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The Operas of Ralph Vaughan Williams: An Identification and Performance Analysis of the Arias and Duet Scenes for Male Voice

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THE OPERAS OF RALPH VAUGHAN WILLIAMS: AN IDENTIFICATION AND PERFORMANCE ANALYSIS OF THE ARIAS AND DUET SCENES FOR MALE VOICE

By

Martin Philip Shalita

A DOCTORAL ESSAY

Submitted to the Faculty of the University of Miami in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

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UNIVERSITY OF MIAMI

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Martin Philip Shalita

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Ralph Vaughan Williams (1872-1958) was one of the most prolific British composers of the twentieth century, yet his operas are virtually unknown in the standard operatic repertoire. Singers and teachers of singing are often challenged in finding operatic arias composed in the English language, because the standard operatic repertoire simply does not have as many works originally written in English as are found in Italian, German, or French. If there are arias from Vaughan Williams’ operas that are accessible to the young singing voice, they should not remain unknown. This study was executed in hopes of identifying for singers and teachers of singing, the arias, duets and scenes for male voice that can stand alone outside performances of the operas. The implications of this research project are that singers and teachers of singing have a newly found wealth of repertoire to utilize in performance as well as in the learning environment. Not only are these findings beautiful music from one of the twentieth century’s most prominent composers, but they are perhaps more importantly, accessible to the young and developing singer.
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Chapter 1

INTRODUCTION

Ralph Vaughan Williams (1872-1958) was one of the most prolific British composers of the twentieth century, yet his operas are virtually unknown in the standard operatic repertoire. He is the composer of nine symphonies, numerous choral works, instrumental and chamber works, and a collection of over eight hundred folk songs. Also, from 1904-1906, he revised the English Hymnal. Most of the composer’s output is widely known and is performed internationally. While his songs are frequently heard in student and professional recitals, his operatic arias are not. Vaughan Williams composed five operas and left a sixth unfinished. This study was an attempt to identify the arias and duet scenes for male voice within his operas.

Vaughan Williams was a lifelong lover of opera. He composed small operas as a child for his toy theatre and at the age of seventeen heard Wagner’s Die Walküre which captivated him for life. He even went so far as to plan his honeymoon around a performance of Der Ring des Nibelungen in Berlin. Vaughan Williams began to write for the stage with incidental music for plays in 1909 with The Wasps, a Greek play by Aristophanes. This was virtually his only musical composition for the stage as a struggling, young, English composer.

With Harold Child as the librettist, Vaughan Williams completed his first opera, Hugh the Drover, in August of 1914. He quoted many folk songs in the score and also composed new material which is often mistaken for folk songs. The composer joined the army shortly thereafter and, consequently, his first opera was not performed until 1924.
It was at this time that he began composing another opera, *Sir John in Love*, after William Shakespeare’s *The Merry Wives of Windsor*. Once again, he used English folk tunes as an inspiration. Ten folk songs are included with *Greensleeves* being the most famous. It is within *Sir John in Love* that one can hear a clear representation of the composer’s style of the years 1925-1935. The opera is especially accessible to listeners because, “the word-setting is fluent and often so natural that one scarcely notices it”.1 “It is a shame the opera is not staged every now and then, for it boasts much attractive music in the patented Vaughan Williams veins of lush, string-dominated romanticism and gay, folkloristic simplicity. And its dramaturgy is generally acute and efficient.”²

In 1921 Vaughan Williams composed the one-act ‘pastoral episode’ *The Shepherds of the Delectable Mountains* after a story by John Bunyan. It was the composer’s intention that this piece would become part of a larger work. He dedicated eleven years to this effort before abandoning the project for his fifth symphony in which much of the material was recycled.

In 1925, Vaughan Williams began composing his masterpiece for the stage, *Riders to the Sea*, a one-act setting of John Millington Synge’s play about Irish fisher folk. The opera was completed in 1932 but not performed for another five years. While composing *Riders to the Sea*, Vaughan Williams also began composing his ‘romantic extravaganza’ with spoken dialogue, *The Poisoned Kiss*. This was to be the composer’s first opera to be performed by a professional cast. *The Poisoned Kiss* is Vaughan


Williams’ only opera based on somewhat farcical subject matter and also the only opera to incorporate spoken, and not sung, dialogue. It is based on a short story by Richard Garnett in which all of the characters are named after flowers or herbs.

Perhaps Vaughan Williams’ longest artistic endeavor, the composition of The Pilgrim’s Progress spanned from 1909-1951. The opera is based on a book by John Bunyan, the subject of which seemed to be a life-long obsession for the composer. An earlier composition, The Shepherds of the Delectable Mountains, would become Act 4, scene ii, with its ending changed. During the 1951 Festival of Britain, it became the only opera of Vaughan Williams to be performed on the stage of Covent Garden. “The music has a radiance and splendor which were described by Eric Blom as characterized by ‘unworldly nobility’. For those who, as we say today, are ‘on its wave length,’ The Pilgrim’s Progress has a unique and lasting appeal.”

According to Michael Kennedy, the foremost authority on Vaughan Williams, “to ignore these works is to ignore some of the finest and most beautiful music written by an Englishman.” It was my intention to investigate Vaughan Williams’ operatic music with hopes of identifying for singers and teachers of singing, the arias and duet scenes for male voice that can stand alone outside performances of the operas. This study includes a performance analysis of the role’s dramatic requirements, range, tessitura and recommended type of singer. This study could eventually lead to the publication of a collection of the arias, a recording of the arias, a lecture recital, and the submission of research to journals.

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4 Ibid.
When auditioning for opera companies, young singers are required to offer an aria that is originally sung in English. Singers and teachers of singing are often challenged in finding operatic arias composed in the English language, because the standard operatic repertoire simply does not have as many works originally written in English as are found in Italian, German, or French.

In 2004, *G. Schirmer, Inc.*\(^5\) and *Boosey & Hawkes*\(^6\) both published American aria anthologies. In 1996, *Boosey & Hawkes*\(^7\) also published an anthology of Benjamin Britten arias in two volumes. These compilations have provided a much needed source for rare and unknown arias in English including those of Benjamin Britten, Samuel Barber, Gian Carlo Menotti, Aaron Copland, and Kurt Weill. Even with these recent publications containing arias in English, the work of one of the most prominent twentieth-century British composers remains unexamined. The neglected operas of Vaughan Williams have yet to be considered for valuable arias.

When singers think of Vaughan Williams, they are reminded of the many songs that are favorites amongst high school student singers. These songs are accessible to young singers because of their reasonable vocal ranges, flowing melodies, uncomplicated harmonies, non-virtuosic accompaniments and excellent poetry. So much of the twentieth-century operatic repertoire written in English is not appropriate for young singers because of the harmonic complexities, heavy orchestration and wide vocal ranges inherent in music of the late romantic period transitioning into the twentieth century. If


\(^7\) Britten, Benjamin, *Opera Arias*, Dan Dressen, (New York: Boosey & Hawkes, 1996)
there are arias from Vaughan Williams’ operas that are accessible to the young singing
voice, they should not remain unknown.

**Statement of the Purpose**

The purpose of this essay was to examine the five operas of Ralph Vaughan
Williams (1872-1958) and to annotate the arias and duet scenes for male voice that can
stand alone for use in concerts, auditions and recitals. Little has been written about these
operas. Singers and teachers of singing are not aware of a wealth of arias that can be
extracted for use within the teaching studio and in concert performance.

**Research Questions**

Specific research questions addressed by this study include:

1) Annotation of the principal male roles for:
   a. Range
   b. *Fach* (voice type)
   c. Character/Situation
   d. Duration

2) Are there arias for male singers?
   a. Are there arias that can be extracted from the opera?
   b. Are they valuable for concerts, auditions and recital performances?
   c. Do they have pedagogical value for voice instructors?
Chapter 2

LITERATURE REVIEW

Introductory Remarks

This chapter reviews the literature that has been found to date on the operas of Ralph Vaughan Williams. Although much has been written about the life and works of Vaughan Williams, little has been written about his operas. This author has made an effort to collect and review as much information as possible pertaining to the proposed topic. Research efforts have produced small findings of information from multiple sources.

Sources

Hugh the Drover

Perhaps the most extensive article pertaining to the proposed overall topic is written by Michael Kennedy, the principal scholar of Vaughan Williams, and can be found in Grove Music Online. This article provides a timeline as well as an overview of each of the operas. Kennedy also comments on the composer’s background and stylistic inclinations such as his prominent use of English folksongs and his lush, romantic style of vocal and orchestral composition. In referring to Hugh the Drover, Kennedy states that “Several folksongs are quoted in the score, and there are songs, such as ‘Cold blows the wind in Cotsall,’ which sound like folksongs but are original compositions. The score is unpretentious, fresh and lyrical, with a Puccinian warmth in the love duet that will
surprise only those who do not know some of Vaughan Williams’ early songs, with their deep Romanticism.”

Another informative source of information by Michael Kennedy can be found with the recording of Hugh the Drover on the Hyperion label. This same information is found in an article published in the J. Curwen & Sons Ltd. vocal score of the opera. Extensive background information in this article reveals how the opera came to life.

Although liner notes from recordings have the reputation of being less scholarly than other sources; this author will refer to them often since their author, Michael Kennedy, is known as the foremost authority on Vaughan Williams. “I want to set a prize fight to music. Can you find someone to make a libretto for me?” “That remark by Vaughan Williams to Bruce Richmond, editor of The Times Literary Supplement, in 1909 or 1910, was the beginning of Hugh the Drover.”

Although this was Vaughan Williams’ first opera, it made a lasting impression on those few who have encountered it. “Vaughan Williams rarely excelled this lyrical score as an example of the melodic fertility released in him by his discovery of English folksong. Unsophisticated it may be, but not unpolished nor undramatic. Like the Songs

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9 Michael Kennedy, Program notes for Vaughan Williams’ Hugh the Drover. Corydon Orchestra; Matthew Best, conductor; Hyperion dyad CDD22049, 1994, CD.


11 Michael Kennedy, Program notes for Vaughan Williams’ Hugh the Drover. Corydon Orchestra; Matthew Best, conductor; Hyperion dyad CDD22049, 1994, CD.
of Travel and On Wenlock Edge, it belongs in spirit and fact to the world of English
music before 1914 – ‘a fine song for singing, a rare song to hear’ in any era.’\textsuperscript{12}

Another excellent source with a wealth of detailed information on all of the
operas is James Day’s book entitled Vaughan Williams. In the section referring to Hugh
the Drover, he claims that the composer “wished the music to carry the action rather than
simply arising out of the situations developed in a spoken plot, as in the traditional ballad
opera or Gilbert and Sullivan type operetta.”\textsuperscript{13} Day goes on to say that “the basic
situation bears a superficial resemblance to that which Britten exploited so successfully in
Peter Grimes: the ‘outsider’ who does not conform to solid small-town values and is thus
readily suspected of criminal activities, so that he must fight for his reputation and his
love. But there the parallel ends. Grimes, deservedly or not, loses; Hugh wins.”\textsuperscript{14} Day
also offers critical view points on the operas and much useful insight on the possibility of
why the operas are not more popular today. “The impulse to compose Hugh, in fact,
seems to have arisen primarily out of an almost pre-Raphaelite aesthetic urge, rather than
a genuine and realistic human dramatic interest in the characters involved in the action.
This may be why, for all its robust tunefulness and defiantly ‘English’ idiom, it does not
quite succeed as an opera.”\textsuperscript{15} “The main failure is the presentation of the ‘villain’, John.
He is a bore as well as a boor; and for one of the lynch-pins of the action to be so wooden

\textsuperscript{12} Ibid.

\textsuperscript{13} James Day, Vaughan Williams, Stanley Sadie, 3\textsuperscript{rd} ed. (Oxford: Oxford
University Press, 1998), 158.

\textsuperscript{14} Ibid., 159.

\textsuperscript{15} Ibid., 160
and colourless is a major flaw.”¹⁶ For Hugh the Drover, his overall opinion is positive.

“The musical construction is straightforward, the scoring spicy and effective, and the musical idiom solid and embracing, serious without being earnest, recognizably individual, strikingly blending an almost Pucciniesque soaring melodic line with the contours of English folk-song and basing its harmonic procedures on the modal implications of the tunes.”¹⁷

Sir John in Love

The scholarship of Michael Kennedy can also be found in many other sources. He has written an article contained in the CD liner notes of the Chandos recording of Sir John in Love.¹⁸ “From the start Vaughan Williams knew what he was up against. In his preface to the score of Sir John in Love he wrote: ‘To write another opera about Falstaff at this time of day may seem the height of impertinence, for one appears in so doing to be entering into competition with three great men – Shakespeare, Verdi and Holst.”¹⁹ Kennedy goes on to say that, “He could have signaled two other works based on Shakespeare’s The Merry Wives of Windsor and on Henry IV and Henry V besides Verdi’s Falstaff and Holst’s At the Boar’s Head. They are Nicolai’s Die lustigen Weiber

¹⁶ Ibid.

¹⁷ Ibid., 161.

¹⁸ Michael Kennedy, Program notes for Vaughan Williams’ Sir John in Love, Northern Sinfonia; Richard Hickox, conductor; Chandos 9928(2), 2001, CD.

¹⁹ Ibid.
von Windsor (Vaughan Williams’ own favorite Falstaff opera) and Elgar’s penetrating symphonic poem *Falstaff*.  

Although Vaughan Williams had reservations about composing this opera, his efforts were not in vain. “In fact, it is easy to picture Shakespeare and his contemporaries enjoying this opera more than any other – Shakespearean or otherwise – in the repertory.”21 Gary Schmidgall seems to favor Vaughan Williams’ version of the opera over all others claiming the main reason is that it is the only version in the original language. “It can be no surprise that the only *Merry Wives* opera to retain all the juicy comprimario roles is by the one composer who set Shakespeare’s own words, Ralph Vaughan Williams. In almost too-populous consequence, his *Sir John in Love* score lists twenty singing roles.”22 In the composer’s preface to the score, he wrote, “I hope that it may be possible to consider that even Verdi’s masterpiece does not exhaust all the possibilities of Shakespeare’s genius.”23

James Day’s analysis concludes that “*Sir John in Love* represents a considerable advance on *Hugh the Drover*. The plot is more interesting, the lyrics, drawn mainly from sources contemporary with Shakespeare’s original text, such as Johnson, Fletcher, and Campion, are of a far higher quality and the music is infinitely more supple, varied, and dramatically apt. There is all the robustness of *Hugh* but far less self-conscious open-air

20 Ibid.

21 Schmidgall, *Shakespeare & Opera*, 327.

22 Ibid., 322.

heartiness and far more mellow wit and rich emotion.”  

“The main reason why this delightfully lyrical and strongly characterized piece has not become more popular is probably the sheer number of singers required.”

“But what impresses most of all about Sir John in Love is surely the way Vaughan Williams integrates the diversity of its warm, all-embracing delight in and forgiveness of human weakness and foibles into a lively musical design with a sure symphonic and dramatic touch.”

A.E.F. Dickinson’s Vaughan Williams offers a very detailed and critical analysis of each of the operas. He supports Sir John in Love by stating that “the opera must surely take its place in the English repertory from time to time. (There was a tremendous ovation at the Sadler’s Wells performance in 1958 in the presence of the composer, almost his last public appearance, as it proved.) There seems no solid reason why this work should not alternate with Verdi in say Germany, Hungary, and Czechoslovakia, in a not too vast opera-house. Its slow speed and lack of passion would be a handicap in Italy, and one cannot imagine it at the Opéra Comique.”

Riders to the Sea

Michael Kennedy’s writing can be found once again in the program notes of the Riders to the Sea recording on the EMI label. “Riders to the Sea is Vaughan Williams’

24 Day, Vaughan Williams, 162.

25 Ibid., 161.

26 Ibid., 164.

most successful operatic achievement and probably deserves the description music-
drama.  Short though it is, musically and emotionally it is on a large scale.”

While most scholars agree that *Riders to the Sea* is the composer’s masterpiece of the stage, it is not without its problems.  “Its simplicity and terseness have caused it to become a problem opera; its quality and stage worthiness are indisputable, but because it lasts a mere thirty-five minutes and is difficult to provide with a complementary work on the right scale to fill the rest of the evening, it has been unjustly neglected.”

Frank Howes *The Dramatic Works of Ralph Vaughan Williams* offers an historical overview of the operas up to 1937.  Regarding *Riders to the Sea*, he states that “it is an opera in recitative, and the voice part never takes wing in song save perhaps at the consummation of the tragedy, where Maurya’s words rise on a curve of melody *largamente* over diatonic chords.  Elsewhere the musician makes himself the servant and follower of the poet rather than leader and master.  In this sense *Riders to the Sea* may claim to be music drama.  It is a word-for-word setting of a play; the composer has taken no melodic liberties but has been faithful to every vocal inflexion of the speaking voice, yet he has at the same time converted it from elocution into music.  But for all his restraint he has done all music can do-crystallized its poignant emotions, heightened their expression, and suffused it all with a tenderness that accomplishes for us that purge by pity of which Aristotle spoke.”

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28 Michael Kennedy,  *Program notes for Vaughan Williams’ Riders to the Sea*.  Orchestra Nova of London; Merideth Davies, conductor;  EMI CDM 7 64730 2, 1971, CD.

29 Ibid.

“Riders to the Sea is the only piece of coherent musical thought wound about its text. Apart from the practical difficulty of finding any venue for intimate opera, the subject will always limit audience response. Yet few half hours of drama are more rewarding in the end than this.”  

“No concessions are made to the listener. If anything, they are withdrawn. In few works is the human struggle so intensely sustained, almost to the end. Only when Maurya knows that her last son, Bartley, has been drowned and is lying before her, does she achieve her ‘great rest’.”

The Poisoned Kiss

“The strength of The Poisoned Kiss lies in the music which is remarkable for its lyricism, humour, freshness and memorable beauty. We know that Vaughan Williams had a big heart – The Poisoned Kiss shows the true depth of his romantic temperament.”

Vaughan Williams collaborated with his librettists very closely throughout the composition of Hugh the Drover and The Poisoned Kiss. As with letters written during the composition of Hugh the Drover, “surviving letters from Vaughan Williams to his librettist [of the Poisoned Kiss] show him as perfectly capable of acting the Verdiesque gentle bully, but this time rather less diffident in expressing his ideas than he was with Harold Child. In one of these, he puts his finger on the problem that they had set

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32 Dickinson, Vaughan Williams, 287.

33 Ibid., 276.

34 Stephen Connock, Program notes for Vaughan Williams’ The Poisoned Kiss. BBC National Orchestra of Wales; Richard Hickox, conductor; Chandos 10120(2), 2003, CD.
themselves when planning the opera, a problem that they never really solved satisfactorily. This problem was simply whether they were to create a musical comedy, in which the action was carried on in the spoken dialogue and the music merely underlined the situation at a given juncture of the plot, or whether the work was to be a genuine opera, where the music also carried the action forward. This is surely one reason why the work has never had a proper professional performance; and one can well understand why operatic managements have fought shy of putting it on.”

**The Pilgrim’s Progress**

“Vaughan Williams was adamantine that, despite none of the ‘ordinary ingredients’ of opera being included, *The Pilgrim’s Progress* was ‘first and foremost a stage piece’. He did not want it ‘relegated to the Cathedral’.”

“Ursula Vaughan Williams tells us that her husband was an atheist during his student years at Cambridge University, becoming more agnostic in later years. She was clear that he was never a professing Christian.”

This is particularly interesting considering his life-long commitment to setting Bunyan’s book to music. “I, on purpose, did not call the Pilgrim ‘Christian’ because I want the music to be universal and apply to anybody who aims at the spiritual life whether he is a Christian, Jew, Buddhist, Shintoist or 5th day Adventist.”


36 Stephen Connock, Program notes for Vaughan Williams’ *The Pilgrim’s Progress*. The Orchestra of the Royal Opera House; Richard Hickox, conductor; Chandos 9625(2), 1998. CD.

37 Ibid.

38 Ibid.
Progress a ‘Morality’, which indicates that he felt it was an orthodox opera and should
not be staged as such, but in a special and stylized manner.”39 “His idea was that as much
as possible should be done by lighting, and that the celestial beings should be radiant and
undated.”40 It seems as though the work has been widely misunderstood. “This great
work has usually been damned with faint praise for its loftiness of aim and criticized for
its clumsiness of realization. The clumsiness is more, one suspects, in the eye and the ear
of the critic (and the producer) laden with preconceptions as to what is and what is not
appropriate musical stagecraft than it is in the work itself. It is odd that, in an age when
Wagner’s great music-dramas have regularly been superbly and imaginatively staged
with productions concentrating on lighting and stylized action effects, nobody in the
English professional opera-theatre has applied the same techniques to Vaughan Williams’
majestic vision.”41 The composer himself predicted this misinterpretation of his work
when he said “they won’t like it, they don’t want an opera with no heroine and no love
duets-and I don’t care, it’s what I meant, and there it is.”42

39 Day, Vaughan Williams, 169.


41 Day, Vaughan Williams, 170.

42 U. Vaughan Williams, R.V.W., 308.
Summary

The consensus of these authors is that the operas of Ralph Vaughan Williams are valuable, interesting, and make a substantial contribution to the English operatic repertoire. They deserve further exploration and exposure. “It was perhaps a misfortune for Ralph’s opera to start with student performances for, however good they may have been, there was a danger that the general public might assume that the operas were works suitable only for amateurs. All his life and through the times of his greatest success as a writer of symphonies Ralph longed for his operas to be taken more seriously and to be given professional performances. Had they been, he might have written more for the stage, which always fascinated him.” ⁴³

⁴³ Ibid., 176.
Chapter 3

METHOD

Ralph Vaughan Williams made valuable contributions to the operatic genre in the twentieth century. It was this author’s intent to examine these operas and to annotate the arias and duet scenes for male voice that can stand alone for use in concerts, auditions and recitals. In order to perform the proposed research this author has collected piano-vocal music scores, and any literature written on these operas. Upon acquiring the needed materials, this author performed the analysis.

Sources

The first step needed to perform the research was to obtain music scores of the operas through the University of Miami Marta and Austin Weeks Music Library and the Interlibrary Loan system. Any and all books pertaining to Vaughan Williams were investigated for information on his operas. Recordings of the operas were also obtained through libraries for their liner notes and for their facilitation of the analysis process.
Procedures

Research Question One – An Annotation of the Principal Male Roles

An annotation of the principal male roles follows the background discussion of each opera. Each role has been annotated for its length with consideration to the amount of singing as well as time on stage. The roles have also been analyzed for both vocal range and tessitura (the smaller range wherein the majority of the singing lies). Each role was then analyzed for its Fach or voice type. The classification of the roles within the Fach system has been determined not only by the range, but also with consideration for the weight of the orchestration, as well as the tessitura of the role. And finally, each male role has also been analyzed for the type of dramatic character required to present the role theatrically.

Research Question Two - Are There Extractable Arias?

After each role was annotated in detail, a determination was made as to whether or not there are arias and duet scenes that can stand alone outside of a performance of the operas and be useful to singers for vocal training and for performances in auditions, recitals and concerts.
Chapter 4

RESULTS

Purpose

The purpose of this essay was to examine the five operas of Ralph Vaughan Williams (1872-1958) and to annotate the arias and duet scenes for male voice that can stand alone for use in concerts, auditions and recitals. Little has been written about these operas. Singers and teachers of singing are not aware of a wealth of arias that can be extracted for use within the teaching studio and in concert performance.

Research Questions

Specific research questions to be addressed by this study include:

1) Annotation of the principal male roles for:
   a. Range
   b. Fach (voice type)
   c. Character/Situation
   d. Duration

2) Are there arias for male singers?
   a. Are there arias that can be extracted from the opera?
   b. Are they valuable for concerts, auditions and recital performances?
   c. Do they have pedagogical value for voice instructors?
**Hugh the Drover**

Ralph Vaughan Williams had wanted to write an opera in which he could set a prizefight to music. He told his librettist Harold Child that, “he wanted to try his hand at ‘an opera on more or less accepted lines and preferably a comedy, to be full of tunes, and lively, and one tune that will really come off’. . . This fitted in with another idea of mine which was to write a musical, what the Germans call “Bauer Comedie” –only applied to English country life (real as far as possible-not sham) –something on the lines of Smetena’s *Verkaufte Braut* [Bartered Bride] –for I have an idea an opera written to real English words, with a certain amount of real English music and also a real English subject might just hit the right nail on the head . . . the whole thing might be folk-song-y in character, with a certain amount of real ballad stuff thrown in’.  

Vaughan Williams collaborated closely with Child between 1910 and 1914. Their letters between one another abruptly came to a halt at the beginning of World War I. After the war in 1919 Vaughan Williams returned to his life as a musician and finally in 1924 the Royal College of Music performed *Hugh the Drover* for the first time on July 4th.

The story is that of Hugh, a vagabond who happens upon love in a small Cotswold Town during the Napoleonic wars. The Constable’s daughter, Mary, is already promised to the brutal rich bully, John the Butcher. Despite Mary’s engagement to John the Butcher, her heart is captured by Hugh at their first encounter. John challenges Hugh to a fight for money, but Hugh declares that Mary herself shall be the prize. Hugh wins the fight and eventually is free to leave with Mary.

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44 Michael Kennedy, Program notes for Vaughan Williams’ *Hugh the Drover*. Corydon Orchestra; Matthew Best, conductor; Hyperion dyad CDD22049, 1994, CD.
Within a dozen measures of Hugh’s introductory words to Mary and Aunt Jane, he begins to sing a lyric aria, “Sweet Little Linnet.” The aria glorifies the freedom of a life of a vagabond living amongst nature’s beauty. After this first aria, a short musical dialogue among Hugh, Aunt Jane and Mary, leads Hugh directly into a second and contrasting aria “Horse-Hoofs, Horse-Hoofs, Thunder Down The Valleys.” This second aria has a frantic feel to it. Vaughan Williams wrote, “Allegro moderato (at a trotting tempo.R.V.W.)” This aria uses a galloping-horse motive in the orchestra to accompany the text. In this aria, Hugh is asking Mary if her heart is called by the lifestyle of a free and strong man who is searching for a bride to share in his carefree life. Mary immediately accepts Hugh’s proposal and abandons Aunt Jane who was trying to persuade Mary away from him.

Hugh and Mary then sing a long and romantic love duet “Ah! Love I’ve Found You,” in which they claim that fate has brought them together. It is immediately after this love duet that the Constable enters and tries to separate the two lovers stating that Mary is already betrothed to John the Butcher. The Showman then enters with the chorus and tries to promote a prizefight. Hugh seizes the opportunity and agrees to fight John the Butcher for the right to have Mary. After Hugh wins the fight and overcomes the difficulties that are inflicted upon him by John the Butcher, he sings a final love duet “Now You Are Mine” with Mary near the end of the opera. Mary relays her fears of living a free life with Hugh away from her family and friends. Hugh convinces her that love is all they need to be happy and safe together.

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Principal Male Roles:

Hugh the Drover full-lyric tenor low: D3 high: Bb4

Hugh the Drover consists of two Acts with a duration of 100 minutes. The title role within the opera is of considerable length. Hugh enters for the first time on page 45 of the piano/vocal score\(^{46}\) and does not leave the stage for the remainder of the opera. He immediately demonstrates a role that is composed for a lyric tenor. The first aria, “Sweet Little Linnet” has the classic traits of standard repertoire. It has long, legato phrases that require a singer capable of singing for a considerable amount of time within the *passaggio*. This first aria could easily be sung by a standard-lyric tenor or light-lyric tenor because the sound of the orchestral accompaniment is very subdued here. (See Example 4.1 – shows typical lyric tenor traits) The second aria “Horse-Hoofs, Horse-Hoofs, Thunder Down The Valleys” begins to show signs that a tenor of great stamina and strength is required. (See Example 4.2 and Example 4.3 – shows full-lyric tenor traits developing) The first duet “Ah! Love I’ve Found You” is similar to the preceding two arias, but as the drama increases, Hugh is required to sing the upper register notes with a much louder and fuller orchestra accompanying him. (See Example 4.4 – shows upper register notes accompanied by *fortissimo* orchestra) The second duet “Now You Are Mine” grows even slightly more dramatic than the first one requiring Hugh to sing his highest notes of the opera with a full and *fortissimo* orchestra. (See Example 4.5 and 4.6 – shows Hugh’s Bb4 with *fortissimo* orchestra) It is this author’s finding that the part of

\(^{46}\) Ibid.
Hugh should be sung by a full-lyric tenor given the factors of range, *tessitura*, and time onstage.

Example 4.2 Ralph Vaughan Williams, Hugh the Drover, Act I, page 50.

Allegro moderato

(At a trotting tempo. R.V.W.)

Horsehoofs, horsehoofs, thunder down the valleys,

Foaming manes and tossing tails, strength and speed and fire.

Thudding, thudding, scampering, checks and sudden salies. Hear them up the mountain,

Higher still and higher,—Till we meet the wind, race the wind and down the hollows,
Example 4. 3 Ralph Vaughan Williams, Hugh the Drover, Act I, page 51.

Drive the wind before us, leave it streaming out behind us,

Up, up again, the panting wind that follows, Not the wind of heaven it self may dare to catch and bind us.

Horsehoofs, horsehoofs coming, passing by,

Do they call you in the noonday when the blood runs high?
Example 4.5 Ralph Vaughan Williams, Hugh the Drover, Act II, page 194.
Example 4.6 Ralph Vaughan Williams, Hugh the Drover, Act II, page 195.
Arias, Duets and Scenes Recommended for Extraction

1. Hugh: Aria 
   Sweet Little Linnet
   Act I
   The aria begins page 46, score 1, measure 1, beat 1, and ends without cutting on
   page 48, score 1, measure 1, beat 1.

2. Hugh: Aria
   Horse-hoofs
   Act I
   The aria begins page 50, score 2, measure 1, beat 1, and ends without cutting on
   page 55, score 5, measure 1, beat 1.

3. Hugh and Mary: Scene
   Ah, Love I’ve Found You
   Act I
   The scene begins page 56, score 2, measure 3, beat 1, and ends without cutting on
   page 62, score 2, measure 1, beat 1.

4. Hugh and Mary: Duet
   Now You Are Mine
   Act II
   The duet begins page 187, score 1, measure 1, beat 1, and ends without cutting on
   page 196, score 3, measure 4, beat 1.

Sir John In Love

“This is one of Vaughan Williams’s most melodious scores, full of vitality and
charm, orchestrated with a skilled, deft and light touch, always colourful and often
extremely beautiful. There is variety of mood, from broad comedy to rapturous
romance.”

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48 Michael Kennedy, Program notes for Vaughan Williams’ Sir John in Love, New Philharmonia Orchestra; Meridith Davies, conductor; EMI CMS 5 66123 2, 1975, CD.
Shakespeare’s plot closely. However, the play did not yield him the needed arias and choruses to create a desirable operatic version, so he interpolated lyrics from other Shakespeare plays and other poets of the Elizabethan period. Interestingly, *Sir John in Love* was the last opera that Vaughan Williams ever saw. He attended performances by the New Opera Company at Sadler’s Wells Theatre in July and August 1958, less than one month before he died.

*Sir John in Love* is Vaughan Williams’ operatic version of the famous, comedic story of John Falstaff. Early in Act I, Anne Page sings sadly “This is My Father’s Choice,” an aria that despairingly speaks of her father’s plans for her to wed Slender even though she is in love with Fenton. Fenton overlooks Anne singing and then begins singing their love duet “Do But Look On Her Eyes.” The duet develops as the two lovers discuss their plan to win over Anne’s father Page.

Near the end of Act I, Mr. Ford learns of Falstaff’s inappropriate intentions towards his wife Mrs. Ford. Upon hearing this news, he jealously sings his aria “Love My Wife?” and plans to visit Sir John disguised under the name Brook in order to find out information of their relationship. At the beginning of Act II, scene 2, Falstaff has just been informed that Mrs. Ford has found his love letter favorable and is eager to see him between ten and eleven that morning, while her husband is out. Pleased, Falstaff sings his love aria “Go Thy Ways” which is the egotistic raving of an aging, fat knight. His song is soon interrupted by Mr. Brook. Mr. Ford (disguised as Brook) and Falstaff sing their duet beginning with “Kissing.” The scene unfolds Ford’s scheme to encourage Falstaff to pursue his wife in order to see if the rumors of her easy virtue are true.
In Act III, Falstaff arrives at the home of Mrs. Ford. Prior to his arrival, Mrs.
Quickly and Mrs. Ford have devised a plan that will force Falstaff to hide in the dirty
laundry upon which time will be carted off and dumped into a muddy ditch near the
Thames River. As Falstaff enters the home, Mrs. Ford has herself sitting with a seductive
attitude on the couch as she sings “Alas, My Love, You Do Me Wrong.” When she is
aware of Falstaff’s presence, she pretends to be asleep and Falstaff begins to sing “Green-
Sleeves is All My Joy” as it develops into their duet/scene together. As they are about to
embrace, they are interrupted as planned and they are informed that Mr. Ford is on his
way home, which provokes Falstaff to hide in the dirty laundry.

Act IV, scene 2, in Windsor Forrest, Falstaff is disguised as Herne wearing a pair
of stag’s antlers and dragging a chain. He seems much battered by his recent experiences
and sings “The Windsor Bell Hath Struck Twelve.” This is an aria that, despite his
previous embarrassment and pains, boasts his eternal optimism and talent for winning
over women. In the final scene of the opera, Fenton and Anne finally marry and Falstaff
is found out by all and further embarrassed. He, however, takes it lightly; claiming, “The
World is but a Play.”

**Principal Male Roles:**

<table>
<thead>
<tr>
<th>Role</th>
<th>Voice Type</th>
<th>Low Note</th>
<th>High Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fenton</td>
<td>tenor</td>
<td>Eb3</td>
<td>Bb4</td>
</tr>
<tr>
<td>Ford</td>
<td>bass</td>
<td>G2</td>
<td>E4</td>
</tr>
<tr>
<td>Falstaff</td>
<td>baritone</td>
<td>Bb2</td>
<td>F4</td>
</tr>
</tbody>
</table>
The character Fenton first appears in Act I when he sings the duet “Do But Look On Her Eyes” with Anne Page and with the exception of one other line does not reappear on stage until the last scene of the opera. In Act IV, scene 2, Fenton enters again and repeats one of the melodious phrases from his duet in Act I. After that he only sings the final ensemble with the entire cast. Vaughan Williams did add a new scene to the opera in 1933 for a series of performances at Bristol. In this new scene, which is now customarily added as a new scene 1 of Act III, Fenton does have a bit more to sing, but it is very consistent with the phrasing and size of orchestra of Act I. Fenton is not a lengthy role, when compared to the other principal roles, and he does not have to sing any dramatic high notes with a full orchestra. Therefore, this author concludes that the role should be sung by a standard-lyric tenor that has the sweetness of sound that a young lover needs. (See Example 4.7 – shows typical lyric tenor traits)
The character of Ford first enters the stage at the end of Act I when he first learns of Falstaff’s intentions toward his wife. He immediately sings his aria “Love My Wife?” which is quite dramatic. He’s very angry and jealous with a fortissimo orchestra accompanying him. (See Example 4.8 – shows dramatic singing) Ford’s next scene is when he approaches Falstaff disguised as Mr. Brook. In their duet “Kissing,” Ford is required to sing phrases that approach the top of a bass’ normal range making the tessitura on the high side. (See Example 4.9 – shows higher tessitura) After Falstaff exits, Ford is left alone again and returns to his rage, singing dramatic high notes with a fortissimo and full orchestra. (See Example 4.10 and Example 4.11 – shows dramatic singing with fortissimo orchestra)

Ford appears again briefly in Act III where he invites others to join him in hunting a monster and then appears again in hopes of surprising Falstaff at his meeting with Mrs. Ford. Once again, he is full of rage. Now he is required to sing fortissimo, in a high range and marcato as he seizes his wife’s wrist and drags her downstage. (See Example 4.12 and Example 4.13 – shows dramatic singing with fortissimo orchestra) At the beginning of Act IV, Ford seeks pardon from his wife while singing pianissimo and sweetly in the middle range. (See Example 4.14 – shows pianissimo singing). Then in Act IV, scene 2, Ford makes his last appearance with the whole cast as they sing their final ensemble. The findings are that Ford needs to be sung by a bass capable of singing fortissimo and dramatic. His character is strong and robust. The phrases are not long, but are rather barked, as someone would be yelling.


Par-don me, wife, hence-forth
Frau-e, ver-zeih, hin-fort

do what thou wilt, I rather will suspect the sun with
Du willst, Die Son- ne werd ich eh' der Käl te

cold than thee with wantonness.
Alte D Ich des Leicht-sins.
Frau-e, ver-zeih, dein Eh-re

honour stand in him that was of late a heretic,
Wur-zelt nun Bei dem, der e- ben noch ein Ki z- zer war,
So
Falstaff’s character is present on and off through the 120-minute opera. Nearly all of his singing is very comfortable and in the middle-range. Even in his first aria, “Go Thy Ways” and in his duet with Ford, Falstaff remains suave and over-confident singing mostly four-measure phrases which makes them easy for a developing singer to sustain. (See Example 4.15 – shows comfortable tessitura) The orchestra is always at a comfortable dynamic level, not requiring any fortissimo singing. During Act III, when Falstaff arrives for his meeting with Mrs. Ford, he, for the first time, becomes a bit shaken at the fear of being found out by Ford. Even then his vocal line doesn’t become agitated. (See Example 4.16 – shows non-dramatic singing) Falstaff’s next appearance is at the beginning of Act IV, scene 2, as he emerges from being dumped into a ditch near the Thames. He sings his second aria, “The Windsor Bell.” At the on-set of the aria, the tessitura is relatively low since he is rather exhausted from his recent occurrences. (See Example 4.17 and Example 4.18 – shows lower tessitura) Nearing the end of the opera he, for the first time, sings a fortissimo high note, F4, as he is pinched and burned by the fairies. However, even this one note only lasts for a moment, as it is marked to glissando downward immediately. (See Example 4.19 – shows fortissimo F4 with glissando) In closing, the role of Falstaff is actually more of a character specific role, then a demanding singing role. There are no extreme low or high notes and no fortissimo singing to speak of. His tessitura is always at a comfortable level as to make the character easier to portray. Falstaff should be sung by a baritone capable of singing in the normal range, but more importantly should be portrayed by a singer capable of truly bringing out the wonderful spirit of the character.
Arias, Duets and Scenes Recommended for Extraction

1. Fenton and Anne: Scene             Do But Look On Her Eyes                 Act I
   The scene begins page 28, score 1, measure 2, beat 3, and ends without cutting on
   page 36, score 1, measure 2, beat 2.

   The aria begins page 86, score 2, measure 1, beat 2, and ends without cutting on
   page 90, score 4, measure 2, beat 2.

3. Falstaff: Aria                       Go Thy Ways                             Act II, sc. ii
   The aria begins page 129, score 3, measure 1, beat 1, and ends without cutting on
   page 133, score 3, measure 3, beat 2.

4. Falstaff and Ford: Scene            Kissing                                  Act II, sc. ii
   The scene begins page 134, score 1, measure 1, beat 1, and ends without cutting
   on page 149, score 1, measure 2, beat 2.

5. Mrs. Ford and Falstaff: Duet       Alas, My Love                            Act III, sc. ii
   The duet begins page 195, score 1, measure 1, beat 1, and ends without cutting on
   page 199, score 2, measure 1, beat 3.

6. Falstaff: Aria                       The Windsor Bell                         Act IV, sc. ii
   The aria begins page 250, score 1, measure 1, beat 1, and ends without cutting on
   page 253, score 1, measure 1, beat 1.

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**Riders to the Sea**

Ralph Vaughan Williams began composing *Riders to the Sea* in 1925 and finished it seven years later. It is an opera, or music drama, that is a near literal setting of the one-act play by John Millington Synge’s (1871-1909) of the same name. *Riders to the Sea* was first performed at the Royal College of Music in December 1937, five years after its completion. The opera takes place in a cottage on an island off the west coast of Ireland, and is a tragedy in which the sea consumes all of the men while the women are left to manage their sorrow and loneliness. The work lasts thirty-five minutes. There is only one male role in *Riders to the Sea*. Bartley, Maurya’s son, is a baritone. It is a very short role and does not yield any extractable material.

**The Poisoned Kiss**

Vaughan Williams began writing his fourth opera, *The Poisoned Kiss*, in 1927. The opera, or ‘*romantic extravaganza,*’ is a comedy with spoken dialogue. The libretto was co-written by Evelyn Sharp (1869-1955), Ursula Vaughan Williams (1911-2007) and the composer. The story originated from a short story, *The Poison Maid* by Dr. Richard Garnett (1835-1906). A revised version of the opera was first performed on July 11, 1957 at the Royal Academy of Music. It consists of three Acts and, without the spoken dialogues, has a duration of 120 minutes of music.

In Act I, the action takes place in the forest outside the house of Dipsacus, the professional magician. Gallanthis, the Prince’s Attendant, enters the stage and notices Dipsacus’ house for the first time. He is curious as to what all of the strange noises are that he’s hearing. He wanders around stealthily, occasionally looking nervously over his
shoulder. As daylight gradually appears, he sings his aria, “What’s That?” Angelica, Tormentilla’s maid and companion, enters the stage carrying a broom and a duster. Gallanthurus and Angelica are immediately attracted to one another and sing a romantic, love duet, “It’s Really Time I Did Begin.”

Amaryllus, the Prince, son of the Empress, enters the stage and begins a dialogue with Gallanthurus. Amaryllus speaks of his past experiences with women, and they sing a duet, “It’s True, I’m Inclined to be Fickle.” Amaryllus then meets Tormentilla, the magician’s daughter, and falls in love with her. He doesn’t inform her of his royal descent, but rather introduces himself as a goatherd. Amaryllus wants Tormentilla to love him not for his lineage. They sing a sentimental duet, “Blue Larkspur in a Garden,” describing, in turn, the things that they like.

Dipsacus explains to his daughter, Tormentilla, that he once, long ago, deeply loved the Empress of Golden Town. He wanted to marry her, but he was let down and forced to leave the town. Both Dipsacus and the Empress married others, and each also had one child. Since then, he has been waiting to take revenge against the Empress. He further explains to his daughter that he purposely raised her on poisons so that she could one day deliver a poisonous and deadly kiss to the Empress’ son Amaryllus. Tormentilla is shocked at the horrible actions and intentions of her father. Dipsacus is furious and immediately disowns and banishes her.

Act II begins in an apartment in Golden Town where Tormentilla and Angelica have moved. Gallanthurus enters and kisses Angelica. He explains to her that Amaryllus wants to see Tormentilla, but Angelica, remembering the poisoned kiss, hesitates. They sing another wonderful duet, “It Does Not Appear to You to Be Clear.” After their duet,
Angelica explains to Gallanthus that Amaryllus will die if Tormentilla kisses him and that is why she refuses to see him.

Dispascus’ hobgoblins try to entice Amaryllus to kiss Tormentilla and meet his fate. Amaryllus then sings a serenade, “Dear Love, Behold For Good or Ill.” Tormentilla then enters and tells Amaryllus that although she loves him, he will die if he kisses her. They sing a passionate love duet, “Sleeping or Waking” which finally does bring the two lovers to a kiss. Amaryllus loses consciousness and Tormentilla, aware of what she has done sings a sorrowful Adagio.

In Act III, the Empress Persicaria enters the stage discussing her son’s health with his doctor. It is revealed that Amaryllus is dying of a broken heart rather than having been poisoned. Tormentilla then meets the Empress and is shocked to find out that she is Amaryllus’ mother. Tormentilla explains what happened and the Empress informs her that Amaryllus is still alive. She explains further that she suspected such a plot from Dipsacus and consequently raised her own son on antidotes.

Dipsacus and the Empress eventually reconcile their differences. They sing a sentimental duet, “Can You Remember?”, and propose to marry. Amaryllus’ health is restored, and he and Tormentilla are allowed to marry. Gallanthus and Angelica, the only two left unmarried, sing a humorous duet as they relay their desire to wed with, “It’s the Proper Thing to Do.” And they all live happily ever after.

**Principal Male Roles:**

<table>
<thead>
<tr>
<th>Role</th>
<th>Voice Type</th>
<th>Low Pitch</th>
<th>High Pitch</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gallanthus</td>
<td>baritone</td>
<td>Bb2</td>
<td>F4</td>
</tr>
<tr>
<td>Dipsacus</td>
<td>baritone</td>
<td>A2</td>
<td>F#4</td>
</tr>
<tr>
<td>Amaryllus</td>
<td>tenor</td>
<td>D3</td>
<td>B4</td>
</tr>
</tbody>
</table>
The character of Gallanthus is present throughout most of the opera. He is the first and last principal to sing. His aria and duets are consistent with one another in terms of range, _tessitura_, and character. His first aria, “What’s That?” is playful, even though he is nervous and a bit frightened. The aria has short phrases, is marked _forte_ at times and is sung in the middle range. (See Example 4.20 – shows middle range and short phrases) His first duet with Angelica, “It’s Really Time I did Begin” has longer, legato phrases. He does at times ascend to F4, the top of the range, but always with sweetness and with a _pianissimo_ orchestra accompanying him. (See Example 4.21 – shows longer phrases and _pianissimo_ orchestra) His second duet, “It’s True I’m Inclined to Be Fickle” with Amaryllus, is very playful. The orchestra always stays _piano_ below the pair as they read off a long list of women’s names that the Prince has associated with. It has a comfortable _tessitura_, always staying in the middle range. (See Example 4.22 – shows comfortable _tessitura_) Gallanthus’ third duet, “It Does Not Appear to You to Be Clear,” with Angelica, is a love duet that is also quite playful. The orchestra is _piano_ throughout, and it is sung in the middle voice. (See Example 4.23 – shows middle voice and _piano_ orchestra) The fourth and final duet, “It’s the Proper Thing to Do” is also sung with Angelica. It is once again charmingly playful with a _piano_ orchestra and is even dance like in nature. (See Example 4.24 – shows _piano_ orchestra) Given the ease of vocal requirements, Gallanthus should be sung by a lyric baritone with a sweet-colored voice and also capable of focusing on the playful character.
The role of Amaryllus is more dynamic than his attendant. He is also present throughout the opera. After their playful duet, “It’s True I’m Inclined,” he sings a tender love duet, “Blue Larkspur in a garden,” with Tormantilla, that has long phrases to be sweetly sung. The orchestra remains pianissimo throughout. The vocal line does ascend at the end of the duet to Ab4, but it maintains the sweet, legato phrasing. (See Example 4.25 – shows pianissimo orchestra) In his aria, “Dear Love, Behold,” the phrases, as before, stay lengthy, legato and sweet. The tessitura does become a bit higher, but the orchestra remains subdued. (See Example 4.26 – shows higher tessitura) In Amaryllus’ final duet with Tormentilla, “Sleeping or Waking,” the tessitura becomes higher and the orchestra grows fortissimo at times. Rather than dramatic singing, it develops into passionate, high-soaring phrases. The singer is required to spend a good deal of time singing in the passaggio as well, climaxing with a high note, A4 that is sustained above a forte orchestra. (See Example 4.27 – shows singing in passaggio and forte orchestra) Amaryllus should be sung by a high lyric tenor with a sweet timbre. There isn’t enough heavy singing to warrant a full-lyric tenor. The bulk of the character’s material is sweet and tender singing.
The role of Dipsacus has more ensemble singing and speaking dialogue than solo singing. He has a love duet at the end of the opera, “Can You Remember,” with the Empress. The orchestra is piano at the beginning and the vocal line is in the middle range. The phrases are not long, but the mood is quite tender. Near the end of the duet, the vocal line does ascend a bit to D4, and does crescendo, but never reaches a forte moment. (See Example 4.28 – shows comfortable tessitura and pianissimo orchestra) Dipsacus should be portrayed by a lyric baritone capable of bringing out the contrasting bitter and sweet sides of the character.
Arias and Duets Recommended for Extraction

1. Gallanthus: Aria  What’s That?  No. 2
   The aria begins page 19, score 1, measure 1, beat 1, and ends without cutting on page 23, score 1, measure 1, beat 3.

2. Gallanthus and Angelica: Duet  It’s Really Time  No. 4
   The duet begins page 33, score 1, measure 1, beat 1, and ends without cutting on page 36, score 3, measure 5, beat 3.

3. Amaryllus and Gallanthus: Duet  It’s True I’m Inclined  No. 7
   The duet begins page 65, score 1, measure 1, beat 1, and ends without cutting on page 72, score 3, measure 7, beat 3.

4. Amaryllus and Tormentilla: Duet  Blue Larkspur in a Garden  No. 9
   The duet begins page 84, score 1, measure 1, beat 1, and ends without cutting on page 87, score 3, measure 4, beat 3.

5. Gallanthus and Angelica: Duet  It Does Not Appear  No. 18
   The duet begins page 164, score 1, measure 1, beat 1, and ends without cutting on page 167, score 3, measure 6, beat 2.

6. Amaryllus: Aria  Dear Love, Behold  No. 23
   The aria begins page 204, score 2, measure 1, beat 1, and ends without cutting on page 207, score 4, measure 6, beat 3.

7. Amaryllus and Tormentilla: Duet  Sleeping or Waking  No. 23A

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The duet begins page 208, score 1, measure 1, beat 1, and ends without cutting on page 220, score 3, measure 3, beat 1. This duet can stand alone with or without Hob, Gob, Lob and Chorus.

8. Dipsacus and Empress: Duet Can You Remember No. 34

The duet begins page 280, score 1, measure 1, beat 1, and ends without cutting on page 284, score 3, measure 4, beat 4.

9. Gallanthus and Angelica: Duet It’s the Proper Thing to Do No. 37

The duet begins page 306, score 1, measure 1, beat 1, and ends without cutting on page 309, score 5, measure 4, beat 4.

*The Pilgrim’s Progress*

Vaughan Williams first began composing *The Pilgrim’s Progress* in 1906 for a dramatization at Reigate Priory. The opera was first performed forty-five years later on April 26th, 1951 by the Royal Opera, Covent Garden, as part of the Festival of Britain. Vaughan Williams wrote the libretto himself, saying that it was a ‘free adaptation of Bunyan’s allegory.’ He also added texts from the Psalms and other parts of the Bible. The opera consists of four acts with a prologue and epilogue. The duration is two hours and six minutes.

The opera begins with a prologue, sung by John Bunyan, describing his dream. He opens his book to read what he has just written. “The pilgrim’s progress from this world to that which is to come.” He later goes on to say, “I saw a man with a great burden upon his back.” It is then that Pilgrim enters singing, “What Shall I Do?” The Prologue at this point seamlessly transforms into the beginning of Act I where Pilgrim
meets the Evangelist. This begins their scene in which Pilgrim asks the question, “What Shall I Do to Be Saved?” The Evangelist then points him on his quest for eternal salvation.

Between Acts I and II, there is a Nocturne, or Intermezzo “Into Thy Hands, O Lord” sung by Watchful, the Porter. It is a prayer asking the Lord to watch over and keep Pilgrim safe. Act III begins in Vanity Fair, which “provides dramatic contrast within the overall contemplative mood of the morality. The scene oozes malice, hypocrisy and lust.”⁵¹ There, the character Lord Lechery sings his aria with chorus, “Come and Buy.” He and the entire crowd tempt Pilgrim to buy many materialistic pleasures including love. Pilgrim responds to their sinful offers by saying that he will only “buy the truth.” At this moment appears the Lord Hate-Good, who, after hearing the witnesses against the Pilgrim, condemns him to prison and death.

In Act III, scene 2, Pilgrim is in prison awaiting his death. He then has a very lengthy aria/scene, “My God, Look upon Me” in which he nearly falls into despair. “His monologue is the emotional heart of the opera.”⁵² During his lament, Pilgrim remembers the Key of Promise, at which time the doors fly open and he resumes his journey. Pilgrim eventually ascends the steps at the gate of the Heavenly City. The scene then fades back to John Bunyan who is still seen reading his book. He sings as the epilogue, “I Have Told My Dream to Thee.” He asks his listeners to interpret his dream for it will direct them to the Holy land.

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⁵¹ Connock, Stephen. Program notes for Vaughan Williams’ The Pilgrim’s Progress. The Orchestra of the Royal Opera House; Richard Hickox, conductor; Chandos 9625(2), 1998, CD.
⁵² Ibid.
**Principal Male Roles:**

<table>
<thead>
<tr>
<th>Role</th>
<th>Voice Type</th>
<th>Low Pitch</th>
<th>High Pitch</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Bunyan</td>
<td>bass-baritone</td>
<td>E3</td>
<td>E4</td>
</tr>
<tr>
<td>Pilgrim</td>
<td>baritone</td>
<td>C3</td>
<td>Gb4</td>
</tr>
<tr>
<td>Evangelist</td>
<td>bass</td>
<td>C#3</td>
<td>D4</td>
</tr>
<tr>
<td>Watchful</td>
<td>high-baritone</td>
<td>C#3</td>
<td>E4</td>
</tr>
<tr>
<td>Lord Lechery</td>
<td>tenor-buffo</td>
<td>E3</td>
<td>A4</td>
</tr>
</tbody>
</table>

The character of John Bunyan appears only in the Prologue and the Epilogue of the opera and is therefore on the stage for less than seven minutes. The Prologue begins with majestic and rich sounding brass chords as Bunyan begins to relay his dream to the audience. The dynamic level of the orchestra does swell and retract drastically, requiring Bunyan to sing both *forte* and *piano*. The *tessitura* remains in the middle range and a large portion of the Prologue is sung on one pitch. The Epilogue has similar musical phrasing as the Prologue. (See Example 4.29 – shows middle range *tessitura*) The character should be portrayed by a bass-baritone with a rich color capable of sounding as majestic and noble as the orchestra.
Example 4. 29 Ralph Vaughan Williams, The Pilgrim’s Progress, Epilogue, page 234.

BUNYAN

I have told my dream to thee. See if thou canst interpret it to me. Put by the curtains, look within my veil. Turn up my metaphors and do not fail, there if thou
Pilgrim’s character is present through the entire opera requiring a baritone with much stamina. His first entrance at the end of the Prologue is a high note marked *fortissimo* with full orchestra. Pilgrim is full of anxiety as he begins his dialogue with the Evangelist. He sings with a strong sense of urgency. Most of his singing is loud in the upper-middle and even high range. (See Example 4.30 – shows *fortissimo* singing in upper range) As Pilgrim struggles on his journey, he is constantly faced with more challenges, which keep him in a state of tension. The *tessitura* remains quite high throughout the role.

PILGRIM PILGER

Più mosso whispering

What shall I do?
Was soll ich tun?

He stands up again.

What shall I do to be saved?
Was soll ich tun, dass ich seelig

He walks up and down in an agitated manner. At Evangelist's entrance Pilgrim must be facing B, so that he does not perceive Evangelist till he speaks.

PIL PIL PIL PIL.

wonder?

Wherefore dost thou cry?
Wo - rum weis - et du?

EVANGELIST EVANGELIST Entering Left lunga freely 7 la tempo

Sir. Herr.
In Act II, scene 1, the Herald arms Pilgrim with armor and a sword as he accepts his challenge to travel the King’s Highway. Once again, Pilgrim’s *tessitura* is quite high as he ambitiously proceeds on his journey. (See Example 4.31 – shows high *tessitura*) In Act II, scene 2, Pilgrim meets Apollyon whom he conquers in a fierce fight. Afterward, he sings even higher than before in his triumph. (See Example 4.32 – shows Pilgrim’s F4) Pilgrim’s longest scene is Act III, scene 2, in prison. His morale has sunk, and for the first time he sings quite a lot in the lower-middle range. (See Example 4.33 and Example 4.34 – show lower *tessitura*) After he is freed from Prison, he eventually reaches the Celestial City. The role of Pilgrim is demanding, requiring a strong, high baritone with a rich color and tremendous stamina.

Example 4.32 Ralph Vaughan Williams, The Pilgrim’s Progress, Act II, page 84.

Example 4.34 Ralph Vaughan Williams, The Pilgrim’s Progress, Act III, page 156.
The Evangelist enters at the beginning of Act I and sings a duet with Pilgrim as he comfortingly instructs him. Much of the Evangelist’s singing is in the lower-middle range. He doesn’t sing long or difficult phrases, nor does he sing with a *forte* orchestra. (See Example 4.35 – shows middle *tessitura*) The only other scene in which he appears is in Act II, scene 2 where he sings slightly higher and longer phrases. (See Example 4.36 – shows higher *tessitura*) He spends less than ten minutes on the stage. The Evangelist requires a bass that has a noble sounding voice. He is not required to sing with much power nor must he have a large vocal range.


Watchful, the porter sings only a simple Nocturne between the first and second acts. All of his singing is piano and subdued. (See Example 4.37 – shows piano singing and long phrases) The phrasing is quite long, usually spanning more than four measures. This Intermezzo is a prayer and therefore the mood that is created by the singer is very important. The tessitura is not high, but some phrases do ascend into the top of the baritone range to E4 and the singer must maintain a calm and serene atmosphere. Therefore, Watchful should be sung by a rich, warm, high-baritone voice.
The character of Lord Lechery appears only in Act III, scene 1, where he sings his immoral aria, “Come and Buy.” He is required to sing many verses in which the *tessitura* is quite high, and he must also sing text rapidly. Some of the phrases contain high notes, Ab4, that are accompanied by *a fortissimo* orchestra. (See Example 4.38 – shows high *tessitura*) Lord Lechery should be sung by a buffo-tenor who is capable of carrying his quickly sung text over a loud orchestra.

The world is all substance; time nothing but days—Life’s what you get for it.

Die Welt ist nur dinglich, die Tage sind Zeit, der Lust nur zu leben

living, what pays, living, what pays, living, what pays, then spend while your money can

sein hier bereit, sein hier bereit, sein hier bereit, für Geld gibt es al-fet, war

Buy, come and buy, come and buy.

Hier, kau-fet hier, kau-fet hier.

buy what we sell, buy what we sell, buy what we sell, all things discovered since

menschlicher Sinn, menschlicher Sinn, menschlicher Sinn, er-sand an Sünde-seit Wel-te begin.

they are spread, for your choice, the new and the old have always been valued and

al-te Laster und neu-e, euch sind sie hold, wählt gut, und be-zahlt um wie

...
Arias, Duets and Scenes Recommended for Extraction\textsuperscript{53}

1. Pilgrim and Evangelist: Scene \hspace{1cm} What Shall I Do? \hspace{1cm} Act I, sc. i

   The scene begins page 5, score 3, measure 1, beat 1, and ends without cutting on page 12, score 3, measure 2, beat 3.

2. Watchful: Aria \hspace{1cm} Into Thy Hands \hspace{1cm} Intermezzo

   The aria begins page 44, score 1, measure 1, beat 1, and ends without cutting on page 49, score 3, measure 1, beat 3.

3. Lord Lechery: Aria \hspace{1cm} Come and Buy \hspace{1cm} Act III, sc. i

   The aria begins page 102, score 2, measure 1, beat 1, and ends without cutting on page 111, score 2, measure 4, beat 1.

4. Pilgrim: Scene \hspace{1cm} My God, Look upon Me \hspace{1cm} Act III, sc. ii

   The scene begins page 155, score 1, measure 1, beat 1, and ends without cutting on page 168, score 6, measure 4, beat 4.

5. John Bunyan: Aria \hspace{1cm} I Have Told My Dream \hspace{1cm} Epilogue

   The aria begins page 233, score 2, measure 1, beat 1, and ends without cutting on page 236, score 4, measure 7, beat 4.

\textsuperscript{53} Vaughan Williams, Ralph. \textit{The Pilgrim's Progress}. London: Oxford University Press, 1952.
Chapter 5

CONCLUSIONS

Purpose

The purpose of this essay was to examine the five operas of Ralph Vaughan Williams (1872-1958) and to annotate the arias and duet scenes for male voice that can stand alone for use in concerts, auditions and recitals. Little has been written about these operas. Singers and teachers of singing are not aware of a wealth of arias that can be extracted for use within the teaching studio and in concert performance.

Method

Ralph Vaughan Williams made valuable contributions to the operatic genre in the twentieth century. It was this author’s intent to examine these operas and to annotate the arias and duet scenes for male voice that can stand alone for use in concerts, auditions and recitals. In order to perform the proposed research this author has collected piano-vocal music scores, and any literature written on these operas. Upon acquiring the needed materials, this author performed the analysis.
Research Question One – An Annotation of the Principal Male Roles

An annotation of the principal male roles follows the background discussion of each opera. Each role has been annotated for its length with consideration to the amount of singing as well as time on stage. The roles have also been analyzed for both vocal range and tessitura (the smaller range wherein the majority of the singing lies). Each role was then analyzed for its Fach or voice type. The classification of a role within the Fach system has been determined not only by the range, but also with consideration for the weight of the orchestration, as well as the tessitura of the role. And finally, each male role has also been analyzed for the type of dramatic character required to present the role theatrically.

Research Question Two - Are There Extractable Arias?

After each role was annotated in detail, a determination was made as to whether or not there are arias and duet scenes that can stand alone outside of a performance of the operas and be useful to singers for vocal training and for performances in auditions, recitals and concerts.
Conclusions

Arias:

1. *Hugh the Drouer*  Aria:  Sweet Little Linnet  tenor
2. *Hugh the Drouer*  Aria:  Horse-hoofs  tenor
4. *The Pilgrim’s Progress* Aria:  Come and Buy  tenor
5. *Sir John in Love*  Aria:  Go Thy Ways  baritone
8. *The Pilgrim’s Progress* Aria:  Into Thy Hands  baritone

Duets:

1. *Hugh the Drouer*  Duet:  Now You Are Mine  tenor & soprano
2. *Sir John in Love*  Duet:  Alas, My Love  baritone & soprano
4. *The Poisoned Kiss* Duet:  It’s True I’m Inclined  tenor & baritone
5. *The Poisoned Kiss* Duet:  Blue Larkspur in a Garden  tenor & soprano
7. *The Poisoned Kiss* Duet:  Sleeping or Waking  tenor & soprano
8. *The Poisoned Kiss* Duet:  Can You Remember  baritone & contralto
9. *The Poisoned Kiss* Duet:  It’s the Proper Thing to Do  baritone & mezzo-soprano
Scenes:

1. *Hugh the Drover*  
   Scene: Ah, Love I’ve Found You  
   tenor & soprano

2. *Sir John in Love*  
   Scene: Do But Look On Her Eyes  
   tenor & soprano

3. *Sir John in Love*  
   Scene: Kissing  
   baritone & bass

4. *The Pilgrim’s Progress*  
   Scene: My God, Look upon Me  
   baritone

5. *The Pilgrim’s Progress*  
   Scene: What Shall I Do?  
   baritone & bass

The conclusions drawn from this research were determined with consideration not only to how the arias and duet scenes would be useful in concert, recital and audition, but also to how they would be useful to teachers of singing. The material recommended for extraction was chosen because each of them has a clear beginning, ending and therefore, stand by themselves in performance, offering the listener a musical journey. This author will now suggest how the various extractions might best be utilized.

All of the material recommended for extraction is valuable to teachers of singing. The compositional style of Ralph Vaughan Williams is known amongst singers and teachers of singing for being accessible to young singers. His operatic repertoire contains the same characteristics as his songs such as limited range, limited dynamic challenges and short phrases. In dealing specifically with the teaching of operatic repertoire, the arias and duet scenes recommended for extraction are particularly useful because they provide material for learning basic fundamental techniques of singing while at the same time have accessible singing phrases, are sung in English and are accompanied by orchestra. A young undergraduate tenor who is developing his high range would be much more likely to manage Hugh’s first aria, “Sweet Little Linnet,” than virtually any
aria of the standard operatic repertoire. At the same time, a young college baritone could learn to develop his character portrayal skills in Falstaff’s first aria, “Go Thy Ways” and Ford’s aria, “Love My Wife?” Although composed less than thirty years earlier, Giuseppe Verdi’s version of Falstaff’s character is usually not attainable for singers until decades after college. This author would suggest the following arias for developing young singers.

- **Hugh the Drover**
  Hugh: “Sweet Little Linnet” tenor

- **Sir John in Love**
  Ford: “Love My Wife?” bass

- **Sir John in Love**
  Falstaff: “Go Thy Ways” baritone

- **The Poisoned Kiss**
  Amaryllus: “Dear Love, Behold” tenor

- **The Pilgrim’s Progress**
  Watchful: “Into Thy Hands” baritone

Often in colleges, two undergraduate vocal performance majors combine forces to present the standard junior recital. The findings of this research have yielded a wealth of duets that are well suited for such young singers. *The Poisoned Kiss* alone has seven varied duets that are accessible to undergraduate singers who are developing their ability to sing long phrases and in extended ranges. For example, Gallanthus and Angelica’s Duet, “It’s Really Time” has short phrases, limited range, and a quiet orchestra. At the same time, these duets are not without challenges. Amaryllus and Gallanthus’ duet, “It’s True I’m Inclined,” for tenor and baritone has a number of long phrases and contrasting dynamics. The tenor is required to facilitate the passaggio a few times and sing an A4 at the end. What makes this duet from *The Poisoned Kiss* for tenor and baritone much
easier than the Act IV duet from La Boheme for Rodolfo and Marcello, is that the orchestra is much lighter and the tessitura is much lower in The Poisoned Kiss. This author would suggest the following duets for developing young singers.

**The Poisoned Kiss**

Amaryllus and Gallanthus: “It’s True I’m Inclined” tenor & baritone
Gallanthus and Angelica: “It’s Really Time” baritone & mezzo-soprano
Gallanthus and Angelica: “It Does Not Appear” baritone & mezzo-soprano
Gallanthus and Angelica: “It’s the Proper Thing to Do” baritone & mezzo-soprano

Directors of opera workshops are often challenged to find useable operatic repertoire originally in English, that is suitable for performance in operatic scenes programs. Many of the scenes recommended for extraction offer excellent opportunities for student singers to develop strong character choices with conflicting emotions as well as accessible musical phrases, which would be particularly good for this purpose. Fenton’s duet with Anne, “Do But Look On Her Eyes,” has obvious dramatic and musical value. The young lovers express their affection for one another while also scheming to win over Anne’s father with passionate and dynamically contrasting vocal phrases. Once again, these musical challenges would be far easier to successfully present in an undergraduate opera workshop than would Rodolfo and Mimi’s “O soave fanciulla” from Act I of Puccini’s La Boheme. The vocal stamina required to sustain the Vaughan William’s scene is far more realistic to strive for with developing young singers. This author would suggest the following scenes for developing young singers.
Hugh the Drover
Hugh and Mary: “Ah, Love I’ve Found You” tenor & soprano

Sir John in Love
Fenton and Anne: “Do But Look On Her Eyes” tenor & soprano
Falstaff and Ford: “Kissing” baritone & bass

When considering audition material, singers and teachers are always searching for arias in English, that are manageable for developing singers, it is important that singers choose repertoire that demonstrates their abilities in as many different ways as possible. Agents who represent opera singers and directors of opera houses and young artist programs in the USA (or Europe) are looking for singers who can sing a broad spectrum of roles. On the other hand, singers frequently are required to tailor their audition for a specific role or repertoire. It is usual for apprentice programs, opera houses and opera companies to hold an audition for the purpose of seeking out a singer with specific qualities. Singers should know which of these two situations are being auditioned for. To cover both situations, singers need to have as many contrasting arias in their audition repertoire as possible. The known opera arias written in English by American opera composers as well as the arias of British composer Benjamin Britten, are very difficult and often unrealistic for young singers. The findings of this research offer to the advancing young singer a good deal of choices for varied and contrasting material to present at auditions. This author would suggest the following audition arias for young singers.
### Hugh the Drover

- **Hugh:** “Sweet Little Linnet”  
  **Role:** tenor

### Hugh the Drover

- **Hugh:** “Horse-hoofs”  
  **Role:** tenor

### Sir John in Love

- **Ford:** “Love My Wife?”  
  **Role:** bass

#### Recommendations

Having completed this research, this author would suggest just two recommendations. The first is that a similar examination be performed on the operas of Ralph Vaughan Williams in order to discover any arias, duets or scenes for the female voice that can stand alone in concert, recital or as audition material. Developing female singers have the same need as do male singers for finding appropriate operatic material in the English language. The same limitations exist in the standard operatic repertoire for the developing female voice. Most arias, especially those sung in English, are often too demanding for the average undergraduate female voice student.

The second recommendation is to pursue the publication of an anthology of the arias and duets that this research has revealed. Although one can find excellent recordings of the operas of Ralph Vaughan Williams, including the recent Chandos recordings by Richard Hickox, the vocal scores are near impossible to find. With the exception of *Riders to the Sea*, they are all out of print. A complete vocal score of *The Poisoned Kiss*, does not exist in the entire United States of America. In order to perform the research, this author had to borrow a perusal score from the publisher Boosey and Hawkes in Berlin, Germany. A published anthology of the arias, duets and scenes would offer valuable and worthy operatic material not only for performance but also for the voice studio.
Implications

The implications of this research project are that singers and teachers of singing have a newly found wealth of repertoire to utilize in performance as well as in the learning environment. Arias sung in English are very difficult to find for young singers who are required to present them at auditions. There are very few operas originally sung in English in the standard repertory outside of the famous operas of Benjamin Britten whose arias are challenging even to professional singers. This study has virtually doubled the number of British opera excerpts that can stand alone in performance. Not only are these findings beautiful music from one of the twentieth century’s most prominent composers, but they are perhaps more importantly, accessible to the young and developing singer.

Final Statement

This research study has yielded more valuable results than anticipated. It is amazing that during the same compositional time of the great verismo operas, that are well known for their immensely difficult vocal roles and heavy orchestrations, that there exists a wealth of singable repertoire for the average and developing opera singer.

“Advocates of Vaughan Williams’s operas have to ask themselves yet again if the criticism that he had no dramatic flair is a sustainable blow to his standing as an opera composer, or whether he added to the risk of staging British works by choosing subjects with built-in resistance points. For example, Sir John in Love has Verdi’s Falstaff to contend with, The Poisoned Kiss inhabits a no-man’s-land between operetta and musical comedy; Riders to the Sea lasts 35 minutes and needs to be part of a triple bill; The Pilgrim’s Progress is difficult and expensive to stage and for some tastes belongs outside the opera house. Yet to ignore these works is to ignore some of the finest and most beautiful music written by an Englishman. He himself was not disheartened by the neglect of his operas, not even by the failure of The Pilgrim’s Progress, for he spent the last years of his life on a three-act opera, Thomas the Rhymer, left completed in a voice and piano
version but otherwise unrevised and unscored. His admirers can only share his own faith in his operas and await a day when it may yet be justified."

It appears that the operas of Vaughan Williams’ will be seldom, if ever, produced. With a published anthology of the arias revealed through this research, at least a portion of this beautiful music could be heard and appreciated.

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APPENDIX OF RESULTS

The appendix will be listed by opera in the order they were composed. Within each opera, the list of extractions will be organized in the following order: tenor, baritone, bass-baritone, bass.

I. Hugh the Drover
   i. Hugh              tenor

II. Sir John in Love
    i. Fenton           tenor
    ii. Falstaff        baritone
    iii. Ford           bass

III. The Poisoned Kiss
     i. Amaryllus        tenor
     ii. Dipsacus        baritone
     iii. Gallanthus     baritone

IV. The Pilgrim’s Progress
    i. Lord Lechery      tenor
    ii. Pilgrim          baritone
    iii. Watchful        baritone
    iv. John Bunyan      bass-baritone
    v. Evangelist        bass

Hugh the Drover
or
Love in the Stocks

A Romantic Ballad Opera in two acts

Music by Ralph Vaughan Williams
Libretto by Harold Child
1924

The action is centered on a small town in the Cotswold, early in the nineteenth century (about 1812). Act I is set at a fair in an open field on the outskirts of the town, time: about 11:00 am on Monday, April 30th. Act II is set in the Market Place in the town, time: 4 am on Tuesday, May 1st.
**Sweet Little Linnet**

Aria from Act I  
Role: Hugh the Drover  
Range of Role: low: D3  high: Bb4  
Range of Aria: low: E3  high: G4  
Voice Part: tenor  
Fach: full-lyric tenor  
Page: 46-48  
Synopsis: Upon meeting Mary and Aunt Jane, Hugh begins to sing this aria, which glorifies the freedom of a life of a vagabond living amongst nature’s beauty.

**Horse-hoofs**

Aria from Act I  
Role: Hugh the Drover  
Range of Role: low: D3  high: Bb4  
Range of Aria: low: Eb3  high: A4  
Voice Part: tenor  
Fach: full-lyric tenor  
Page: 50-55  
Synopsis: Hugh is asking Mary if her heart is called by the lifestyle of a free and strong man who is searching for a bride to share in his carefree life.

**Now You Are Mine**

Scene from Act I for tenor & soprano  
Role: Hugh the Drover  
Range of Role: low: D3  high: Bb4  
Range of Scene: low: G3  high: Ab4  
Voice Part: tenor  
Fach: full-lyric tenor  
Page: 56-62  
Synopsis: Shortly after meeting one another, Hugh and Mary claim that fate has brought them together.

**Ah, Love I’ve Found You**

Duet from Act II for tenor & soprano  
Role: Hugh the Drover  
Range of Role: low: D3  high: Bb4  
Range of Duet: low: Eb3  high: Bb4  
Voice Part: tenor  
Fach: full-lyric tenor  
Page: 187-196
Synopsis: Mary relays her fears of living a free life with Hugh away from her family and friends. Hugh convinces her that love is all they need to be happy and safe together.

Sir John in Love

An Opera in Four Acts
The Libretto based on
SHAKESPEARE’S ‘The Merry Wives of Windsor’
Set to music by
Ralph Vaughan Williams
Copyright, 1930, by the Oxford University Press, London.
Corrected 1971

Do But Look On Her Eyes

Scene from Act I for tenor & soprano
Role: Fenton, a young gentleman of the Court at Windsor
Range of Role: low: Eb3 high: Bb4
Range of Scene: low: Eb3 high: A4
Voice Part: tenor
Fach: lyric tenor
Page: 28-36
Synopsis: Sadly, Anne Page sings an aria that despairingly speaks of her father’s plans for her to wed Slender even though she is in love with Fenton. Fenton overlooks Anne and then begins singing of his love for her. The two lovers discuss their plan to win over Anne’s father Page.

Go Thy Ways

Aria from Act II, scene ii
Role: Sir John Falstaff
Range of Role: low: Bb2 high: F4
Range of Aria: low: B2 high: F4
Voice Part: baritone
Fach: lyric baritone
Page: 129-133
Synopsis: Falstaff has just been informed that Mrs. Ford has found his love letter favorable and is eager to see him between ten and eleven that morning, while her husband is out. Pleased, Falstaff sings his love aria, which is the egotistic raving of an aging, fat knight.
**The Windsor Bell**

Aria from Act IV, scene ii  
Role: Sir John Falstaff  
Range of Role: low: B♭2 high: F4  
Range of Aria: low: B♭2 high: Eb4  
Voice Part: baritone  
Fach: lyric baritone  
Page: 250-253  
Synopsis: Despite his previous embarrassment and pains, Falstaff boasts his eternal optimism and talent for winning over women.

**Alas, My Love**

Duet from Act III, scene ii, for baritone & soprano  
Role: Sir John Falstaff  
Range of Role: low: B♭2 high: F4  
Range of Duet: low: C3 high: E4  
Voice Part: baritone  
Fach: lyric baritone  
Page: 195-199  
Synopsis: As Falstaff enters Mrs. Ford’s house, he finds her sitting in a seductive manner on the couch. When she is aware of Falstaff’s presence, she pretends to be asleep. Falstaff’s approaches, and as they are about to embrace, they are interrupted by Mrs. Quickly which provokes Falstaff to hide in the dirty laundry.

**Kissing**

Scene from Act II, scene ii, for baritone & bass  
Role: Sir John Falstaff & Ford, a citizen of Windsor  
Range of Falstaff’s Role: low: B♭2 high: F4  
Range of Falstaff’s Scene: low: B2 high: F4  
Range of Ford’s Role: low: G2 high: E4  
Range of Ford’s Scene: low: G♯2 high: E4  
Falstaff’s Voice Part: baritone  
Falstaff’s Fach: lyric baritone  
Ford’s Voice Part: bass  
Ford’s Fach: bass  
Page: 134-149  
Synopsis: Falstaff is interrupted by Mr. Brook. Mr. Ford (disguised as Brook) and Falstaff’s scheme to encourage Falstaff to pursue Ford’s wife in order to see if the rumors of her easy virtue are true.
Love My Wife?

Aria from Act I
Role: Ford, a citizen of Windsor
Range of Role: low: G2 high: E4
Range of Aria: low: Bb2 high: E4
Voice Part: bass
Fach: bass
Page: 86-90
Synopsis: Ford learns of Falstaff’s inappropriate intentions towards his wife. Upon hearing this news, he sings of his jealousy in this aria.

The Poisoned Kiss

Based on incidents in ‘The Poison Maid’
A story by Richard Garnett.

Music by
Ralph Vaughan Williams

Lyrics by
Evelyn Sharp

Linking dialogue by
Ursula Vaughan Williams


Dear Love, Behold

Aria from Act II, No. 23
Role: Amaryllus, the Prince, son of the Empress
Range of Role: low: D3 high: B4
Range of Aria: low: D3 high: A4
Voice Part: tenor
Fach: lyric tenor
Page: 204-207
Synopsis: Dispascus’ hobgoblins try to entice Amaryllus to kiss Tormentilla and, therefore, meet his fate of death by the poisoned kiss. Amaryllus then sings a serenade to Tormentilla, “Dear Love, Behold.”
**Blue Larkspur in a Garden**

Duet from Act I, No.9, for tenor & soprano  
Role: Amaryllus, the Prince, son of the Empress  
Range of Role: low: D3  high: B4  
Range of Duet: low: C3  high: E4  
Voice Part: tenor  
Fach: lyric tenor  
Page: 84-87  
Synopsis: Amaryllus meets Tormentilla, the magician’s daughter, and falls in love with her. He doesn’t inform her of his royal descent, but rather introduces himself as a goatherd. Amaryllus wants Tormentilla to love him not for his lineage. They sing a sentimental duet, describing in turn the things that they enjoy.

**Sleeping or Waking**

Duet from Act II, No. 23A, for tenor & soprano  
Role: Amaryllus  
Range of Role: low: D3  high: B4  
Range of Duet: low: Eb3  high: A4  
Voice Part: tenor  
Fach: lyric tenor  
Page: 208-220  
Synopsis: Tormentilla tells Amaryllus that although she loves him, he will die if he kisses her. They sing a passionate love duet which finally does bring the two lovers to the fatal kiss.

**It’s True I’m Inclined**

Duet from Act I, No.7, for tenor & baritone  
Role: Amaryllus, the Prince, son of the Empress & Gallanthus, the Prince’s Attendant  
Range of Amaryllus’ Role: low: D3  high: B4  
Range of Amaryllus’ Duet: low: E3  high: A4  
Range of Gallanthus’ Role: low: Bb2  high: F4  
Range of Gallanthus’ Duet: low: D3  high: E4  
Amaryllus’ Voice Part: tenor  
Amaryllus’ Fach: lyric tenor  
Gallanthus’ Voice Part: baritone  
Gallanthus’ Fach: lyric baritone  
Page: 65-72  
Synopsis: Amaryllus, the Prince, son of the Empress, enters the stage and begins a dialogue with Gallanthus. Amaryllus speaks of his past experiences with women, and they sing a duet.
Can You Remember

Duet from Act III, No. 34, for baritone & contralto
Role: Dipsacus, a Professional Magician
Range of Role: low: A2 high: F#4
Range of Duet: low: D3 high: D4
Voice Part: baritone
Fach: lyric baritone
Page: 280-284
Synopsis: Dipsacus and the Empress Persicaria eventually reconcile their differences. They sing a sentimental duet and propose to marry.

What’s That?

Aria from Act I, No. 2
Role: Gallanthus, the Prince’s Attendant
Range of Role: low: Bb2 high: F4
Range of Aria: low: Eb3 high: E4
Voice Part: baritone
Fach: lyric baritone
Page: 19-23
Synopsis: Gallanthus, the Prince’s attendant, enters the stage and notices Dipsacus’ house for the first time. He is curious as to what the strange noises are that he’s hearing. He wanders around stealthily, occasionally looking nervously over his shoulder. As daylight gradually appears, he sings his aria which portrays his fear of the strange sounds and noises.

It’s Really Time

Duet from Act I, No.4, for baritone & mezzo-soprano
Role: Gallanthus, the Prince’s Attendant
Range of Role: low: Bb2 high: F4
Range of Duet: low: C3 high: F4
Voice Part: baritone
Fach: lyric baritone
Page: 33-36
Synopsis: Angelica, Tormentilla’s maid and companion, enters the stage carrying a broom and a duster. Gallanthus and Angelica are immediately attracted to one another and sing a romantic, love duet.
**It Does Not Appear**

Duet from Act II, No. 18, for baritone & mezzo-soprano  
Role: Gallanthus, the Prince’s Attendant  
Range of Role: low: Bb2  high: F4  
Range of Duet: low: D3  high: E4  
Voice Part: baritone  
Fach: lyric baritone  
Page: 164-167  
Synopsis: Act II begins in an apartment in Golden Town where Tormentilla and Angelica have moved. Gallanthus enters and kisses Angelica. He explains to her that Amaryllus wants to see Tormentilla, but Angelica, remembering the poisoned kiss, hesitates.

**It’s the Proper Thing to Do**

Duet from Act III, No. 37, for baritone & mezzo-soprano  
Role: Gallanthus, the Prince’s Attendant  
Range of Role: low: Bb2  high: F4  
Range of Duet: low: Db3  high: E4  
Voice Part: baritone  
Fach: lyric baritone  
Page: 306-309  
Synopsis: Gallanthus and Angelica, the only two characters left unmarried at the end of the opera, sing a humorous duet as they relay their desire to wed.

**The Pilgrim’s Progress**

A Morality in a Prologue, Four Acts and an Epilogue Founded on Bunyan’s Allegory of the Same Name

Music by  
Ralph Vaughan Williams

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**Come and Buy**

Aria from Act III, sc. i  
Role: Lord Lechery  
Range of Role: low: E3  high: A4  
Range of Aria: low: E3  high: A4  
Voice Part: tenor  
Fach: tenor buffo  
Page: 102-111  
Synopsis: Lord Lechery and the entire chorus tempt Pilgrim to buy many materialistic pleasures including prostitutes.

**My God, Look upon Me**

Scene from Act III, sc. ii  
Role: Pilgrim  
Range of Role: low: C3  high: Gb4  
Range of Aria: low: D3  high: E4  
Voice Part: baritone  
Fach: baritone  
Page: 155-168  
Synopsis: Pilgrim is in prison awaiting his death. He nearly falls into despair. During his lament, Pilgrim remembers the Key of Promise, at which time the doors fly open and he resumes his journey.

**What Shall I Do?**

Scene from Act I, sc. I, for baritone & bass  
Role: Pilgrim & Evangelist  
Range of The Pilgrim’s Role: low: C3  high: Gb4  
Range of The Pilgrim’s Scene: low: D3  high: Fb4  
Range of Evangelist’s Role: low: C#3  high: D4  
Range of Evangelist’s Scene: low: D3  high: D4  
The Pilgrim’s Voice Part: baritone  
The Pilgrim’s Fach: baritone  
The Evangelist’s Voice Part: bass  
The Evangelist’s Fach: bass  
Page: 5-11  
Synopsis: Pilgrim enters and meets the Evangelist. Pilgrim asks the question, “What Shall I Do to Be Saved?” The Evangelist then points him on his quest for eternal salvation.
**Into Thy Hands**

Aria, or Intermezzo, between Act I and Act II  
Role: Watchful, the porter  
Range of Role: low: C#3 high: E4  
Range of Aria: low: C#3 high: E4  
Voice Part: baritone  
Fach: lyric baritone  
Page: 44-49  
Synopsis: Watchful sings a prayer asking the Lord to watch over and keep Pilgrim safe.

**I Have Told My Dream**

Aria, or Epilogue  
Role: John Bunyan  
Range of Role: low: E3 high: E4  
Range of Aria: low: E3 high: E4  
Voice Part: bass-baritone  
Fach: bass-baritone  
Page: 233-236  
Synopsis: John Bunyan is seen still reading his book as he was in the prologue. He sings the epilogue and asks his listeners to interpret his dream for it will direct them to the Holy land.
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