

A STUDY OF THE VIOLIN CONCERTO IN D MINOR BY

RALPH VAUGHAN WILLIAMS

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The focus of this study is to provide a clear understanding of Vaughan Williams' Violin Concerto in D Minor. In terms of form and compositional technique, this concerto is particularly challenging, because of Vaughan Williams' use of rhythmic motives and modes. This study is undertaken through an analysis. For a better understanding, a historical background, including overall form of each movement and key relationships, is explored and discussed. Then, Vaughan Williams' use of a ritornello-like motive, melody and modality as unifying elements is also identified and examined.

In identifying the major features of Vaughan Williams' compositional style of this violin concerto, musicians will be able to understand better his unique musical expression. This study may serve as an introduction to the music of Vaughan Williams for musicians and society worldwide. It is hoped that it will motivate all violinists to perform this concerto more frequently.

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CHAPTER 1

INTRODUCTION

Ralph Vaughan Williams is one of the leading composers of the twentieth-century English “renaissance”. He wrote more than two hundred thirty pieces in all genres, including thirty-seven choral works, nine symphonies, six operas, and nine orchestral works using a solo instrument. Many of his works engages folk tunes. His music is firmly rooted in the English character and temperament, and his music invokes the passionate design and emotional beauty of both the German and French musical repertoire.¹

Vaughan Williams composed only two pieces for the solo violin and orchestra during his lifetime. The first is *The Lark Ascending*, which was written in 1914 and revised in 1920, and the other is the Violin Concerto in D Minor, which was written in 1925 when Vaughan Williams was fifty-three years of age. While *The Lark Ascending* is frequently performed all over the world, the Violin Concerto in D Minor is little known in the repertoire and is rarely played today.

The focus of this study is to provide a clear understanding of Vaughan Williams’ Violin Concerto in D Minor. In terms of form and compositional technique, this concerto is particularly challenging for analysis because of Vaughan Williams’ use of ritornello-like rhythmic motives and modes. The structure resembles Baroque style, but it nevertheless uses many twentieth-century compositional techniques and employs various musical languages. It is particularly this challenging aspect of the concerto that appealed to the present writer to conduct an analysis of this piece. Furthermore, it has been fascinating to see the unique ways in which the motives are modified

¹David Ewen, *Twentieth Century Composers* (New York: Thomas Y. Crowell Company, 1937), 259.

contrapuntally and how these are used as counter themes for other motives and themes.

There are also several practical issues of violin technique, which could be used as pedagogical examples. Although violin concerto repertoire evolved during the twentieth-century, the most widely played violin concertos are limited to some particular pieces composed by only few of the composers of the twentieth century. Unlike concertos of Bartok and Prokofiev, the Violin Concerto in D Minor is not a virtuosic piece, yet it gives us a chance to inhale a full scent of the twentieth century's violin concerto repertoire. This exhaustive coverage of various styles from different periods is especially appealing. Hence, it is a desire of this paper to promote an awareness of this concerto and motivate other violinists to perform this piece more frequently.

This study will be undertaken through an analysis. For a better understanding, a historical background, including overall form of each movement and key relationships, will be explored and discussed. Then, Vaughan Williams' use of a ritornello-like motive, melody and modality as unifying elements will also be identified and examined.

This research will illustrate how Vaughan Williams was associated with neoclassicism, and how he created his violin concerto by combining a Baroque recipe with a twentieth-century taste, while using his favorite folk rhythm combined with his distinctive imagination.

In identifying the major features of Vaughan Williams' compositional style of this violin concerto, musicians will be able to understand better his unique musical expression. This study may serve as an introduction to the music of Vaughan Williams for musicians and society worldwide.

CHAPTER 2

BACKGROUND

Ralph Vaughan Williams was born in Down Ampney, Gloucestershire, on October 12, 1872. His father, Rev. Arthur Vaughan Williams, was from a family of successful lawyers, and his mother, Margaret, came from the wealthy families of Josiah Wedgwood and Charles Darwin. Ralph Vaughan Williams grew up in a wealthy, cultured, and intellectual environment and gained his musical knowledge and outlook through an extensive education.²

Vaughan Williams studied at Trinity College, Cambridge and at the Royal College of Music with Sir C. Hubert H. Parry and Sir Charles Stanford. During his final period at the Royal College of Music, he met Gustav von Holst with whom he developed an intimate lifelong friendship. In 1897, he went to Germany to study with the composer Max Bruch. Ursula Vaughan Williams, his second wife, wrote, “Bruch’s helpfulness was good for him and gave him confidence.”³ After he received his doctorate in 1902, he started to collect folk songs and gave University Extension Lectures for several years. As a member of the Folk-Song Society, he collected more than eight hundred examples of English folk tunes. He reorganized their melodic lines and added modern harmonization. Most of his works strongly incorporated folk tunes during these days. In 1908, Vaughan Williams undertook composition and orchestration lessons with Maurice Ravel in Paris for eight months. His study with Ravel radically changed his principal compositional style. As observed by David Ewen, “[Vaughan Williams] realized that he

²Michael Hurd, *Vaughan Williams* (London: Faber and Faber Limited, 1970), 17.

³Ursula Vaughan Williams, *A Biography of Ralph Vaughan Williams* (London: Oxford University Press, 1964), 52.

had been too much the slave to the folk-song, thereby stifling his imagination and creativeness.”⁴ From that time onward, his changed composition style made his name widely known on the European continent.

Until the end of the First World War, there were no impressive changes in the form and structure of violin concertos. Most contemporary composers followed the nineteenth-century Romantic tradition. A revolution began immediately after the First World War. The neoclassical style prevailed over all the Romantic concertos of the past, and began to spread throughout the world.⁵

The Lark Ascending, the first violin concerto of Vaughan Williams, is widely regarded as his most admired instrumental work. Vaughan Williams complied but also defied the nineteenth century Romantic concerto style in this composition. In his book *The Music of Ralph Vaughan Williams*, Frank Howes aptly epitomizes this peculiarity as the following: “*The Lark Ascending* which is described as a Romance has three movements apiece but is deliberate in avoidance of anything like the nineteenth century conception of a concerto.”⁶

The second violin concerto of Vaughan Williams Violin Concerto in D Minor stands as a monument to his great creative invention, as he had strong determination to express his music in an English musical language. Michael Kennedy, his well-known biographer, affirmed that “Vaughan Williams was ready for exploration and trial into the neoclassical path like Stravinsky and Bartok, but independent-minded Vaughan Williams

⁴David Ewen, *Twentieth Century Composers* (New York: Thomas Y. Crowell Company, 1937), 262.

⁵Dominic Gill, ed. *The Book of the Violin* (New York: Phaidon Press Limited, 1984), 181.

⁶Frank Howes, *The Music of Ralph Vaughan Williams* (London: Oxford University Press, 1954), 96. “Three movement apiece” means that it has ABA structure.

composed within the scope of his own idiom and temperament. The play of part-writing, harmony, mood, and modality are pure Vaughan Williams.”⁷

Vaughan Williams dedicated Violin Concerto in D Minor to Jelly D’Aranyi, who premiered this concerto with the London Chamber Orchestra, conducted by Anthony Bernard, at Aeolian Hall on November 6, 1925. The original title of the Violin Concerto in D Minor was Concerto Accademico, but Vaughan Williams dropped this title after he slightly revised the solo part for Yehudi Menuhin’s performance in London on September 25, 1952. Oxford University Press published the full and miniature scores in 1927. Constant Lambert also completed an arrangement for violin and piano in that same year. A copy of the second movement was arranged for two pianos. Vaughan Williams left a comment in the score of Violin Concerto in D Minor that he borrowed the main theme of the last movement from his opera, *Hugh the Drover* (1910-1914). It appears in Act 2, Scene 2 at letter A, immediately after the words ‘belly with beer,’ which is accompanied by a roar of laughter from inside the inn. Except for the fact that the notes are a fifth lower, the first bar of this theme is identical with the top notes of bars 3, 4, and 5 at letter A.⁸

The Baroque style in Vaughan Williams’ violin concerto is unmistakable, for he was greatly influenced by Bach’s concerto style. A number of features of the Violin Concerto in D Minor that are derived directly from the eighteenth-century Bach’s concertos are re-created in the twentieth-century style of Ralph Vaughan Williams. Ritornello-like rhythmic motives and contrapuntal techniques are commonly found.

⁷Michael Kennedy, *The Works of Ralph Vaughan Williams* (London: Oxford University Press, 1964), 193.

⁸*Ibid*, 507.

Williams considered Bach as “the greatest of all composers” and advocated that “we must introduce Bach to our musical public not as a museum piece.”⁹ Vaughan Williams wrote his personal admiration of Bach in his article “*Bach, the Great Bourgeois*.”¹⁰ And with this particular respect, he was appointed as the conductor of the Bach Choir in 1921. Frank Howes also proposed Vaughan Williams’ exploration into the Middle Ages in his book *The Music of Ralph Vaughan Williams*. He commented that “this concerto proposes both organum and faburden discovered from the Middle Ages and put that into modern usages, just like medieval modes revitalized to make neo-modal music.”¹¹

There is yet another source that influenced the style of his violin concerto. Gustav Holst, his lifelong best friend and advisor, wrote his *Fugal Concerto* in 1923. Hubert Foss, who was a publisher in the Music Department of Oxford University, and who later became Vaughan Williams’ close friend and trusted advisor, wrote, “Vaughan Williams’ violin concerto shows the influence of Gustav Holst which is not a technical trick but a kinship of mind.”¹²

In many ways, the Violin Concerto in D Minor exemplifies a model of Vaughan Williams’ instrumental compositional style at a particular moment of the twentieth century. It is an eclectic work, a compactly-formed mixture of neo-classicism, folk-dance

⁹Ralph Vaughan Williams, “*Bach, the Great Bourgeois*,” in *National Music and Other Essays* (New York: Oxford University Press, 1987), 171.

¹⁰Ibid.

¹¹Frank Howes, *The Music of Ralph Vaughan Williams* (London: Oxford University Press, 1954), 100.

¹²Hubert Foss, *Ralph Vaughan Williams* (London: George G. Harrap & Co., Ltd., 1950), 169.

rhythms, and triadic harmony.¹³ As aptly articulated by James Day, “[Vaughan Williams] grafted of new stock on to old stems with an English musical language.”¹⁴

¹³Michael Kennedy, *The Works of Ralph Vaughan Williams* (London: Oxford University Press, 1964), 216.

¹⁴James Day, *Vaughan Williams* (London: J. M. Dent & Sons, Ltd., 1972), 168.

CHAPTER 3

AN ANALYSIS

Key Relationships and Structure

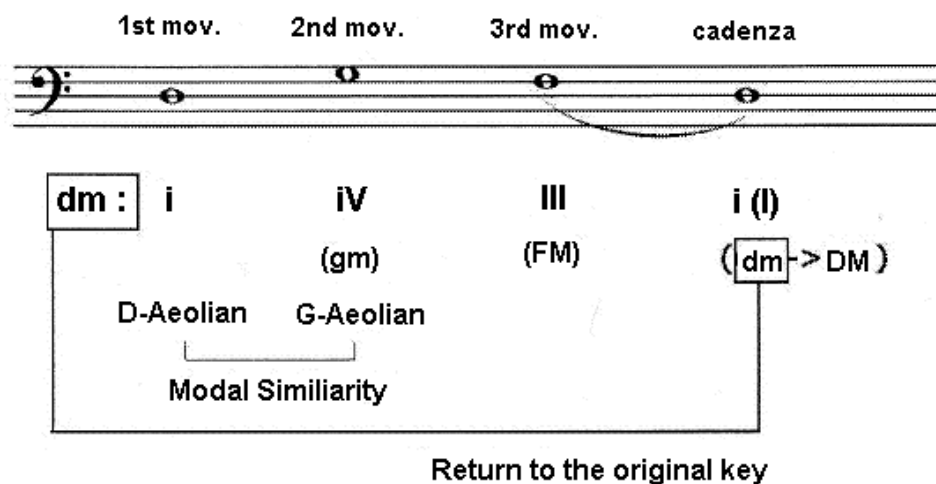


Figure 1. Key relationships between movements.

Vaughan Williams composed this concerto horizontally instead of vertically. As it is evident from the name Violin Concerto in D Minor, the key of the first and third movements is in D minor. But C sharp, the raised seventh scale degree in D minor, does not appear in the first movement; therefore, it is D-Aeolian. The same pattern persists in the second movement. F sharp, the raised seventh scale degree in G minor, does not appear; hence, it is G-Aeolian. The composer unified both movements through the use of the same modality. The third movement starts in F major, but it ends in D major at the cadenza. To unify the whole movement, he inserted D minor at the cantabile after the presentation of the secondary theme in the recapitulation.

The forms of the movements are not typical, but clarity is not compromised. The first movement is a sonata form with recurrent, dominating, ritornello-like rhythmic

motives. The primary and secondary themes are presented both in the exposition and recapitulation. These themes are accompanied contrapuntally by counter-themes. The second movement is in ternary form. The A section presents a main theme with the solo cello and then solo violin takes over the main theme. The harmony moves in a descending line; G minor to F minor to E flat minor. In the B section, a modal change occurs from G minor to G major. An outstanding difference between the A and B sections is in the harmonic changes. The harmony of the B section moves in an ascending line: G major to A minor to B minor to C major to D major. Specifically, Vaughan Williams uses various modes via a contrapuntal technique in the B section. The last movement is in a sonata form, which is the same as the first movement. The themes in the last movement mostly contain folk rhythms and repetitions.

Table 1. Structure of the Violin Concerto in D Minor.

Movement	Form				
1	Sonata	Exposition mm.1-98 d minor	Development mm.99-151 F Major	Recapitulation mm.152-220 d minor	Coda mm.221-234 d minor
2	Ternary	A section mm.1-10 g minor	B section mm.11-38 G Major	A´section mm.39-55 g minor	
3	Sonata	Exposition mm.1-75 F Major	Development mm.76-137 a minor	Recapitulation mm.138-150 F Major/d minor	Cadenza mm.151-153 D Major

Allegro Pesante

This concerto consists of various modes and ritornello-like rhythmic motives.

Repetition, enlargement, and abbreviation of themes or rhythmic motives are the most significant compositional techniques used in this concerto.

There are two themes and four rhythmic motives. The first movement begins with motive I in D-Aeolian mode. The solo violin and the first violins have the exact same melody in the first five measures. Parallel motions of open fourth are used in viola and cello section. At mm. 2-3, pentatonic scale (D, E, G, A, C) is used in tutti.

Example 1. Vaughan Williams Violin Concerto in D Minor, Movement 1:
Ritornello-like motive I, mm. 1-5.

The image shows a musical score for the first five measures of the Violin Concerto in D Minor, Movement 1, by Ralph Vaughan Williams. The score is for VIOLIN SOLO, VIOLIN I, VIOLIN II, VIOLA, VIOLONCELLO, and CONTRABASS. The tempo is 'Allegro pesante'. The key signature is D minor. The score shows the first five measures of the piece. Annotations include 'f marc.' (forte marcato), 'open 5th', 'Pentatonic scale D E G A C', and '4th parallel motion'. The VIOLA and VIOLONCELLO parts show parallel motion of open fourths.

'Violin Concerto' by Ralph Vaughan Williams © Oxford University Press 1927.
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Frank Howes affirms that Vaughan Williams borrowed rhythmic features from Bach's Violin Concerto in A minor.¹⁵ Both of them have pick-up eighth and quarter notes that are same as the beginning of Bach's Violin Concerto in A minor, where the melody of the first measure is also identical.

¹⁵Howes, *The Music of Ralph Vaughan Williams*, 100.

Example 2. Vaughan Williams Violin Concerto in D Minor, Movement 1:
Ritornello-like motive I, mm. 1-5.



Example 3. Bach Violin Concerto in A Minor, movement 1: mm. 1-5.

Ritornello-like motive II starts at m.5 right after the presentation of motive.

Motive II is emphasized by one-note repetition. Emphasis of C note is developed by expansion. Open fifth appears in the solo violin in mm. 8-10 and mm. 12-16. This motive repeats three times, but the last repetition which starts its entrance on the second beat in m.10 is a bit different from the others. This variation creates confusion in the entire rhythmic balance. The code moves C₆-dm₆-em₆-dm₆ at the second repetition and C₆-dm₆-em₆-dm₆-G₆-am₆ at the last repetition.

Vaughan Williams frequently uses an open fifth in the tail of this motive. A similar repetition technique can also be found in the folk song King Roger.

Example 4. Vaughan Williams Violin Concerto in D Minor, Movement 1:
Ritornello-like motive II, mm. 1-16.

Allegro Pesante
Sul G

f marc. repetition

1 open fifth

repetition

open fifth

open fifth

Example 5. Folk song, King Roger¹⁶

Motive III is quite similar to the second one. Repetition is accentuated, but rhythmically shortened. Motive III is in D-Dorian mode. As the tonic and dominant of the

¹⁶Elsie Payne, "Vaughan Williams and Folk-Song," *The Music Review* 15, (1954): 17-18.

d minor, A and D notes are emphasized by repetitions. This five-measure-motive which includes two repetitions itself is transposed by up a fourth interval right after its presentation in G- Dorian mode. The last three notes of the first presentation are slightly modified.

Example 6. Vaughan Williams Violin Concerto in D minor, Movement 1:
Ritornello-like motive III, mm. 14-21.

The image displays two systems of musical notation for the Violin Concerto in D minor, Movement 1, measures 14-21. The first system (mm. 14-21) features a Violin Solo part with a five-measure motive. This motive is repeated twice, with the second repetition transposed up a fourth interval. The strings (Violin I, Violin II, Viola, Cello, and Contrabass) provide accompaniment, with specific 'Desks' (4, 3, 2) and dynamics (fp, f) indicated. The second system (mm. 22-28) shows the transposed and modified version of the motive, with a bracket indicating it is 'Transposed by up a fourth interval' and the word 'modified' written above the Violin Solo staff.

Pentatonic cadenza follows. As the tonic and dominant of the D minor, A and D notes are accentuated in each down beat just like ritornello-like motive III. Vaughan Williams also uses a series of two-note-repetition at the end of cadenza.

Example 7. Vaughan Williams Violin Concerto in D minor, Movement 1:
Cadenza, mm. 27-33.

The musical score consists of two systems. The first system includes staves for Violin Solo, Violin I, Violin II, Viola, Cello, and Double Bass. The Violin Solo part starts with a 'strict time' section marked *ff* and 'Pentatonic scale A D E G C', with notes circled and labeled with 'A' and 'D'. The string ensemble parts are marked 'TUTTI' and 'TUTTI arco'. A circled 'B' is placed below the Double Bass staff. The second system continues the Violin Solo part with a 'Pentatonic A D E G C' scale, with notes labeled 'A G D C A G A G D C D C A G A G D C'. The string ensemble parts continue with 'f marc.' and 'non div.' for the first violins and cellos, and 'p' for the second violins and double basses.

After cadenza, modified motive I is represented in D-Dorian (D, E, F, G, A, B natural, C). It is immediately followed by ritornello-like motive II, and it is transposed down by major second from A-G-F-E flat-C sharp. Repetition technique is also used in this presentation, but the number of repetitions is shortened at the end.

Example 8. Vaughan Williams Violin Concerto in D minor, Movement 1:
Ritornello-like motive I and II, mm. 28-41.

The image shows a page of a musical score for Vaughan Williams' Violin Concerto in D minor, Movement 1, measures 28-41. The score is arranged in two systems. The first system includes parts for Violin I, Violin II, Viola, Cello, and Double Bass. The second system includes parts for Violin I, Violin II, Viola, Cello, and Double Bass. The score features two 'Ritornello-like motives'. 'Rhythmic motive I' is marked 'f marc.' and 'D-Dorian D, E, F, G, A, B, C'. 'Rhythmic motive II' is marked 'f marc.' and 'Vin. Solo'. The score includes various performance instructions such as 'TUTTI', 'on div.', and 'TUTTI arco'. A chord diagram for the Violin I part shows notes A, G, F, E, and C#.

At m. 42, the key moves to E minor. Vaughan Williams changes the meter from duple to triple immediately before the entrance of the primary theme. Then, the solo violin presents the primary theme which begins with a downward fifth motion (B to E). It appears in mm. 42-47 in the E-Dorian mode. Violas takes over the primary theme at mm. 48-52 in E-Dorian mode (E, F sharp, G, A, B, C sharp, D). It is subsequently

accompanied by the solo violin which plays motive III in E-Aeolian mode (E, F sharp, G, A, B, C, D) as a counter theme. In motive III, the tonal center moves to E.

Example 9. Vaughan Williams Violin Concerto in D Minor, Movement 1:
The primary theme, mm. 42-48.

The primary theme

Repetition

leggiere
4 Desks
pizz.
e-Dorian (e, f#, g, a, b, c#, d)

4 Desks
pizz.
p

3 Desks
pizz.
p

2 Desks
pizz.
p

1 Desks
pizz.
p

arco
mp

Rhythmic motive III

E-Aeolian mode (e, f#, g, a, b, c, d)

sempre pizz.
p

cantabile

The primary theme

The second presentation of the primary theme is in the same tonality but different modality. The first violins play the primary theme exactly same as mm.42-45 while the cello and contra bass section play ritornello-like motive III in F-Lydian (F, G, A, B, C, D) at mm. 53-56. However, the last five notes are modified.

Example 10. Vaughan Williams Violin Concerto in D Minor, Movement 1:
The primary theme, mm. 52-60.

The musical score consists of two systems. The first system (measures 52-60) features a Vln. Solo part and a tutti section for Violins I and II, Viola, Cello, and Contrabass. The primary theme is marked 'TUTTI' and 'arco'. A 'Rhythmic motive III' is indicated in the Cello and C.B. parts. The score includes dynamic markings such as 'pp subito' and 'mf', and performance instructions like '2 Desks' and '1 Desk'. A circled 'modified' section is shown in the Violin I part.

After the primary theme, a lyrical secondary theme emanates in mm. 57-58 in E-Dorian (E, F sharp, G, A, B, C sharp, D). A shortened ritornello-like motive II follows as a counter-theme. The meter is $\frac{3}{4}$, but hemiola gives a feeling of $\frac{6}{8}$. This theme is enlarged, and alternates with a fragment of motive II. Hemiola and double stops are the most outstanding features in this theme.

Example 11. Vaughan Williams Violin Concerto in D Minor, Movement 1:
The secondary theme, mm. 56-60, mm. 60-65, mm. 66-71.

The image shows three staves of musical notation for violin solo parts. The top staff is labeled 'Vln. Solo' and begins with a dynamic marking of *p*. The middle staff is also labeled 'Vln. Solo'. The bottom staff is labeled 'Vln. Solo' and features a key signature change to D minor (one flat) in the second measure. The music consists of melodic lines with various rhythmic values and phrasing.

Example 12. Vaughan Williams Violin Concerto in D Minor, Movement 1:
Ritornello-like motive II, mm. 59-61, mm. 65-67.

The image shows two systems of musical notation for Violin II and Viola parts. Each system is marked with 'TUTTI' and a dynamic marking of *p*. The top system shows the Violin II and Viola parts for measures 59-61. The bottom system shows the Violin II and Viola parts for measures 65-67. The music features a rhythmic, repetitive motive with some melodic variation.

It is noteworthy that the secondary theme and modified ritornello-like motive II are alternating as one set in the secondary theme area between mm. 57-73. The secondary theme is enlarged in each presentation. The first presentation has only two measures, but the second and third presentations have three and four measures each.

Table 2. The secondary theme and ritornello-like motive II, mm. 57-73.

Set	Secondary Theme	Ritornello-like motive II	Mode
1	mm. 57-58 solo violin	mm. 59-61 violin II & viola	E-Dorian
2	mm. 62-64 solo violin	mm. 65-67 violin II & viola	D-Dorian
3	mm. 68-73 solo violin		E flat-Lydian

The atmosphere of this theme somewhat resembles a part of his previous violin concerto, *The Lark Ascending*. A feeling of 6/8, frequent uses of 6th and 7th double stops and full legato for the main melody are very similar to *The Lark Ascending*.

Example 13. Vaughan Williams Violin Concerto in D Minor, Movement 1:
The secondary theme, mm. 66-71.

The musical score for Example 13 shows the secondary theme in measures 66-71. The solo violin part is marked 'Vln. Solo' and features a melodic line with frequent double stops. The string ensemble (Violin I, Violin II, Viola, Cello, and Double Bass) provides harmonic support with various double stops, labeled 'arco 2 Deaks', '2 Deaks', and '1 Deak'. Dynamics include 'pp' (pianissimo) and 'ppp' (pianississimo).

Example 14. Vaughan Williams *The Lark Ascending*.
Tempo del principio, mm. 196-202

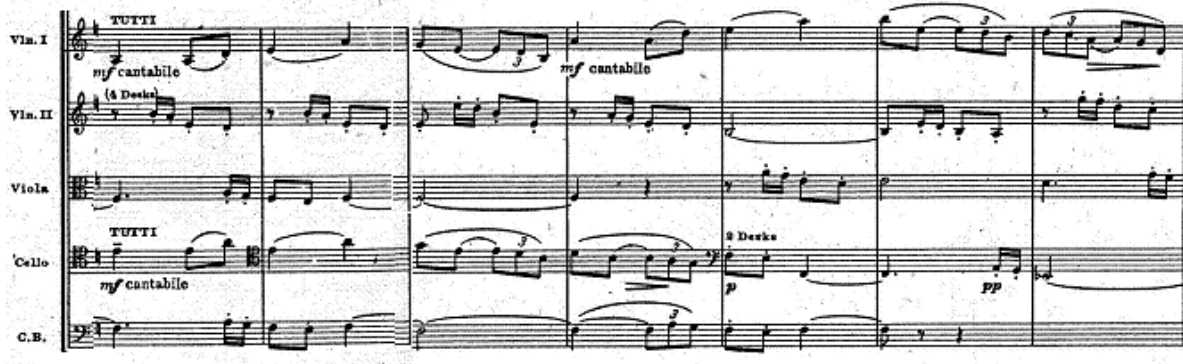
Transition starts from m. 74. Violas, first violins, and the solo violin take turns in motive III in E-Dorian, D-Dorian, and A flat-Dorian modes from mm 74-87. But the last turn with the solo violin moves its center chromatically from A flat-B-C. Before the last turn, the modified idea from ritornello-like motive I links the second and third presentation. Motive I also overlaps with the last presentation.

Motive IV, which is based on the pentatonic scale, first appears in the development, and then resurfaces contrapuntally at the end of the movement. It is presented by the first violins and cellos as an exception, unlike other motives which are presented by the solo violin.

The first violins present motive IV from mm. 99 through 105. After two measure bridge, the solo violin takes motive IV from m. 108. During this presentation, the first violins present the same motive one more time. This theme exchanges their turn in the first violins and the solo violin in the development section. Contrapuntal fragments of motive IV are found throughout this section. Three rhythmic motives and both primary

and secondary themes appear first in the solo violin, except for the fourth motive where the first violins and cellos precede the solo violin.

Example 15. Vaughan Williams Violin Concerto in D Minor, Movement 1:
Ritornello-like motive IV, mm. 99-105.



Recapitulation starts with the primary theme in D-Dorian mode. This theme is in major second down than the primary theme of the exposition. The solo violin plays motive III in C-Mixolydian mode right after the primary theme. The primary theme played by the first violins accompanies the motive III. The first violins and violas repeat motive III again in F-Mixolydian mode at mm. 161-164. Then, the secondary theme follows. This theme is stretched a bit more than in the exposition. From mm. 165-172, motive I develops contrapuntally in all parts. Twelve measures from mm. 183 to 194 are exactly same as mm. 5-16 in the exposition. In the closing theme, the ideas from motive I and II appear contrapuntally in all parts. From mm. 201, the solo violin starts arpeggios which are accompanied by motive IV. Modified motive II is used for the coda. The first movement ends with Vaughan Williams' favorite open fifth.

Adagio

The solo cello plays the main theme of the A section in this movement, and then the solo violin takes over the theme with a more complicated variation. As a counter

subject, the triadic three- note- figure moves in each measure from G minor (m. 1) to F minor (m. 2) to E flat minor (m. 3) to G minor (m. 4) to B flat minor (m. 5) to B flat major (m. 6) to G minor (m. 7) to F minor (m. 8) to E flat minor (m. 10).

Example 16. Vaughan Williams Violin Concerto in D Minor, Movement 2:
The main theme, mm. 1-7.

Adagio (8 beats) 4, 4, 3, 2, 2, Decks throughout.

VIOLIN SOLO

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO SOLO

VIOLONCELLI TUTTI (4 Players)

CONTRA BASS

Adagio (8 beats) 4, 4, 3, 2, 2, Decks throughout.

the main theme

espress.

unis.

pp cantabile

con sord.

p cantabile

pp

arco

pp

gm

b^bm

pp

B^bM

gm

In this movement, Vaughan Williams uses numerous modes. Especially in the B section, the ascending dialogues between solo violin and the first violins are the most attractive parts.

Example 17. Vaughan Williams Violin Concerto in D Minor, Movement 2:
The B section, mm. 18-20.

Towards the end of this section, the dialogue extends into other parts from mm. 18 to 30. Through imitative melody between the solo and first violins, the modes move from C major scale (mm. 18-20) to C-Lydian (m. 21) to F-Aeolian (m. 25) to F-Locrian (m. 26) to A-Lydian (m. 27) to A-Lydian scale (m. 28) to F sharp-Aeolian (m. 29) to G sharp-Phrygian (m. 30) to E-Ionian (m. 30) to G-Dorian (mm. 39-41) to G-Aeolian (m. 41) to A-Aeolian (mm. 43-44) to D-Aeolian (m. 45) to A flat-Lydian (mm. 46-47) to F-Dorian (m. 47). Vaughan Williams uses the triadic figure and its rhythmic variation as the counter theme of the theme of B section. The second violins play the triadic figure from mm. 18- 26 as the counter theme. Until m. 26, only the solo violin and the first violins play imitative melodies. However, between mm. 27-29, each measure mimics the preceding measure while maintaining its distinctive modes.

Example 18. Vaughan Williams Violin Concerto in D Minor, Movement 2:
The changes of modes, mm. 24-29.

The musical score for Example 18 shows the following details:

- Violin Solo:** Starts with *pp* dynamics. A mode change to F-Locrian is indicated at the end of the section.
- Violin I and II:** Violin I has *pp* dynamics and a mode change to F-Aeolian. Violin II has *pp* dynamics and a *pp simile* instruction.
- Viola:** Starts with *pp* dynamics, with a note for "2 Players". A mode change to A-Lydian scale is indicated.
- Cello Solo:** Starts with *p* dynamics, with a note for "Cellos divided from here, Solo senza sord. Tutti con sord." and "8 Players". A mode change to G#-Phrygian is indicated.
- Cello Tutti:** Starts with *p* dynamics, with a note for "8 Players". A mode change to E-Ionian is indicated.
- Contrabass:** Starts with *pp* dynamics, with a note for "pizz.". A mode change to F#-Aeolian is indicated.
- Violin Solo (bottom):** Starts with *pp* dynamics, with a note for "A-Lydian scale". A mode change to G#-Phrygian is indicated.
- Violin I and II (bottom):** Both have *p cresc.* dynamics. A mode change to E-Ionian is indicated.
- Viola (bottom):** Has *p cresc.* dynamics. A mode change to A-Lydian is indicated.
- Cello Tutti (bottom):** Has *p cresc.* dynamics. A mode change to A-Lydian is indicated.
- Contrabass (bottom):** Starts with *p cresc.* dynamics, with a note for "arco:". A mode change to F#-Aeolian is indicated.

After climax, which occurs in mm. 30-38, section A' begins. In view of tonality, the form of this movement is ternary form which is A (G minor)-B (G major)-A' (G minor), but it also can be considered binary (A-B-B') because of thematic material. For example, the beginning dialogue between the solo and the first violins in the A' section comes from B section. The triadic figures of the A' section also stem from the counter theme of

B section. The expanded dialogue technique is the same. In the A' section, every material of B section appears. So, in view of the thematic material, the second movement can be considered binary (A-B-B')

Example 19. Vaughan Williams Violin Concerto in D Minor, Movement 2:
mm. 39-41 in A' section

Through *senza misura* cadenza passage, the thematic idea of A section reappears in the first violins but in a slow motion. The counter subject of that theme is same as section A. In the coda, B natural appears with the abbreviated first theme of A section. It makes picardy effect for last G major chord.

Presto

The solo violin starts immediately from the first measure. The first theme of exposition comes from Vaughan Williams' opera *Hugh the Drover* transposed down by the interval of fifth. Augment 4th and repeated notes are outstanding characteristics of the primary theme.

Example 20. Vaughan Williams Violin Concerto in D Minor, Movement 3:
The primary theme, mm. 1-13.

The musical score for the primary theme (mm. 1-13) is presented in two systems. The first system (mm. 1-5) includes parts for Violin Solo, Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin Solo part is marked *ff* and *div.*, with an *A4* annotation. The Violin I and II parts are marked *TUTTI pizz.* and *div.*. The Viola part is marked *TUTTI pizz.* and *div.*. The Violoncello and Contrabasso parts are marked *f senza sord.* and *pp*. The second system (mm. 6-13) continues the parts. The Violin Solo part is marked *A4* and *A*. The Violin I and II parts are marked *parallel 3rd* and *pp*. The Viola and Violoncello parts are marked *non div.*. The Violoncello and Contrabasso parts are marked *pizz.* and *pp 2 Decks*.

Parallel 4th, 5th, as well as 3rd are often regarded as Vaughan Williams' favorite compositional techniques in this concerto. The last movement is also not an exception. He uses this technique more frequently for the accompaniment of the first theme. But it is shortened and accompanied by counter theme which contains a scent of D-Lydian mode. Augment 4th (m. 24, D-G sharp) is found in this counter theme like the primary theme, and it is played contrapuntally in the following order: violas-second violins-solo and first violins-cellos and contra basses.

Example 21. Vaughan Williams Violin Concerto in D Minor, Movement 3:
The counter theme of primary theme, mm.14-29.

The image displays a page of a musical score for Vaughan Williams' Violin Concerto in D Minor, Movement 3, specifically measures 14 through 29. The score is arranged in a standard orchestral format with staves for Violin Solo, Violin I, Violin II, Viola, Cello, and Double Bass (C.B.).

- Violin Solo:** Labeled "The primary theme". It begins with a series of sixteenth-note patterns. A circled letter 'B' is placed below the staff at measure 14.
- Violin I:** Features a "counter theme" starting at measure 14. It includes markings for *ff pizz.*, *p*, and *pp*. A circled letter 'B' is placed below the staff at measure 14.
- Violin II:** Also features the "counter theme" starting at measure 14. It includes markings for *ff pizz.*, *p*, and *pp*. A circled letter 'B' is placed below the staff at measure 14.
- Viola:** Features the "counter theme" starting at measure 14. It includes markings for *ff* and *cantabile*. A circled letter 'B' is placed below the staff at measure 14.
- Cello:** Features the "counter theme" starting at measure 14. It includes markings for *pp* and *ppp*. A circled letter 'B' is placed below the staff at measure 14.
- C.B. (Double Bass):** Features the "counter theme" starting at measure 14. It includes markings for *pp* and *ppp*. A circled letter 'B' is placed below the staff at measure 14.

Additional annotations include "The primary theme" above the solo violin staff, "The counter theme" above the violin I staff, and "cantabile" above the viola staff. Performance instructions such as "TUTTI", "pizz.", "arco", "f marcato", and "simile" are scattered throughout the score. A circled letter 'B' is also present at the bottom of the page.

The solo violin presents the secondary theme first with pizzicato accompaniment. This theme comes with a strong folk dance-like rhythm. The accompaniment chord moves as the following: B minor to A minor to G major to B minor to A minor to G major to F major to E minor. The first violins play the secondary theme again, and it is accompanied by counter theme.

Example 22. Vaughan Williams Violin Concerto in D Minor, Movement 3:
The secondary theme, mm. 37-52.

The musical score is presented in two systems. The first system (measures 37-44) shows the solo violin part with a 'pscherzando' dynamic and a string accompaniment of Violin I, Violin II, Viola, Cello, and Double Bass, all marked 'pp' and using 'pizz.' (pizzicato) with 'Desks' (decrescendo) markings. The second system (measures 45-52) features a solo violin line with 'f marc.' and 'counter theme' markings, and a string accompaniment with 'arco' and 'pscherzando' markings. The solo violin line in the second system includes 'The secondary theme' markings and 'cresc.' (crescendo) markings. The string accompaniment in the second system includes 'cresc.' and 'pizz.' markings. The bottom of the first system shows chord symbols: bm, am, GM, bm, am, GM, FM, em.

Both the first and second themes are presented with a simple accompaniment at first time. Immediately after their presentation, however, they are repeated one more time with a counter theme. The counter theme to the secondary theme is in duple meter contrary to triple meter of the secondary theme. This counter theme has a particular emphasis on A note.

Development section starts from m. 76. Until recapitulation, the chromatic melody, which derives from the triplet of the primary theme, prevails throughout all parts of the development section. This triplet is also accompanied by a counter theme. It appears in all parts along with the chromatic melody as counter theme. The contrast between triple and duple is particularly winsome.

Example 23. Vaughan Williams Violin Concerto in D Minor, Movement 3:
The development section, mm. 76-84.

The image shows a musical score for the development section of Vaughan Williams' Violin Concerto in D Minor, Movement 3, measures 76-84. The score is arranged in a standard orchestral format with staves for Violin Solo, Violin I, Violin II, Viola, Cello, and Contrabass. The Violin Solo part is marked 'Sul tasto' and 'from the primary theme'. The Violin I part has a '4 Desks' annotation and a 'counter theme' annotation. The Violin II part has a '4 Desks' annotation. The Viola part has an '8 Desks' annotation. The Cello part has a '2 Desks' annotation. The Contrabass part has a 'pizz.' annotation. Dynamics include 'pp' and 'f'. The score shows a complex texture with multiple layers of the chromatic melody and counter themes.

At mm. 86-91, the chromatic melody and its counter theme are combined in the accompaniment. Violas play the blend of triple and duple theme. An interesting factor is the advent of a new idea in the cello and contra bass parts from m. 90. Combined dotted quarter note and eighth note are the components of the new idea at mm. 90-94. It appears in cello and double bass section first, and repeated once by the first violins and second violins, and the solo violin. It does not appear elsewhere in the entire movement.

From m. 101, the modulation to B-flat major occurs. The theme of the development is accompanied not only by its own counter theme but also by that of the secondary theme of the exposition. The counter theme from the exposition becomes

main melody in re-transition at m. 119. The development section itself can be refined as a kind of ternary form.

Table 3. The structure of development section.

Section	Measure	Component
A	76-89	Theme I, Counter theme
B	90-100	Theme I, II (New Idea)
A'	101-137	Developed Theme I, Counter theme Counter theme of secondary theme from exposition

The recapitulation starts from m. 138. The first sixteen measures (mm. 138-153) are identical with mm 18-34 in the beginning. Three modified measures add up toward mm. 138-153. Before the secondary theme, there is a cadenza insertion, which comes from the primary theme. The secondary theme is presented in the original F major key. It means that this movement is a traditional sonata form. It is followed by coda from m. 180. In this coda section, the development materials are used to expand it. All themes and counter themes of the development section appear and thus highlight the unity of the whole concerto. From m. 210, the key returns to D Major. While viola section plays main melody of the development, all other strings play modified counter theme of the development until cadenza. Strict time one measure cadenza is followed in pianissimo. Modified material from the development is also used in this cadenza. Two- measure tutti follows, and this movement ends with two fermatas in pianissimo.

CHAPTER 4

CONCLUSION

Ralph Vaughan Williams' Violin Concerto in D Minor was written when neo classical music was prevalent in the world. He accepted the new prevailing trend and beautifully incorporated to his own musical character. Open minded Vaughan Williams combined the musical ideas from the Middle Ages to the twentieth century, including that of J. S. Bach. He frequently used musical components reminiscent of Middle Ages which are the parallel 4th and 5th. Vaughan Williams attained some valuable insights from J. S. Bach whom he greatly admired. He then applied these insights in his concerto in D minor in accordance with his own style and taste. Vaughan Williams borrowed the theme from his previous opera Hugh the Drover. The Violin Concerto in D Minor has some elements of his favorite folk rhythms. The most important thing to note about this piece is that Vaughan Williams was able to create his unique expression building upon the musical basis of neoclassicism.

In conclusion, there are numerous special features in this concerto: horizontal harmonies, reminiscences of the Middle Ages, ritornello-like rhythmic motives, usage of various modes and contrapuntal techniques, and folk-like rhythms. All movements are colorfully distinct: a masculine first movement, a lyrical second movement, and a dance-like finale. Vaughan Williams' Violin Concerto in D Minor is eclectic indeed. He masterfully combined different musical components from different times, genres, and styles and created a vibrant concerto that is distinctively Vaughan Williams'.

This concerto deserves to be played more frequently. This work demands an interest in academia. The musical idiom of this work encompasses important periods in

the history of Western music. With this concerto, one may journey from the Middle Ages through the twentieth century. By learning the main features of this concerto, musicians will be better able to understand and perform the unique musical style which characterizes the work of Vaughan Williams. This paper provides the groundwork for the analysis of the uniqueness of Vaughan Williams' Violin Concerto in D Minor with the hope that this stunning piece may gain more publicity in music performance.

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