

V. SONGS OF SUNSET

COMPOSED: 1906-1907 at Grez

FIRST PERFORMANCE: June, 1911, London, Thomas Beecham, Conductor

TEXT: Selected poems by Ernest Dowson:

- I *Moritura* from *Decorations*: in verse and prose:
- II *Dum nos fate sinunt, oculos satiemus Amore* - Propertius
- III *Autumnal*, for Alexander Teixeira de Mattos
- IV *O Mors! Quam amara est memoris tua homini pacem habenti in*
substantiis suis
- V *Exile*, for Conal Holmes O'Connell O'Hiordan
- VI *In Spring* from *Decorations*: in verse and prose:
- VII *Spleen*, for Arthur Symonds
- VIII *Vitae summa brevis spem nos vetat incohare longam*

FORCES REQUIRED: Soprano and Baritone solo, SSAATTBB Chorus, Orchestra

Heseltine comments:

The whole work is elegiac and retrospective: the sense of the past pervades it with a mournful glamour...it is a lover's requiem over lost illusions. Its mood is one of weariness, of passion that has burnt itself out and cries only for peace, of autumn that creeps unawares upon the soul when spring has passed over it unheeded.¹

Beecham, who conducted the first performance, offers a strange evaluation:

Songs of Sunset is another truly Delian product although there are inequalities in both inspiration and workmanship. There are also some curiously unexpected reminiscences of other men's music, which may be purely coincidental, although it is hard to escape the impression that the song 'Exceeding Sorrow' lies under a perceptible obligation to the Third Symphony of Brahms. There are also slight echoes of Wagner in the duet "Cease Smiling Dear", and the concluding phrases of the whole piece.²

Philip Heseltine further comments concerning the supposed structure of *Songs of Sunset*:

This song-cycle affords a fine example of the way in which Delius imparts to his works a feeling of unity and cohesion fully as satisfying as the most elaborate devices of formal structure by means which totally elude a

formal theoretical analysis. Except for one forlorn little theme that wanders through the score like a pale ghost, there is no thematic connection between the various songs; the structure of the work, the interrelation of the different movements and the significance of their sequence is wholly spiritual. From the fevered agitation that follows on the quiet choral prelude, the work is a prolonged cadence, gradual slackening of the pulse, a waning and a decrease until the sunset radiance streams like a dye through the clouds, lighting them up for a moment, then fading out from behind them, leaving them vague, obscure and colorless.³

Heseltine's statement is a bit inaccurate. On the whole the various songs are musically unrelated, however, there is more than one recurring motif among various movements.

Structurally, as reflected in the poetry, the work is divided into eight sections, and although they are not separated as numerical entities, each poem has a different musical setting. Delius makes the distinction between descriptive sections, assigning them to the chorus, and the intimate first person narratives, which are sung by one or both soloists.

Delius's setting of Dowson's poetry distinctly reflects his preoccupation with finding texts which expressed the emotions suggested by the transience of human love. Yet the poems employed in *Songs of Sunset* were all separate entities and were in no way organized by their author in the manner which Delius has presented them. Delius simply selected those poems which suited his creative fancy, ordering them as he chose, and having no apparent qualms about leaving out a verse here and there which didn't fit his own needs. This "hunt and choose" technique is of course the same method used in selecting the texts for all of the choral works. He has in this instance, however, displayed unusual care in the selection and ordering of the poems. They all share the common theme of underlying anguish and poignant regret, yet their specific textual connotations are not all alike.

Poem I serves as a prologue suggesting the title in its very first line: "A song of the setting sun." This poem reveals the emotional thread which

can be traced throughout the subsequent poems.

Poems II, III, and IV all seem to share the common theme of sadness, arising from the inevitable realization that separation must take place. In poems V, VI, and VII the unifying emotion is now the anguish of recollection, and the final poem becomes an epilogue recapitulating the bittersweet philosophy of the entire song cycle.

Part I

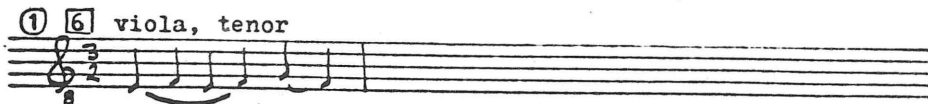
The first song is given to the chorus and has three divisions (A, B, and C) which reflect the three paragraphs of the poem. (The original text had four stanzas, but Delius has omitted the third.)

A 1-12

B 13-32

C 33-48

Each division is basically a separate musical entity, but unity is established by the common recurrence of ①, a rocking step-wise motif first heard in 6 in the viola and tenor. In all three sections the lines of text are set consecutively without any break, creating a very flowing declamation; and Delius shapes the melodic contour of each section to resemble an arch, with an obvious sense of culmination and relaxation in each major phrase.



Section A

The flowing rhythmic quality which pervades all of Part I is immediately established throughout the vocal texture; and subtle rhythmic and melodic patterns are repeated, creating a symmetry of motion - the moving quarters

*Decorations**Moritura*

A song of the setting sun!
The sky in the west is red,
And the day is all but done:
While yonder up overhead,
All too soon,
There rises, so cold, the cynic moon.

A song of a winter day!
The wind of the north doth blow,
From a sky that's chill and gray,
On fields where no crops now grow,
Fields long shorn
Of bearded barley and golden corn.

A song of an old, old man!
His hairs are white and his gaze,
Long bleared in his visage wan,
With its weight of yesterdays,
Joylessly
He stands and mumbles and looks at me.

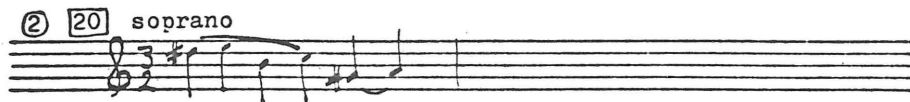
A song of a faded flower!
'Twas plucked in the tender bud,
And fair and fresh for an hour,
In a lady's hair it stood.
Now, ah, now,
Faded it lies in the dust and low.

followed by the two repeated eights in 1-3 ; the melodic line in the bass in 2 and the alto in 6 ; and the chromatic descent in the bass in 809 . As mentioned before, ①, the obvious undulating pattern, is heard in the tenor in 6; however, the very first bar suggests this rhythmic motion as well.

Harmonically, the opening utilizes a dominant G pedal tone which finally resolves chromatically to C in 6 and culminates in E₇ in 9-10 . Delius introduces a descending arpeggio figure in 10 in the woodwinds to complete the melodic arch in A and to provide a bridge to stanza two and B.

Section B

A great sense of momentum is created here by the evolution of the surging tenor-bass phrase of 14 whose motion and chromaticism permeate the inner voices and gives impetus to the soprano climax in 18-19 . The chromatic descent from this high point is continued by ②, an accented appoggiatura figure, in 20 and 21 ; and after a final surge in the soprano line in 23 , all parts descend chromatically to 28 where ① returns in the alto, violin, and viola, and the soprano echos the opening melody of 1.

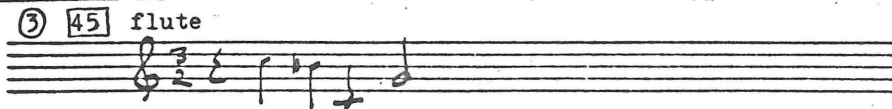


A second small arch is created in 28-31 whose statement is again accompanied by a woodwind motif, as in A. The bridge to C is accomplished by sequential use of ②, beginning with the final soprano phrase and continued by the violins in 32-33 .

Harmonically, this section is extremely chromatic. However, it begins in G which is re-established in 28 , moves through C in 31 , and establishes the E tonality for the opening of C in 34 .

Section C

The setting of this final stanza is dominated by ① which pervades the orchestral accompaniment and inner voices from 34-41. Delius's use of the arch construction is the most conspicuous in this section, as three small phrases are combined to produce the rising melodic contour. The undulating motion characteristic of the entire movement suddenly calms in 42 with the phrase "Now, ah! Now faded it lies in the dust and low;" and after a subtle suggestion in the flute and oboe in 42, the most significant motif of the entire work, ③, is stated by the flute and English horn in 45. (This is Heseltine's "forlorn little theme", a simple four-note phrase which he also quotes as a characteristic Delian "leitmotiven" in his commentary on Delius's works.)



The section ends in a C minor; however, like the opening of Part I, the pitch G is still the prominent bass note, providing a certain symmetry.

Part II

The second song is divided into two sections of unequal length:

A 49-72

B 73-126

Delius again deletes part of the poem in his setting, omitting stanzas two and four of the original eight. In a similar fashion to Part I, he also sets the phrases in each section consecutively with almost no separation, the only real change occurring between A and B.

The musical form is delineated by a rather unusual method of textual declamation. In A the two soloists (baritone and soprano) sing a complete textual canon. Their musical material is imitative in only a limited way, with

Dum nos fata sinunt, oculos satiemus Amore

Cease smiling, Dear! a little while be sad,
Here in the silence, under the wan moon;
Sweet are thine eyes, but how can I be glad,
Knowing they change so soon?

For Love's sake, Dear, be silent! Cover me
In the deep darkness of thy falling hair:
Fear is upon me and the memory
Of what is all men's share.

O could this moment be perpetuate!
Must we grow old, and leaden-eyed and gray,
And taste no more the wild and passionate
Love sorrows of to-day?

Grown old, and faded, Sweet! and past desire,
Let memory die, lest there be too much ruth,
Remembering the old, extinguished fire
Of our divine, lost youth.

O red pomegranate of thy perfect mouth!
My lips' life-fruitage, might I taste and die,
Here in thy garden, where the scented south
Wind chastens agony;

Reap death from thy live lips in one long kiss,
And look my last into thine eyes and rest;
What sweets had life to me sweeter than this
Swift dying on thy breast?

Or, if that may not be, for Love's sake, Dear!
Keep silence still and dream that we shall be
Red mouth to mouth, entwined, and always hear
The south wind's melody,

Here in thy garden, through the sighing boughs,
Beyond the reach of time and chance and change
And bitter life and death and broken vows,
That sadden and estrange.

occasional repetition of rhythmic patterns or minor melodic lines. However, the over-all scheme produces an effect of emotional "conversation", creating an impassioned interplay between two people instead of a simple narration by one. In B the two voices combine to declaim the emotionally charged lines with tremendous intensity.

Delius saturates the accompaniment of Part II with over thirty repetitions of ③, employing diminution and slight melodic or rhythmic alterations. There are also two other motifs of lesser significance, ④ and ⑤, the latter of which does appear in later movements, contrary to Heseltine's account.

③a 49 violin I DIMINUTION

③b 61 violin I RHYTHMIC ALTERATION

③c 74 clarinet I RHYTHMIC ALTERATION, DIMINUTION

③d 80 violin I ADDED PITCH

④ 49 clarinet I

④a 54 flute I

⑤ 70 English horn

Section A

This section begins in C major and the accompaniment immediately reveals two important motifs: (3a) and (4) in 49. (3a) provides not only a melodic counterpoint to the vocal lines, but also an up-beat rhythmic germ (7M|J) which is dominant in the accompaniment throughout the first half of A. In 54 appears (4a), which is employed much more frequently than (4).

An examination of the vocal lines reveals the subtle use of rhythmic imitation, with the most interesting instances occurring from 49-61 accompanying the first four phrases of the text (the original first stanza). Delius begins with the baritone in 49 and then has the soprano enter two and a half bars later. In 55 he states phrase three in the same manner, as the soprano again lags behind the baritone by two and a half bars. Also interesting in these two places is the fact that, in both instances, the soprano's rhythm is basically a diminution of that of the baritone. From 55 through 61 Delius employs almost an exact rhythmic canon, and after a slight period of independence, he returns to this style in 68, maintaining it for the remainder of A.

The orchestral material in 49-60 is dominated by (4a) and numerous repetitions of (3a) in both treble and bass registers. However, the momentum created by these motifs dissipates in 61 where (3b) appears in violin I and viola. (3) returns in 65 in the clarinets and in 68 in the English horn and horn I.

Accompanying the emotional and dynamic climax of A in 70, Delius introduces (5), a wistful, yearning figure in the English horn. Following the final pathetic statement of (3) in 72 in the English horn, (5) returns in the flute, providing a sighing transition to B. The harmonic motion of A consists of a slow, chromatic descent from C major, ending in A^b in 72.

Section B

A sudden surge of energy accompanies the first two phrases of B, provided by (3c) in 74-75, a rising triplet figure which passes through the strings, a return of (4) in the woodwinds in 77, and by a repetition of (3b) in the violins in 78. A diminutive triplet variant of (3) is also present in the violins on the first beat of 77.

A quieting transition to phrases three and four is provided by (3d) in the violins in 80, and this pensive text follows, accompanied by (3), (3b), and an inverted variant of (4a). In 86 a sense of outward emotion returns, with the sixth stanza introduced by (3a) and (3b) stated simultaneously. The rhythmic quality of (3a) in the horns provides the opening momentum for the beautiful climax in 90 where (3) is finally used as a powerful melodic counterpoint. A second climax follows in 92 accompanied by (3b). These two climaxes show Delius's keen sense of vocal color and intensity. In the first instance the baritone has the higher pitch (obviously in his respective range), while in the second it is given to the soprano.

In 94 a calmer mood prevails which is introduced by (3) in the horn and clarinet and a rhythmic variant of (5) in the English horn. Delius enhances the effect with the uncommon use of an extended unison passage between the soloists. Stanza seven is delineated by the appearance of a swaying motif in 100 in the flute I and clarinet I - an inverted variant of (4a) in counterpoint to an abbreviated statement of (3) in the cello and bass. In 102 Delius again combines two versions of (3) simultaneously with the shortened version of (3) in the horns against (3a) (also slightly altered) in violin I.

The stirring climax in 107-109 which is the emotional high point of Part II is orchestrally conceived around amazing combinations of motifs. In 106-107 Delius unites (5) and (3a) in the clarinets and flutes, juxtaposed against (3d) in the horns, English horn, and bass oboe. Similarly, in 108 he states (3a) in the

woodwinds against (3d) in the violins. As is typical of Delius, the vocal lines are entirely independent of the orchestral ones, and he utilizes his familiar technique of overlapping the vocal and orchestral climaxes, with the solo high point occurring in 107 followed in 108-110 by the orchestral climax.

The tremendous energy of this brief outburst subsides, and a quieting repetition of (3d) in the strings in 111 anticipates the return of a calmer mood in 112. The text now repeats the brief phrase "Here in thy garden", and Delius for an instant recalls the earlier statement in 81 with a similar rhythmic and melodic contour. However, the association is brief, both musically and textually, as stanza eight continues, accompanied by a rising triplet woodwind figure in response to the "sighing boughs" of the text and also by six repetitions of (3b) between 112 and 120 which are passed among the strings and woodwinds.

The harmonic motion becomes static in these last few bars of Part II, as the significant tonality of A^b returns. Delius achieves a poignant closing with the final saddened vocal lines accompanied by the sighing return of (5) in the oboe in 121, followed *pianissimo* by its augmentation in a solo horn in 122-123. A last plaintive melody - the wistful (3) heard in the English horn - brings the movement to a close, as violin I resolves its suspension into A^b in 125.

Part III

In the third song the intimate scene of two lovers from Part II gives way to a pensive choral description of autumnal moods and bittersweet October love. Delius sets only the first three of the four stanzas of the poem, yet his musical material does not correlate exactly with the obvious subdivisions of the text. He divides the music into two sections:

A 127-149

B 150-191

Autumnal

For Alexander Teixeira de Mattos

Pale amber sunlight falls across
The reddening October trees,
That hardly sway before a breeze
As soft as summer: summer's loss
Seems little, dear! on days like these!

Let misty autumn be our part:
The twilight of the year is sweet:
Where shadow and the darkness meet
Our love, a twilight of the heart
Eludes a little time's deceit.

Are we not better and at home
In dreamful Autumn, we who deem
No harvest joy is worth a dream?
A little while and night shall come,
A little while, then, let us dream.

Beyond the pearled horizons lie
Winter and night: awaiting these
We garner this poor hour of ease,
Until love turn from us and die
Beneath the drear November trees.

Section A, which does include the first stanza, is mainly descriptive, evoking the mellow autumnal mood. B, however, incorporates both stanzas two and three and relates the personal aspect of the poem which requires a more sensitive emotional approach to the text.

⑥ 138 horn I

⑦ 150 flute I

⑧ 160 soprano

⑧a 165 oboe

Section A

In the five-bar introduction of Part III Delius vaguely recalls the opening of I-V of *A Mass of Life* with the woodwinds' descending chromatic lines swaying in 6/4 meter over an F pedal point. The quiet entrance of the chorus in 132 is joined two bars later by a flowing woodwind figure suggestive of ④a and of the pattern from 100 in Part II. The motif is an obvious "madrigalism" associated with the textual reference to "falling sunlight" in 133-136.

In 138, ⑥ appears in the tenor, doubled by a solo horn; and it is followed by five repetitions passed among the alto, tenor, horns, and oboe in the succeeding six bars. The choral writing in this section is placid and simplistic in marked contrast to the flowing chromaticism of the choral writing in Part I

Section B

This section can be divided into three smaller sections:

a 150-159

b 160-178

c 179-191

a The feeling of renewed momentum which occurs in 150 with the introduction of ⑦ and the shift to 4/4 delineates the beginning of the more subjective part of III. Delius incorporates three repetitions of ⑦ as accompaniment for the two phrases of text which are declaimed with a more animated character than those of A. The section begins in C major, and the harmonies progress through the "circle of fifths" (F, B^b, E^b, A^b, D^b), ending chromatically with a rather pregnant suspension of a C7 chord which resolves into F in 160, demarcating the beginning of b.

b In 160 Delius begins a glorious vocal sequence with ⑧ in the chorus, repeating the rising fifth motif three times. After two further repetitions (one in flute I and oboe in 163 and the other in the soprano in 164) he evolves ⑧a in 165, a purely instrumental variant which dominates the accompaniment with four repetitions through 176 passed among the woodwinds, brass, and strings. In 175 Delius subtly echos the second half of the final statement of ⑧a which occurred in 174. The prominent use of a motif in the vocal texture is quite unusual with Delius, and having the motif's initial statement occur there is a technique he seldom employs. (However, it will appear again in Part IV!) After three arch phrases accompanied by ⑧a, the fourth phrase of b is stated without counterpoint, accompanied only by sustained strings which prepare the mood for the final section of B.

c To accompany the final phrase of text, "a little while then let us dream", Delius weaves a rhapsodic counterpoint with a solo violin over

string chords. The two final choral phrases, a quiet murmuring of the word "dream", are particularly effective, and they are accompanied by four measures of sighing woodwinds which repeat a descending-third pattern four times. Delius closes III with the solo violin quietly repeating a two-beat triplet pattern in 187-188 over the sustaining strings. This progresses to the final chord of B^b with an added sixth.

Part IV

Delius now returns to a first person narrative for the fourth song which presents the poem in its entirety, sung by the soprano soloist. This is the shortest movement in the work, and yet its structure shows one of the most complex uses of motivic repetition in all of Delius's compositions. The entire movement is built around extensive repetition of ⑨ and its developmental variants - ⑨a, ⑨b, and ⑨c. Yet the subtlety which Delius employs to combine the motifs with a varying harmonic palette creates an amazingly effective movement which is wholly convincing musically, regardless of the extensive repetition. This movement provides an outstanding example of Delius's vocal compositional style. It illustrates the sensitive relationship between purely musical ideas and textual inflection and emotion.

⑨ 192 violin I ⑨a

⑨b 196 clarinet I

⑨c 214 violin I

⑩ 192 soprano

*O Mors! Quam amara est
memoria tua homini pacem
habenti in substantiis suis*

Exceeding sorrow
Consumeth my sad heart!
Because to-morrow
We must depart,
Now is exceeding sorrow
All my part!

Give over playing,
Cast thy viol away:
Merely laying
Thine head my way:
Prithee, give over playing,
Grave or gay.

Be no word spoken;
Weep nothing: let a pale
Silence, unbroken
Silence prevail!
Prithee, be no word spoken,
Lest I fail!

To appreciate the total structure of the movement, certain basic building blocks derived from the motifs must be isolated. There are four major elements (a fifth a'' appears only once with ⑨c) :

a ⑨a (violin I 192-195)

a' ⑨b (clarinet I and bass oboe 196-199)

b extensive sequential treatment of ⑨ (violin and viola 200-205)

c ⑩ (vocal motif 192)

These elements are combined in various ways, treated with subtle harmonic variation, and occasionally separated by various brief connecting interludes which have been interjected in response to the text. The resultant structure is that of four musical sections which produce an ABA' Coda form:

A 192-207

B 208-231

A' 232-254

Coda 255-264

However, this is only the underlying musical structure and does not thoroughly correlate with the superimposed textual one. The setting of the four stanzas juxtaposed with the musical structure reveals the following form:

Stanza One 192-205 A

Stanza Two 208-221 B

Stanza Three 223-238 B, A'

Stanza Four 240-258 A', Coda

Because of the numerous repetitions of ⑨ and the distinct vocal phrases, the most obvious level of perception would tend to display a simple binary form, divided between stanzas two and three. This is due to the lengthy musical interlude at this point and to the almost unnoticed recapitulation of A' which occurs in the midst of stanza four.

A complete analysis of the musical structure reveals the immense detail to be found in this movement, most of which would be totally unnoticed by the listener. The following chart displays the interaction of the various elements previously mentioned and the resultant form.

	<u>Motif</u>	<u>Tonal Movement</u>		
<u>A</u>				
<u>a</u> 192-195	(9a, 10)	E ^{b+} /c ₆		A ^b 6 [#] ₃
<u>a'</u> 196-199	(9b, 10)	D ^{b+} /g [°] ₄		g [°]
<u>b</u> 200-207	(9) x3 + 2 bars	F ⁺ /d ₆	E ₇	C ₆ ⁷
<u>B</u>				
<u>a'</u> 208-211	(9b, 10)	F ⁺ /b [°] ₄		E ₆ (enharmonic)
212-213	(9)	G ⁺ /C ^{#°} ₄		
<u>a''</u> 214-219	(9c) + 2 bars	B ^{b+} /e [°] ₃	E ^b ₃	B ^b
<u>interlude</u> 220-223		e ^b ₅		F ₂ ⁴
<u>b</u> 224-231	(9) x3 + 2 bars	A ^{b+} /f ₆	G ₇	b ^{b°}
<u>A'</u>				
<u>a</u> 232-235	(9a, 10) (Eng. hn.)	E ^{b+} /c ₆		A ^b 6 [#] ₃
<u>a'</u> 236-239	(9b, 10) "	B ^{b+} /g ₆		c ^{#°} ₅
240-242	(9b) echo + same 2 bars from a''	e [°] ₇		B ^b
<u>b</u> 243-254	(9) x3 + 6 bars	g ^b	A ₇	A ^b 6 [#] ₃
<u>Coda</u>				
<u>a'</u> 255-258	(9a, 10)	B ^{b+} /g ^b		c ^{#°} ₅
259-264	(10)	A ^b /f ₆		F

It is immediately obvious from the chart that Delius ordered the material in a highly sophisticated manner. Not only is the ABA' form easily confirmed by motivic repetition, but also by the equally distinctive tonal plan. Careful

inspection reveals that the progressions associated with the various elements remain very similar, even though at different pitch levels.

The brief coda recalls effectively the opening measures of the movement by repeating (10), now instrumentally, against the final vocal phrase. The whole-step transposition is reminiscent of a and a' in A, and the second statement of (10) (found in the eloquent tenor range of the cello) provides a beautiful cadential line for the close of the movement.

Considering the textual role reveals Delius's sensitive wedding of purely musical ideas with textual suggestions. He seems to intensify the text by placing special emphasis on certain passages:

- 1) in 232, (10) with "silence prevails" which recalls the original textual context of (10) ("exceeding sorrow") and which establishes the recapitulation
- 2) the crescendo into a forte dynamic at the end of the phrase which emphasizes "lest I fail"
- 3) in 241 the dramatic orchestration change in register and intensity with the repetition of a' which accompanies "forget tomorrow"
- 4) in 244 the bass oboe phrase which doubles "weep nothing"
- 5) in 255 the wistful return of (10) after the phrase "let us forget tomorrow"

Obviously, this is a special instance where an entire movement is dominated by one motif (a similar case can be found in his *Requiem*, Part III), and consequently, such detailed structural relationships do not occur often. However, it is amazing to see that such detail really exists in a composition dominated by sixteen repetitions of one motif.

Part V

To compliment the soprano solo in IV, Delius sets the fifth song for baritone solo. This is the first of the three poems which have as their theme the anguish of recollection for a lost love. Delius has set the complete poem, organizing the five stanzas into a musical structure which correlates with

Exile

For Conal Holmes O'Connell O'Hiordan

By the sad waters of separation
Where we have wandered by divers ways,
I have but the shadow and imitation
Of the old memorial days.

In music I have no consolation,
No roses are pale enough for me;
The sound of the waters of separation
Surpasseth roses and melody.

By the sad waters of separation
Dimly I hear from an hidden place
The sigh of mine ancient adoration:
Hardly can I remember your face.

If you be dead, no proclamation
Sprang to me over the waste, gray sea:
Living, the waters of separation
Sever for ever your soul from me.

No man knoweth our desolation;
Memory pales of the old delight;
While the sad waters of separation
Bear us on to the ultimate night.

with the text in the following manner:

- A 265-296 Stanzas one and two
B 297-316 Stanza three
C 317-357 Stanzas four and five

There are three main motifs, (11), (12), and (13), each of which dominates one of the musical sections.

(11) [265] flute I

(11a) [285] clarinet I

(12) [297] English horn

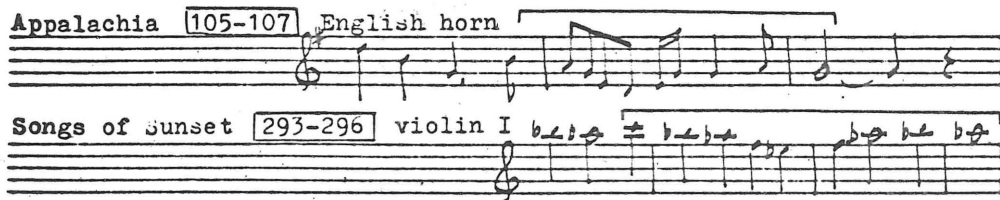
(13) [316] violin I

Section A

The first phrase of the poem speaks of "waters of separation" which Delius describes with constant repetition of (11), a motif reminiscent of the sea motif, (1a), in *Sea Drift*. The first two stanzas of the poem are set consecutively, with only a half-rest separating them in 283. (11) is first heard in 265 over C major and dominates the accompaniment of the first stanza, appearing predominantly in the winds.

In 285-289 three repetitions of (11a) accompany the first half of stanza two. The first two statements (in clarinet I in 285-286 and in English horn in 286-287) are identical in pitch and rhythm, while the third statement (in the solo horn in 287-289) presents the motif in augmentation. The second half of the stanza builds to an impressive climax in 294, following a three-bar

melodic sequence in the vocal line which is supported by chromatic harmonic movement. The first violin I line in 293-296 recalls the cadence of the theme of *Appalachia*, the "work in which the great river stands as a symbol of poignance and parting",⁵ thus showing an obvious correlation here with "the sad waters of separation". Motif (12), the mournful phrase in the English horn



which follows in 297 and subsequently becomes the dominant idea of B, is easily derived from this *Appalachia* quote.

Section B

The impassioned quality of A is contrasted here by a highly subjective, *pianissimo* setting. Delius uses three statements of (12), each one higher in pitch and more delicate in orchestration, climaxing with the beautiful, muted violin I statement in 305-308, as accompaniment to the stunning *pianissimo* octave in the vocal line on "adoration". In 310, at the close of the stanza, (11) returns for a brief suggestion of A and is followed in 314-315 by a shortened echo of (12) in the oboe and English horn.

Section C

Delius presents the musical/emotional climax of Part V in this final section, creating it by the sense of urgency in (13) coupled with significant repetition of (11). The musical structure of his setting of the final two stanzas is quite clear-cut, involving four small eight-bar phrases plus coda material. Phrases one, three, and four are each simply repetitions of (13)

which is eight bars in length. Phrase two is created by repetitions of (11), both in the vocal line and in the orchestration. The coda is derived from the end of (13).

Phrase one begins in 316 in violin I and viola and accompanies an eight-bar vocal phrase (the first two lines of stanza four). The tonality suggested at the opening is f minor, and eventual chromatic descent ends the phrase on a C_5^6 chord. Phrase two in 324-331 also accompanies an eight-bar vocal phrase (the remaining two lines of stanza four), and as suggested by the reference to "waters of separation", the entire phrase is imbued with subtle reference to (11). The urgent vocal line projects momentum which is carried into the third musical phrase by a two-bar forte statement of (11) over chromatic motion in the bass.

The third musical phrase is introduced in 333 with (13) repeating, now a fifth higher, inspiring an eight-bar vocal line of high intensity. The rapid diminuendo on an f_6 chord in 341 prepares the return of (13) in its original tonality, and the final textual phrase is presented eloquently over the lamenting motif. In 349 Delius creates a cadential section which evolves from the last two bars of 13 in 347-348. The violin I motif, (13a), and its accompanying harmonic progression which repeat three times (the third time in augmentation) is the second of Heseltine's characteristic Delian "leitmotiven" mentioned earlier.⁶

(13a) [349] violin I



As a wistful echo, Delius re-introduces the poignant (3) which has not appeared during the last two movements; and in 353 as the final repetition of the violin I motif resolves to an unexpected f minor, a somber recollection of (12) is heard in the flute. (3) is now repeated in augmentation by the bass oboe as a mournful counterpoint, and with the final chord in 355 the major tonality is restored.

Part VI

Marked *freshly*, the sixth song introduces a mood of gaiety, extolling the blitheness of spring. Yet the joyful caprice is premature, as its delicate sentiment yields to the reality "...But the spring of the soul cometh no more for you or for me. ...But the flowers of the soul, for you and for me bloom never again." Although the original poem had but two stanzas, Delius chose to divide it into four related musical sections:

A 358-371

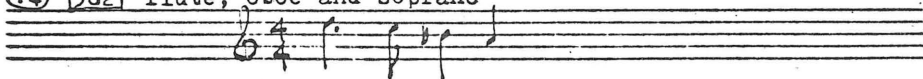
B 372-380

A' 381-397

B' 398-418

Structurally, the movement is without doubt the most simplistic in the entire work, employing large sections of almost exact repetition. However, such a form is quite in keeping with the sentiments of the text. There are two prominent motifs, (14) and (15a), each associated with one of the large sections. The movement also employs very specific tonal areas, and begins and ends in the same a minor tonality.

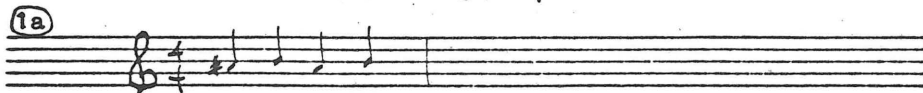
(14) 362 flute, oboe and soprano



(15) 373 horn II



(15a) 374 flute I



*Decorations**In Spring*

See how the trees and the osiers lithe
Are green bedecked and the woods are blithe,
The meadows have donned their cape of flowers
The air is soft with the sweet May showers,
And the birds make melody:
But the spring of the soul, the spring of the soul,
Cometh no more for you or for me.

The lazy hum of the busy bees
Murmureth through the almond trees;
The jonquil flaunteth a gay, blonde head,
The primrose peeps from a mossy bed,
And the violets scent the lane.
But the flowers of the soul, the flowers of the soul,
For you and for me bloom never again.

Section A

The first section consists of the initial five lines of Stanza 1 consecutively arranged into fourteen bars of 4/4 time. With its pizzicato down-beat and dotted rhythms, the first measure sets the tone of the entire movement. A descending step-wise soprano line also occurs here and evolves into (14), a motif that dominates the soprano line as well as the accompaniment, occurring five times from 362-368. In 369, in a episode of pure "madrigalism", Delius introduces a three-bar flourish of trills and pizzacatos in obvious response to the phrase "birds make melody" which concludes A.

Section B

Marked *somewhat slower*, the baritone solo follows (1a), a rocking line in the horns, with a rhapsodic arch phrase accompanied by (15) and (15a). The yearning upward line built on consecutive rising fourths extols the phrase "But the spring of the soul, the spring of the soul" and inevitably descends with the text's "cometh no more for you or for me."

Section A'

In 381 the original tempo is restored, and a three-bar repetition of (1a) leads to the choral return. Delius now indulges in an almost exact repeat of the opening choral section of A with a second fourteen-bar unit. The material in 388-397 is quite similar to 363-371, with the last three bars in each section being musically identical with the exception of minor differences in choral declamation due to the different text. Delius has enhanced the orchestration somewhat in A' with a slightly thicker texture, adding (1a) in 385-387 and 390-392 and an arpeggiating woodwind figure in 390-392.

Section B'

The section begins with (1a), identical to 373-374, over the same harmonic

progression. The soloist is now a soprano, evoking a remembrance of the two lovers in Part II. Accompanied by (15) and (15a), the solo line is quite similar in character to that in B, maintaining an arch quality with a beautiful rising line for the first half and accompanied by a solo violin.

With the phrase "for you and for me bloom never again" the solo line descends to 406 where it is joined by the chorus whose quiet sequential repetition of the words "bloom never again" forms the poignant a minor close. Delius again introduces a mournful echo of past movements with (12) in violin I at 413 in counterpoint to two variant statements of (3). The first of these is in subtle augmentation in the solo violin from 413-416, and the second appears much more recognizably in 415-416, with the same pitches in normal rhythm in the oboe and English horn.

Part VII

For baritone soloist, the seventh song again reflects on the memory of past love. The mood is wistful.

It seems to grow greyer and more misty like an autumn evening falling to dusk, until there comes a song of utter numbness of spirit: "I was not sorrowful, but only tired of everything that ever I desired."⁷

Dowson's poem is constructed with seven couplets to which Delius adapted the following musical structure:

A 419-432

B 433-453

Coda 454-468 (material from A)

A correlates to the first three couplets and B to the remaining four, with the Coda providing a brief recapitulation of the opening of A followed by a fading reference to the "love duet" in Part II. Part VII also employs three significant motifs, (1b), (16), and (17); several repetitive rhythmic patterns; and an orchestral texture of delicacy and great effectiveness.

*Spleen**For Arthur Symons*

I was not sorrowful, I could not weep,
And all my memories were put to sleep.

I watched the river grow more white and strange,
All day till evening I watched it change.

All day till evening I watched the rain
Beat wearily upon the window pane.

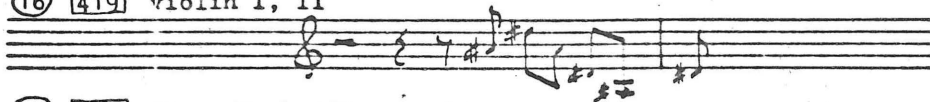
I was not sorrowful, but only tired
Of everything that ever I desired.

Her lips, her eyes, all day became to me
The shadow of a shadow utterly.

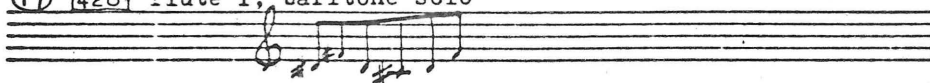
All day mine hunger for her heart became
Oblivion, until the evening came,

And left me sorrowful, inclined to weep,
With all my memories that could not sleep.

(16) [419] violin I, II



(17) [428] flute I, baritone solo



(1b) [419] flute I



Section A

A mood of pensive solitude is established in the first bar by the rocking flute with (1b) and by (16), the answering pizzicato phrase in the violins. The presence of 1b in the succeeding eight bars establishes a kind of quiet monotony as accompaniment for the first two couplets of the poem. In 428 the third couplet begins, with (17) (a melodic out-growth of 1b) appearing in the vocal line. The motif continues with five repetitions in violin I which provide a fragile counterpoint to the remaining solo line. The harmonic motion has been by fifths, with the opening E (a fifth from the a minor conclusion of VI) progressing to a B pedal in 428 in anticipation of the motion to F \sharp in Section B.

Section B

The unusual symmetry found in this section is derived not from repetitive motifs, but rather from the recurrence of a subtle rhythmic pattern. A small aba' structure results, involving no melodic or harmonic repetition whatever.

a 433-438

b 439-449

a' 450-453

a This section begins in F[#], after the conspicuous double bar in 433, and sets the fourth couplet. The distinctive accompaniment features the rhythmic pattern established by the interaction of violin I and II which creates a kind of "rain-drop" effect.

b The fifth and sixth couplets are linked together in b, and the only dynamically intense section of VII occurs with the chromatic climax in 445-447, responding to the emotion of the text. (1b) is quietly present in augmentation in 439-444, passed among the cellos, violas, and second violins.

a' A subtle return of the "rain-drop" rhythmic pattern occurs after the double bar at 450, now accompanied by a legato descending phrase in the viola. However, the beautiful orchestration probably responds to the suggestion of weeping in the text. The F[#] pedal point in a is now replaced by C[#], maintaining the fifth relationship evident in the entire movement.

Coda

In the poignant close of Dowson's poem, the beginning is repeated, but the blank sentiment is now changed to despair: "And left me sorrowful inclined to weep with all my memories that could not sleep." Here Delius provides musical symmetry by re-introducing the music of the opening bars of the movement as accompaniment to the last few words of text. (1b) is again present in the flute in 453-454, but in augmentation; and (1c) is now a more obvious melodic line, appearing in violin I. As the solo ends, the two motifs repeat a second time, and in 458-459 a languid re-appearance of a variant of (5) in the English horn recalls the passionate "love duet" of Part II. Subtle harmonic variation in the strings accompanies two further repetitions of (5); and as the tonality settles to F in 461, the violin I motif from the close of V, (13a), is heard again in quiet anticipation of VIII which follows directly.

Part VIII

"And then like an afterglow that shines through the mist with sombre radiance follows the final chorus, the *envoi* to life:"⁸

They are not long, the weeping and the laughter,
Love, desire, and hate.
I think they have no portion in us after we pass the gate.

They are not long, the days of wine and roses.
Out of a misty dream our path emerges for a while,
Then closes within a dream.

Delius's epilogue combines all the vocal forces for the first time, creating a six-part texture. The soloists, for the most part, join together in impassioned testimony to the transient joys of life. The two stanzas of the poem are set consecutively, with the musical organization correlated to the various phrases of the text. Musical unity responds to textual repetition and is solidified by three appearances of (18). Harmonically, the movement continues the F tonality of VII, utilizing it as an opening dominant pedal point to B^b.



The movement opens quietly, growing out of the final measure of VII without a break. Delius divides the first stanza into two short musical phrases, each setting two lines of text, separated by a short orchestral bridge. 18 first appears in the soloists lines in 470-472, and an echo of Part VI is heard in 480 with a brief reference to (14). The movement begins in F major, modulates briefly to A^b for the second phrase in 478, and returns to F in 482.

Delius repeats the basic musical material of the opening in the setting of the first line of stanza two, as suggested by the textual repetition. A surging climax occurs in 485-487 in the soprano lines as (18) is heard in counterpoint to the soaring orchestral phrase in the violins, flutes and clar-

Vitae summa brevis spem nos vetat incohare longam

They are not long, the weeping and the laughter,
Love and desire and hate:
I think they have no portion in us after
We pass the gate.

They are not long, the days of wine and roses:
Out of a misty dream
Our path emerges for a while, then closes
Within a dream

inets. After a choral repetition of the words "the days of wine and roses" which musically imitates the previous orchestral material, a momentary calming occurs in 489 with the marking *quieter*. However, it is only an effective contrast that precedes the most impassioned musical moment in the work. This follows in the tremendous unison solo declamation of the phrase "our path emerges for a while". An echo in 494 by the violins of the orchestral phrase of the preceding measure prepares the final phrase of text. This is stated, accompanied by the final statement of (18) in 495-497 in violins I and II and viola with the same tonality as the opening. Also in 495 is a conspicuous pattern in the bassoons, horns I and II, and cellos made up of consecutive sixths, derived from the opening of the movement. Delius now employs this as a chordal accompaniment to the final few measures of the work.

As the soloists conclude their phrase in 499 the final tonality of B^b is reached; and against an ever quieting sigh in the chorus on the word "dream", Delius weaves a simple violin melody whose final repeated phrase is answered twice by the murmuring chorus. As the last choral sound dies away in 507, a final, plaintive remembrance of (3) sings mournfully in a solo clarinet over sustaining strings, bringing the poignant work to a close.

Footnotes

1. Heseltine, p. 121
2. Beecham, p. 167
3. Heseltine, p. 122-123
4. Ibid., p. 148
5. Ibid., p. 149
6. Ibid., p. 148
7. Ibid., p. 122
8. Ibid., p. 122