctus in his mass has a double chorus while the oratorio calls for a chorus and semi-chorus and a distant chorus, both are in the meter 4/4, and both are in closely related slow tempos (the mass is slightly slower).

<sup>41</sup> Bianca Tiplea Temeş, 13.

<sup>42</sup> Ralph Vaughan Williams, *Mass in G minor: For Soli (S.A.T.B) and Double Chorus* (London: J. Curwen, 1922) 38.

In the “Sanctus” of the mass, “Sanctus, Sanctus, Sanctus” (“Holy, Holy, Holy”) from measure three to eighteen is *piano*. Then, from measure nineteen on *Dominus Deus* (Lord God) it grows dramatically into *forte* as both choruses converse the same statements and dynamic growth back and forth. The section continues to grow until in measure thirty-eight on *Gloria tua* (Thy Glory) fades back into *pianissimo*. A similar process happens also in the oratorio (See Example 28). The small Sanctus section occurs within the oratorio beginning in the first measure and ending on the seventeenth measure in *piano* (See pages 42-43 of the thesis). Then, from the nineteenth measure on *Heaven and earth are full of thy glory* it also grows dramatically into *forte* as both the distant, semi, and full choruses converse the same statements and dynamic growth back and forth (See page 43). The section continues to grow and chorus continues to converse and eventually joins together (See third measure on page 49 of the thesis) until on *O Lord most high* the choruses fade back into *pianissimo* while the choruses go back to conversing (See page 51).

Example 27, Ralph Vaughan Williams: "Sanctus," *A Cambridge Mass.* mm. 3-42.

**Adagio**

Flute 1  
Flute 2  
Oboe 1  
Oboe 2  
Clarinet in A 1  
Clarinet in A 2  
Bassoon 1  
Bassoon 2

Horn in F 1  
Horn in F 2  
Horn in F 3  
Horn in F 4

Trumpet in F 1  
Trumpet in F 2

Trombone 1  
Trombone 2  
Trombone 3  
Tuba

Timpani in D, A

Organ

Soprano  
Alto  
Tenor  
Bass

CHORUS I  
Soprano  
Alto  
Tenor  
Bass

CHORUS II  
Soprano  
Alto  
Tenor  
Bass

**Adagio**

Violin I  
Violin II  
Viola  
Violoncello  
Double Bass



**II** **A**

Fl. 1  
2

Ob. 1  
2

Cl. (A) 1  
2

Bsn. 1  
2

Hn. (F) 1  
2  
3  
4

Tpt. (F) 1  
2

Tbn. 1  
2

Tbn. 3  
Tuba

Timp.

Org.

S.  
San - ctus, San - ctus, San - ctus, Do - mi - nus

A.  
- ctus, San - ctus, San - ctus, Do - mi - nus

T.  
- ctus, San - ctus, San - ctus, Do - mi - nus

B.  
- ctus, San - ctus, San - ctus, Do - mi - nus

CHORUS I

S.  
- ctus, San - ctus, - ctus, - ctus

A.  
- ctus, San - ctus, - ctus, - ctus

T.  
- ctus, San - ctus, - ctus, - ctus

B.  
- ctus, San - ctus, - ctus, - ctus

CHORUS II

VI. I

VI. II

Vla.

Vc.

Db.

1. 2.

**A**

1. 2.

*p*

*p cresc.*

*a 2*

*[p]*

86

21 **B**

Fl. 1 2  
Ob. 1 2  
Cl. (A) 1 2  
Bsn. 1 2

Hn (F) 1 2  
3 4

Tpt (F) 1 2

Tbn. 1 2  
Tbn. 3  
Tuba

Timp.

Org.

CHORUS I  
S.  
A.  
T.  
B.

CHORUS II  
S.  
A.  
T.  
B.

**B**

VI. I  
VI. II  
Via  
Vc.  
Db.



33 [C] [D]

Fl. 1 2  
Ob. 1 2  
Cl. (A) 1 2  
Bsn. 1 2

Hn (F) 1 2  
3 4

Tpt (F) 1 2  
Tbn. 1 2  
Tbn. 3  
Tuba

Timp.

Org.

S.  
A.  
T.  
B.

CHORUS I

S.  
A.  
T.  
B.

CHORUS II

VI. I  
VI. II  
Vla.  
Vc.  
Db.

ter - ra, glo - ri - a, glo - - - ri - a tu - a.  
ter - ra, glo - ri - a tu - a, glo - ri - a tu - a.  
ter - ra, glo - ri - a tu - a, glo - ri - a tu - a.  
ter - ra, glo - ri - a, glo - - - ri - a tu - a.

caec - li et ter - ra, glo - ri - a, glo - - - ri - a tu - a.  
caec - li et ter - ra, glo - ri - a tu - a, glo - ri - a tu - a.  
caec - li et ter - ra, glo - ri - a tu - a, glo - ri - a tu - a.  
caec - li et ter - ra, glo - ri - a, glo - - - ri - a tu - a.

Example 28, Ralph Vaughan Williams: *Sancta Civitas*. First measure on Top of page 45 to the last measure of page 54.<sup>43</sup>

Andante sostenuto  $\text{♩} = 100$   
DISTANT CHOIR.

Ho - ly, Ho - ly, Ho - ly Lord - God Al -  
Ho - ly, Ho - ly, Ho - ly Lord - God Al -  
Ho - ly, Ho - ly, Ho - ly Lord - God Al -

DISTANT TRUMPET.

Andante sostenuto  $\text{♩} = 100$

**50** #

- migh - ty.  
- migh - ty.  
- migh - ty.

SEMI CHORUS.

Lord - God Al - migh - ty, Lord - God Al -  
Lord - God Al - migh - ty, Lord - God Al -  
Lord - God Al - migh - ty, Lord - God Al -  
Lord - God Al - migh - ty, Lord - God Al -

FULL CHORUS

Ho - ly,  
Ho - ly,  
Ho - ly,

**50** Trumpet.

<sup>43</sup> Ralph Vaughan Williams, *Mass in G minor: for soli (S.A.T.B) and double chorus* (London: J. Curwen, 1922), 45-54.



51

migh - ty, Lord God Al -  
 migh - ty, Lord God Al -  
 migh - ty, Lord God Al -  
 migh - ty, Lord God Al -

*p cresc.* Ho - ly, Lord God Al - migh - ty.  
*p cresc.* Ho - ly, Lord God Al - migh - ty.  
*p cresc.* Ho - ly, Lord God Al - migh - ty.  
 Ho - ly, Lord God Al - migh - ty.

*p cresc.* *f*

Poco animato  $\text{♩} = 116$ .

migh - ty, Al - migh - - ty.  
 migh - ty, Al - migh - - ty.  
 migh - ty, Al - migh - - ty.  
 migh - ty, Al - migh - - ty.

*f* Heav'n and earth are full of thy glo - ry.  
*f* Heav'n and earth are full of  
 Heav'n and earth are full of thy glo - ry, thy glo - - ry, thy

Poco animato  $\text{♩} = 116$ .

*f* *vclle*



**52**

*ff* Lord God Al - migh - ty, God Al -  
 Lord God Al - migh - ty, God Al -  
 Lord God Al - migh - ty, God Al -  
 Lord God Al - migh - ty, God Al -

*f* Heav'n and earth are full of thy glo - - - ry,  
 thy glo - ry, thy glo - - - ry, Heav'n and  
 Heav'n and earth are full of thy glo - - - ry,  
 glo - - - ry, Heav'n and earth are full of thy glo - ry, thy glo - ry,

*f* **52**

8 migh - - ty.  
 migh - - ty.  
 8 migh - - ty.  
 migh - - ty.

Heav'n and earth are full of  
 earth are full of thy glo - - - ry, Glo - ry be to thee O Lord  
 Heav'n and earth are full of thy glo - - -  
 Heav'n and earth are full of thy glo - - - ry,

*ff*



58

God Al-migh - ty, God Al - migh -

God Al-migh - ty, God Al - migh -

God Al-migh - ty, God Al - migh -

God Al-migh - ty, God Al - migh -

thy glo - ry, Glo - - - ry,

glo - - - ry, Glo - - - ry be to thee, glo -

ry, glo - - - ry, Glo - - -

59 Glo - - - ry be to thee

-ty, God Al - migh - ty.

-ty, God Al - migh - ty.

-ty, God Al - migh - ty. Glo -

-ty, God Al - migh - ty. Glo -

glo - ry. Glo - ry be

- - ry be to thee. Glo - - - ry be to

- ry be to thee O Lord, glo - ry be to thee, glo -

O Lord most high, glo - ry be to thee, Glo -

42828 48



54 *ff.*

glo - - - ry be to

glo - - - ry be to thee O Lord, O Lord most

-ry be to thee glo - - - ry glo - - - ry

- - - ry be to thee. glo - ry to

to thee glo - - - ry be to

thee, glo - - - ry be to thee O Lord, O Lord most

-ry be to thee glo - - - ry, glo - - - ry

- - - ry be to thee. glo - ry to

DISTANT CHOIR. *ritard.* *Tempo I*  $\text{♩} = 100.$

Ho - - - ly

ALLOS. Ho - - - ly

DISTANT TRUMPET. Ho - - - ly

SEMI & FULL CHORUS. *dim.* *ritard.* *Tempo I*  $\text{♩} = 100.$  SEMI-CHORUS. *pp*

thee, O Lord. Ho-

high. glo - - - ry be to thee. SEMI-CHORUS. *pp*

be to thee O Lord. SEMI-CHORUS. Ho-

thee, glo - - - ry be to thee. Ho-

*ritard.* *Tempo I*  $\text{♩} = 100.$



**DISTANT CHOIR.** 55

Lord God Al - migh -  
Lord God Al - migh -  
Lord God Al - migh -

**SEMI-CHORUS.**

- ly,  
- ly,  
- ly,  
- ly, God Al -  
- ly, God Al -

**FULL CHORUS.**

Ho - ly,  
Ho - ly,  
Ho - ly,  
Ho - ly,

55

*p* *fp*

- ty.

- ty.

- ty.

*p* God Al - migh - ty, *f* God Al - migh - ty, Al - migh - ty. —

*p* God Al - migh - ty, *f* God Al - migh - ty. Al - migh - ty. —

- migh - ty, *f* God — Al - migh - ty, Al - migh - ty. —

- migh - ty, *f* God — Al - migh - ty, Al - migh - ty. —

*p* God Al - migh - ty, *ff* God Al - migh - ty. —

*p* God Al - migh - ty, *ff* God Al - migh - ty. —

*p* God — Al - migh - ty, *ff* God Al - migh - ty. —

*p* God — Al - migh - ty, *ff* God Al - migh - ty. —

*trem.*



**56** *Largamente.*  
SEMI-CHORUS.

Heav'n and earth are full of thy glo - ry, Heav'n and  
 Heav'n and earth are full of thy glo - ry, Heav'n and  
 Heav'n and earth are full of thy glo - ry, Heav'n and

*Largamente.*  
FULL CHORUS.

Heav'n and earth are full of thy glo - ry, Heav'n and  
 Heav'n and earth are full of thy glo - ry, Heav'n and  
 Heav'n and earth are full of thy glo - ry, Heav'n and  
 Heav'n and earth are full of thy glo - ry, Heav'n and

**56** *Largamente.*

Heav'n and earth are full of thy glo - ry, Heav'n and

**57**

earth are full of thy glo - ry, Lord God Al - migh - ty, God Al -  
 earth are full of thy glo - ry, Lord God Al - migh - ty, God Al -  
 earth are full of thy glo - ry, Lord God Al - migh - ty, God Al -  
 earth are full of thy glo - ry, Lord God Al - migh - ty, God Al -  
 earth are full of thy glo - ry, Lord God Al - migh - ty, God Al -  
 earth are full of thy glo - ry, Lord God Al - migh - ty, God Al -  
 earth are full of thy glo - ry, Lord God Al - migh - ty, God Al -

**57** *8va.*



migh - - - ty, Al - migh - - ty.  
migh - - - ty, Al - migh - - ty.  
migh - - - ty, Al - migh - - ty.  
migh - - - ty, Al - migh - - ty.  
migh - - - ty, Al - migh - - ty.  
migh - - - ty, Al - migh - - ty.  
migh - - - ty, Al - migh - - ty.  
migh - - - ty, Al - migh - - ty.  
migh - - - ty, Al - migh - - ty.  
migh - - - ty, Al - migh - - ty.  
*marcato*  
*ff* *8va*

*ff* *dim.*  
Glo - - - ry be - - - to thee, 0  
Glo - - - ry be - - - to thee, 0  
Glo - - - ry be - - - to thee, 0  
Glo - - - ry be - - - to thee, 0  
Glo - - - ry be - - - to thee, 0  
Glo - - - ry be - - - to thee, 0  
Glo - - - ry be - - - to thee, 0  
Glo - - - ry be - - - to thee, 0  
Glo - - - ry be - - - to thee, 0  
Glo - - - ry be - - - to thee, 0  
*8va* *loco*



Musical score for a choir, featuring four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Lord, O Lord most high, most high." The score includes dynamic markings such as *p* (piano) and *pp* (pianissimo), and a rehearsal mark **59**. The piano accompaniment is marked *p* and *pp*.

Musical score for a Distant Choir, featuring Soprano and Contralto parts. The lyrics are: "O Lord most high." The tempo is marked *Lento* with a metronome marking of  $\text{♩} = 76$ . The score includes dynamic markings such as *p* (piano).

Musical score for a Distant Trumpet and a Semi-Chorus. The Distant Trumpet part is marked *p*. The Semi-Chorus part includes vocal staves for Soprano, Alto, Tenor, and Bass.

Piano accompaniment for the Distant Choir section, marked *Lento* with a metronome marking of  $\text{♩} = 76$ . The score includes dynamic markings such as *pp* (pianissimo).

Vaughan Williams was very fond of using a great deal of brass in his compositions. In the very first two measures of Vaughan Williams's "Credo," the brass section enters alone *fortissimo*, joined by the double chorus, also *fortissimo*, in the third measure. This device is comparable to the opening of his later and his most well-known choral work of 1909, *A Sea Symphony*. There the brass also enters alone, then at the end of the second measure the chorus enters *fortissimo* (See Example 29 & 30).





Example 30, Ralph Vaughan Williams: "A Song for All Seas, All Ships," *A Sea Symphony*. mm. 1-3.<sup>44</sup>

The image shows a musical score for the beginning of "A Song for All Seas, All Ships" from *A Sea Symphony*. It features four vocal parts: SOPRANI, CONTRALTI, TENORI, and BASSI, along with a PIANO accompaniment. The tempo is marked "Andante maestoso" with a quarter note equal to 59 beats. The lyrics "Be - hold, — the" are written under the vocal lines. The piano part features a complex, fast-moving bass line.

Another technique that Vaughan Williams implemented was a fast-running bass line within the string section, with other instrumental fast-running lines entering one at a time, creating a buildup of instruments to finally bring in the chorus, as seen in measure one hundred eighty-seven to the down beat of one hundred ninety-four of the "Credo." This same technique is employed in the opening measures of "Antiphon" from the 1911 work for chorus with baritone solo and orchestra, *Five Mystical Songs* (See Examples 31 & 32).

<sup>44</sup> Ralph Vaughan Williams, *A Sea Symphony: For Soprano and Baritone Soli, Chorus and Orchestra* (London: Stainer and Bell, 1918), 1.

Example 31, Ralph Vaughan Williams: "Credo," A Cambridge Mass. mm. 187-194.

179

**H** Allegro moderato

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2

Cl. (Bb) 1  
Cl. (Bb) 2

Bsn. 1  
Bsn. 2

Hrn. (F) 1  
Hrn. (F) 2  
Hrn. (F) 3  
Hrn. (F) 4

Tpt. (F) 1  
Tpt. (F) 2  
Tpt. (F) 3

Tbn. 1  
Tbn. 2  
Tbn. 3  
Tuba

Timp.

Org.

S. est.  
A. est.  
T. *ff* Et re-sur-re-xit  
B.

CHORUS I & II

S.  
A.  
T.  
B.

**H** Allegro moderato

VI. I  
VI. II

Vla. *f marcato*

Vc. *f marcato*

Db. *f*



189

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn. 1 2

Hr. (F) 1 2 3 4

Tpt. (F) 1 2 3

Tbn. 1 2

Tbn. 3 Tuba

Timp.

Org.

S.

A.

T. *f marcato*  
Et re - sur - re - xit ter - ti - a

B.

VI. I *f marcato*

VI. II *f marcato*

Vla.

Vc.

Db. *f [marcato]*

**I**

Example 32, Ralph Vaughan Williams: "Antiphon," *Five Mystical Songs*. mm. 1-14.<sup>45</sup>

*Allegro*

Flutes 1  
Oboes 1  
Clarinets in B $\flat$  1  
Bassoons 1  
Horns in F 1  
Trumpets in F 1  
Trombones 1  
Tuba 1  
Timpani \* (A, B, D)  
Sopranos  
Altos  
Tenors  
Basses

*Allegro*

Violins 1  
Violas  
Violoncellos  
Double Basses

<sup>45</sup> Ralph Vaughan Williams, *Five Mystical Songs: for Baritone Solo, Chorus and Orchestra* (Miami, FL: Edwin F. Kalmus & CO., INC., 1988), 47-49.



This page of a musical score, numbered 58, features a variety of instruments and vocal parts. The upper section includes:

- Flts. 1:** Flute 1 part with dynamics *f* and *marc.*
- Obs. 1:** Oboe 1 part with dynamics *f* and *marc.*
- Ctr. in Bb:** Clarinet in B-flat part with dynamics *f* and *marc.*
- Bsns. 1:** Bassoon 1 part with dynamics *f* and *marc.*
- Hr. in F:** Horns in F, with two staves (1 and 2) and dynamics *f* and *marc.*
- Trpts. in F:** Trumpets in F part with dynamics *f* and *marc.*
- Trbs.:** Trombones part with dynamics *f* and *marc.*
- Tuba:** Tuba part with dynamics *f* and *marc.*
- Timp.:** Timpani part with dynamics *f* and *marc.*
- S., A., T., B.:** Soprano, Alto, Tenor, and Bass vocal parts, currently silent.

The lower section includes:

- Vlns. 1, 2:** Violins 1 and 2 parts with dynamics *f* and *marc.*
- Vcl.:** Violoncello part with dynamics *f* and *marc.*
- b. Bc.:** Double Bass part with dynamics *f* and *marc.*

The score is written in a common time signature and includes various musical notations such as stems, beams, and dynamic markings. A rehearsal mark is present above the string section.





## Conclusion

Ever since the latter part of Vaughan Williams's life scholars have researched his life and career, as well as such major works as his *A Sea Symphony*, *The Lark Ascending*, and *Fantasia on a Theme by Thomas Tallis*. Research interest has also centered on his musical contributions to British nationalism of the late nineteenth and early twentieth century. The most important and influential scholar and close friend of Vaughan Williams is Michael Kennedy, who founded and became president of the Ralph Vaughan Williams Society, became the chairman of the Vaughan Williams Charitable Trust, edited such autobiographical works as *National Music and Other Essays*, and created a thematic catalog of Vaughan Williams's compositions. Scholar Hugh Cobbe is not only known for being the director of the Vaughan Williams Charitable Trust, but also for editing *Letters of Vaughan Williams*. With these letters, Cobbe was able to show how Vaughan Williams evolved from a student of composition, who was influenced by the German composers and styles of the nineteenth century as well as other composers from different time periods and other countries, to the British nationalistic composer and English folk song collector that both Vaughan Williams scholars and fans have come accustomed to.<sup>46</sup> The scholar Alain Frogley is known among the Vaughan Williams scholars not just for his joint effort in writing the Grove Music Online entry on Vaughan Williams, but also for editing a collection of essays, *Vaughan Williams Studies*. The first essay of the collection

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<sup>46</sup> Hugh Cobbe, "Vaughan Williams, Germany, and the German tradition, a view from the letters," *Vaughan Williams Studies*, ed. Alain Frogley (Cambridge, England: Cambridge University Press, 1996), 80.

written by Frogley, “Constructing Englishness in Music: National Character and the Reception of Vaughan Williams” focuses its attention on why and how Vaughan Williams gained fame and acceptance from the people of England, and why it waned after he died.<sup>47</sup> Julian Onderdonk is known among the Vaughan Williams scholarly community for his essay from the *Vaughan Williams Essays* edited by scholars Bryon Adams and Robin Wells, “Hymn Tunes from Folk-songs: Vaughan Williams and English Hymnody.” Onderdonk suggests through Vaughan Williams’s timeline that his folksong collecting and editing of hymnals are closely related in literature (He incorporated folk tunes in his hymns, because he was involved in the collection of folksong and the editing of hymnals at the same time).<sup>48</sup>

Vaughan Williams scholars for many years during and after his death researched and focused a lot their attention more on the mature and British nationalistic style of his works and contributions to the country during his later life; however, this is not to imply that such scholars as Onderdonk, Frogley, Cobbe, and Kennedy have been studying only Vaughan Williams’s later life and mature style. In fact, scholars Michael Vaillancourt and Lewis Foreman are studying and promoting the need to research his earlier style.<sup>49</sup> Vaillancourt studied and wrote an essay on the early orchestral works of Vaughan Williams. While it is important to study Vaughan Williams’s early orchestral works, one might ask who is studying such early choral works as *A Cambridge Mass*. Since the mass

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<sup>47</sup> Alain Frogley, “Constructing Englishness in Music: National Character and the Reception of Vaughan Williams,” *Vaughan Williams Studies*, ed. Alain Frogley (Cambridge, England: Cambridge University Press, 1996), 1.

<sup>48</sup> Julian Onderdonk, “Hymn Tunes from Folk-songs: Vaughan Williams and English Hymnody,” in *Vaughan Williams Essays 2003*, ed. Bryon Adams and Robin Wells (Burlington, VT: Ashgate Publishing, 2003), 103.

<sup>49</sup> Foreman, Lewis. “The Unknown RVW: A Matter for Debate,” *The Ralph Vaughan Williams Society Journal* 1 (1994): 10-12. Accessed February 2, 2012. [http://www.rvwsociety.com/journal\\_pdfs/rvw\\_journal\\_01.pdf](http://www.rvwsociety.com/journal_pdfs/rvw_journal_01.pdf).

is a recently discovered work, unfortunately it has not received much attention by scholars and performers so far. Tongue is not the only scholar interested in researching and promoting the credibility of the mass. Scholar Bianca Țiplea Temeș in 2011 wrote an article for *Studia Universitatis Babeș-Bolyai*.<sup>50</sup> In the article Temeș interviews Tongue on the background of the piece, the discovery in Cambridge, his editing process, and what musical hints from Vaughan Williams's mature style lie within the mass. Since there has not been much effort in researching *A Cambridge Mass* this raises questions. Why is there not much effort being made to perform and examine this piece? Also, even though the composition is a recent discovery, would scholars such as Frogley, Onderdonk, Adams, Wells, and Cobbe eventually start to research *A Cambridge Mass*? Also, will there eventually be more performances and recordings of the piece in the future? And finally, why study this work?

According to the Vaillencourt, for the past 40 to 50 years there has not been much effort made in studying the early works of Vaughan Williams.<sup>51</sup> The main reason is that many scholars for the longest time believed that the earlier works were written during his musical development. However, I strongly believe that this mass through time will gradually become popular to study and perform by such scholars as Bianca Țiplea Temeș, Tongue, and myself promoting the work. For the past year I have been promoting and making British music and Vaughan Williams scholars, conductors, and performers aware of the mass by going to conferences to present papers and posters on the subject as well as making conversation with members from the Vaughan Williams scholarly community. Scholars, conductors, and performers may also become more interested in the work after

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<sup>50</sup> Bianca Țiplea Temeș, 5-15.

<sup>51</sup> Michael Vaillancourt, "Coming of age: the earliest orchestral music of Ralph Vaughan Williams," *Vaughan Williams Studies*, ed. Alain Frogley (Cambridge: Cambridge University Press, 1996), 23.

more performances are undertaken. The piece so far has been performed three times under Tongue's direction. Tongue has current plans for future performances in Hungary and Brazil. I asked if he would like to come back to America to perform the work. He responded that he would love to come to the states again. Tongue feels it is part of his job to promote and share British music to the rest of the world.<sup>52</sup> So, why should one study this work if it is not from his mature period? Scholar Lewis Foreman believes not only in the performing and studying of earlier Vaughan Williams works, being convinced that this work can in no way damage the reputation of a composer's life and career, but rather benefiting the composer's credibility.<sup>53</sup>

Hopefully this thesis serves as an inspiration for music scholars and musicians to examine and perform *A Cambridge Mass*. Also, this piece serves as a reminder that the mass is not just a doctoral examination that needs further studying, but is a work that was produced during a period of compositional development and education, and above all is an example of Vaughan Williams's early compositional style and foreshadows his later masterworks.

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<sup>52</sup> Alan Tongue, Email Message to Kevin Blake McClarney, March 6, 2013.

<sup>53</sup> Lewis Foreman, 10-12.

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## VITA

Kevin Blake McClarney was born in Odessa, Texas, on January 31, 1988, the youngest son of Nancy Ruth McClarney and Stephen Lance McClarney. In 2006, Kevin completed his high school diploma at Flour Bluff High School, Corpus Christi, Texas. Kevin, after five years of study in voice, received his Bachelor of Arts in Music at Texas A&M University-Corpus Christi, on August, 2011. Also in August 2011, Kevin entered the Graduate College of Texas State University-San Marcos in order to complete his Masters in Music with a concentration in Music History/Literature. While working on his graduate degree Kevin was a choral and hand bell scholar and sexton for St. Mark's Episcopal Church, San Marcos, Texas. Kevin has been involved in music ministry for the past eight years.

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