

UNIVERSITY OF OKLAHOMA  
GRADUATE COLLEGE

ENGLISH PASTORALISM IN RALPH VAUGHAN WILLIAMS' *CONCERTO FOR  
OBOE AND STRINGS*

A DOCUMENT  
SUBMITTED TO THE GRADUATE FACULTY  
in partial fulfillment of the requirements for the  
Degree of  
DOCTOR OF MUSICAL ARTS

By  
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Norman, Oklahoma  
2017

ENGLISH PASTORALISM IN RALPH VAUGHAN WILLIAMS' *CONCERTO FOR  
OBOE AND STRINGS*

A DOCUMENT APPROVED FOR THE  
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To my grandparents Helen and Bill Chitwood, mother Laurie Caldwell, and partner

Mark Nokes

## **Acknowledgements**

I would like to thank my family, friends, teachers, colleagues, and students for supporting me through my doctoral studies. I am also grateful for the guidance and mentorship of Dr. Dan Schwartz and the rest of my doctoral committee, and for the daily love, sacrifice, and care provided to me by my partner, Mark Nokes.

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## **Abstract**

Few would dispute that the Ralph Vaughan Williams *Concerto for Oboe and Strings* (1944) belongs to the pastoral expressive genre. Fewer, however, are able to explain, in great detail, which characteristics make it pastoral. In this paper, I will focus on the historical contexts of pastoralism and stylistic inspirations that led to the creation of twentieth-century English pastoralism and describe and define how this term applies to music today. Through analysis of the of the Vaughan Williams *Concerto*, I will explain the pastoral details in the score, and with greater understanding of the cultural, historical, and theoretical contexts surrounding the English pastoral, my intent is to guide the reader toward richer experiences in listening to and performing this repertoire.

## Chapter 1: Introduction

### Purpose

As an oboist, I have heard many times before that my instrument has pastoral connotations, and I had often encountered the term “pastoral” in descriptions about particular styles of music. However, beyond brief phrases about evocations of rolling hills and descriptions of rustic scenes, I have found that there exists an unawareness about *how* music is constructed in the pastoral style of Western Europe, in general, and why *English* pastoralism, in particular, developed in the time and place it did.

England experienced a national musical renaissance in the early twentieth century, and the country was a fertile source of new solo oboe music. With so much English oboe music in the standard repertoire, it is worthwhile to investigate the origins of the English pastoral style, and my objective in this paper is to provide some cultural context for this music, particularly the Vaughan Williams *Concerto for Oboe and Strings*, and to guide the reader to speak more knowledgably about it with audience members, colleagues, and students.

There is a great deal of literature in the form of dissertations, articles, and books about twentieth-century British oboe repertoire, the Continental European pastoral style, and the pastoral stylistic movement in England in the twentieth century. However, I have not found a source that provides an in-depth analysis and explanation of pastoralism as it relates directly to Ralph Vaughan Williams’ *Concerto for Oboe and Strings* (1944). Alice Lee Saunders Biggar, in her DMA dissertation “An Analysis of the Oboe Concertos Dedicated to Leon Goossens Composed by Malcolm Arnold, Eugene Goossens, and Ralph Vaughan Williams” (1997), presents analyses of pieces

frequently categorized as pastoral. However, background information about pastoralism is not given, and in her analysis, the pastoral elements of the compositions are not emphasized. In her DMA dissertation, “English Folk Song Influences on the Vaughan Williams Concerto for Oboe and Strings” (2014), Emily Kupitz places her analytical focus on the English folk song influences in the melodies of the *Concerto* but offers very little discussion of pastoralism. Ted Perkins’ DMA dissertation, “British Pastoral Style and E. J. Moeran’s *Fantasy Quartet*” (1986), contains background information on the cultural climate surrounding the development of English pastoralism and an analysis of Moeran’s *Fantasy Quartet*. In his *Double Reed* article, “British Pastoral Style and the Oboe” (1988), Perkins describes English pastoralism in a valuable resource for summarizing the style’s elements but gives only a two-paragraph discussion of Vaughan Williams’ *Oboe Concerto*.

In my research on the development of the pastoral genre through the works of Raymond Monelle, Robert Hatten, and Geoffrey Chew, I discovered that Vaughan Williams’ *Oboe Concerto* contains many elements of generic pastoralism that pre-date the specific English pastoral style. In my analysis of the piece I will highlight the generic Continental European pastoral features in addition to its English pastoral features. My aim is to create a single resource for oboists to gain a more holistic understanding of the pastoralism through the lens of the *Oboe Concerto* by describing the distinctive traits of Continental European pastoralism *and* English pastoralism as they relate to one of our most important oboe concerti. With more knowledge about the aesthetic origins of the pastoral movement in England, I also aim to guide oboists toward richer interpretations of this music through suggestions for performance.

## The Pastoral as Seen Throughout History in Europe

Pastoralism is a centuries-old expressive topic used in various art forms including literature, visual art, theatrical works, and music.<sup>1</sup> It is a complex device to narrowly define, since it may contain layers of meaning that are particularly relevant for the intended audience. Evidence of pastoralism as an expressive genre or topic has existed for over 2500 years, and the earliest evidence of the pastoral in music originated in Ancient Greece.

Throughout history, the myriad of styles and methods of the pastoral topic are difficult to identify in terms of the signs and symbols that create it. This is because the meanings of particular signs in culture inevitably change over time and may carry differing signification when applied in a particular manner.<sup>2</sup> Musicologist Geoffrey Chew explains in *Grove Music* that the pastoral requires a juxtaposition of opposites in order to be effective, such as art with nature or country elements in concurrence with the urbane.<sup>3</sup> Critical theorist Richard Cody, in his book *The Landscape of the Mind* (1969), observes that the pastoral often pairs “this-worldliness and other-worldliness”<sup>4</sup> or “putting the complex into the simple.”<sup>5</sup> The consensus amongst scholars is that

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<sup>1</sup> Geoffrey Chew and Owen Jander, “Pastoral,” *Grove Music Online. Oxford Music Online*. Oxford University Press, sec. 2, accessed November 15, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40091>.

<sup>2</sup> Raymond Monelle, *Musical Topic: Military, Hunt, and Pastoral* (Bloomington: Indiana University Press, 2006), 9, accessed January 15, 2017, <http://site.ebrary.com.vortex3.uco.edu/lib/ucok/detail.action?docID=10191885>.

<sup>3</sup> Chew and Jander, “Pastoral,” sec. 1.

<sup>4</sup> Richard Cody, *The Landscape of the Mind: Pastoralism and Platonic Theory in Tasso’s Aminta and Shakespeare’s Early Comedies* (London: Oxford University Press, 1969), 12.

<sup>5</sup> *Ibid.*, 6.

pastoralism is an “expressive mode” or atmosphere that signifies a yearning or nostalgia for a perfect time or place that may never have existed at all, a paradise, or other unattainable ideal. During times of great tragedy, plague, or war, pastoralism has traditionally signified a mourning for lost innocence and a desire for a return to happier times.<sup>6</sup> Instances of pastoralism in music may include references to shepherds, countryside, and any other symbol of rural life including rustic dance rhythms, imitations of bird calls,<sup>7</sup> and the use of pastorally-associated instruments including flutes, horns, bagpipes, shawms, or oboes.<sup>8</sup> Examples of pastoralism in other forms of art may include signifiers such as mystical characters (i.e. nymphs or fauns), and in other instances, the pastoral may be signified by a veneration of Nature itself.<sup>9</sup>

In Western Europe, since the Middle Ages, there have been pastoral works of art, largely created for and consumed by the higher classes of society and aristocratic courts.<sup>10</sup> Of course, pastoral correlations are not inherent across all eras and cultures, and they developed over time to become evocative of the pastoral topic. Chew, Hatten, and Monelle have written about the origins of stylistic associations with the pastoral expressive topic in music. The following characteristics have developed correlations with the pastoral in music throughout Western Europe:

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<sup>6</sup> Monelle, *Musical Topic*, 186.

<sup>7</sup> *Ibid.*, 231.

<sup>8</sup> Chew and Jander, “Pastoral,” sec. 5.

<sup>9</sup> Monelle, *Musical Topic*, 188.

<sup>10</sup> Chew and Jander, “Pastoral,” sec. 2:i.

1. compound or triplet metric patterns and dotted rhythmic figures, as in a *Siciliana*<sup>11</sup>
2. a sense of harmonic stasis or use of very few harmonies for simplicity<sup>12</sup>
3. use of drones, which imitate a bagpipe or musette<sup>13</sup>
4. frequent parallel sixths and thirds, often between pairs of like instruments<sup>14</sup>
5. instrumentation including flutes, oboes or other double reed instruments<sup>15</sup>
6. imitations of animal sounds, such as a bird call<sup>16</sup> or galloping horse<sup>17</sup>

English pastoralism developed during England's musical renaissance (approx. 1880-1950), and Ted Perkins wrote in-depth about English pastoral music in his dissertation "British Pastoral Style and E. J. Moeran's *Fantasy Quartet*" (1986). He summarized the stylistic features in his *Double Reed* article "British Pastoral Style and the Oboe" (1988). The following constitutes a selection of the attributes of the English

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<sup>11</sup> Monelle, *Musical Topic*, 230.

<sup>12</sup> Robert Hatten, *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation* (Bloomington: Indiana University Press, 1994), 98.

<sup>13</sup> Monelle, *Musical Topic*, 230.

<sup>14</sup> Hatten, *Musical Meaning in Beethoven*, 98.

<sup>15</sup> Chew and Jander, "Pastoral," sec. 5.

<sup>16</sup> Monelle, *Musical Topic*, 243.

<sup>17</sup> *Ibid.*, 237.



pastoral, in particular, and the reader will notice some similarities between pastoralism of the Continent and the English style of pastoralism:

1. rhythmically-free passages and metric flexibility
2. conjunct, simple, and melodic contours containing modes or gapped scales
3. neo-modal and/or Impressionistic harmonies or a sense of harmonic stasis<sup>18</sup>
4. string, oboe, and flute instrumentation
5. predominantly soft dynamic ranges
6. peaceful, meditative mood<sup>19</sup>

The *Concerto for Oboe and Strings* by Ralph Vaughan Williams is a quintessential example of the English pastoral and contains elements of the Continental European pastoral. To possess a more comprehensive understanding of pastoralism, it important to know the cultural influences on the development of this style.

### **The Development of Pastoral Features**

Defining the elements of pastoralism and knowing their cultural origins is certainly important for understanding the style and facilitating richer interpretations in performance. The following section of this paper presents historical background on how specific features in music became associated with pastoralism.

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<sup>18</sup> Tedrow Perkins, "British Pastoral Style and E. J. Moeran's *Fantasy Quartet*," (DMA diss., North Texas State University, 1986), 17, accessed November 17, 2016, <https://digital.library.unt.edu/ark:/67531/metadc331812/>.

<sup>19</sup> Tedrow Perkins, "British Pastoral Style and the Oboe," *The Double Reed* 11, no. 2 (Fall 1988): 25.

### *Meter and Rhythm*

The meter of typical pastoral compositions is compound<sup>20</sup> or other metric arrangement involving frequent triplet figures.<sup>21</sup> The *Siciliana* rhythm, dotted eighth-sixteenth-eighth, is also a common pastoral rhythmic feature.<sup>22</sup> This rhythm was common in Italy in the music traditionally performed by *pifferari*, Italian shepherds, around Christmastime as early as the seventeenth century.<sup>23</sup> The same dotted eighth-sixteenth-eighth rhythm also appears quite frequently in compound-meter English folk songs, making it difficult, in the case of English pastoral music to sort between broader European and English influences.<sup>24</sup>

Both generic pastoral and English pastoral music depend on triple rhythmic groupings and frequent dotted figures. Perkins notes that, in addition to frequent triple figures in meter and rhythm, English pastoral works also often contain sections of a free and flexible pulse.<sup>25</sup> The free pulse in this style is a feature which creates a rhapsodic, impressionistic atmosphere and sets the English pastoral apart from general pastoral music. In more measured sections of English pastoral music, metric flexibility is common with meters often shifting from triple to duple, simple to compound, or the two meters occurring simultaneously in hemiola.

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<sup>20</sup> Hatten, *Musical Meaning in Beethoven*, 97.

<sup>21</sup> Perkins, "British Pastoral Style and E. J. Moeran's *Fantasy Quartet*," 5.

<sup>22</sup> Chew and Jander, "Pastoral," sec. 4.

<sup>23</sup> *Ibid.*

<sup>24</sup> For a survey of rhythmic treatment and other elements of English folk song, refer to the collection *English County Songs: Words and Music*, collected and edited by Lucy E. Broadwood and John Alexander Fuller Matiland (London: J. B. Cramer and Co., 1893).

<sup>25</sup> Perkins, "British Pastoral Style and the Oboe," 25.

Triple meters and *Siciliana* rhythms are strongly associated with generic pastoralism, while metric and temporal flexibility are distinctive characteristics of the English pastoral. The Vaughan Williams *Oboe Concerto* contains numerous examples of metric and rhythmic features indicative of both styles of the pastoral. The treatment of meter and rhythm reveals characteristics reminiscent of English folk song and the metric flexibility of the English pastoral. My analysis of the *Concerto* will demonstrate an unmistakably pastoral metric and rhythmic profile, and I will highlight the most striking occurrences of pastoral meter and rhythm that suggest compound meters, metric “play” involving flexibility in meter and divisions of the beat, and free pulse.

#### *Melodic Contour*

The next feature often prominent in the pastoral, is simple melodic contour that imitates the simplicity of folk song melody. In the case of English pastoral, the melodic gestures imitate English folk song. Vaughan Williams was a prolific collector of English folk song, and he wrote a great deal about these melodies. The English folk song style greatly influenced Vaughan Williams’ compositional style, and his melodic constructs often imitate the most distinctive characteristics of English folk song: conjunct arch shapes that gradually ascend and descend; occasional large leaps of fifths, sevenths, or octaves;<sup>26</sup> rare use of leading tones; and patterns that reflect modes<sup>27</sup> or gapped scales (i.e. pentatonic scales). The use of folk song in nationalistic music had

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<sup>26</sup> Emily Kupitz, “English Folk Song Influences on the Vaughan Williams Concerto for Oboe and Strings” (DMA diss., Arizona State University, 2013), 36, accessed November 16, 2014, <https://vortex3.uco.edu/login?url=http://search.proquest.com.vortex3.uco.edu/docview/1473903211?accountid=14516>. ProQuest Dissertations & Theses Global.

<sup>27</sup> Julian Onderdonk, “Vaughan Williams and the Modes,” *Folk Music Journal*. 7, no. 5 (1999): 621, accessed November 16, 2013, <http://www.jstor.org.vortex3.uco.edu/stable/4522631>.

been tradition in many European countries for centuries,<sup>28</sup> and it was employed with renewed enthusiasm in European nationalistic styles in the twentieth century. The main themes in the *Oboe Concerto* are characteristic of the modal, conjunct, folk-inspired melodies associated with English pastoralism.

### *Harmonic Patterns*

A sense of harmonic stasis and simple harmonic patterns are characteristic of the pastoral, in general. In this style, chromaticism is rare, unlike the plentiful chromatic patterns in late Romantic music or twentieth-century atonal music, and harmonic rhythm tends to be slower in pastoral works than in other styles.<sup>29</sup> The relatively uncomplicated and slow-moving harmonic patterns contribute to the peaceful, rustic nature of pastoral music.

In the English pastoral, in particular, Perkins notes that harmonic patterns are often influenced by the Impressionistic conventions of non-functional harmonic connections, and modally-inspired melodies easily lend themselves to this characteristic harmonic style.<sup>30</sup> The absence of leading tones in modal music fosters a sense of harmonic stasis, since the lack of tendency tone resolutions prevent harmonic progression. Impressionistic harmonic conventions produce picturesque atmospheres and are typical in the English pastoral. These harmonic patterns abstractly illustrate the

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<sup>28</sup> Monelle, *Musical Topic*, 241.

<sup>29</sup> Hatten, *Musical Meaning in Beethoven*, 98.

<sup>30</sup> Perkins, "British Pastoral Style and the Oboe," 25.

contour of the English countryside,<sup>31</sup> and Vaughan Williams' *Oboe Concerto* contains model examples of this style.

*Accompanimental Figures: Drones, Pedals, and Rocking*

Pastoral music of the Continent contains other features including pedal points, drones,<sup>32</sup> and rocking<sup>33</sup> accompanimental figures. These are commonly intertwined with the simple harmonic patterns due to their static nature. Pedal points and drones in pastoral music originate from the drones of traditional music of the *pifferari*, the Italian shepherds who played shawms and bagpipes.<sup>34</sup> Drones are prominently used in the oboe part in the second movement of the *Concerto*, and they evoke pastoral visions by imitating the sounds of rustic music played on the bagpipes.

Pastoral “rocking” accompanimental lines are characterized by regular rising and falling of pitch, typically in a regular rhythmic pattern, and appear in the second and third movements of the *Concerto*. The theory for the source of the pastoral associations with rocking come from depictions of rocking the Christ child or mimicking common characteristics that appear in lullabies, also associated with rocking.<sup>35</sup> This, again, evokes feelings of comfort, simplicity, and naivety – all expressive goals of pastoral.

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<sup>31</sup> Perkins, “British Pastoral Style and E. J. Moeran’s *Fantasy Quartet*,” 11.

<sup>32</sup> Hatten, *Musical Meaning in Beethoven*, 97.

<sup>33</sup> Chew and Jander, “Pastoral,” sec. 5.

<sup>34</sup> *Ibid.*, sec. 4.

<sup>35</sup> *Ibid.*, sec. 5.

### *Parallel Thirds/Sixths*

Distinct passages of parallel thirds/sixths are common in pastoral music, in general. Hatten suggests that this association may originate from the sweet and peaceful sound of two melodic lines moving in “harmonious” unity. Extended passages of parallel thirds/sixths, often in pairs of like instruments, also produce a sense of simplicity<sup>36</sup> and evoke a yearning for the “simpler times” that are associated with the pastoral. This compositional technique is not abundant in the *Concerto* but does appear in the second movement. Examples are presented in chapter 4.

### *Instrumentation*

The instrumental associations with pastoralism include flutes, oboes, horns, and in the case of English pastoral music, string-heavy orchestration. There are multiple influences on the oboe’s association with pastoral music. One comes from the previously-mentioned *pifferari* in Italy who traditionally played shawms and bagpipes as they walked the streets.<sup>37</sup> These instruments share similar timbres with the oboe, and are, therefore, evoked by the oboe’s tone.

Another influence is the musette, a double-reed, bagpipe-like instrument, which has pastoral correlations on its own, since it was played in the seventeenth century by members of the aristocracy to perform rustic (i.e. rural) dances.<sup>38</sup> The dance music played on the musette represented an idealized image of shepherd life and the

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<sup>36</sup> Hatten, *Musical Meaning in Beethoven*, 98.

<sup>37</sup> Monelle, *Musical Topic*, 199.

<sup>38</sup> Robert Green, Anthony C. Baines, and Meredith Ellis Little, “Musette,” *Grove Music Online. Oxford Music Online*. Oxford University Press, sec. 1, accessed November 25, 2013, <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/19398>.

countryside, but the tone of the instrument was much more delicate and mellow than the bagpipes traditionally played by country people.<sup>39</sup> The juxtaposition of high-class and low-class associations of the musette make it an appropriate pastoral instrument for the oboe to imitate. There will be more discussion on this in the analysis of the second movement of the *Concerto*.

The English pastoral correlations with string-heavy orchestration came from later traditions in English music. In the early twentieth century the *phantasy*, a brief one-movement work of chamber music written predominantly for strings, was popularized by the Walter Willson Cobbett composition competitions.<sup>40</sup> This formal genre quickly epitomized new English music, and the string-heavy instrumentation of the oboe concerto heightens its English pastoral associations.

#### *Mood and Dynamics*

The moods in Continental European pastoral music are typically serene, and/or pleasant.<sup>41</sup> A serene mood is often characterized by slow-moving melodies with simple, expansive accompaniment. The happier, pleasant sections include faster, more buoyant melodies with simple accompaniment, often pizzicato or staccato strings, which contribute to the buoyant character. These moods are often present in English pastoral music and are enhanced by the use of predominantly major modes, avoiding minor modes which tend to evoke a sense of sadness. Dynamics also work to reinforce the pastoral style, and Perkins defines the dynamic profile of English pastoral music as

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<sup>39</sup> Monelle, *Musical Topic*, 212.

<sup>40</sup> Perkins, "British Pastoral Style and E. J. Moeran's *Fantasy Quartet*," 25.

<sup>41</sup> Hatten, *Musical Meaning in Beethoven*, 83.

predominantly soft, which emphasizes the serene mood in this style.<sup>42</sup> *Piano* and *pianissimo* markings predominate in the *Concerto*.

#### *Imitations of Nature and Animal Sounds*

As Monelle explains, musical references to nature signify an adoration of nature and idealized rural settings, which elicit nostalgia.<sup>43</sup> Indications of nature in pastoralism represent divinity, innocence, purity, and simplicity.<sup>44</sup> The pastoral symbols of nature in music may be imitations of bird calls, rippling or undulating figurations depicting the flowing water of a stream.<sup>45</sup> In the *Oboe Concerto*, the most obvious sounds of nature are the imitations of bird calls in the third movement. Examples are shown in chapter 5.

#### **Nationalism and the Emergence of English Pastoralism**

Now that the distinct features of pastoralism have been presented, the discussion will turn to the cultural influences in England that led to the development of English pastoralism. The cultural climate in England around the turn of the twentieth century catalyzed the development of English pastoralism. This time in Western Europe and around the world was an era of rapid change due to increasing industrialization, political unrest, war, and hardship of economic depression. In the midst of this transformational and uncertain political landscape came increased fervor for nationalist movements in many countries. As a result of the effort to preserve national identity, increase

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<sup>42</sup> Perkins, "British Pastoral Style and the Oboe," 25.

<sup>43</sup> Monelle, *Musical Topic*, 242.

<sup>44</sup> Cody, *The Landscape of the Mind*, 49.

<sup>45</sup> Chew and Jander, "Pastoral," sec. 6.



patriotism, and bolster domestic strength, nationalism was apparent in contemporary styles of music as well as many other art forms.<sup>46</sup>

England's desire to re-emerge as an international musical power arose out of their dwindling political power at the rise of Germany and the United States.<sup>47</sup> English aristocratic circles realized the country's people could be united around "moral and social qualities" associated with English identity. These qualities were linked to the ethos of the idealized English countryside, which signified the English past,<sup>48</sup> and one of the quickest ways to evoke the countryside was through the use of folk song.<sup>49</sup> It is this connection between the English nationalist movement and composers' conscious use of English folk song styles that binds English pastoralism and the national school of composition.<sup>50</sup> The English Musical Renaissance (approx. 1880-1950) was the product of the effort to reclaim a status of power at home and throughout the world in the realm

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<sup>46</sup> Deborah Lynn Heckert, "Composing History: National Identity and the uses of the Past in the English Masque 1860-1918" (PhD diss., Stony Brook University, 2003), 6, accessed October 31, 2016, <https://vortex3.uco.edu/login?url=http://search.proquest.com.vortex3.uco.edu/docview/305248031?accountid=14516>. ProQuest Dissertations & Theses Global.

<sup>47</sup> Alain Frogley, "Constructing Englishness in Music: National Character and the Reception of Ralph Vaughan Williams," in *Vaughan Williams Studies*, ed. Alain Frogley (New York: Cambridge University Press, 1996), 8.

<sup>48</sup> Ibid.

<sup>49</sup> Perkins, "British Pastoral Style and the Oboe," *The Double Reed* 11, no. 2 (Fall 1988): 25.

<sup>50</sup> According to David Poultney in his book *Studying Music History: Learning, Reasoning, and Writing About Music* (1996), some of the world's most famous nationalist composers of the time include Igor Stravinsky in Russia, Béla Bartók in Hungary, Charles Ives in the United States, and Ralph Vaughan Williams in England. In addition to the renewed interest in nationalist styles of composition, revolutions in Western art music during the first half of the twentieth century included more complex harmonic systems such as the twelve-tone techniques developed by Arnold Schoenberg and the nonfunctional harmonic applications of the Impressionistic movement by Claude Debussy. A reinvigorated enthusiasm for the forms and techniques of earlier eras produced the neo-classical movement in the music of composers including Maurice Ravel, Walter Piston, and Dmitri Shostakovich. At the same time, other composers remained in the Romantic vein, including Jean Sibelius and Arnold Bax, while others pioneered altogether novel techniques of the avant-garde such as John Cage and Olivier Messiaen.

of art music. While preserving national identity and folk music traditions, the use of folk-inspired melodies became a foundational component of English pastoralism.<sup>51</sup>

Ralph Vaughan Williams (1872-1958), an immensely influential English composer, and his colleagues worked to develop an English style of composition. Vaughan Williams was certain that simply “sandwiching in scraps of English folk-song between slices of Brahms, Debussy, or Scriabine [*sic*]”<sup>52</sup> would not be successful. English composers, he argued, would have to find a more authentic voice by creating unique methods in the employment of the elements of music. In addition to developing an English melodic style of composition, English styles of harmony, rhythm, form, etc. would be necessary.<sup>53</sup>

In 1912, Vaughan Williams, wrote an essay titled, “Who wants the English Composer?” that appeared in the *Royal College of Music Magazine*. In this essay, Vaughan Williams was clear about his personal nationalistic motivations concerning homegrown art music. Vaughan Williams argued that the English composer’s duty to his or her country, and ultimately to the world, was to create a truly English style of composition.<sup>54</sup> He argued that if English composers were to write music in the styles of Brahms, Wagner, and Debussy that it would “fit” like second-hand clothing.<sup>55</sup> In other words, it would not represent or express genuine Englishness, and in Vaughan

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<sup>51</sup> Perkins, “British Pastoral Style and E. J. Moeran’s *Fantasy Quartet*,” 11.

<sup>52</sup> David Manning, ed., *Vaughan Williams on Music* (Oxford: Oxford University Press, 2008), 46.

<sup>53</sup> Perkins, “British Pastoral Style and E. J. Moeran’s *Fantasy Quartet*,” 2.

<sup>54</sup> Manning, *Vaughan Williams on Music*, 64.

<sup>55</sup> *Ibid.*, 41.

Williams' mind, if that is all the English composer sets out to do, then it is better left undone. He stated in his essay:

We must be our own tailors, we must cut out for ourselves, try on for ourselves, and finally wear our homemade garments, which, even if they are homely and home-spun, will at all events fit our bodies and keep them warm; if we pick about among great ideas of foreign composers and try to cover our own nakedness with them, we are in danger of being the musical counterparts of the savage clothed in nothing but a top hat and a string of beads.<sup>56</sup>

Vaughan Williams suggested that in order to develop a national style, English composers should search the immediate cultural environment for “raw material” for new compositions, for example, the sound of a festival choir singing a popular song, the sounds of street vendors pushing their wares, or, perhaps, the singing of fans at a football match.<sup>57</sup> He believed this was the proper path to take in developing a national style, since it was apparent that the masters of composition in Germany, Italy, and France had done the same in developing their own national schools of composition.

Vaughan Williams had been collecting English folk songs since he was in his thirties, joined the board of the Folk Song Society in 1902, and put his advocacy into action by searching the local environment for raw material for his own compositions. Through collecting English folk songs, Vaughan Williams adopted the musical elements that would eventually be characteristic of his own music. These songs tended to be purely melodic in nature; they were not created with any system of harmonic function in mind.<sup>58</sup> Many of the melodies he discovered were made up of modal

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<sup>56</sup> Manning, *Vaughan Williams on Music*, 41.

<sup>57</sup> Ibid.

<sup>58</sup> Onderdonk, *Vaughan Williams and the Modes*, 616.

elements, and while just as many folk melodies were built upon tonal material, Vaughan Williams tended to focus more on modal melodies when publishing and writing about folk song.<sup>59</sup> This focus on modal melodies was likely related to Vaughan Williams' interest in developing a national school of composition, and he, therefore, was searching for a distinctive sound (e.g. flat seventh scale degree) and was not as interested in more commonplace tonal melodies. As a result of this emphasis, tonal folk songs were under-represented in collections and rural, rustic characteristics are now more commonly associated with modal melodies in the English folk song style.<sup>60</sup> It is the folk-influenced melodic constructions, rustic associations, and harmonic patterns fashioned for modal melodies that were essential in the development of English pastoralism.

Several factors influenced the stylistic development of the music of Vaughan Williams and his contemporaries: the conscious rejection of the intense chromaticism and atonality of contemporary Continental European music; English nationalism; musical Impressionism; and English folk music.<sup>61</sup> The amalgamation of these factors led to the English musical renaissance and produced the style known as English pastoralism. Pastoralism has an extensive and multifaceted history throughout Europe in all art forms. In music, the English national style, generic pastoralism, and English pastoralism are tightly interwoven, and the boundaries between these seemingly discreet ideas are often muddled. For more context in the discussion of English pastoralism

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<sup>59</sup> Onderdonk, *Vaughan Williams and the Modes*, 611.

<sup>60</sup> *Ibid.*, 621.

<sup>61</sup> Perkins, "British Pastoral Style and E. J. Moeran's *Fantasy Quartet*," 2.

beyond folk song influences, an analysis of the pastoral elements in Vaughan Williams' *Oboe Concerto* follows.

## **Chapter 2: Analysis of *Concerto for Oboe and Strings***

This chapter contains a broad analysis of overarching pastoral elements throughout the whole *Concerto*, while subsequent chapters contain more in-depth analyses of specific pastoral elements in each movement. Vaughan Williams' *Concerto for Oboe and Strings* contains many features of the English pastoral style described by Perkins and many of the general Continental European pastoral features investigated by Chew, Hatten, and Monelle. Therefore, my analysis of the *Concerto* will include discussion about both styles of pastoralism with emphasis on the English characteristics as they relate to the piece.

There are some overarching characteristics in the *Concerto* that are stylistically significant that, individually, do not necessarily indicate the pastoral genre. However, in conjunction with each other and with the other features discussed in the following analysis, they work to support the pastoral classification of the composition. The oboe and strings instrumentation, the serene, meditative, and pleasant moods, the major-mode finale, and imitations of bird calls aid in creating a pastoral atmosphere.

### **Mode**

For general pastoral music, the mode is typically major. For English pastoral music, however, the major mode is not necessary, but the mode of the oboe concerto is worth mentioning. It is ostensibly in the key of A minor, and a great deal of the work is in Dorian mode, which is like the natural minor scale with a raised sixth scale degree. However, the minor-like Dorian mode of the piece is overcome in the last movement as it ends on a G major harmony with the solo part concluding on a major-pentatonic melody, which ends on the fifth scale degree. The final measures produce a peaceful,

pastoral mood and expansive, transcendent atmosphere. Figure 1 shows the ascent in the oboe part to the fifth scale degree with the final G major harmony.

The image displays two systems of musical notation for the Concerto for Oboe and Strings, Mvt. III, measures 434-445. The first system (measures 434-445) includes staves for Oboe, Violin I, Violin II, Viola, Cello, and Double Bass. The Oboe part features a long, ascending melodic line starting at measure 434. The string parts provide a sustained harmonic accompaniment. Dynamic markings include *p* and *pp*, and performance instructions include *TUTTI*. Chord symbols *Am*, *Gm*, and *Am* are indicated under the string parts. The second system (measures 440-445) includes staves for Oboe, Violin I, Violin II, Viola, Cello, and Double Bass. The Oboe part continues its melodic line. The string parts provide a sustained harmonic accompaniment. Dynamic markings include *pp*. A chord symbol *G* is indicated under the Double Bass part.

Figure 1. *Concerto for Oboe and Strings*, Mvt. III, mm. 434-445.

## **Mood**

Each movement of the *Concerto* contains the serene and pleasant moods commonly associated with Continental and English pastoral music. A serene mood in this piece is characterized by slow-moving melodies with simple, expansive accompaniment. The happier, pleasant sections include faster, more buoyant melodies with simple accompaniment, often pizzicato or staccato strings, which contribute to the buoyant character.

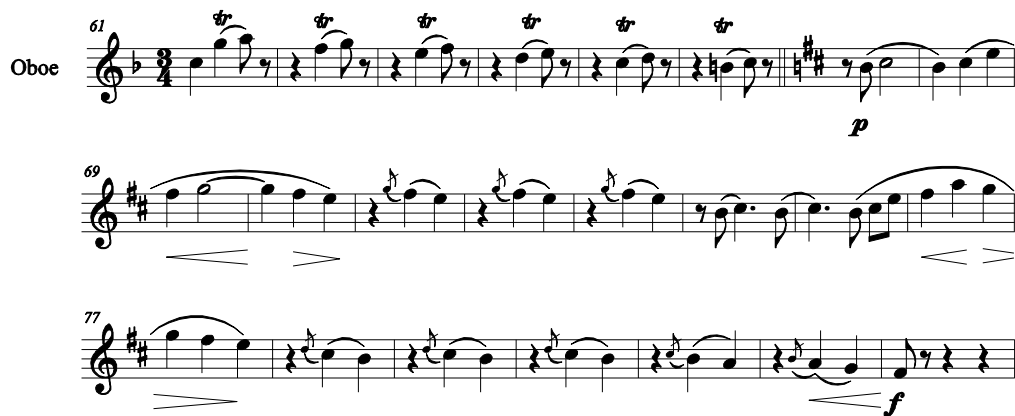
## **Dynamics**

The dynamics throughout the piece are predominantly in the quieter ranges of the dynamic spectrum most commonly associated with pastoral music. The first movement, “Rondo Pastorale,” contains eight total markings that are forte or louder, but only one is sustained longer than six measures. The other loud passages average only two to four measures in length. The second movement, “Minuet and Musette,” includes ten instances of forte or louder, but most last only three or fewer measures. Only one occurrence lasts fourteen measures in middle of the movement from mm. 92-105 through a tutti passage with strings, no oboe. The longest movement, “Finale (Scherzo),” has seventeen markings of forte or louder. The opening section is marked forte, and the longest section of loud dynamics is mm. 1-13. This is most boisterous section of the entire piece, and throughout the third movement, most loud passages are tutti string sections and do not typically include the oboe part. The dynamic markings throughout the piece are overwhelmingly *piano* and *pianissimo* with only fleeting moments of louder volumes.



### Imitations of Animal and Nature Sounds

The third movement contains animal and nature sounds associated with generic Continental pastoral music. As Monelle explains, musical references to nature signify a veneration of nature and idealized rural settings, which elicit nostalgia.<sup>62</sup> In figure 2, from the “Finale (Scherzo),” there are frequent trills and flitting melodic gestures containing grace notes, which sound like a bird chirping. Figure A.1 in the appendix shows fast-moving eighth note lines that quickly descend and ascend in the oboe and violin parts, creating a texture that suggests individual bird calls emerging from the din of a flock of birds.



**Figure 2.** *Concerto for Oboe and Strings, Mvt. III. mm. 61-83.*

The expansive passages containing static strings evoke images of vast swathes of the English countryside, and slow-moving strings with simple oboe melodies conjure images, such as a lone shepherd wandering the rolling hills and tending sheep while singing a folk song or playing a flute. Figures 1, 3, 4, and 6 contain relatively slow-

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<sup>62</sup> Monelle, *Musical Topic*, 242.



### Chapter 3: Analysis of Movement I. “Rondo Pastorale”

The discussion will now turn to more in-depth analysis of each movement, beginning with movement one, “Rondo Pastorale.” The title, alone, of the first movement carries obvious pastoral associations as it contains the word *pastorale*. The feature of this movement that most strongly connects it to the English pastoral style is the treatment of meter and rhythm, particularly in the extended cadenzas where the pulse is very free and in the passages where Vaughan Williams engages in metric “play,” shifting from one meter to another. The melodies in this movement are clearly influenced by modal English folk song, and the lack of leading tones contributes to the sense of harmonic stasis so often present in pastoral music.

#### Meter and Rhythm

In the “Rondo Pastorale,” the 4/4 time signature is obviously not triple or compound in feel. Early in the movement, however, the composer begins to manipulate the rhythmic drive to create metric flexibility and sextuplet groupings that suggest compound meter. For example, in the opening oboe cadenza in m. 10, seen in figure 4, there are six sextuplets in succession which produce a triplet or compound metric feel for a brief moment.

The image shows a musical score for three instruments: Oboe (Ob.), Viola (Vla.), and Violoncello (Vc.). The Oboe part is in treble clef and features a cadenza starting at measure 10, marked with a fermata. The cadenza consists of six sextuplets of eighth notes, each marked with a '6' above the group. The Viola and Violoncello parts are in bass clef and play a simple, sustained accompaniment of eighth notes. The key signature has one sharp (F#).

Figure 4. *Concerto for Oboe and Strings, Mvt. 1, m. 10.*

The unusually early appearance of a cadenza is significant, since this sets the precedent in the piece for a recurring free pulse and rhapsodic “singing” of the oboe part throughout the concerto. This temporal flexibility is an integral feature of the English pastoral. Figure 5 shows the return of the sextuplet rhythmic pattern in the solo part in mm. 106-107, which also appears in other cadenza-like passages of this movement.

The image displays a musical score for the Oboe and String sections of a concerto, specifically measures 106-107. The Oboe part is marked as a "Cadenza" and begins at measure 106. It features a complex rhythmic pattern, including a sextuplet. The string section, consisting of Violin I, Violin II, Viola, Cello, and Double Bass, is playing a sustained chord throughout the passage. The score is written in 4/4 time and includes a key signature of one sharp (F#).

Figure 5. *Concerto for Oboe and Strings, Mvt. I, mm. 106-107.*

(Figure 5, continued)

Musical score for measures 107-113. The score includes parts for Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Oboe part features a series of sixteenth-note sextuplets, each marked with a '6' and a slur. The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) feature long, sustained notes with slurs, indicating a slow, sustained texture. The dynamic marking *pp* is present at the bottom of the string parts.

In the first movement, the string parts remain almost exclusively in simple meter and contain only two instances of sextuplet subdivision of the beat in the cello part in mm. 11-12 and 112-113. See figure 6 for the sextuplet groupings in the cello part that echo the sextuplets in the oboe part.

Musical score for measures 11-12, cello part. The score shows a series of sixteenth-note sextuplets, each marked with a '6' and a slur. The dynamic marking *pp* and the instruction *cresc.* are present at the beginning of the passage.

**Figure 6.** *Concerto for Oboe and Strings, Mvt. I, mm. 11-12, cello part.*

Another shift to compound meter occurs in mm. 29-32 where the majority of beats are divided into triplets, shown in figure 7. This rhythmic shift in the oboe part, in conjunction with half notes and whole notes in the string parts, creates an expansive

atmosphere after the much livelier and thicker contrapuntal section from mm. 13-28, and the long tones in the strings allow the oboe some freedom with the pulse.

The image displays a musical score for the first movement of a concerto for oboe and strings, measures 29 through 33. The score is arranged in a system with six staves. From top to bottom, the staves are for Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Oboe part begins at measure 29 with a melodic line featuring several triplet markings. The string parts (Vln. I, Vln. II, Vla., Vc., and D.B.) are marked 'pp' (pianissimo) and 'arco' (arco). The dynamics for the strings range from 'pp' to 'f' (forte). The score shows a transition from a quiet, sustained atmosphere to a more active one in the final measures.

**Figure 7. Concerto for Oboe and Strings, Mvt. I, mm. 29-33.**

In the closing measures of the first movement, the triplets return in the oboe part in m. 120, displayed in figure 8, echoing the expansiveness created by triplets in previous sections. The triplet rhythms with passages containing slow-moving string parts support the sense of stasis that, according to Perkins, is indicative of the open, rolling hills of the English countryside and, therefore, the English pastoral. In figure 8, note the return of triplets in the oboe line against the half-notes and quarter-notes in the strings.

The image displays a musical score for five instruments: Oboe, Violin I, Violin II, Viola, and Cello/Double Bass. The music is in 4/4 time. The Oboe part begins at measure 120 with a melodic line that includes a triplet of eighth notes. The Violin I, Violin II, and Viola parts play a sustained chord with a fermata over the first two measures, followed by a final note in the third measure. The Cello part plays a similar sustained chord with a fermata. The Double Bass part is silent throughout the passage.

**Figure 8. *Concerto for Oboe and Strings*, Mvt. I, m. 120.**

In addition to the passages of free pulse and triplet divisions of the beat, the “Rondo Pastorale” contains other occurrences of metric flexibility that contribute to the English pastoral nature of the piece. The passage spanning mm. 40-47, shown in figure 9, shifts back and forth between quadruple and triple metric patterns by shifting agogic accents that emphasize the eighth-note groupings. This occurs in the oboe melody, which shifts the perceived placement of the downbeat of each group, creating a sense of changing meter, even when the composer never changes the time signature.

Punctuations of the new groupings in the pizzicato string parts align with the downbeats of the perceived triple meter. In figure 9, refer to mm. 41-42 and mm. 46-47 for shifts into triple meter, and observe the perceived meter shown above the staff.

Perceived meter: 4/4  
 Counts: 1 2 3 4 1 2 1 2 3 1 2 3 2 3 4 1 2 3 4

Oboe

Violin I

Violin II

Viola

Cello

Double Bass

Perceived meter: 4/4, cont.  
 Counts: 1 2 3 4 1 2 3 4 1 2 1 2 3 1 2 3 1 2 3

Ob.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Figure 9. *Concerto for Oboe and Strings*, Mvt. I, mm. 40-47.

Figure 10 shows shifts between quadruple and triple groupings in mm. 64-69.

Though this passage is shorter than figure 9 in terms of number of measures, the shift to



triple meter here is stronger since more triple figures occur successively. In addition to the metric flexibility in figures 9 and 10, these passages contain several instances of the *Siciliana* rhythmic pattern (dotted eighth-sixteenth-eighth), which has strong general pastoral associations.

Perceived meter: 4/4  
 Counts: 4 1 2 3/8 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2

63

Oboe

Violin I

Violin II

Viola

Cello

Double Bass

Perceived meter: 3/8, cont.  
 Counts: 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 4

67

Ob.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Figure 10. *Concerto for Oboe and Strings, Mvt. I, mm. 64-69.*

## Melodic Contour

Every melodic theme in this concerto contains elements of English folk song, thereby creating a tremendously convincing English pastoral atmosphere. The opening theme of the first movement is predominantly conjunct and in A Dorian. Figure 11 shows that the subtonic, however, is missing from the theme. Oscillations from the tonic, A, down to the raised submediant, F-sharp, at cadences create the impression of the pentatonic scale and plagal motion.

The general English folk song influence is apparent in the modal and pentatonic melodic gestures, but there are more particular features of this melody that reveal other English folk song influences. The English folk song collector, Cecil Sharp (1859-1924), discovered that English folk songs often contain leaps of fifths which are then filled in by stepwise motion of notes of equal length.<sup>63</sup> This gesture is clearly defined in mm. 2-3 in figure 11. He also found that leaps are regularly preceded by steps in the same direction,<sup>64</sup> and this occurs in m. 5 of figure 11.

The image shows a musical score for Oboe in 4/4 time, measures 2 through 9. The key signature has one sharp (F#). Measure 2 starts with a piano (*p*) dynamic. A circled section in measures 2 and 3 is labeled "Leap of a 5th, filled in with notes of equal value". A circled section in measure 5 is labeled "Leap preceded by step in same direction". The score consists of two staves of music.

**Figure 11. *Concerto for Oboe and Strings, Mvt. I, mm. 2-9.***

<sup>63</sup> Cecil Sharp, *English Folk Song: Some Conclusions*, (London: Barnicott and Pearce, 1907), 84, accessed April 22, 2017, [http://imslp.org/index.php?title=English\\_Folk\\_Song:\\_Some\\_Conclusions\\_\(Sharp,\\_Cecil\)&oldid=1485557](http://imslp.org/index.php?title=English_Folk_Song:_Some_Conclusions_(Sharp,_Cecil)&oldid=1485557). Petrucci Music Library.

<sup>64</sup> *Ibid.*, 85.

Measures 39-44 in figure 12 contain a melody that also evokes English folk song. This effect is created by way of a gapped scale in which the pitch D is absent, the sixth scale degree in the F-sharp Dorian mode. This seems an arbitrary pitch to be missing since the seventh scale degree was missing from the previous example, but as Emily Kupitz notes, English folk songs often skip notes in scalar passages to create gapped scales. The particular missing scale degree remains constant in a particular melody, but does not seem consistent from melody to melody.<sup>65</sup> Measures 42-43 show scalar motion where D is left out. In the same figure, beat four of m. 40 contains a large leap of a minor seventh that is preceded by stepwise motion in the same direction, which is also evocative of English folk song.

Large leap preceded by leap in same direction

Oboe

*p cantabile*

Scalar patterns with D missing

**Figure 12.** *Concerto for Oboe and Strings, Mvt. I, mm. 39-44.*

The theme in mm. 87-91 in the oboe part is a curious combination of different modal patterns. Through this section, Vaughan Williams shifts between C Lydian (like the C major scale with a raised fourth scale degree) and C Dorian (like the C minor scale with the raised sixth scale degree). Here and throughout the entire work, the

<sup>65</sup> Kupitz, “English Folk Song Influences,” 40.

composer frequently avoids leading tones in melodic intervallic patterns that would imply pure major or minor tonalities. In this case, the seventh scale degree, B, is missing entirely. This aids in sustaining the modal influence and English pastoral atmosphere in the *Concerto*. Refer to figure 13 to find Lydian and Dorian melodic patterns, and note that B is missing.



**Figure 13. *Concerto for Oboe and Strings, Mvt. I, mm. 87-91.***

### Harmonic Patterns

The first movement of the concerto contains many examples of the harmonic stasis associated with the pastoral. The opening section oscillates between A minor chords and other harmonies produced by the A Dorian pitch collection through which Vaughan Williams emphasizes the relationship between the tonic (i) and predominant harmonies (IV and ii). This promotes a sense of pastoral harmonic stasis where the plagal motion between D major (IV) or B minor (ii) and A minor (i) inhibits the strong sense of harmonic progression often produced by leading-tone resolutions in functional tonality. Figure 14 shows a harmonic analysis in mm. 1-9 of the “Rondo Pastorale.” Note the strong use of IV and ii in plagal motion and the modally-produced subtonic harmony on G (VII), which lacks a leading tone.

**Allegro moderato** (♩=88)

The score is in 4/4 time with a tempo of Allegro moderato (♩=88). The key signature is one flat (B-flat major/C minor). The instrumentation includes Oboe, Violin I, Violin II, Viola, Cello, and Double Bass. The music begins with a rest for the Oboe, followed by a melodic line. The strings provide harmonic support with various dynamics and articulations. Chord progressions are indicated below the staves.

Chord progressions for the first system (mm. 1-4):  
 C D Am pp D Am D Am D Am G Am Bm G

Chord progressions for the second system (mm. 5-8):  
 Am Bm Am G Am Bm Am G Am Bm Am G Am

**Figure 14. Concerto for Oboe and Strings, Mvt. I, mm. 1-9.**

Similar harmonic patterns, in C Dorian appear in mm. 64-69. In these modal passages, the predominant harmonies continue to take the functional place of the dominant in the chord progressions. In figure 15, the modally-inspired relationships of F

major to C minor (IV-i) and D minor to C minor (ii-i), increase the effect of the non-functional harmonic motion but still create a logical harmonic rhetoric. Notice, too, the use of the G minor chord (v) in m. 63, which lacks the leading tone, stunting the sense of functional harmonic progression.

The musical score consists of two systems of staves. The first system covers measures 63 to 66, and the second system covers measures 67 to 69. The instruments are Oboe, Violin I, Violin II, Viola, Cello, and Double Bass. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Dynamics include *p* (piano), *cresc.* (crescendo), and *arco* (arco). Chord symbols are provided below the staves.

**System 1 (mm. 63-66):**

- Measures 63-64: *p*, Gm Cm Gm Cm
- Measure 65: *pizz.*, F Cm
- Measure 66: *arco*, Cm F Cm

**System 2 (mm. 67-69):**

- Measure 67: *arco*, Dm Cm F
- Measure 68: *cresc.*, Cm Dm
- Measure 69: *cresc.*, Adim Am7 *cresc.* F7 Cm7

Figure 15. *Concerto for Oboe and Strings, Mvt. I, mm. 64-69.*

### **Accompanimental Figures: Drones**

Drones and pedal points appear in some form in each movement of the concerto. The pastoral drones appear multiple times in the first movement, as the strings provide a sonic backdrop of sustained chords through the rhythmically-free oboe cadenzas. For examples, refer back to figures 4 and 5.

## Chapter 4: Analysis of Movement II. “Minuet and Musette”

In the second movement, “Minuet and Musette,” the title again alludes to pastoralism, as it highlights the juxtaposition of opposites, a trait essential for this expressive genre. The minuet, commonly known as a sophisticated dance form, has been a hallmark of aristocratic dance since the mid-seventeenth century.<sup>66</sup> The musette, in aristocratic circles, was a symbol of the unsophisticated low-class and is a dance-like, pastoral piece that imitates the sound of the bagpipe-like instrument also known as the musette.<sup>67</sup> In this movement, the contrast of the high-class minuet against the more rustic, low-class musette middle section, creates a marked juxtaposition of high and low, city and country. Metric play is the predominant English pastoral feature of the “Minuet and Musette” and is present throughout the movement.

### Meter and Rhythm

In the concerto, the “Minuet and Musette” is the richest source of metric flexibility. The 3/4 meter is “in one,” and the metric shifts give the impression of shifting from triple meter, to duple meter, and back again. Though the time signature never changes, the composer creates the metric shifts by manipulating both agogic and tonic accents. Detailed reading of the articulation markings and rhythmic beaming in the score provides visual indications of the metric shifts.

In figure 16, mm. 27-28 of the oboe part contains alternating higher to lower pitches creating tonic accents where the higher notes sound emphasized. These tonic

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<sup>66</sup> Meredith Ellis Little, "Minuet," *Grove Music Online. Oxford Music Online*. Oxford University Press, sec. 1, accessed November 26, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/18751>.

<sup>67</sup> Robert Green, et al, “Musette,” sec. 3.



accents create the shift to duple meter, and the accented pitches are circled in mm. 27-28 of figure 16. The shift takes place in m. 27 on beat two and is seamless since the metric accents move easily in the metrically non-descript, quarter-note strings parts. Notice the beaming of the eighth notes in the oboe part which signals the metric shift to duple. There is a brief return to triple meter in m. 30, where the *Siciliana* dotted quarter-eighth-quarter gesture occurs, but a quick return to duple takes place clearly in mm. 33-35. Refer to the perceived meter notated above the staff in figure 16 to help locate the metric shifts. Numerous similar shifts to duple meter occur throughout the movement, and Vaughan Williams' application of metric flexibility or "play" is an important feature of the English pastoral style.

Perceived meter: 2/4 3/4

Counts: 1 2 1 2 1 2 1 2 1 2 1 2 3 1 2 3

27

Oboe

Violin I

Violin II

Viola

Cello

Double Bass

Perceived meter: 3/4 2/4

Counts: 1 2 3 1 2 1 2 1 2 1 2 1 2 1

32

Ob.

Vln. I

Vln. II

Vla.

Vc.

D.B.

TUTTI arco

*p*

TUTTI arco

*p*

TUTTI arco

*p*

TUTTI arco

*p*

TUTTI arco

*p*

arco

Figure 16. *Concerto for Oboe and Strings, Mvt. II, mm. 27-35.*

## Melodic Contour

The melodic profiles in the “Minuet and Musette,” are not as indicative of folk *song* but, as the title suggests, of folk *dance*. The main melodic theme, while not the most “singable” one, is still quite simple, modal (Dorian), and influenced by some conventions of English folk song. A notable melodic feature is the leap in the main “Minuet” theme, shown in figure 17, m. 3. This leap moves from dominant down to tonic in C Dorian where the leap is immediately filled in by stepwise motion with notes of equal value, an influence of English folk song.<sup>68</sup> Also, note the pastoral *Siciliana* rhythm in m. 6 and m. 8. This melody is, on the surface, quite simple, and simplicity is one of the earliest qualities that signified the pastoral genre, as the aristocracy equated simple music with simple, rustic culture.<sup>69</sup> The commonplace minor pentachord motive that recurs throughout the movement is certainly simple, shown in m. 3 of figure 17.

Oboe

*p*

1

Characteristic leap, filled in by stepwise motion with notes of equal value

Pentachord motive

Siciliana rhythm

Siciliana rhythm

**Figure 17.** *Concerto for Oboe and Strings, Mvt. II, mm. 1-8.*

The pentachord motive appears in different modal configurations in ascending and descending forms, and evocations of folk music abound in this movement,

<sup>68</sup> Sharp, *English Folk Song*, 84.

<sup>69</sup> Monelle, *Musical Topic*, 220.

especially when the melodies outline the striking Phrygian mode. Refer to figure 18 for labeled instances of G Phrygian and E Phrygian pentachord motives.

The musical score is presented in two systems. The first system, measures 70-76, features six staves: Oboe, Violin I, Violin II, Viola, Cello, and Double Bass. Dynamics range from *f* to *pp leggiero*. The second system, measures 77-82, features six staves: Oboe, Violin I, Violin II, Viola, Cello, and Double Bass. Dynamics range from *f* to *pp leggiero*. Specific pentachord motives are labeled: "G Phrygian Pentachord Motive" and "E Phrygian Pentachord Motive". Chord symbols Gm and Em are also present.

Figure 18. *Concerto for Oboe and Strings*, Mvt. II, mm. 70-82.

## Harmonic Patterns

The modal centers of the “Minuet and Musette” shift and transform like the ever-changing images in a kaleidoscope. In one example, Vaughan Williams achieves this in mm. 29-30, shown in figure 19. By way of the simple and highly-versatile pentachord in the main theme, the F-natural of the ascending pentachord signals the modulation from E Aeolian to D Aeolian.

The image displays a musical score for six instruments: Oboe, Violin I, Violin II, Viola, Cello, and Double Bass. The score is in 3/4 time and begins with a key signature of one sharp (F#). The Oboe part starts at measure 27 and features a melodic line with a circled F-natural in measure 30, which is the pivot point for the modulation. Above the Oboe staff, the text "E Aeolian" is written above measures 27-29, and "D Aeolian" is written above measures 30-31. The string parts (Violin I, Violin II, Viola, Cello, and Double Bass) provide harmonic support with sustained notes and simple rhythmic patterns. The Viola part has a circled F-natural in measure 30, mirroring the Oboe's pivot note. The key signature changes to two flats (Bb) starting in measure 30.

**Figure 19.** *Concerto for Oboe and Strings, Mvt. II, mm. 27-31.*

Though the modal centers constantly shift in the second movement, the harmonic patterns are relatively uncomplicated within a single modal area. For example, the movement begins in C Dorian, and the first nine measures are built upon the modally-produced harmonies: Cm (i), F (IV), and Gm (v, distinctly lacking the leading tone). Here the first conclusive cadence, mm. 8-9, moves from F (IV) to Cm (i), highlighting the pastoral plagal motion (IV-i). See figure 20 for the labeled cadence.

**Allegro moderato** (♩ = 64)

1

Oboe *p*  
pizz.

Violin I *p*  
pizz.

Violin II *p*  
pizz.

Viola *p*  
pizz.

Cello *p*  
pizz.

Double Bass *p*  
Cm

6

Ob. arco

Vln. I *pp*  
arco

Vln. II *pp*  
arco

Vla. *pp*  
arco

Vc. *pp*  
arco

D.B. *pp*

Gm v - no LT      F      F IV      Cm i

└───────────┬───────────┘  
plagal cadence

**Figure 20.** *Concerto for Oboe and Strings, Mvt. II, mm. 1-9.*

Where textures are more contrapuntal in the “Minuet and Musette,” Vaughan Williams creates modal centers through “goal-oriented” melodies. In figure 21, as a new tonic is established, repeated “landings” on G at the beginnings and ends of the melodic

gestures assert a new mode – G Phrygian. Notice that the melodic fragments in the string parts emphasize G multiple times in figure 21. Since the overwhelming majority of fragments begin and/or end on G, the ear is drawn to it as tonic.

The musical score for Figure 21 consists of six staves: Oboe, Violin I, Violin II, Viola, Cello, and Double Bass. The Oboe part begins at measure 70 with a dynamic of *f*. The string parts (Violin I, Violin II, Viola, Cello, and Double Bass) all play a similar rhythmic pattern. Dynamics range from *p* to *f*, with markings for *TUTTI* and *pp leggiero*. A specific melodic fragment in the Violin II part is highlighted with a box and labeled "*p* G Phrygian Pentachord Motive". Chord symbols *Gm* and *Em* are indicated below the Double Bass staff.

Figure 21. *Concerto for Oboe and Strings, Mvt. II, mm. 70-76.*

Figure 22 shows another example of a modal center being established by repetition. In this excerpt, C-sharp Phrygian is the new mode. Note the several “landings” on C-sharp, and the modally-inspired patterns throughout this movement that continue to contribute to the overall English pastoral style of the piece.<sup>70</sup>

<sup>70</sup> Perkins, “British Pastoral Style and the Oboe,” 25.

Figure 22 shows a musical score for the second movement of the Concerto for Oboe and Strings, measures 84-88. The score is written for Oboe, Violin I, Violin II, Viola, Cello, and Double Bass. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The Oboe part starts with a melodic line that moves from a piano (*p*) dynamic to a mezzo-forte (*mf*) and then to a fortissimo (*ff*) dynamic. The string parts (Violin I, Violin II, Viola, Cello, and Double Bass) play a rhythmic accompaniment, starting with a pianissimo (*ppp*) dynamic and increasing to a fortissimo (*ff*) dynamic. The string parts are marked with *pizz.* (pizzicato) throughout the section.

Figure 22. *Concerto for Oboe and Strings*, Mvt. II, mm. 84-88.

### Accompanimental Figures: Drones

The “Musette” in the second movement contains the most significant use of drones in the *Concerto*, and in this section, drones appear in oboe and violin parts as they imitate the sound of a musette. Refer to figure 23 to see the oboe drone with violin melodic lines. The drones in the oboe part highlight the folk music associations with bagpipes, which strengthen the pastoral character of the piece. For an extended example of the drones in the oboe part, see the Appendix, figure A.2.

Figure 23 shows a musical score for the second movement of the Concerto for Oboe and Strings, measures 49-54. The score is written for Oboe, Violin I, and Violin II. The key signature is two flats (B-flat major or D minor), and the time signature is 3/4. The Oboe part features a drone-like melody that is sustained throughout the section. The string parts (Violin I and Violin II) play a rhythmic accompaniment, starting with a pianissimo (*ppp*) dynamic and increasing to a fortissimo (*fp*) dynamic. The string parts are marked with *pizz.* (pizzicato) and *arco* (arco) throughout the section.

Figure 23. *Concerto for Oboe and Strings*, Mvt. II, mm. 49-54.



## Chapter 5: Analysis of Movement III. “Finale (Scherzo)”

The final movement, “Finale (Scherzo),” contains the strongest influences of Impressionism, which is a distinct characteristic of English pastoralism. The form of this movement is the most rhapsodic, and the mood changes frequently from exuberant to serene to melancholy and back again, creating the sense of a programmatic work depicting a series of vignettes of the English countryside. The movement also contains the most expansive passages evocative of the open landscapes of rural England and the most Impressionistic features, including added-note chords and harmonic parallelism.<sup>71</sup>

### Meter and Rhythm

The “Finale (Scherzo)” contains many examples of metric play that are similar to the first two movements, and it is in 3/4 time with the dotted half note at 84 beats per minute, creating a sense of the compound meter associated so strongly with general pastoral. Just as in movements one and two, metric flexibility in this movement occurs both in brief moments and longer, extended sections. This treatment of meter is an integral element of English pastoralism, and the first example, though brief, appears in the “Finale (Scherzo)” as the hemiola effect in mm. 8-9, which occurs between the violins in triple meter and the viola, cello, and bass parts in duple meter. In the low strings, shown in figure 24, notice the dotted-quarter note rhythms that divide the measures into two equal beats where the hemiola occurs between these parts and the triple-meter violins.

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<sup>71</sup> David Poultney, *Studying Music History: Learning, Reasoning, and Writing About Music History and Literature*, 2<sup>nd</sup> ed. (Upper Saddle River, NJ: Prentice Hall, 1996), 200.

Figure 24 shows a musical score for the Oboe and Strings, Mvt. III, mm. 8-9. The score includes staves for Oboe, Violin I, Violin II, Viola, Cello, and Double Bass. The Oboe part is marked with a fermata. The string parts are marked with 'pizz.' and 'f'.

**Figure 24. Concerto for Oboe and Strings, Mvt. III, mm. 8-9.**

Measures 173-186 contain recurring hemiolas in the oboe part where the measure is divided into two instead of three. Refer to figure 25 to see the duplets notated in the oboe part.

Figure 25 shows a musical score for the Oboe, Mvt. III, mm. 173-186. The score shows two staves of music. The first staff is marked with 'pp' and the second staff is marked with 'f'. The music features hemiolas and duplets.

**Figure 25. Concerto for Oboe and Strings, Mvt. III, mm. 173-186.**

A particularly striking example of metric flexibility occurs mm. 270-277 where frequent metric shifts and hemiolas occur between the oboe and upper string parts. For reference, the perceived meter is included above the oboe and violin I parts in figure 26.

Perceived meter: 3/2

Counts: 270 1 2 3 3/4 1 2 3 1 2 3 1 2 3 1 2 3 3/2 1 2 3

Ob.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*pp*

*pp*

*pp*

*pp*

*p*

Div.

Figure 26. *Concerto for Oboe and Strings*, Mvt. III, mm. 270-277.

Figure 27, mm. 335-337, contains a shift to duple meter in the oboe melody with duple groupings in the articulations in the strings, which strengthen the sense of the new meter. Figure 27 contains annotations above the staff that demonstrate the perceived meter.



passage contributes to the pastoral mood of the piece by eliciting a sense of innocence and peace following the minor-mode wistfulness of the first two movements.

The image displays three systems of musical notation for Oboe and Violin. The first system, starting at measure 117, shows the Oboe with a single note and rests, and the Violin with a series of notes marked with a forte (*f*) dynamic. The second system, starting at measure 126, features the Oboe with a melodic line marked piano (*p*) and the Violin with a more active line marked pianissimo (*pp*). The third system, starting at measure 135, continues the melodic development for both instruments.

**Figure 28.** *Concerto for Oboe and Strings, Mvt. III, mm. 117-143.*

Figure 29 shows at m. 173 a sweet, uncomplicated tune based principally on the E major pentatonic scale, which gently ascends and descends producing a poignant, nostalgic moment, and the slow-moving string parts assist in halting the energetic frenzy of the measures just before it. This sort of nostalgic moment is quintessential in the pastoral genre, but the moment does not last long. In m. 187, the obsessive rhythmic drive of previous sections returns in running eighth notes through the string parts.

The image displays a musical score for the Oboe and String sections of the third movement of a concerto. The score is written in 3/4 time and features a key signature of three sharps (F#, C#, G#). The instruments included are Oboe, Violin I, Violin II, Viola, Cello, and Double Bass. The music is marked with dynamics such as *pp* (pianissimo) and *p* (piano), and includes performance instructions like *pizz.* (pizzicato) and *arco* (arco). The Oboe part has a melodic line with slurs and fingerings (2, 2, 2, 2). The string parts provide harmonic support with various articulations.

Figure 29. *Concerto for Oboe and Strings, Mvt. III, mm. 173-190.*

The sweet major pentatonic melody returns in the oboe and violins in the excerpt shown in figure 30, mm. 386-395. Here the melody has been transposed up a third from E to G major pentatonic. The major pentatonic melodies at m. 174 in figure

28 and m. 386 in figure 30 seem especially nostalgic after the recurring obsessive, driving sections throughout this movement.

386 **Lento**

Oboe

Melody based on G Major pentatonic scale

Violin I *pp*

Violin II *pp*

391

Ob.

Vln. I

Vln. II

**Figure 30.** *Concerto for Oboe and Strings, Mvt. III, mm. 386-395.*

Throughout the concerto, the song-like, uncomplicated melodic structures are especially reminiscent of folk song when the accompanimental textures are quite sparse or absent when the oboe is “singing alone” without accompaniment. *A cappella* is, after all, the traditional setting of English folk songs. English pastoralism is strong in the *Concerto* as every main theme contains English folk song influences with the use of modes, gapped scales, characteristic treatment of leaps, and predominantly conjunct melodic patterns.

## Harmonic Patterns and Impressionism

The *Finale* contains many examples of Impressionistic harmonic patterns which is a major distinction from Continental pastoralism to English pastoralism; this presence of Impressionism contributes strongly to the *Englishness* of this pastoral work. One such passage is mm. 1-31, due to its extended nature shown in Appendix, figure A.1. Throughout this passage, the harmony remains almost exclusively on an Em9 chord, and added-note chords such as this are indicative of Impressionism.<sup>72</sup>

Measures 67-81, shown in figure 31, create a sense of harmonic stasis on an E minor harmony. Here, the second violin and viola parts outline an E minor triad, and the C-sharp in the viola part acts as a neighbor tone. The cello part remains on the root,

The musical score for measures 67-81 features five staves: Oboe, Violin I, Violin II, Viola, and Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. The Oboe part (top staff) begins with a dynamic marking of *p* and plays a melodic line with a slur over measures 67-71. The Violin I part (second staff) is mostly silent. The Violin II part (third staff) begins with a dynamic marking of *p* and a *pizz.* marking, playing a melodic line with a slur over measures 67-71. The Viola part (fourth staff) plays a rhythmic pattern of eighth notes, starting on E3, moving up to F#3, G3, and A3, then descending. The Cello part (fifth staff) plays a steady bass line on E2. The Double Bass part (bottom staff) plays a steady bass line on E2. The score includes dynamic markings like *p* and *pizz.* and a chord symbol *Em* at the bottom.

playing pizzicato quarter notes on E on each downbeat throughout the passage.

**Figure 31. Concerto for Oboe and Strings, Mvt. III, mm. 67-81.**

<sup>72</sup> Perkins, "British Pastoral Style and the Oboe," 25.



(Figure 31, continued)

Musical score for Figure 31, continued, showing staves for Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is in 2/4 time and D major. The Oboe part features a melodic line with a slur and a hairpin crescendo. The Violin II part has a steady eighth-note accompaniment. The Viola part has a similar eighth-note accompaniment. The Violoncello and Double Bass parts have a simple bass line with rests and notes. A chord symbol 'Dm' is written below the Double Bass staff.

In the Finale (Scherzo), the most striking use of Impressionistic harmony associated with English pastoralism occurs mm. 228-238, shown in figure 32. This excerpt contains long note values, open fifths, added-note chords, chordal movement resembling planing, and an ambiguous modal center. This creates an amorphous, atmospheric state, a hallmark of Impressionist harmony.

Musical score for Figure 32, showing a reduced string section (Strings Reduced) in 2/4 time and D major. The score is labeled "Harmonic planing" and "Open 5ths/4ths". The dynamics range from *ff* to *p*. The chord symbols below the staff are Bm7, C#m, Bm7, Am9, F5add9, and Cm.

Figure 32. *Concerto for Oboe and Strings*, Mvt. III, mm. 228-238.



## Chapter 6: Summary and Suggestions for Performance

The *Concerto*'s instrumentation, closing major mode, and serene and pleasant moods, with the particular treatment of meter, rhythm, pulse, melody, harmony, and accompanimental figurations demonstrate an amalgamation of characteristics that work synergistically to typify the pastoral genre, both in a generic and distinctly English manner. Understanding the cultural origins of the English pastoral style will enrich the oboist's personal experience of studying and performing Vaughan Williams' *Concerto for Oboe and Strings*. With this knowledge, the oboist will be equipped with the understanding to emphasize the pastoral characteristics in performance with the ensemble and be able to create a more authentic interpretation of the score, more effectively guiding the listener through the piece. This chapter contains performance recommendations to achieve this.

### *Meter, Rhythm, and Tempo*

Keep in mind the metric and rhythmic flexibility throughout the concerto. Give special attention to Vaughan Williams' meticulous articulation markings that give hints about metric shifts. Use these markings to assist when deciding where to place emphasis or accents to help the audience more readily hear the metric shifts as they occur. Also emphasize the tension that occurs on hemiolas and metric borrowing where they occur.

Refrain from rushing through the folk-inspired melodies. Stretch the time where it feels appropriate and makes sense with the accompaniment. Folk songs are to be sung in a leisurely manner, and the oboe lines in the *Concerto* often call for this atmosphere, especially in the cadenzas where the tempo is most free and flexible.

### *Style and Character*

Any song-like passages should be performed in a *cantabile* style. Do not play in an intense, romantic manner. Keep the vibrato controlled and minimal or, in the case of the musette drones, largely absent.

Any dance-like passages must be played in a buoyant, lightly-articulated fashion. Heavy tonguing through these lines will interrupt the character and create a sense of dragging.

Where the score contains more fragmented and chromatic movement, a more forceful or restless style is appropriate. This highlights the uneasiness through the developmental passages and elevates the sweetness of the contrasting happy and peaceful sections.

In the third movement, accentuate the imitations of bird calls. Play the grace notes, trills, and “swooping” ascending eighth-note gestures with a brighter-than-usual tone color, and use well-defined articulations. This will increase the chirping qualities in the melodies and be more evocative of the nature scenes this music represents.

### *Collaboration*

Help collaborators, whether playing strings or piano, understand their roles in the “bigger picture” of the English pastoral style. When they play sustained or slow-moving passages be sure the style is not too dramatic or romantic. The drones should be played with little vibrato, imitating the drones of a bagpipe. Where the violins have parallel thirds and sixths, be sure they understand their significance in pastoral music and that it should be in the foreground of the texture. Finally, work out any shifts in

meter or tempo by rehearsing the body language necessary to keep everyone together when the time is more flexible.

## Chapter 7: Conclusion

Ralph Vaughan Williams was an immensely influential figure in the realm of English composition, preservation of English national heritage, and music education. He regularly and publicly shared his ideas about the development of a distinctively English style of music: where its influences should originate, who should compose it, and how it should impact the people of the country. The musicological and theoretical viewpoints of Monelle, Hatten, Chew, and Perkins provide a contextual framework for analysis that demonstrates that Vaughan Williams' *Concerto for Oboe and Strings* is truly a definitive work of English pastoralism. The excerpts chosen for discussion here are characteristic of the entire piece, and the discussion of each pastoral feature provides information for a more comprehensive understanding of the pastoral expressive genre.

At a time when England was searching for a new national musical voice, Vaughan Williams and his contemporaries synthesized the elements of the rich history of the pastoral, the raw material of native folk song, and the techniques of Impressionism to create style that is identifiably *English*. The need for distraction and comfort from the hardships of war and industrialization, and the advocacy for increased awareness of English folk music contributed to success of this expressive genre. With a broader historical, cultural, and theoretical understanding of the style, oboists performing this piece will have the necessary tools to create a more compelling interpretation of the score.

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(Figure A.1, continued)

The musical score is divided into two systems, each starting at measure 13 and 20 respectively. The key signature is one sharp (F#) and the time signature is 4/4. The instruments are Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

**System 1 (Measures 13-19):**

- Ob.:** Measures 13-19. Dynamics: *p*, *f*, *f*, *p*. Features slurs and accents.
- Vln. I:** Measures 13-19. Dynamics: *pp*, *p*, *pp*. Features slurs and accents.
- Vln. II:** Measures 13-19. Dynamics: *p*, *pp*. Includes markings for *pizz.* and *arco*.
- Vla.:** Measures 13-19. Dynamics: *p*, *fp*. Includes marking for *arco*.
- Vc.:** Measures 13-19. Dynamics: *p*.
- D.B.:** Measures 13-19. Dynamics: *p*.

**System 2 (Measures 20-26):**

- Ob.:** Measures 20-26. Dynamics: *f*, *f*, *p*. Features slurs and accents.
- Vln. I:** Measures 20-26. Dynamics: *f*, *f*, *p*. Features slurs and accents.
- Vln. II:** Measures 20-26. Dynamics: *p*, *pp*, *p*. Includes markings for *pizz.* and *arco*.
- Vla.:** Measures 20-26. Dynamics: *p*, *pp*. Includes marking for *arco*.
- Vc.:** Measures 20-26. Dynamics: *p*.
- D.B.:** Measures 20-26. Dynamics: *p*.

(Figure A.1, continued)

The musical score consists of six staves: Ob., Vln. I, Vln. II, Vla., Vc., and D.B. The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 26. The Oboe (Ob.) part features a melodic line with slurs and accents. The Violin I (Vln. I) part includes a *pizz.* (pizzicato) instruction and a dynamic marking of *f*. The Violin II (Vln. II) part has an *arco* (arco) instruction and a dynamic marking of *fp cresc.*. The Viola (Vla.) part has a dynamic marking of *fp*. The Violoncello (Vc.) part has a dynamic marking of *f*. The Double Bass (D.B.) part has a dynamic marking of *f* and a chord marking of *Em7* at the end of the passage.

Figure A.2. Concerto for Oboe and Strings, Mvt. II, mm. 49-84.

Musical score for measures 49-54. The score is in 3/4 time and B-flat major. The instruments are Oboe, Violin I, Violin II, Viola, Cello, and Double Bass. The Oboe part begins with a pizzicato (pizz.) attack, followed by an arco (arco) section, and ends with a forte piano (fp) dynamic. The Violin I and II parts also feature pizzicato and arco sections, with Violin II playing *pp* arco. The Viola part is mostly silent, with a *pp* arco entry at the end. The Cello and Double Bass parts are silent throughout this section.

Musical score for measures 55-60. The score continues in 3/4 time and B-flat major. The instruments are Oboe, Violin I, Violin II, Viola, Cello, and Double Bass. The Oboe part continues with a forte piano (fp) dynamic. The Violin I and II parts continue with arco playing. The Viola part enters with a forte (f) pizzicato (pizz.) attack, followed by a *pp* section and another f pizz. attack. The Cello and Double Bass parts enter with a *pp* pizz. attack, followed by a *pp* section.

(Figure A.2, continued)

The image displays a musical score for measures 61 through 67, featuring six staves: Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

**Measures 61-66:**

- Ob.:** Melodic line starting with a half note G4, moving to A4, B4, and C5. Dynamics: *fp*.
- Vln. I:** Melodic line starting with a half note G4, moving to A4, B4, and C5. Dynamics: *pp*.
- Vln. II:** Melodic line starting with a half note G4, moving to A4, B4, and C5. Dynamics: *pp*.
- Vla.:** Rested until measure 65, then plays a half note G3. Dynamics: *pp* to *f*.
- Vc.:** Rested until measure 65, then plays a half note G2. Dynamics: *f* to *pp*.
- D.B.:** Rested until measure 65, then plays a half note G2. Dynamics: *f* to *pp*.

**Measures 67:**

- Ob.:** Melodic line starting with a half note G4, moving to A4, B4, and C5. Dynamics: *f*.
- Vln. I:** Melodic line starting with a half note G4, moving to A4, B4, and C5. Dynamics: *f*. Marked **TUTTI**.
- Vln. II:** Melodic line starting with a half note G4, moving to A4, B4, and C5. Dynamics: *f*. Marked **TUTTI**.
- Vla.:** Rested until measure 66, then plays a half note G3. Dynamics: *p* to *f*. Marked **TUTTI**.
- Vc.:** Rested until measure 66, then plays a half note G2. Dynamics: *p* to *f*. Marked **TUTTI**. Includes the instruction *arco*.
- D.B.:** Rested until measure 66, then plays a half note G2. Dynamics: *p* to *f*. Marked **TUTTI**. Includes the instruction *arco*.

(Figure A.2, continued)

The musical score is divided into two systems, measures 73-78 and 79-84. The instruments are Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

**System 1 (Measures 73-78):**

- Ob.:** Measure 73 starts with a whole rest. Measures 74-78 feature a melodic line starting on G4, moving to A4, B4, and then descending to G4, F4, E4, D4.
- Vln. I:** Measures 73-78 feature a melodic line starting on G4, moving to A4, B4, and then descending to G4, F4, E4, D4.
- Vln. II:** Measures 73-78 feature a melodic line starting on G4, moving to A4, B4, and then descending to G4, F4, E4, D4.
- Vla.:** Measures 73-78 feature a melodic line starting on G3, moving to A3, B3, and then descending to G3, F3, E3, D3.
- Vc.:** Measures 73-78 feature a melodic line starting on G2, moving to A2, B2, and then descending to G2, F2, E2, D2.
- D.B.:** Measures 73-78 feature a melodic line starting on G1, moving to A1, B1, and then descending to G1, F1, E1, D1.

**System 2 (Measures 79-84):**

- Ob.:** Measures 79-84 feature a melodic line starting on G4, moving to A4, B4, and then descending to G4, F4, E4, D4.
- Vln. I:** Measures 79-84 feature a melodic line starting on G4, moving to A4, B4, and then descending to G4, F4, E4, D4.
- Vln. II:** Measures 79-84 feature a melodic line starting on G4, moving to A4, B4, and then descending to G4, F4, E4, D4.
- Vla.:** Measures 79-84 feature a melodic line starting on G3, moving to A3, B3, and then descending to G3, F3, E3, D3.
- Vc.:** Measures 79-84 feature a melodic line starting on G2, moving to A2, B2, and then descending to G2, F2, E2, D2.
- D.B.:** Measures 79-84 feature a melodic line starting on G1, moving to A1, B1, and then descending to G1, F1, E1, D1.

**Dynamic markings:**

- Measure 73:** *p* (Violin I, Viola, Violoncello, Double Bass); *f* (Violin II, Violoncello, Double Bass).
- Measure 74:** *p* (Violin I, Violin II, Viola, Violoncello, Double Bass); *f* (Violoncello, Double Bass).
- Measure 75:** *pp* *leggiero* (Violin I, Violin II, Viola, Violoncello, Double Bass).
- Measure 76:** *pp* *leggiero* (Violin I, Violin II, Viola, Violoncello, Double Bass).
- Measure 77:** *pp* *leggiero* (Violin I, Violin II, Viola, Violoncello, Double Bass).
- Measure 78:** *pp* *leggiero* (Violin I, Violin II, Viola, Violoncello, Double Bass).
- Measure 79:** *pp* (Violin I, Violin II, Viola, Violoncello, Double Bass).
- Measure 80:** *pp* (Violin I, Violin II, Viola, Violoncello, Double Bass).
- Measure 81:** *pp* (Violin I, Violin II, Viola, Violoncello, Double Bass).
- Measure 82:** *pp* (Violin I, Violin II, Viola, Violoncello, Double Bass).
- Measure 83:** *pp* (Violin I, Violin II, Viola, Violoncello, Double Bass).
- Measure 84:** *pp* (Violin I, Violin II, Viola, Violoncello, Double Bass).