

Typical and atypical aspects in *The Lark Ascending* by Ralph Vaughan Williams

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Abstract: *The paper depicts the particular traits that turns The Lark Ascending by Ralph Vaughan Williams, the piece for violin and orchestra, into an outstanding example in the violinist soloist specialist work. The author captures the cellular material formation and its thematic modal background to outline the structural and hermeneutical observations that are stated. An important aspect of the piece, referred to in the text, is the special relationship the soloist has with the orchestral ensemble, which represents another particular aspect of the musical composition..*

Key-words: *The Lark Ascending, Vaughan Williams, violin, concert*

1. Introduction

The first draft of the work was made in 1914, in the version for violin and piano, just before World War I, but had not been performed until 1920; during this period the composer was in the army; it was revised several times over this period. On his return from the army, *The Lark Ascending* was one of the first pieces reviewed and orchestrated. The review of 1919 brought some modifications: the original tempo was changed - from *Andante sostenuto* into *Lento* – but the final version returned to the first tempo; certain passages were eliminated, while others were developed and others were rewritten to simplify the soloist's score (Kennedy 2008:3).

The world premiere took place in the version for violin and piano, in Shirehampton (Gloucestershire), in December 15th, 1920, with the protagonists Marie Hall (1884-1956), the violinist and Geoffrey Mendham, the pianist. The following year, in June 14th, 1921, the version for violin and orchestra had its world premiere in *Queen's Hall*, London, within the second congress of *British Music Society*; Marie Hall was the soloist again, conducted by Adrian Boult, with *British Symphony Orchestra* (Kennedy 2008:3).

Over time, the work has been appreciated by violinists, many times being recorded on the discs which were prior to the vinyl ones or radiobroadcast, due to the pastoral expression (Manning 2003:8). M. Kennedy considers that the love with

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which the piece is listened to is due to the fact that, if at the time of its composition, the lark's chant was common in the English summer landscape, nowadays it has become "rare, symbolizing joy and nostalgia after an England which is disappearing as compared with an era when, according to Siegfried Sassoon «each of us was a bird; and the song was speechless; performance will never take place»" (Kennedy 2008, 3).

The work is programmatic, it is a meditation and a musical reflection of the poem with the same name by George Meredith (1828-1909), of which the composer has selected a few lyrics, written at the beginning of the score. The original manuscript comprises four more lyrics (Kennedy 2008, 3).

2. General stylistic considerations

The Lark Ascending has the subtitle *Romanța pentru vioară și orchestră (Romance for Violin and Orchestra)*, Michael Kennedy considering the subtitle as a loan from Beethovenian work; the German composer composed two instrumental romances for violin and orchestra (Kennedy 2008:3). Christopher Mark considers that the use of the term *romance* indicates the lyricism and non-dialectical approach of the form; to support the latter aspect, Chr. Mark based on the schema shown by Manning (Manning 2003:79).

The Lark Ascending can be called a special case in the typology of the soloistic concert, being defined as a type of chamber concert, given the fairly low orchestral apparatus, which knows a more extended form (2 flutes, 1 oboe, 2 clarinets in *A*, 2 bassoons, 2 horns in *F*, triangle and the broader part of the string quintet) and a chamber music one (flute, 1 oboe, 1 clarinet, 1 bassoon, 1 horn, triangle, 3/4 first violins, 3/4 second violins, 2 violas, 2 cellos and 1 double bass). Secondly, the nonconflictual aspect of the two protagonists' seating – the lead singer and orchestra – places it out of the typology of the romantic concert, marked by contrasts and great tension in the musical discourse. This contributes to the composer's option for a language based on a more relaxed type of modalism - a (pentatonic) fundamental intonational musical system, together with the heptatonic folk-based one - thanks to intrinsic functionalism lacking strong attractions. Thirdly, the two protagonists have a complementary relationship, each assuming a well individualized role: the violin plays the lark's singing, a clear-cut situation which rarely interferes with the role of the orchestra, while the orchestra builds the background within which the soloist instrument performs, assuming a role somewhat similar to that of the choir in ancient tragedy and even more than that: the orchestra is both narrator and hero of the musical dramaturgy, through the thematic utterances to which it has a major contribution, but it is also the background of the musical scenography of the piece, for certain moments of his solo individualization.

Grove encyclopaedia describes it as "wholly idyllic, and therefore different from an emotional point of view from the post-war works" (Mark 2013, 185), while other musicologists believe that only the extreme sections are *representational*, the soloistic cadences playing the lark's singing and the ascending flight (Mark 2013, 185). Also retaining the rustic character of the work, we also find a possible influence of naturalism – "a literary movement, especially in poetry, around the early XXth century, propagated from 1897 through the magazine *Revue naturaliste*, which promoted "the return to a simple vision on life and « the celebration of the Poet's union with Nature» (Virmaux 2001, 134) - expressed through the evocative force of the song. David Manning sees the musical piece as being typical of Vaughan Williams' pastoral style (Manning 2003, 73), while George Revill considers it even "a monument of the pastoral radicalism" (Manning 2003:32). *The Lark Ascending* is still defined in the context of a romantic stylistic concept, due to its unique form, still being included in the formal romantic typology with an emphasized lyric and meditative expression, echoing the result of modal folk origin - but pan-ethnic - language, what places it stylistically in a late romantic stylistic area late romantic or, as it is called by Frank Trentmann, in the *new-romanticism* (Manning 2003, 12-13), with neoclassical – impressionist tendencies.

2.1. Formal-structural aspects

From the formal-structural point of view, the musical piece *The Lark Ascending* is a form of complex tripartite lied A-B-A_v with coda.

The musical layout is customized by a few constructive elements closely related to the expressive functionality they fulfill. Firstly, the composer adopts the solution of a solo cadence segment, in order to achieve multiple formal functions:

- a) it is a part of *The Introduction*, the piece being opened in a unique manner;
- b) segments of the original *cadenza*, are used as transitions between the themes or between the large formal segments;
- c) it completes the song, ending roundly the whole, its role being that of a *Coda*. Secondly, there are a multitude of segments, differently outlined in terms of expressive impact and length, ranging from 7 or 11-12 measures, to lengths which just ensures a thematic suggestion, of only 2 (A_{2v2}, in measures 224-226) or 4 measures (A_{4v1}, in measures 215-219). At the same time, the procedure of theme recurrence is more frequently used than the development one (Manning 2003, 38).

Another feature of the thematic approach is assigning the leading role in the thematic display and the exposure of various instruments of the orchestra – like the display of A₃ (measures 26-32) – also the division of the thematic statement between the orchestra and the soloist (theme A₂, measures 21-24; theme A_{4v1}, mentioned above). Furthermore, the composer combines the varied thematic motif stated by the soloist violin, with its continuation in the original layout by the orchestra (motif 8_{v1}, measures 43-45). In general, the composer assigns the orchestra an important role as

regards the thematic display, while the soloist violin is - frequently - meant to accompany quasi-improvisatorily the –thematic statements of the orchestra, either with cellular-motif like elements originated from the soloistic cadence, or the varied thematic motifs to a larger or smaller extent. This does not mean, by default, that the importance of the soloistic contribution is decreased, but even that the leading position is maintained by it. As the soloist cadence, a recurrent presence in the opening and conclusion of the work, pervades with segments extracted from itself during the musical development, we consider that it can be seen as a leit motif which covers the whole piece similarly to its backbone, to which the theme included is adapted, which leads to the design of the work.

The expression applied to *the soloistic cadence* is lyric, of ascending increase supported both on the pentatonic language (see ex. 4, *Modal Evolution of the Soloistic Cadence*) – an aspect also noticed by the musicologist Christopher Mark (*op. cit.*, p. 186) –, as well as through a wide opening of the sound perspective in the medium violin register (D^1) to the acute (D^4), then it descends relatively steeply into the grave register (A), to ascend again, quickly, up to D^3 with which segment A begins (measure 5) and the first theme of the piece. The sound is quite unique, the soloist being required to play on the fingerboard, at slight nuance slight, thus creating the effect of remoteness, also suggested by the remote background of the orchestral harmonic pedal maintained during the second phase of *The Cadence*. The cellular-motivic rhythmic-melodic profile is described by its simplicity and repeated intonation relations, close to the onomatopaeic effects, thus suggesting the lark's singing, but remaining within the limits of aesthetic nobility and musical refinement of an outstanding artistic vision, like this work. Thus, Vaughan Williams anticipates conceptually and practically, the "oiseaux" style tune – aspect also noticed by the musicologist Michael Kennedy (*op. cit.*) –, which the French composer Olivier Messiaen (Messiaen 1956) will theorize and apply decades later; one of the relevant works to this technique is also his work *Le Merle noir* (1951, published in 1952):



Fig. 1. O. Messiaen – *Le Merle noir*, flute, beginning of the second part (Wilmotte a.o., 5)

Ignoring the difference of stylistic evolution, the piece under discussion by O. Messiaen is also close to *The Lark Ascending* by the existence of several episodes of soloistic cadences (part I, A, measures 1-8; A', measures 46-53). In addition, the first soloist cadence of the flute follows a cellular structure, is in similar configurations of the medieval neumes, arranged in short sentences, full of character and highly nuanced (Wilmotte a.o., 5). Even more than that, in the intervallic

microstructure the composer intensively employs – between measures 91-125, among other intervals – of large third vs. small third with Vaughan Williams, and the large second.

To dose the increased and gradually intensive expressiveness of the initial *cadence*, the English composer uses the repetitions at every second, without resorting to trills. This way, tension growth is better managed, even if thirty second values are used.

The Cadence can be segmented into two phases, each of them including several sound backgrounds on which the violin music knows a relative stabilisation, within the figurative intonation formulas: ascending phase (f_1) - between D^1 - D^4 , which includes the intonation plateaus D^1 , D^2 and D^3 - and the culmination and descending phase followed by rapid ascent (f_2), which comprises the upper plateau (B^3), deployed after the climax D^4 – in the opening of measure 4 – decrease - with two plateaus on B^1 and B - followed by the short ascending moment towards the beginning of formal A segment.

Another structural element of *The Cadence*, of great importance, in addition to the intonational relation repeated every second - mentioned above - is the descendant interval of of small third, both cellular forms being of high importance for the thematic and figurative construction of the piece:



Fig. 2. Measure 3, soloistic cadence

The discourse is initiated (measures 1-3) by a complex but ambiguous layering, of impressionist aesthetics (*Lydian G/ Dorian E*), but also medieval, by the *faux-bourdon* technique which it points out on *E* pedal, in the repeated succession of the trichordic harmonic "x":

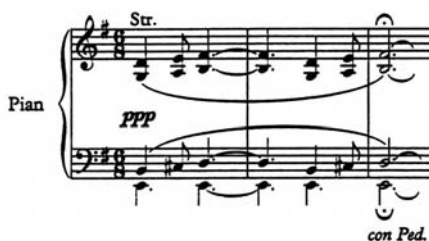


Fig. 3. Measures 1-3, orchestra in reduction for piano

The two intonational cells on which *Cadenza* (*The Cadence*) focuses are tightly related to the modal evolution of the musical discourse, which applies again to

reduced modal formations, evolving from the simple ones to the complex ones, acquiring not only intonational pitch, but also new sounds (a. trichordic scale; b. anhemitonic tetratonic scale; c. anhemitonic pentatonic type I of IVth stage scale):



Fig. 4. Modal evolution of the soloistic Cadence

Both the melody and the modal input which "feeds" it point out the pentatonic layer, present through pentatonic scales along the musical discourse of the whole piece, along *The Cadence*, the layering being as follows: *pentatonic D* above the *B/E acordic layers*.

The expressive preparation which the melodic launch achieved into *The Cadence* is thematically seized in the appearance of the theme A_1 (measures 5-15), in the exposure of the soloist instrument, of wide breathing similar to the lark's flight in the high sky. The serene, shining playing of the solo violin stands distinctly above the orchestral support, in the manner of the first two measures with which the piece begins, in a double layering *Lydian G/ Dorian E*. And here the *fauxbourdon* technique is extremely useful to produce the repetitive beating of a repetitive background-motif (measure 4), discretely played, in *pianissimo* acords:



Fig. 5. Measures 5-8, orchestra in reduction for piano

The moment's sonorouness is close to the one used in the opening of the symphonic draft for the string orchestra *Amurg de toamnă (Autumn Twilight)*, composed only four years earlier than the Romanian composer Alfred Alessandrescu (1893-1959), depicted below in a short fragment of a transcription for flute and piano, performed by the composer Constantin Arvinte, in 1998, for Dajoeri Verlag (Langnau) publishing house (Alessandrescu):

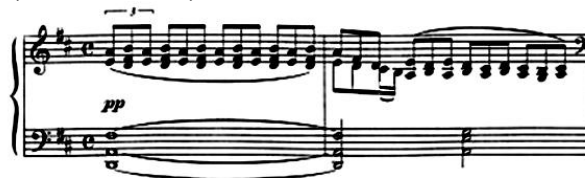


Fig. 6. Measures 1-2, orchestra in piano transcription

The presence of pentatonism scales in the melodic line, alongside with the conconflictual, tensionless harmony without tension, gives the first theme the expression of the remote flight at high height, lyrical and meditative in nature:



Fig. 7. Measures 5-15, solo violin

The expressive *climax*, achieved by the vibrato’s density and the slightly sonorous pitch, is placed on E^3 sound (reference point 3, measure 10), the second E^3 reaches a top tension more reduced than the previous one. In the context of the Impressionist style expressiveness with Prerenascentist connections, marking the two points relaunches the melody.

A quick transition facilitates the second theme - A_2 (measures 21-24), its exposure being divided between clarinet I solo and violin, each of the two instruments taking the constitutive motif of the theme (measure 6):



Fig. 8. Measures 21-24, solo violin and the piano

The alternative, fragmented thematic exposure technique - by the solo instrument and other instruments of the orchestra – expressively enriches the musical development, increasing the diversity of timbral coloring even at short lengths, like the motif like ones. This suits the *mosaic* like image which the composer applies both in the thematic diversity, of kaleidoscopic nature and as regards the timbral variety. The procedure proves its usefulness especially for a piece like the one under analysis, which makes use of the rural-pastoral, quiet and lyrical-meditative expression. In the absence of melodic-harmonic tensions that would harm the serene expression mentioned, the timbre variation and the motif-themed one remain the basic means of symphonical approach, which the composer Ralph Vaughan Williams fully uses.

However, theme A_2 proves to be slightly more dynamic than the previous one and at a slightly increased intensity (*mezzopiano*) - without exceeding the delicate

character of the whole piece expression – the characteristic of being performed remains a primary requirement, as in the case of A_1 theme. The impression of increased dynamic is reinforced by the expansive quint leap which continues the gradually ascending progression in the thematic head, followed by a well deserved relaxation of the melody by a gradually descending progression interrupted by the pentatonism of the small third leaps: the iconic D^2-B^1 and $A^1-F\#^1$, both repeated an octave higher by the soloist violin, too.

What follows is a transitory passage (measures 24-26), in which the soloist violin takes over motifs which appeared in *The Cadence*, an occasion to focus again on the emblematic small third D^2-B^1 , included, however, both in the beginning and the end of the motif measure 6 of theme A_2 . The modal background becomes ambiguous, due to the modal pentatonic configuration, the only certainty being the sonorous center B and the fact that it is a minor mode with subtonic. As in *Concertul pentru vioară (The Violin Concert)*, the composer avoids specifying modal elements that would configure the mode structurally. The audience rather intuits the mode through a perceptive Gestalt approach, of selfcompletion with missing intonational elements than feeling them concretely sensorily. What was preserved into the auditory memory are $C\#$ and $G\#$ in Dorian mode into which A_2 , elements that lead the auditory consciousness to a possible possible *Eolian B*.

The development between the measures 26-32 brings a new thematic statement – A_3 –, exposed solo by the horn, in whose formation the emblem-interval is included even between the two sounds. The soloist violin supports only a succession of motifs from *The Cadence*, deployed complementary to the rhythmic-intonational pulsations of the theme, which it embroids by pseudoimprovisation, according to the basic programmatic idea:

The image displays a musical score for measures 26-33, featuring a solo violin and piano accompaniment. The score is divided into two systems. The first system shows the violin part with the tempo marking 'Poco animato' and the instruction 'sur la touche'. The piano part includes markings for 'fr. 1' and 'fr. 2'. The second system shows the violin part with the tempo marking 'allarg. sac.' and the piano part with the marking 'Cl.'. The key signature has one sharp (F#) and the time signature is 2/4.

Fig. 9. Measures 26-33, solo violin and the piano

After the previous theme, A₃ brings back the wide melodious expression of floating in serene air that expressed A₁, due to the wide rhythm, with equal values and small intervals dominated by gradual progression, even if completed with the interventions suggesting the lark song and a *poco animato* tempo.

Transition (measures 40-46) to the fourth theme, A₄, brings back motifs of A₃ in the violin score, taken over from the previous exposure by the orchestra, which is considered by Christopher Mark (Mark 2013, 197) as a foreshadowing of the commentator role the violin will have in measure 45. Furthermore, the violin anticipates a new theme by presenting its motif 8. The role of the orchestra is now to interfere with elements from *The Cadence*, along with motifs of the previous theme.

A₄ (measures 40-46) keeps the ascending profile of the initial ternary cell, containing - like the A₃ - a jump in its structure. The expression is more pathetic, due to the configuration in which the intonation culmination is achieved on a depressive element - *F*, depressive upper mediant - under *Eolian D* module. The new tonal framework is, in its turn, a dramatic change after centering on *B* of A₃ theme and the functional undecided balance of plagal/ authentic nature of the repeated harmonic alternation *E-B* from measures 40-46. To these, the increased dynamic (*poco forte sostenuto*) and the inclusion into *subito pianissimo* of the orchestra (measure 43) are added, when the soloistic violin, which kept silent in the exposure of the first phrase by the orchestra, attacks the second phrase in *forte*, in its turn, the initial tempo, weaving the varied thematic motif with its continuation in the orchestra, to achieve climax (beginning of measure 46) but also moving decisively from the representation to take over the commentator role (Mark 2013, 186). The timbre colours of the instruments in the orchestra also contribute to increasing the listener’s interest, with permanent motifs takeovers. For the first time, the violin uses the plurivocal technical process uses, in double strings (octaves), which increases the dramatic expression and reinforces the sonorous strength of the instrument:

* Fl. 2, Ob., Vna 1 & 2; ** Ob., Corn, Vcele soli; *** Cl., Corn, Fg., Vna 1 & 2.

Fig. 10. Measures 40-46, solo violin and the piano

The double strings of the violin performance are extended to the new transition also (measures 46-49), in a more relaxed tempo (*largamente*) and with gradually decreased intensity up to *the orchestra pianissimo* and the violin *piano* (measure 48). The technical difficulty lies in emphasizing the superior voice, which is carrying the significant motifs. In the last two measures of the transition reappears the modal indecisive atmosphere created on the one hand by layering *D/C*, and on the other hand through the mixtural evolution of the violin, clarinets and bassoon mixture:

The image shows a musical score for measures 46-49. The top staff is for the violin solo, marked 'vna solo' and 'Largamente'. It begins with a forte (f) dynamic and ends with a piano (p) dynamic. The bottom staff is for the piano, marked 'pian'. It starts with a fortissimo (ff) dynamic and ends with a pianissimo (pp) dynamic. A 're Do' marking is present below the piano staff. The score includes various musical notations such as slurs, ties, and dynamic markings.

Fig. 11. Measures 46-49, solo violin and the piano

The conclusion of the first big formal segment, A (measures 5-56) is not done, as expected, by the beginning of the transition to the second more ample segment of the form, B (measures 69-180), but with a return of the A secondary theme in a different background (measures 50-56). The recurrence of A_2 can not be considered as a first phase of transition, as it is not compact enough thematically to be appreciated like this. Between the violin and the orchestra a dialogue begins, using the secondary theme motifs (measure 6), based again on the frequent change of timbral colour. Expressively, the recurrence of A secondary theme, aims to restore the upsurge combined with the serenity in *Eolian E* after the relative depressive tension of A_4 theme.

The transition which follows capitalises in a first phase (measures 55-63) motif 3.2 of *The Cadence*, based on the presence of cell "v", the emblem-third, and the emergence of individualized occurrence in the violin playing (measures 59-60) in higher values of this cell, and in establishing the motif 1.2 taken over in varied ways for several times by the orchestra. In the second phase (measures 64-68) the beginning of *The Cadence* is resumed, from the introductory, repeated exposure of "x" cell (meas. 64-67) by the string players - in the layering which overlaps this time *Lydian G / Dorian E*, the rest of the transition (the actual body of the cadence segment) progressing in the *B/E* acord stratification, on whose background the input is presented by the in violin soloist in *pentatonic D*. The expression is calm in extreme nuance (*ppp*) for "x" cell and *pianissimo* for the violin player who exploits again the execution effect on the keyboard.

The main segment of the piece, B (measures 69-180) is an important change of expression. First, the tempo is a little faster - *Allegretto tranquillo* (*quasi*

Andante) - in order to better serve the thematic content. Secondly, thematically, we witness a stronger crystallization, large bistrophic B consisting of two multistrophic - small tristrophic B₁ (B₁, B₁' și B₁'') and small bistrophic B₂ (B₂, B₂') and a strophic B₁. And finally, but not least, the soloist violin plays a larger virtuosity role than in sections A, anterior and posterior. This creates a certain focus of attention on the central section – according to D. Manning - noting also that the evolution of discourse does not reach a conclusive dramatic speech or a decisive closing point and that there is not a striking tonal solution (Manning 1, 2003: 38).

In terms of thematic assertion - as traditionally occurs in the the Classical-Romantic musical thinking - Vaughan Williams states here, once again, the fact that the thematic statement is not the prerogative of the soloist instrument in the sections outside the introductory segment of the sonata . Throughout the three occurrences of B₁ theme in various poses (measures 69-105), the violin takes two motifs of the second phrase (motif 11_{V1} and motif 12_{V1}) until the end of the B₁'exposure (measures 91-95).

Theme B is a melody, with danceable expression, of celtic folk dance, due to the intonation pattern more impregnated with pentatonic scales. Changing the metric framework, consistent with a binary rhythm which structures it, gives the melody a stronger character. Much better structurally outlined are also the composing motifs. However, the composer maintains the motivic asymmetry, which gives freshness metro-rhythmic pattern. According to Chr. Mark, there is "a shif of attention from the heaven to the world and human activity: cadence heard earlier folk-like figuration content, but they indicate the environment, rather than to imply, as now, a community” (Mark 2013, 187).

In his first appearance, B₁ appears without the contribution of the soloist instrument, its exposure being entrusted to the flute and the clarinet:

Fig. 12. Measures 69-79, orchestra in reduction for piano

The thematic sound background is separated from the sonorous mass by the accompanied monodic syntax . This time, the harmonic acordic support role is mainly entrusted to the wind instruments of the orchestra, which creates timbral

diversity against the previous exposures, based on the chord players' harmonic support (A_2 , A_3) or the whole orchestral ensemble (A_4).

The soloist violin comes down to the coloristic role, starting with *the interlude* (measures 80-82), using figurative cells "v" and "y", taken from *The Cadence*. From a modal point of view, we notice the pentatonic nature of the modal sentence, which does not allow to specify the heptacordic type of the module (marked with the symbol "..."):

Fig. 13. Measures 79-83, orchestra in reduction for piano

The soloist violin also contributes to the ornamentation of the sound development in the segment between measures 96-118, with figurative elements and motifs from *The Cadence*. The difficulty of the soloistic contribution lies in turning its own score, which seems a secondary annexe attached to the thematic enunciation into an expressive, complementary companion. A simple deployment of large seconds and small thirds would create an unpleasant contrast due to stiffness so the performer has to differentiate the sounds from the point of view of the expressive functionality in which the minor expressive, agogic and dynamic fluctuations become the main means of expression. The last part of the previous transition already had already suggested the bird's trill, the ascending-descending intonation volutes, of measures 116 and 118, being accompanied in parallel to the growth and decrease in intensity; this plasticity of the soloistic performance has to be maintained throughout the entire section until the takeover of the thematic motifs in measures 131-134.

Theme B_2 is also exposed and in two sections (measures 119-126; 131-138), separated by an interlude (measures 127-130), a technique also used in the presentations of B_1 . In this case, the soloist violin presents only half of the thematic sentence (the first phrase of B_2 '-measures 131-134), the second part of the theme being played by the flute and the oboe (measures 135-138). This theme also has a folkloric expression, accompanied by a slight tinge of humor (*scherzando*) also reinforced by the intonation background sprinkled with pentatonic scales (marked with arrows in the following example) and by an asymmetrical layering; the composer combines the ternary rhythm with the binary one-both horizontally and vertically, in polirhythmic-stratifications, even if the phrases they include are symmetrical (4+4) with pentatonic scales (intonations of pentatonic structures):

Fig. 14. Measures 119-126, orchestra in reduction for piano

The patterns-modes within which B_2 develop are, in measures 119-122, minor *hexacordic A* with subtonic (a) and, in measures 123-126 anhemitonic *pentatonic E* type I, in Vth stage (b):

Fig. 15

Subsequently, the modal context widens, making reference to its heptacordic nature, so in addition to the successions to *Eolian A* (measure 127 – the setting up of the measure specific to the mode analysed) ~ *Dorian A* (measure 130) there are used as well as modal stratifications like *Eolian A/Dorian D* (measure 131) or *Dorian E/Dorian A* (measure 135).

A consistent formal segment which occurs between measures 139-168, with transitive function comprises five phases represents – in fact -, an accompanied *pseudocadenza*, as a development, since figurative elements originated from *The Cadenza* and also from theme B_2 are taken over by the soloist violin, while the orchestra's role is reduced to extended acordic support, as multiple pedal, sometimes also reminding variants of the motifs from B_2 . This segment starts modally with the layering of two pentatonic formations *A/D*, which-thanks to the interference of the sound plans (violin/ orchestra) in audition-are perceived as *Dorian A/ Dorian D* (the latter knows Dorian-Eolian structural oscillations, due to the the $B b$ modal acord in measures 142-143).

However, despite its amplitude, this point does not represent the retransition to A_V . This time it is possible only to resume the passage to taking over theme B_1 (measures 169-180), in which the theme is conclusive for section B, the first half of the violin soloist (m. 9, 9.1 m), the second being taken over by the orchestra. This moment is seen by Chr. Mark as the central axis of the whole piece, "in which looms the clearest sense of nostalgia: the singer takes on the flow of the song, the repeated cadences supporting the soloist's languorous doubles and the delicate mournful suspicions of the soloist's complementary melodic lines, from six to ten measures

after the letter R measure [169] (the first or second time when the solistis has them), all contribute to the effect” (Mark 2013, 187).

The real retransition develops between the measures 181-196, and it reappears as an accompanied *cadenza*, the cell input ”v” and ”y” being exposed similarly to a mixture by the soloist, against the acordic *E* background as a multiple orchestra pedal:



Fig. 16. Measures 181-184, violin

The varied resumption of A_V section (measures 197-240) - which returns to ternary rhythm in ternary meter (6/8), which marks a significant change of expression, from the square to the roundone, ternary, more fluent – covers the themes of the first stanza in various, under numerous aspects: A_{1V1} (measures 197-205) the soloist violin has no contribution, the contrast principle determining the composer to create an exclusively orchestral moment, of a greater homogeneity of the sound substance. The difference from the first appearance of A_1 is present in terms of the modal context as well, now *Dorian B* now with modal agreement, the return of *Eolian (G)* (measure 209), simultaneously with A_{2V1} (measures 205 -209), but also in the exclusive presence of the orchestra. Thus, the effect of thematic recall is much stronger and the reintroduction of the soloist violin solo in the sonorous fluxe together with A_{3V1} A_{3V1} (measures 209-215) has a strong impact, also due to the fact that it supports the thematic statement, against the harmonic background of a dynamic pedal, in which the acordic couple $E-B_7$ is resumed in an alternating swing of the two functions during the five measures.

Another change suggested by A_V is the elimination of the transitions between the display of different themes, the only one preserved being the one between A_{3V1} and A_{2V2} , a transition (measures 220-223) identical to the one in measures 46-49. In addition, there is a transition between A_{2V2} and a new appearance, non-existent in the first presentation of the large strophic A of theme A_{1V2} (measures 234-242), aimed at ending the circle of the thematic exposures polystrophic A .

A_{2V2} (measures 224-226) is reduced to the size of a contracted phrase, in which is stated the thematic motif 6 and a varied motif taken over from *The Cadenza* (m. 3.2. 1 v_2) the orchestral support is achieved with cell ”x” and an imitative resume, in echo of the second motif previously stated by the violin.

Transition to A_{1V2} brings tranquility of the thematic background by the rhythmic extention due to the passing to the square pattern of the binary rhythm, based on the combination of the motifs’ profile 11 and 12.1 v_1 , played by the violin, the orchestra supporting acordically and with sporadic responses of various profiles

of reasons sung by the violin. The last thematic appearance A_{1V2} - a short thematic conclusion of A segment - is achieved by the orchestra, in an imitative way, in *stretto*, on two sonorous layers twofold sound (brass / string players), the violin retreating after the exposure of the emblem-cell in the first two measures of the thematic moment:



Fig. 17. Measures 236-240, orchestra in reduction for piano

In the transition that follows, the musical substance is diluted even more, the string players exposing in rhythmic augmentation cell "x", thus repeating the first two measures in *The Introduction* of the work. What follows is the varied resume of the initial soloistic *Cadence* varied resume, instead of the third phase which is replaced by an apotheotic pitch in the final statement of the cell-emblem in undefined rhythmic values (*longa*) D^4-B^4 . The composer doses the ascending progress the soloist violin's melody, placing here, similarly to the the first appearance of *The Cadence*, some intonation plateaus (B^2 ; D^3 ; E^3 ; A^3 ; G^3) in order to delay the melodic rise and increase the sensation of the constantly high flight of the lark the programmatic idea of the impressive pieces..

3. Conclusions

Despite the fact that it is a quiet and calm piece, rather than loud and bright, the romance for violin and orchestra *The Lark Ascending* is - obviously - a work of virtuosity, according to Christopher Mark (Mark 2013, 187).

Cadence plays an important role in setting up the piece, which appeared at the beginning and end of the work, and fragmentarily during it. Cadence requires a comprehensive the performer a comprehensive view on the whole *Cadence* to balance judiciously the agogic effect, thus avoiding the repetition of rhythmic intonation cells not to become monotonous, uninteresting. By agogic differences in execution, the performer maintains the audience's interest, enhancing the expression by successive tension and rests achieved by changing the tempo, even on the same repetitive rhythmic-intonation profile.

The concertante piece is unusual due to the special relationship which the soloist has with the orchestra, as a complementary partner or a commentator when the orchestra holds the thematic initiative.

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