

17. RALPH VAUGHAN WILLIAMS'S *HODIE* *Toward a performance guide for conductors*

By Jason Allen Anderson

- 1) About Ralph Vaughan Williams
 - a) Born 12 October 1872 in Down Ampney, Gloucestershire, England
 - b) Entered the Royal College of Music (RCM) in September 1890
 - i) Studied composition with Sir Charles Hubert Hastings Parry
 - ii) Vaughan Williams on Parry: “He has passed on the torch to us and it is our duty to keep it alight” (4:32)
 - c) Ralph enrolled at Trinity College Cambridge, studying history
 - d) In 1897, studied with Max Bruch in Germany
 - e) Influential composers include Gounod, Parry, Bruch, Purcell, Verdi, Beethoven, Mahler and Wagner
 - i) RVW was frustrated with Parry’s focus on musical structure: “He was always very insistent on the importance of form as opposed to color. He had an almost moral abhorrence to mere luscious sound” (4:32)
- 2) About *Hodie*
 - a) First performance at the Three Choirs Festival, in Worcester, England September 8, 1954
 - b) Great demonstration of RVW’s use of orchestral and choral color
 - c) Christmas cantata scored for
 - i) Soprano
 - ii) Tenor
 - iii) Baritone
 - iv) SATB chorus
 - v) Boy’s choir
 - vi) Organ and full orchestra
 - d) Dedicated to Herbert Howells, a close friend and companion
 - e) Structure
 - i) There is structure within movements and throughout the work, but no chiasmic structure as in the works of J.S. Bach, which RVW adored
 - ii) There are recurring motives (which we will discuss later)
 - iii) Frequent proportional metrical shifts
- 3) Michael Kennedy on *Hodie*
 - a) Described as a “large-scale choral work filled with grace, mellow naïveté and youthful exuberance quite unlike any of his previous cantatas” (1:364)
 - b) Kennedy goes on to say, “*Hodie* is full of felicities which, in my opinion, outweigh the inconsistencies of style. Its affirmatory zeal was out of tune with the times in which it first appeared; but times can change, and it cannot be doubted that different generations may find in *Hodie* the musical and spiritual qualities which the world of 1954 overlooked” (1:365)
- 4) General performance considerations
 - a) Large orchestra (see Appendix B for orchestration)
 - b) Soprano, tenor, and baritone soloists

- c) Organ
- d) Boy's choir and a large SATB mixed chorus
- e) Rhythmically demanding and melodically demanding (as in tessitura)
- f) Unapproachable to the less experienced community chorus and orchestra
 - i) Individual movements from the work could be extracted and performed separately by community or high school choruses (such as the chorales)
- g) Biggest selling point is that it is not *Messiah*
- 5) General rehearsal considerations
 - a) Resource-intensive, rehearsing movements out of order almost useless
 - b) Rehearse boy's choir narratives and chorales separately
 - c) Additional suggestions for combined rehearsals
 - i) Rehearse 1, 2, 3, 16, 14, 15 (intro only), 6, 12
(dismiss cbsn, trb 2-3, tuba, timp, pf, tenor soloist)
 - ii) Rehearse 13, 8, 9
(dismiss ob 2, hrn 3-4, trp 1-3, trb 1, perc)
 - iii) Rehearse 7
(dismiss flute 3/picc, English horn, baritone soloist)
 - iv) Rehearse 11
(dismiss flute 1-2, ob 1, harp, soprano soloist)
- 6) Recurring motives (see Appendix D)
 - a) Presence of God
 - b) Song of the angels
 - c) C major as Christ's humanity
- 7) Individual movements
 - a) I. Prologue
 - i) Key Multiple
 - ii) Meter Varies
 - iii) Mood Heraldic, exposition of thematic material
 - iv) Balance/performance issues
 - (1) Sing the text in Latin; it is the composer's preference
 - (2) Largest issue is one of meter, proportion, and tempo (see Appendix C)
 - (a) Conductor must choose when to conduct in 2 or 3
 - (b) See the 5-6 measures after R5 as an example
 - (3) Text stress
 - (a) Nowell is set so that NO- (of Nowell) is on the beat and strong
 - (b) Counter to American pronunciation of no-WELL
 - (4) Choir is in 2 at R7; conduct in 3 though to keep the orchestra together
 - b) II. Narration
 - i) Key Multiple
 - ii) Meter 4/4
 - iii) Mood Narrative, dramatic
 - iv) Balance/performance issues
 - (1) Four bars following rehearsal 2 (R2), tremolo strings, solid brass, and downward arching woodwinds softly signal the descent of the angel to earth (= presence of God)

- (2) Piccolo often sharp and loud compared to rest of orchestra 3 measures after R2
 - (3) The accompaniment to first half of the angel's solo plays with the chromatic third relationship of E-flat minor and C major (=God made man)
 - (a) Over this, the angel (tenor soloist) picks up the woodwind theme and sings
 - (b) Orchestra must be mindful that their *pp* will obscure even the best tenor
 - (4) Another difficulty is keeping pizzicato harp and strings together with the soloist
 - (5) French horns mark a change in thought two measures after rehearsal three (R3), alternating between F# minor and F minor triads
 - (a) A modulatory passage follows before landing in D-flat minor
 - (b) This is immediately followed by a downward sloping line (A-flat minor, B-flat minor, G-flat minor, E-flat minor, to A-flat minor) in which tuning is an issue
 - (6) Take caution so that the crescendo to *f* marked at rehearsal four does not drown out the florid tenor line
- c) III. Song
- i) Key G major
 - ii) Meter 6/8
 - iii) Mood Wistful, reserved
 - iv) Balance/performance issues
 - (1) Orchestration is lighter, with woodwinds and strings comprising the bulk of the accompaniment
 - (2) Dynamic marking never exceed *p*
 - (3) Unless otherwise indicated, the eighth note remains constant
 - (4) R2, plus 3 measures
 - (a) Pizzicato strings playing against the legato solo line
 - (b) Soloist might incorrectly articulate her solo line (following the lead of pizzicato strings)
 - (c) Pizzicato strings tend to rush
 - (5) R3
 - (a) Play of three against two
 - (6) R5, minus 5 measures
 - (a) English horn doubles the soloist; work for rhythmic clarity and uniform articulation
- d) IV. Narration
- i) Key F major
 - ii) Meter 4/4
 - iii) Mood Narrative, slightly dramatic at key changes
 - iv) Balance/performance issues
 - (1) This is the first narration that trebles sing in which the fourth scale degree is present (in the 5th measure)
 - (2) There is a shift to D Phrygian when it comes time for Mary to deliver
- e) V. Choral
- i) Key F major, no accidentals
 - ii) Meter 3/4

- iii) Mood Plaintive, longing
- iv) Balance/performance issues
 - (1) Breath management, phrasing
 - (a) m. 7, before the pick-up to m. 8
 - (b) m. 15
 - (c) m. 27
 - (d) m. 36
 - (e) m. 48
 - (f) Stagger breathing m. 56-62
 - (g) m. 62
 - (2) Intonation issues in alto and tenor parts, m. 66-67
 - (3) At R2, work for lyric, *cantabile* melody in bass part
- f) VI. Narration
 - i) Key Multiple
 - ii) Meter 4/4
 - iii) Mood Narrative, mystical, dramatic, joyful
 - iv) Balance/performance issues
 - (1) Orchestration similar to movement II
 - (2) R2, minus 12 measures
 - (a) Be careful to maintain consistent tempo
 - (b) No *ritardando* is indicated
 - (3) R2, minus 9 measures
 - (a) Soloist and orchestra are often not together here
 - (b) Pizzicato strings need to not anticipate the beat (on beats two and four)
 - (4) R4
 - (a) Soprano soloist must be careful to minimize vibrato against the purer sonorities of French horn, harp, and woodwinds
 - (b) Audience perception might be that the soprano is either sharp or flat because of the variant vibratos between soprano and orchestra
- g) VII. Song: “The Oxen”
 - i) Key E minor
 - ii) Meter 4/4
 - iii) Mood Reflective, stripped down
 - iv) Balance/performance issues
 - (1) At beginning
 - (a) Orchestra must never overpower soloist; text clarity of utmost importance
 - (b) Flute, followed by English horn work in canon, separated by a measure
 - (2) R2, minus 5 measures
 - (a) Bassoon and soloist play together; be mindful of need of unity
- h) VIII. Narration
 - i) Key A-flat major
 - ii) Meter 4/4
 - iii) Mood Jubilant, dreamy
 - iv) Balance/performance issues
 - (1) Tuning of major seconds in women’s voices is of concern
 - (2) There are not many issues in this movement

- i) IX. Pastoral
 - i) Key D major
 - ii) Meter 9/8
 - iii) Mood Pastoral, declamatory
 - iv) Balance/performance issues
 - (1) This is the centerpiece statement of faith for the work
 - (2) The baritone is reflecting on the events so far and asks, “My God, no hymn for thee?”
 - (3) ABA’ construction
 - (4) When changes from triple to duple meter occur, the pulse stays the same
 - (a) The dotted quarter note pulse in 9/8 becomes the quarter note pulse in 3/4
 - (5) Orchestrated lushly, so the usual problems of balance between orchestra and soloist are present
 - (6) R2, plus 5 measures
 - (a) Cello, bassoon, and soloist play together
 - (b) Attention must be given to that measure and the following measures to ensure all instruments stay together
- j) X. Narration
 - i) Key G-flat major
 - ii) Meter 4/4
 - iii) Mood Dulcet, sweet
 - iv) Balance/performance issues
 - (1) None of note
 - (2) The choice of G-flat major is curious
 - (a) It is a remote key on any keyboard instrument
 - (b) It separates this narrative from the others
 - (c) All this so the listener understands that Mary kept all these things in her heart?
- k) XI. Lullaby
 - i) Key C minor
 - ii) Meter 4/4
 - iii) Mood Lullaby, rocking
 - iv) Balance/performance issues
 - (1) In this movement, when a part is important, the tessitura rises as seen one measure after R3
 - (2) Oboe and clarinet often double the soprano soloists; be mindful of unity between these three voices
- l) XII. Hymn
 - i) Key E-flat major to C major
 - ii) Meter 4/4
 - iii) Mood Dream-like, exotic
 - iv) Balance/performance issues
 - (1) Opening trumpet fanfare
 - (a) Appears four times throughout the movement
 - (b) Conjures images of the Orient

- (2) Switch to more impressionistic style when flute, oboe, and celeste play in measure two
- (3) R2
 - (a) Tenor drops to the bottom of his range while orchestra swells to a *fp*; care must be taken not to obscure the tenor solo
- (4) R3, plus 1 measure
 - (a) Opening thematic material returns for second stanza of text
- (5) R5, minus 3 measures
 - (a) Opening thematic material returns for the third stanza of text
- (6) R7, minus 1 measure
 - (a) Three distinct dynamic markings within six beats — *f*, *p*, *ff* — indicated
 - (b) Care must be taken to ensure there is an audible difference between the *f* and *ff*
- m) XIII. Narration
 - i) Key E minor, with excursions to other keys
 - ii) Meter 4/4
 - iii) Mood Open, rough
 - iv) Balance/performance issues
 - (1) At R1, balance between TB chorus and horns
 - (2) Note the corruption of C major on the three gifts, as if not the proper gifts for a king?
- n) XIV. The March of the Three Kings
 - i) Key D minor/D major
 - ii) Meter 4/4, but the march features multiple meters simultaneously
 - iii) Mood Pompous, regal
 - iv) Balance/performance issues
 - (1) Polyrhythmic and other complexities
 - (a) Tuba, timpani, and percussion are in 3/4 time
 - (b) Remainder of the orchestra is in 4/4 time
 - (c) Unsettling off-beat emphasis
 - (2) Soloists in this movement appear in the middle
 - (a) Baritone, gold
 - (i) Two measures after R6, brass could drown out the baritone soloist
 - (ii) Especially when baritone is in the middle or lower part of his range
 - (b) Tenor, frankincense
 - (i) At R8, little consideration necessary
 - (ii) Vaughan Williams indicated in the score that soloist is to sing *p* while orchestra is marked *pp*
 - (c) Soprano, myrrh
 - (i) Poetic justice that soprano sings about a gift reserved for the dead
 - (ii) Text is set with haunting orchestral accompaniment
 - (iii) Appropriate music considering the text
 - (d) Soloists vanish for some measures
 - (i) Reappear at R12
 - (ii) Work in conjunction with chorus
 - (3) Clarity of all parts is vital

- (a) Two measures after R13, orchestra reaches climax two full measures before soloists and chorus
 - (b) There is no way to balance this offset climax so that soloists and chorus can be heard for those two measures
- o) XV. Choral
- i) Key D-flat major
 - ii) Meter 4/4
 - iii) Mood Tranquil, quiet, hopeful
 - iv) Balance/performance issues
 - (1) None of note
 - (2) The dynamic for this movement tends to be too loud
 - (3) Vaughan Williams specifies that a semi-chorus of 8-16 voices is to sing the first stanza
- p) XVI. Epilogue
- i) Key Multiple
 - ii) Meter 4/4
 - iii) Mood Mysterious, transcendent, blissful
 - iv) Balance/performance issues
 - (1) Excellent match of music to the opening lines of John's gospel
 - (2) Movement XVI uses thematic material from an earlier movement
 - (a) French horns, F# minor and F minor triads
 - (b) A brief modal passage signals modulation to D-flat minor
 - (c) Baritone solo unravels the mystery of the incarnation
 - (i) "In the beginning was the word, and the word was with God, and the word was God."
 - (ii) Solo is gradually ascending
 - (iii) Beneath the solo, low strings and bassoon double
 - (iv) Use of the chromatic third relationship (A-flat major to C major) when the soloist sings "and the word was God" at the top of his range
 - (d) Tenor solo begins at rehearsal one (R1)
 - (i) Recalls thematic material from an earlier movement
 - (ii) Pizzicato E-flat minor triads alternate with tremolo C major triads
 - (e) This material is employed again when soprano soloist enters four measures before rehearsal two
 - (3) All three soloists enter together and sing "full of grace and truth" two measures following the soprano entrance
 - (4) A flourish of brass continues and chorus, soloists, and orchestra help punctuate the words "Emmanuel, God with us"

APPENDIX A: TEXT AND SOURCES FOR HODIE BY RALPH VAUGHAN WILLIAMS

Movement	Description	Text	Source
I.	Prologue SATB CHORUS	<p>Nowell! Nowell! Nowell! Hodie Christus natus est. Hodie salvator apparuit. Hodie in terra canunt angeli, laetantur archangeli. Hodie exultant justi, dicentes: Gloria in excelsis Deo. Alleluia.</p> <p><i>Today Christ is born. Today the savior has appeared. Today on earth the angels sing, the archangels rejoice. Today they raise their voices, saying: Glory to God in the highest. Alleluia.</i></p>	<p>Excerpted from the <i>Vespers for Christmas Day</i></p>
II.	Narration	<p>TREBLES Now the birth of Jesus Christ was on this wise: when as his mother Mary was espoused to Joseph, before they came together, she was found with child of the Holy Ghost. Then Joseph her husband being a just man, was minded to put her away privily. But while he thought on these things, behold, the angel of the Lord appeared to him in a dream.</p> <p>ANGEL “Joseph, thou son of David, fear not to take unto thee Mary thy wife: for that which is conceived in her is of the Holy Ghost. And she shall bring forth a son, and thou shalt call his name Jesus.”</p> <p>CHORUS He shall be great, and shall be called the son of the highest: Emmanuel, God with us.</p>	<p><i>The KJV Bible Matthew 1.18-21</i></p>
III.	Song SOPRANO & SA CHORUS	<p>It was the winter wild, while the Heaven-born child, All meanly wrapt, in the rude manger lies; Nature in awe to him Had doff'd her gaudy trim, With her great Master so to sympathize. And waving wide her myrtle wand, She strikes a universal peace through sea and land.</p> <p>No war, or battle's sound Was heard the world around: The idle spear and shield were high uphung; the hooked chariot stood Unstain'd with hostile blood; The trumpet spake not to the armed throng; And kinds sate still with awful eye, As if they surely knew their sovran Lord was by.</p> <p>But peaceful was the night, Wherein the Prince of light His reign of peace upon the earth began: The winds, with wonder whist, Smoothly the waters kiss'd Whispering new joys to the mild ocean, Who now hath quite forgot to rave, While birds of calm sit brooding on the charmed wave.</p>	<p>John Milton from <i>Hymn on the Morning of Christ's Nativity</i></p>

IV.	Narration TREBLES	<p>And it came to pass in those days, that there went out a decree from Ceasar Augustus, that all the world should be taxed. And all went to be taxed, everyone into his own city. And Joseph also went up into the city of David, which is called Bethlehem; to be taxed with Mary his espoused wife, being great with child. And so it was that while they were there, the days were accomplished that she should be delivered. And she brought forth her first-born son, and wrapped him in swaddling clothes, and laid him in a manger; because there was no room for them in the inn.</p>	<p><i>The KJV Bible</i> Luke 2.1-7</p>
V.	Choral SATB CHORUS	<p>The blessed son of God only In a crib full poor did lie: With our poor flesh and our poor blood Was clothed that everlasting good. Kyrie eleison.</p> <p>The Lord Christ Jesu, God's son dear Was a guest and a stranger here; Us for to bring from misery, That we might live eternally. Kyrie eleison.</p> <p>All this did he for us freely, For to declare his great mercy; All Christendom be merry therefore, And give him thanks for evermore. Kyrie eleison.</p>	<p>Miles Cloverdale (after Martin Luther)</p>
VI.	Narration	<p>TREBLES And there were in the same country shepherds abiding in the field, keeping watch over their flock by night. And, lo! the angel of the Lord came upon them, and the glory of the Lord shone round about them; and they were sore afraid. And the angel said unto them,</p> <p>TENOR "Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a savior, which is Christ the Lord. And this shall be a sign unto you; ye shall find the babe wrapped in swaddling clothes, lying in a manger."</p> <p>SOPRANO And suddenly there was with the angel a multitude of the heavenly host praising God, and saying, "Glory to God in the highest."</p> <p>SATB CHORUS "Glory to God in the highest, and on earth peace, good will toward men."</p> <p>We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory; O Lord God, heavenly king, God the Father Almighty.</p> <p>TB CHORUS "Let us now go even unto Bethlehem, and see this thing which is come to pass, which the Lord hath made known unto us."</p>	<p><i>The KJV Bible</i> Luke 2.10-14</p> <p><i>Book of Common Prayer, 'Te Deum'</i></p> <p><i>The KJV Bible</i> Luke 2.15-18</p>

		TREBLES And the shepherds came with haste, and found Mary and Joseph, and the babe lying in a manger. And when they had seen it, they made known abroad the saying which was told them concerning the child. And all they that heard it wondered at those things which were told them by the shepherds.	
VII.	Song BARITONE	Christmas Eve, and twelve on the clock. 'Now they are all on their knees,' An elder said as we sat in a flock By the embers in hearth-side ease. We pictured the meek, mild creatures where They dwelt in their strawy pen, Nor did it occur to one of us there To doubt they were kneeling then. So fair a fancy few would weave In these years! Yet I feel If someone said on Christmas Eve, 'Come; see the oxen kneel, In the lonely barton by yonder coomb Our childhood used to know,' I should go with him in the gloom, Hoping it might be so.	<i>The Oxen</i> Thomas Hardy
VIII.	Narration	TREBLES And the shepherds returned, glorifying and praising God for all the things that they had heard and seen, as it was told unto them. SA CHORUS Glory to God in the highest.	<i>The KJV Bible</i> Luke 2.20
IX.	Pastoral BARITONE	The shepherds sing; and shall I silent be? My God, no hymn for thee? My soul's a shepherd too: a flock it feeds Of thoughts, and words, and deeds. The pasture is Thy word; the streams, Thy Grace Enriching all the place. Shepherds and flock shall sing, and all my powers Out-sing the daylight hours. Then we will chide the sun for letting night Take up his place and right; We sing one common Lord; wherefore he should Himself the candle hold. I will go searching, till I find a sun Shall stay till we have done; A willing shiner, that shall shine as gladly As frost-nipt suns look sadly. Then we will sing, and shine all our own day, And one another pay; His beams shall cheer my breast, and both so twine Till even his beams sing, and my music shine.	George Herbert

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| X. | Narration
TREBLES | But Mary kept all these things, and pondered them in her heart. | <i>The KJV Bible</i>
Luke 2.19 |
| XI. | Lullaby
SOPRANO &
SA CHORUS | Sweet was the song the Virgin sang,
When se to Bethl'em Juda came
And was delivered of a son,
That blessed Jesus hat to name
'Lulla, lulla, lullabye,
Sweet babe,' sang she,
And rocked him sweetly on her knee.

'Sweet babe,' sang she, 'my son,
And eke a saviour born,
Who hast vouchsafed from on high
To visit us that were forlorn:
Lalula, lalula, lalula-bye,
Sweet babe,' sang she,
And rocked him sweetly on her knee. | W. Ballet |
| XII. | Hymn
TENOR | Bright portals of the sky,
Embosse'd with sparkling stars,
Doors of eternity,
With diamantine bars
Your arras rich uphold,
Loose all your bolts and springs,
Ope wide your leaves of gold,
That in your roofs may come the King of Kings.

O well-spring of this All!
They father's image vive;
Word, that from naught did call
What is, doth reason, live;
They soul's eternal food;
Earth's joy, delight of heaven;
All truth, love, beauty, good:
To thee, to thee by praises ever given!

O glory of the heaven!
O sole delight of earth!
To thee all power be given,
God's uncreated birth!
Of mankind lover true,
Indearer of his wrong,
Who dost the world renew,
Still be thou our salvation and our song! | William Drummond |
| XIII. | Narration | TREBLES
Now when Jesus was born, behold, there came wise men
from the East saying,

TB CHORUS
'Where is he that is born King? for we have seen his star
in the East, and are come to worship him.'

TREBLES
And they said unto them,

SA CHORUS
'In Bethlehem.' | <i>The KJV Bible</i>
Matthew
2.1-2, 5, 9-11 |

TREBLES

When they had heard that they departed; an lo! the star,
which they saw in the East, went before them, 'til it came
and stood over where the young child was. When they
saw the star, they rejoiced with exceeding great joy. And
when they were come into the house, they saw the young
child with Mary his mother, and fell down and worshiped
him; and when they had opened their treasures, they
presented unto him gifts; gold, and frankincense, and
myrrh.

XIV. The March
of the Three
Kings

TB CHORUS

From kingdoms of wisdom secret and far
Come Caspar, Melchior, Balthasar;
They ride through time, they ride through night
Led by the star's foretelling light.

SATB CHORUS

Crowning the skies
The star of morning, star of dayspring calls,
Lighting the stable and the broken walls
Where the prince lies.

BARITONE WITH SATB CHORUS

Gold from the veins of earth he brings,
Red gold to crown the King of Kings.
Power and glory here behold
Shut in a talisman of gold.

TENOR WITH SATB CHORUS

Frankincense from those dark hands
Was gathered in eastern, sunrise lands,
Incense to burn both night and day
To bear the prayers a priest will say.

SOPRANO WITH SATB CHORUS

Myrrh is a bitter gift for the dead,
Birth but begins the path you tread;
Your way is short, your days foretold
By myrrh, and frankincense, and gold....

SOLOISTS

Crowning the skies

SATB CHORUS

The star of morning, star of dayspring calls:
Clear on the hilltop its sharp radiance falls
Lighting the stable and the broken walls
Where the prince lies.

XV. Choral
SATB
CHORUS

No sad thought his soul affright;
Sleep it is that maketh night;
Let no murmur nor rude wind
To his slumbers prove unkind:
But a quire of angels make
His dreams of heaven, and let him wake
To as many joys as can
In this world befall a man.

Ursula Vaughan
Williams

Anonymous

Promise fills the sky with light,
Stars and angels dance in flight;
Joy of heaven shall now unbind
Chains of evil from mankind,
Love and joy their power shall break,
And for a new-born prince's sake;
Never since the world began
Such a light such dark did span.

XVI. Epilogue

BARITONE
In the beginning was the Word, and the Word was with
God, and the Word was God.

The KJV Bible
John 1.1
John 1.4
John 1.14

TENOR
In him was life; and the life was the light of men.

*Hymn on the
Morning of Christ's
Nativity*
John Milton

SOPRANO
And the word was made flesh, and dwelt among us,
full of grace and truth.

SOLOISTS WITH SATB CHORUS
Ring out, ye crystal spheres,
Once bless our human ears,
If ye have power to touch our senses so;
And let your silver chime
Move in melodious time,
And let the bass of heaven's deep organ blow,
And, with your nine-fold harmony,
Make up full consort to the angelic symphony.

Such music (as 'tis said),
Before was never made,
But when of old the sons of the morning sung,
While the Creator great
His constellations set,
And the well-balanced world on hinges hung;
And cased the dark foundations deep,
And bid the weltering waves their oozy channel keep.

Yea, truth and justice then
Will down return to men,
Orbed in a rainbow; and, like glories wearing,
Mercy will sit between,
Throned in celestial sheen,
With radiant feet the tissued clouds down steering;
And heaven, as at some festival,
Will open wide the gates of her high palace hall.

APPENDIX B: ORCHESTRATION FOR HODIE BY RALPH VAUGHAN WILLIAMS

Flute I [and II]
Flute III and Piccolo
Oboe I [and II]
English horn
Clarinet I and II
Bassoon I and II
[Double Bassoon]
French horn I and II
[French horn III and IV]
Trumpet I and II
[Trumpet III]
Trombone I, II, and III
Tuba
Timpani
Percussion
Celesta
[Harp]
Pianoforte
[Organ]
Violin I and II
Viola
Violoncello
Basses
SATB chorus
Treble chorus (preferably boys)
Soprano, Tenor, and Baritone soloists

Instruments in [] are cued and may be omitted.

APPENDIX C: TEMPO AND METRICAL PROPORTIONS, MOVEMENT I

Meter	Tempo marking	Metronome marking	Extension	Relationship to next meter
6 8	<i>Allegro vivace</i>	q. = 104	h. = 52	bar = bar
3 4	<i>Allegro alla Tedesca</i>	h. = 52	q = 156	q = q
4 4	<i>Moderato maestoso</i>	h = 78		h = h
3 2		h = 78		3:2
2 4	<i>Allegro vivace</i>	h = 52		2:3
3 2	<i>Moderato maestoso</i>	h = 78	q = 156	q = q
3 4	<i>(as above)</i>	h. = 52		bar = bar
6 8	<i>Tempo I</i>	q. = 104	h. = 52	

APPENDIX D: RECURRING MOTIVES

Presence of God (Chromatic descending line)

Appears in movements 2, 6, 16



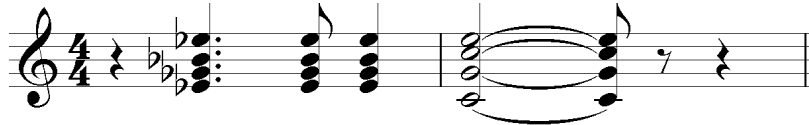
Song of the angels (Gloria)

Appears in movements 1, 6, 8



C major as Christ's humanity (Alternating between E-flat minor and C major)

Appears in movements 2, 6, 16



C major is used when setting the following words:

Jesus
great
son
highest
Emmanuel
Savior
Christ the Lord
salvation
song
Word was God
life
light of men
flesh
truth

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