

GRACE WILLIAMS, SYMPHONY NO. 2, MOVEMENT I (1957, REV.1975)

OVERALL	<u>EXPOSITION</u> (ROTATION 1)						
Module	<u>P¹</u>	<u>P²</u>	<u>TR¹</u>	<u>TR²</u>	<u>S⁰</u>	<u>S¹</u>	<u>S² = K</u>
Tonal Center	$\rightsquigarrow A\flat \rightsquigarrow \dots$	$G \leftrightarrow A\flat \rightsquigarrow G$	$C \leftrightarrow A\flat \rightarrow C \rightsquigarrow$	$\rightsquigarrow \dots$	$Fm \rightarrow F\sharp m \rightarrow$ $Fm \rightarrow Em$	$A \leftrightarrow B\flat m \leftrightarrow Bm,$ $G \leftrightarrow B\flat m \leftrightarrow Bm$	$B\flat_{ped}, A \leftrightarrow B\flat m \leftrightarrow Bm$
Internal Form	4 + 4 + 5	9 + 5 + 5	4 + 8	6	3 + 2	6 + 4 + 3	3 + 5
Themes/Motifs	a^1_{trp}, a^2_{wvs}	a^1, a^2_{strs}	$a^1_{tr}, b_{ww, strs}$	a^1, c^0	c^0, d	c^1_{vls}, c^2_{wv}	$c^{1[extended]}_{str}$
Measure No.	1	14 [A]	33 [C]	45	51 [D]	56	69 [E]
Notes	Aggressive and extremely chromatic opening paragraph, based on alternation of two motives: distinctive syncopated motto (a^1) almost exclusively associated with brass & snare, and similarly chromatic response figure in woodwinds (a^2). P^1 [<i>allegro marciale</i>] introduces these ideas in sparse orchestration, P^2 [<i>energico</i>] thicker and more developmental/intensificatory. Tonal center ambiguous throughout; gradually clarifies to $A\flat$ -min and G -maj, thus establishing piece's core polarity of step-related regions connected by mode preserving (T_1) & reversing (SLIDE) transformations.		Transitional, table-clearing section that introduces more lyrical if still ambivalent b theme on oboe, now motivicizing parallel (P) and maj-3 rd relations (LP, H). Wide-leaping c^0 starting at m. 45 provides basis for S subject's contour.		Second subject area in swaying 6/8 that seamlessly replaces 4/4 of P theme between mm. 45 & 56. Main c^1 motif based on c^0 from transition, a rocking, almost dance-like melody for violins; like P theme, thoroughly chromatic, now organized around semitonal flanking relations about referential F then $B\flat$ "tonic." Tonal relationship between P and S therefore a non-functional major second ($i \leftrightarrow ii\sharp$). Concluding section at m. 69 serves both as wrap-up of S theme and loose closing theme (K) function.		

OVERALL	<u>DEVELOPMENT A</u> (ROTATION 2)					<u>DEVELOPMENT B</u> (ROTATION 3)			
Module	<u>D¹</u> [$P^{1(transposed)}$]	<u>D²</u> [TR ¹]	<u>D^{3.1}</u> [P+TR+S]	<u>D^{3.2a}</u> [P+TR+S]	<u>D^{3.2b}</u> [P+TR+S]	<u>D⁴</u> [P+S]	<u>D^{5.1}</u> [TR, S]	<u>D^{5.2}</u>	<u>D^{5.3}</u>
Tonal Center	$\dots \rightsquigarrow D$	$D^7 (G?) \leftrightarrow$ $Bm \rightarrow \dots$	$B\flat m \leftrightarrow Bm \leftrightarrow Cm$	$Bm \leftrightarrow B\flat m,$ $Bm \rightarrow D\sharp \rightarrow G \rightarrow B\flat m \dots$	$Bm \rightarrow Cm \leftrightarrow G\sharp m \rightarrow$ $B\flat m \leftrightarrow Bm \leftrightarrow Cm \dots$	Bm	$C\sharp \rightsquigarrow (B\flat m) \rightsquigarrow$	$G^{7(\sharp 4)}$	$(G^{7(\sharp 4)})$
Internal Form	4 + 4 + 5	6	3 + 3 + 3 + 4	3 + 4	3 + 3	4 + 4	4 + 7	4	5
Themes/Motifs	a^1_{trp}, a^2_{wvs}	$\sim b$	$\sim b, c$	$\sim b, c$	$\sim b, c$	a^1	$\sim b^2, \sim c^1$	d	d
Measure No.	77 [F-2]	89 [G]	95	108	115 [H-3]	121	129	140 [J-1]	145
Notes	Second large-scale thematic rotation in piece, restarting with P^1 transposed by tritone relative to beginning of movement. Builds to an implacable march-like treatment of b motif.		Core of development section explores and expands semitonal-flanking progression from S, with melodic contour of TR and accompanimental and rhythms figures drawn from P. Centers squarely on B-min ($\sharp ii/biii$) of overarching $A\flat$ referential key. Intensity of pantriadic chromaticism at its highest during this section.			Section with hybrid large-scale formal function, acting as both continuation of development section (material is still unstable, fragmented, and energy-gathering towards pedal "dominant" chord at m. 140) and onset of third thematic rotation (restarting again with P^1 , transposed now to B-min, leading to more 3 rd pass through TR material and soon-to-come 3 rd clear statement of S theme). Reintroduction of Shostakovichian sixteenth-sixteenth-eighth rhythm (d) from start of S marks retransition into recapitulation.			

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OVERALL	<u>RECAPITULATION</u> (ROTATION 3 CONT)				RECAP ⇒ CODA (ROTATION 4)	<u>CODA</u> (ROTATION 4 CONT)		
Module	S ¹	S ^[new]	S ^{1,2} =K	P	C ¹ [P]	C ² [P+S]	C ³ [S+P]	C ⁴ [P]
Tonal Center	G ↔ A♭ m ↔	E, E ↔ Fm ↔ ... E → F♯/C♯	C → Fm → C → E♭ m → C → E → G♯ (m)	↔ A♭ ↔ E ⁶ ↔	A♭ ↔ E♭	Am ↔ A♭ ↔ G	Fm ↔ F♯m, Am ↔ A♭ ...	↔ A♭
Internal Form	2 + 8	3 + 5 + 10	4 + 2	7 + 5 + 6 + 3 + 9 + 3 + 13 (?)	~ ~ ~	~ ~	4 + 6	7 + 3
Themes/Motifs	c ^{0,1,2}	c ³	c ^{1[extended]} _{str}	a ¹ , a ²	a	a, c	a, c	a
Measure No.	150	159	177	182 [L]	226 [M]	251	262	272-81
Notes	Recapitulation with reversed thematic structure, S & K followed by P, both now centered on main referential center of A♭-min. Harmonic and motivic materials all derived from earlier portions of movement. Transformation of grotesque waltz-like S ^{1,2} =K module has even more acidic bite. Restatement of P material again serving hybrid purpose, now recapitulatory and coda-functions. Unlike expository statement, far more discursive and developmental span from 182-226, often marked by sustained A♭/G♯ pedal to ground otherwise contrapuntally and motivically dense material. Tricky to subdivided into smaller formal units, particularly the diffuse and motivically knotty mm. 182-226.				Onset of undeniable coda material starting at 226, majority based on P theme and its motivic constituents. Big, broad musical paragraphs, again difficult to subdivide, revolving around thick, often imitative counterpoint grounded at turns by pedal-points on A♭ and E♭. Pulling back of texture at m. 251 to build up to final climax of movement. Semitonal flanking and form-defining SLIDE relation both emphasized, both converging around “tonic” of A♭			

Main Motifs

The image displays five musical motifs labeled a¹, a², b, c², and c¹. Motif a¹ is a melodic line in 4/4 time. Motif a² is a melodic line in 4/4 time with a triplet. Motif b is a melodic line in 4/4 time with a triplet. Motif c² is a melodic line in 6/8 time with a triplet. Motif c¹ is a bass line in 6/8 time.

Sources

- [Grace Williams, *Symphony No. 2* \(1957/1976\), ed. Graeme Cotterill \(Oriana Publications, 2010\).](#)
- [Grace Williams/Vernon Handley, “Ballads, Fairest of Stars, *Symphony No. 2*” \(Lyrita, 1974, 1980\); *Liner Notes by Malcolm Boyd.*](#)
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- [Jennifer Doctor., “Working for her own Salvation”: Vaughan Williams as teacher of Elizabeth Maconchy, Grace Williams and Ina Boyle' in Lewis Foreman \(ed.\), *Ralph Vaughan Williams In Perspective* \(England: Albion Music Ltd, 1998\), 181-201.](#)
- Graeme Cotterill, 'Ambition Overshadowed: Grace Williams' symphonies evaluated' (MPhil Diss w/ companion scholarly editions, University of Wales Bangor, 2007).
- [Graeme Cotterill, “Music in the blood & Poetry in the soul? National identity in the life and music of Grace Williams,” Doctoral Diss, University of Wales Bangor, 2012\).](#)
- [Kasey Lynch, “Expanding the Canon: A Feminist Analysis of Grace Williams’s *Sea Sketches*” \(MA Thesis, Tufts University 2020\).](#)
- [Rhiannon Matthias. *Lutyens, Maconchy, Williams and Twentieth-Century British Music.* \(New York, NY: Routledge, 2016\).](#)