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# EDWARD ELGAR – *LOVE'S TEMPEST*, OP. 73, NO. 1 RHETORICAL PERSPECTIVES AND STYLISTIC INTERTWINING

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**Abstract**
*The works of Edward Elgar (1857-1934) span various musical genres, but a lesser-known aspect of his oeuvre is his choral repertoire. Sacred choral music was a part of Elgar's life from childhood onward, thanks to his family and the education he received. Alongside it, secular choral music plays an important role in the composer's works, making him a representative of the partsong and choral song genres. From the secular repertoire, the cycle Two Choral Songs, Op. 73, consists of two choral songs, the first of which, Love's Tempest, has been selected for a stylistic analysis. Starting from the work's genesis, we examine a formal schematic structured almost symmetrically and delineated with extreme clarity. One of the most important aspects is the harmony through which Elgar achieves a stunning stylistic fusion, combining modal thinking, chromatic harmony, and chords from the post-Romantic sphere or even from jazz. On a rhetorical level, the music closely follows the text's course, and three elements emerge: silence, storm, and love. Through the composer's artistry, each element takes on a personality, and the tragic moves toward the sublime, with love being the key element in the story.*

**Keywords**
*Edward Elgar, partsong, choral song, silence, storm, love.*

## Introduction

We are well acquainted with Edward Elgar's orchestral works and his concertos, but we rarely think of him as a composer of choral music. Moreover, knowing that he was mostly self-taught when it came to learning and mastering musical concepts, we wonder how his choral songs should sound like and what their compositional characteristics should be. Also, since we are talking about choral music, a fundamental

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component naturally comes into discussion: the text. Thus, the music is subordinate to the text in the first instance, but the two must work together to form a unity. This is where the most interesting aspects intervene: musical rhetoric and musical aesthetics. Although we know that rhetoric is specific to the Baroque era, do we encounter such thinking in the 20th century?

Elgar offers a series of secular choral works including the partsong and choral song genres that provide a breathtaking interplay of text and music, along with many other musical surprises. On the other hand, his choral output also includes religious works, reflecting his exploration and interest in every area of this musical field.

Among the numerous works composed by Edward Elgar covering different musical genres, his secular choral works are particularly noteworthy. Since they are not as well-known, at least in our region, and quite rarely performed, the purpose of this study is to draw attention to the choral repertoire and to analyze one of the partsongs he composed. However, to ensure a smooth flow of information in a chronological order, we will begin with biographical details related to his choral works and an overview of his entire choral repertoire.

## 1. The Genres

Edward Elgar's oeuvre encompasses a variety of musical genres. All of his works have been organized and published by genre in 43 volumes, arranged in six series by the Elgar Society. The last one was published in 2025, including the sketches for the *Piano Concerto*, *Symphony No. 3* and other works.[2]

| Series title | Genres in the collections/content |
|---|---|
| *Series I: Choral Works* | - cantatas, oratorios, hymns and arrangements, partsongs and unison songs with accompaniment, sacred music with accompaniment, sacred music without accompaniment or with organ, secular partsongs and unison songs |
| *Series II: Solo Vocal Works* | - with orchestra, with piano (2 volumes) |
| *Series III: Dramatic Works* | - incidental music, works for narrator and orchestra, ballet |
| | - suites, short orchestral works, overtures, marches, variations, symphonies, concertos, concert overtures, studies for orchestra, miniatures, orchestrations (Bach, Händel, Chopin) |
| *Series V: Instrumental Music* | - works for piano, organ, violin, chamber music, wind quintet, works for various ensembles (brass band) |

[2] Elgar Society, "Elgar: Complete Edition," https://elgarsociety.org/the-music/elgar-complete-edition/, and Elgar Complete Edition, "The Full Edition," https://www.elgar.org/9edition.htm.

| Series title | Genres in the collections/content |
|---|---|
| *Series VI: Sketches and Fragments* | *The Spanish Lady*, *Piano Concerto*, *Symphony No. 3*, *Miscellaneous Sketches* |

*Table no. 1 – Series titles and their content*

## 2. Choral Music

Sacred music has been a part of Elgar's life since childhood. His father, William Henry Elgar, was the organist at St. George's Church, with Elgar taking over the position in 1885. His father was Protestant, while his mother, Ann Greening Elgar, embraced and converted to the Catholic faith, leading Elgar to receive his education in Catholic schools. Saint George's Church provided him with an introduction to European culture, particularly Viennese masses. According to Hubert Leicester, masses from the repertoires of Haydn, Mozart, Beethoven, and even Weber were often performed there. In addition, the church invited opera soloists to perform during services.[3]

Regarding secular music, the Morecambe Competition Festival made a significant contribution to the development of the partsong genre; it was one of the most prestigious festivals of the early 20th century and provided an opportunity to showcase Elgar's works. The collaboration began in 1901, with a letter from William Gray McNaught. He conveyed a proposal from the founder of the Morecambe Festival, Canon Charles Vincent Gorton, for a collaboration with Elgar during the festival. The request was for a work composed specifically for the festival, participation on the jury, and his presence during important moments. Elgar was in his midst of a creative peak in his compositional career, involved in many large-scale projects, but he accepted the proposal. Furthermore, Elgar offered to conduct his own work, which he was to compose for the following year.[4]

The works composed exclusively for the Morecambe Competition Festival were known as *test-pieces*. Elgar has seven works in his repertoire that were presented at the festival between 1902 and 1911:[5]

| Title of musical piece (test-pieces) | Year of composition | Year of the Morecambe Festival |
|---|---|---|
| *O Happy Eyes*, Op. 18 | 1889, rev. 1893 | 1902 |
| *Weary Wind of the West* | 1902/1903 | 1903 |
| *On the Alm*, Op. 27, No. 5 | 1896 | 1904 |
| *Evening Scene* | 1905 | 1906, 1907, 1911 |

[3] John Butt, "Elgar's church and organ music," *The Cambridge Companion to Edward Elgar* from *The Cambridge Companions to Music* (Cambridge: Cambridge University Press, 2005): 107.

[4] Geoffrey Hodgkins, *Somewhere Further North: Elgar and the Morecambe Festival* (Rickmansworth: Poneke Press, 2004), 12-13.

[5] Hodgkins, *Somewhere Further North*, 261.

| Title of musical piece (test-pieces) | Year of composition | Year of the Morecambe Festival |
|---|---|---|
| *There is Sweet Music*, Op. 53, No. 1 | 1907 | 1909 |
| *Deep in my Soul*, Op. 53, No. 2 | 1907 | 1909 |
| *Go, Song of Mine*, Op. 57 | 1909 | 1910 |

*Table no. 2 – Test-pieces by Elgar presented at the Morecambe Festival*

### 3. *Love's Tempest*, Op. 73, No. 1

*Two Choral Songs*, Op. 73 was composed in 1914 and consists of two partsongs, *Love's Tempest*, Op. 73, No. 1, and *Serenade*, Op. 73, No. 2, also known as choral songs. *Love's Tempest* features lyrics from the poetry cycle *Novogrecheskije pesni*[6] by Appolon Nikolayevich Maykov, translated by Rosa Newmarch in the 1903 collection *Horae Amoris*.[7] The poem's lyrics are as follows:

*Silent lay the sapphire ocean,*
*Till a tempest came to wake*
*All its roaring, seething billows*
*That upon earth's ramparts break.*

*Quiet was my heart within me,*
*Till your image, suddenly*
*Rising there, awoke a tumult*
*Wilder than the storm at sea.*

The choral song is dedicated to Charles Standford Terry, a professor of history at the University of Aberdeen and the person who was with Elgar when he received an honorary doctorate from the university.[8] In a letter to Terry, Elgar wrote regarding *Love's Tempest*: "Please accept the enclosed dedication with my love […] It is a big noise."[9] While working on the partsong, Elgar had in mind parts of some recent recordings; he had just finished a recording of the work *Carissima* for gramophone and was enjoying listening with family and friends to the result of the performance as well as other works released by the company.[10]

#### 3.1. Formal Analysis

The first step consists of a formal analysis by creating a formal scheme. The distribution of the small strophes, phrases, number of measures, voices, keys, along with modulations and number of measures follow a

[6] Translated as *Modern Greek Songs*.

[7] Elgar Society, "Elgar – His Music: Part-Songs 1914-1932", https://www.elgar.org/3parts2.htm, and Christopher Kent, *Edward Elgar: A Thematic Catalogue and Research Guide* (New York: Routledge, 2003), 324.

[8] Peter Avis, Booklet "There is Sweet Music: Part-Songs by Sir Edward Elgar." Proteus Ensemble, conductor Stephen Shellard (Worcestershire: AVIE Records, 2024): 1.

[9] Elgar Society, "Elgar – His Music: Part-Songs 1914-1932," https://www.elgar.org/3parts2.htm.

[10] Jerrold Northrop Moore, *Edward Elgar: A Creative Life* (Oxford: Clarendon Press, 1999), 661.

chronological sequence, structured into two large strophes. This musical work has a large bistrophic form.

| Large strophe | $A^2$ | | |
|---|---|---|---|
| Small strophes | A | A var. 1 | B |
| Phrases | a + c | a + c | a + m1 + m2 + c1 + c2 |
| Phrase length (mm.) | 2 + 3 | 2 + 3 | 2 + 2 + 2 + 2 + 4 |
| Voices | SSAATTBB | SSAATTBB | SSATTBB |
| Keys and modulations | E♭ min. ~ (G♭ maj. with 7th and 9th) | E min. ~ (G maj. with 7th and 9th – fifth degree of C min.) | C min. ~ E♭ maj. |
| Number of measures | m. 1 | m. 6 | m. 11 (with *auftakt*) |

*Table no. 3 – Formal scheme of the large strophe A*

| Large strophe | A var. $1^2$ | | |
|---|---|---|---|
| Small strophes | A var. 2 | C | B var. 1 |
| Phrases | a + c | a + c | a + m1 + m2 + c1 + c2 |
| Phrase length (mm.) | 2 + 3 | 1 + 3 | 2 + 2 + 2 + 2 + 4 |
| Voices | SSAATTBB | SAATTB | SSATTBB |
| Keys and modulations | E♭ min. ~ (G maj. with 7th – fifth degree of C maj.) | (3rd inversion, sixth degree of C maj.) ~ (G maj. – fifth degree of C min.) | C min. ~ E♭ maj. |
| Number of measures | m. 23 | m. 28 | m. 32 |

*Table no. 4 – Formal scheme of the large strophe A var. 1*

The two large strophes, $A^2$ and A var. $1^2$, are structured symmetrically, similarly, almost identically in terms of number of measures, with the exception of strophe C, where the antecedent contains only one measure.[11] The division into two, from a structural point of view, coincides with the sectioning of the poem into two, so each stanza of the poem is incorporated into a large strophe of the musical form. In the case of $A^2$, the first line covers A, and it is also repeated in A var. 1, being the only place where a line is repeated in its entirety. B continues with the next three lines. Regarding A var. $1^2$, the first line also covers the first small

[11] We will use the superscript for the names of large strophes, as to not be confused with small strophes' names, according to the *Music Forms and Analysis* course by Prof. Cristian Bence-Muk, PhD.

strophe, A var. 2, but C continues with one and a half lines, with strophe B var. 1 ultimately using the rest of the text, namely another one and a half lines. Compared to strophe B, it has a fairly prominent subtraction at the text level, using half of the text in quantitative terms, and covers a very similar musical material over an identical time span. Therefore, fragments of the text of strophe B var. 1 are repeated at times to compensate for the lack of words.

| Large strophe | $A^2$ | | |
|---|---|---|---|
| Small strophes | A | A var. 1 | B |
| Text | *Silent lay the sapphire ocean,* | *Silent lay the sapphire ocean,* | *Till a tempest came to wake*<br>*All its roaring, seething billows*<br>*That upon earth's ramparts break.* |
| Number of measures | m. 1 | m. 6 | m. 11 (with *auftakt*) |

*Table no. 5 – Text distribution in the large strophe $A^2$*

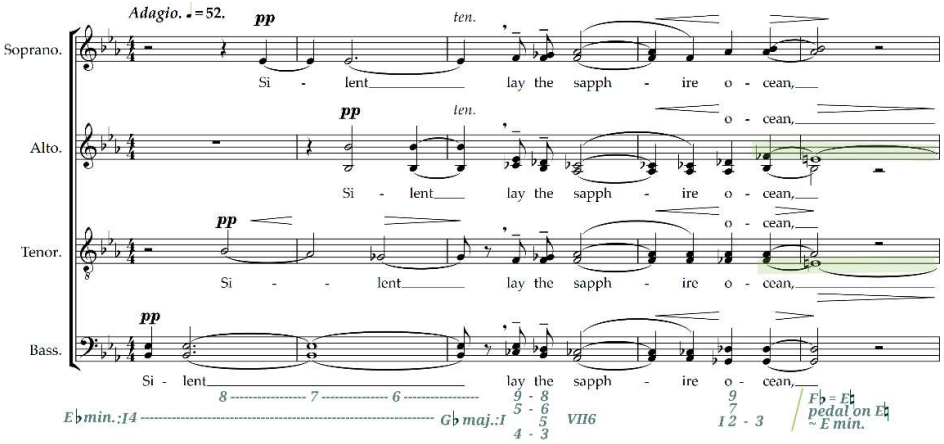
| Large strophe | A var. $1^2$ | | |
|---|---|---|---|
| Small strophes | A var. 2 | C | B var. 1 |
| Text | *Quiet was my heart within me* | *Till your image, suddenly*<br>*Rising there,* | *awoke a tumult*<br>*Wilder than the storm at sea.* |
| Number of measures | m. 23 | m. 28 | m. 32 |

*Table no. 6 – Text distribution in the large strophe A var. $1^2$*

## 3.2. Harmonic Considerations

This partsong acquires personality primarily through its extremely rich harmonic thinking. Taking, for example, the small opening strophe, the harmony is gradually built up using *stretto* entries that articulate the root and fifth of the tonic chord in the key of E♭ minor. The third is only introduced in the second measure, so until then we hear the fourth or fifth chords specific to diatonic modal harmony. This entire harmonic progression unfolds using only the word “silent,” over the course of two measures.

Continuing, after a closed cadence on the first degree, the harmonic progression breaks away from a possible modal way of thinking and moves toward a rich harmonic density, crossing the boundaries of the chromatic harmony specific to the 19th century. The first chord is perceived as suspended, followed by a G♭ major chord with a major seventh which, through a descending chromatic progression, reaches a diminished F chord. Next comes G♭ major with a minor seventh and a major ninth, and the seventh, through enharmonic reinterpretation, becomes the point at which the modulation up to a minor second is achieved, meaning toward E minor (the alto 1 and tenor 2 voices remain on a pedal, on *F♭*, which, through enharmony, becomes *E♮*, being the root of the fourth chords and thus modulating into the new key). We observe a predilection for post-Romantic or even jazz chord types, using the text "lay the sapphire ocean," over two measures (Example no. 1).



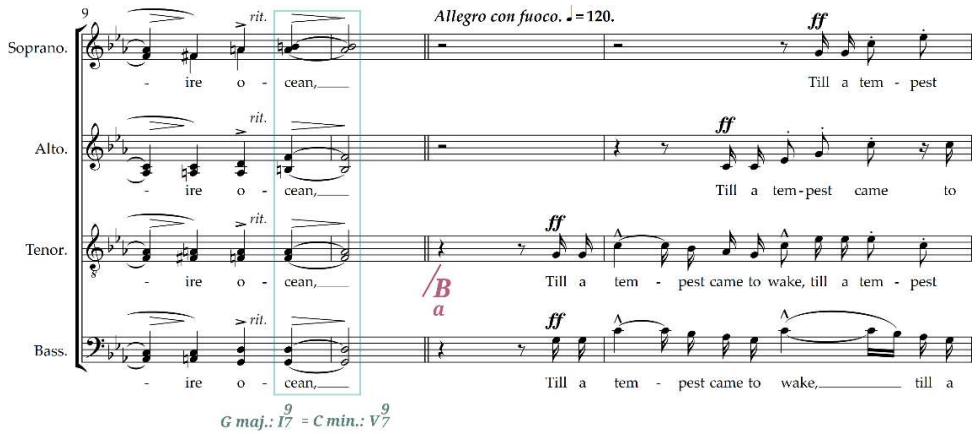

*Example no. 1 – Edward Elgar, Love's Tempest, Op. 73, No. 1, Bars 1-5, The harmonic progression from E♭ minor to E minor*

The harmonic progression unfolds over four measures, starting from a diatonic modal way of thinking and moving toward an extremely rich chromatism specific to post-Romanticism. We observe an amazing stylistic combination in such a short time, leading to an extremely distant modulation up to a minor second. Moreover, the entire harmonization process is repeated in the new key, the last chord being G major with a minor seventh and major ninth. This will represent the chord that achieves the diatonic modulation to the key of C minor of the small strophe B.

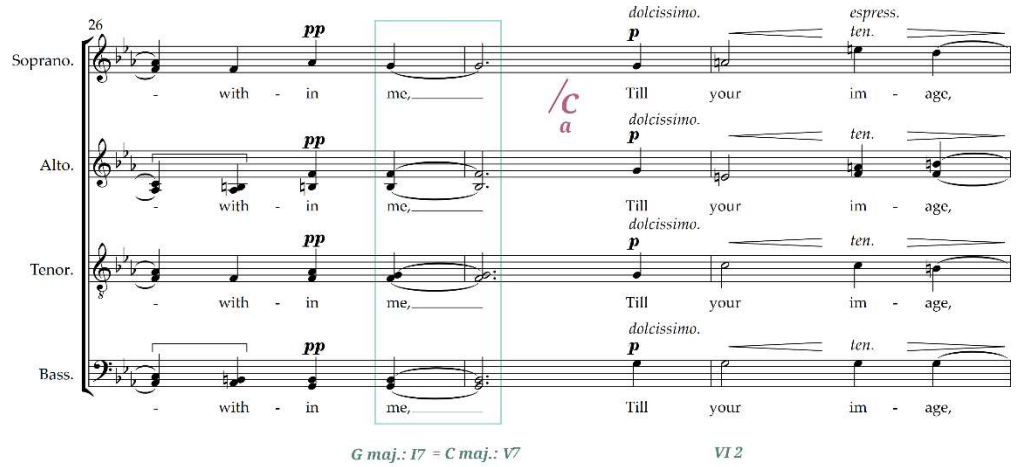
In the other cases, we find chromatic modulations (the dominant chord with/without the seventh and ninth) or a direct modulation to the parallel key, from E♭ major to E♭ minor. Both the modulations and the

harmonic content of the strophes lean toward modern harmony, and strophes B and B var. 1 bring tonal instability to the median phrases, only reaching the target tonality near the end of the strophes.

A and A var. 2 are the small strophes that mark the beginning of the large strophes. Comparing them, we notice that the antecedent phrases are identical (except for the text that naturally follows the order of the lines). The consequent phrases start the same, but proceed to different targets; the first to E minor through modulation up a minor second, and the other to C major. Another comparison can be made between A var. 1 (essentially representing the exact sequential repetition of strophe A) and A var. 2. In the case of the harmony presented at their end, the dominant chord is used in the modulation from A var. 1 to B and from A var. 2 to C, but leading to two different, parallel keys; first to C minor and then to C major, opting for a seventh chord in the third inversion on the sixth degree (Examples no. 2 and no. 3).



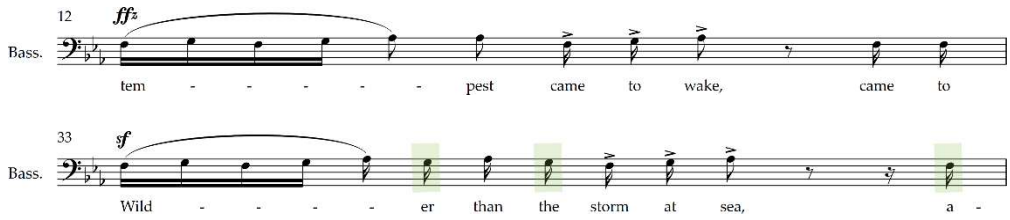

*Example no. 2 – Edward Elgar, Love's Tempest, Op. 73, No. 1, Bars 9-11, The pivot chord used for the modulation to strophe B*



*Example no. 3 – Edward Elgar, Love's Tempest, Op. 73, No. 1, Bars 26-28, The pivot chord used for the modulation to strophe C*

The middle sections of the large strophes are represented by A var. 1 and C, respectively. A var. 1 is the sequential repetition of the strophe A up a minor second, with the distinct modulation at the end of the section, depending on the target key. The small strophe C brings a surprise from a harmonic, melodic, and emotional point of view, a brief moment in which the key of C major offers a little light into unstable and unpredictable modern harmony, yet Elgar does not want to give up the seventh chords. It is also the strophe which, by the subtraction of the antecedent phrase (in A var. 1 there are two measures, in C there is only one), eliminates the possibility of an identical symmetry between the large and small strophes.

The endings of the large strophes are represented by B and B var. 1, respectively. From a harmonic perspective, they are almost identical, apart from the text, which, as we have noted, varies in lengths in terms of the number of words and lines used. Therefore, in B var. 1, there are some auxiliary tones, repetitions of a note to add a word or syllable, compared to B (Example no. 4). Near the end, in measure 38, the alto voice appears with a division, adding a $C_2$ to the alto 1, which already existed in the tenor, so it will not influence the harmony. A single noticeable difference can be seen at the end, in phrase c2, where the harmony and organization of the voices are distinct.




*Example no. 4 – Edward Elgar, Love's Tempest, Op. 73, No. 1, Bars 12 and 33, Differences between B and B var. 1*

### 3.3. The Antithesis of Silence and Storm

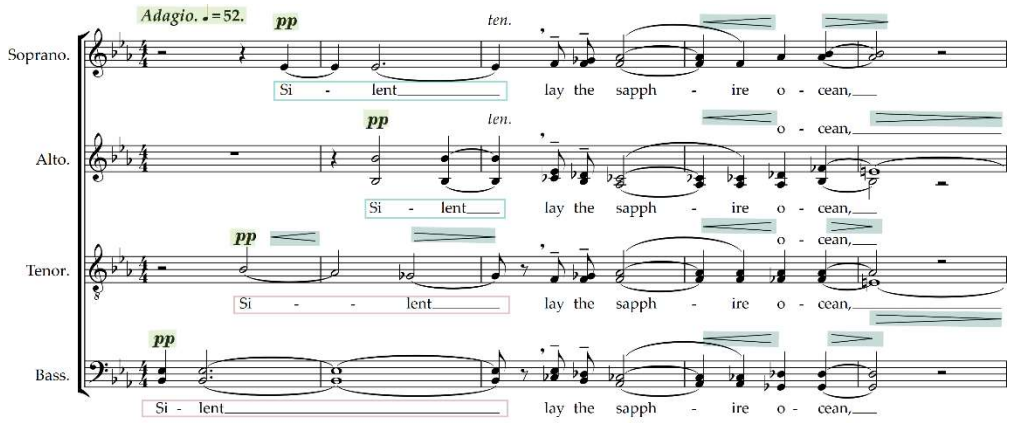
The poem consists of two stanzas of four lines each. The stanzas of the poem coincide with the delimitation of the large strophes in the previous form analysis. From a musical point of view, the strophes are similar, with differences specific to each situation, in accordance with the requirements of the text. Taking into account the structure of the work, we have encountered the three small strophes A, B and C, in different instances,

original or varied. $A^2$ includes the antithesis between A and B, followed by A var. $1^2$ which adds, exactly between the boundaries, a new small strophe, C. A represents silence, quiet, peace. B represents turmoil, agitation, noise. C represents hope, love, joy, thus introducing the human presence and affective thinking.

### 3.3.1. The Silence

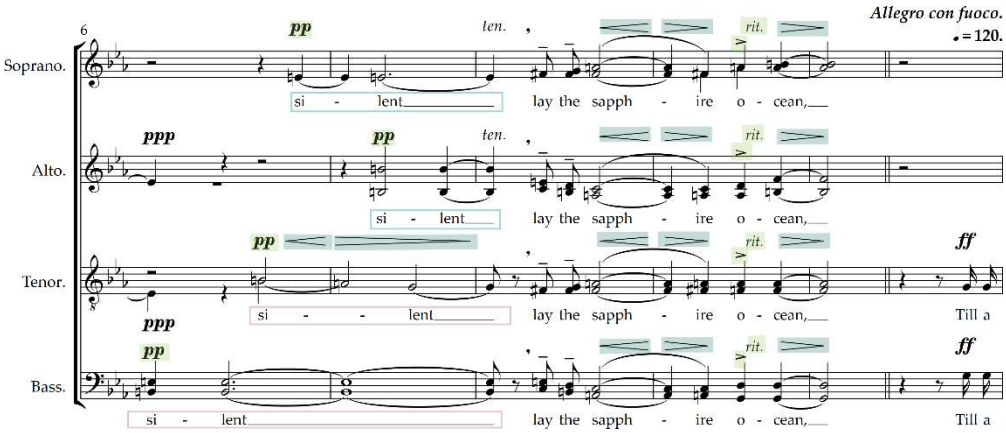
Naturally, by silence we mean reduced dynamics, long note values with limited movement, a slow tempo, all applied to the text, which expresses calmness in a certain way or even in several versions.

We are concerned with three variants of strophes A, two of which use the text "Silent lay the sapphire ocean." The target word is "ocean," being the main element of this sentence. From a musical perspective, the polyphonic, harmonic, melodic, and dynamic progression aids in a natural manner the completion of the path to the main element, without feeling the overcoming of the silence associated with the sapphire ocean. An interesting aspect is the delayed ending of the notes related to the word "silent," at the distance of an eighth note, with *tenuto* in the female voices. The musical passage stands out because of this writing. In the following, all musical elements retreat in the second syllable of the word "ocean," according to the rhetoric of speech (Example no. 5).




*Example no. 5 – Edward Elgar, Love's Tempest, Op. 73, No. 1, Bars 1-5, Creating tranquility through musical parameters in strophe A*

Although the entire sentence is repeated identically, in sequence, the articulation and agogics propose a differentiation in the assignment of the main roles, with the word "sapphire" being the target this time. The word "ocean" also receives a *ritardando*, and is eclipsed by the preceding musical events, thus marking the end of the two small strophes of the beginning (Example no. 6).




*Example no. 6 – Edward Elgar, Love's Tempest, Op. 73, No. 1, Bars 6-10, Creating tranquility through musical parameters in strophe A var. 1*

The word "silent" is articulated by all voices, through *stretto* entries, thus forming fourth chords. Except for the tenor, all voices perform the same note for each syllable of the word, maintaining the established dynamic marking, *pianissimo*. Over this continuous silence, the tenor voice is added, which is the only one that brings a slight movement through a gradual descent from the fifth of the chord to the third, as a *catabasis*,[12] along with *crescendo* and *decrescendo*, thus moving from the fourth chords to the tonic chord, but as a six-four chord (second inversion). This happens in all the strophes.

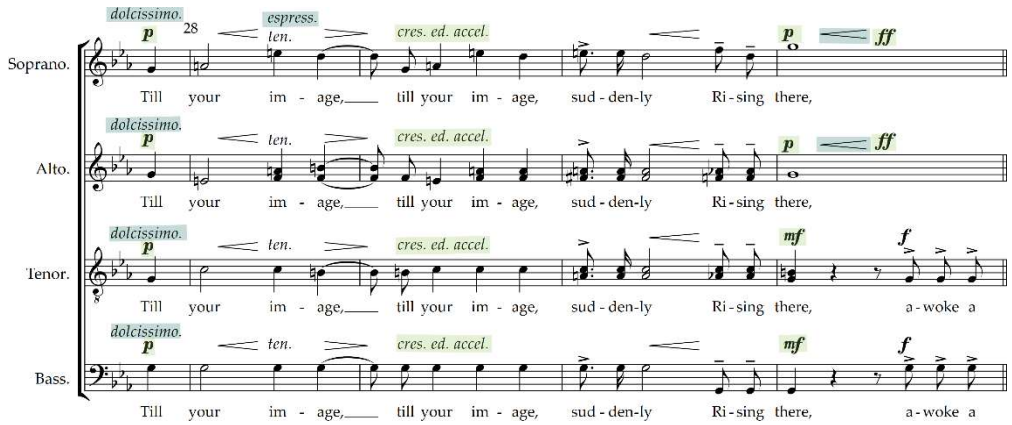
From an interpretative point of view, keywords help us by their very nature. For example, "silent" and "sapphire" begin with the consonant "s," which, from a typically human perspective, represents the gesture of silence (if we want to show that we want silence around us, we can simply articulate the consonant "s"). In practice, for the word "silent," one can emphasize the first consonant and even delay the following vowel slightly. Regarding the *stretto* entries, that "s" becomes obsessive, imposing a natural calm. In the case of the strophe A var. 2, the first word is "quiet." The diphthong, transcribed phonetically as "kwa," does not suggest the subdued expression of silence, however, through careful interpretation and a slow opening from semivowel to vowel, a less prominent sound can be achieved. Furthermore, since strophe A var. 2 is followed by strophe C as a surprise, the intention is not the same as in the beginning, so copying the sound effect given by the circumstances of the incipit is not necessary.

[12] "*Catabasis*: a descending musical passage which expresses descending, lowly, or negative images or affections." Dietrich Bartel, *Musica Poetica, Musical-Rhetorical Figures in German Baroque Music* (Lincoln: University of Nebraska Press, 1997), 445.

### 3.3.2. The Storm and Love

In contrast to the previous element, the storm is brought about by strophes B. In the first case, the text begins with the conjunction "till," short for "until," and continues through lines two, three, and four of the poem. Thus, strophe B introduces the sudden change in the peaceful landscape and presents the tempest that has settled over the sea, with powerful, even noisy waves that rage until they strike the land. In the second case, the conjunction "till" also appears in the second line of the new stanza of the poem, but it is not B var. 1 that comes up, as would be natural, but the small strophe C, which is a surprise from a musical standpoint. The difference is as follows: "till a tempest came" – the tempest appeared and details about what is happening follow; "till **your** image" – a human being appears in place of the tempest. Therefore, strophe C represents the image of love that calms the storm for a moment.

Love, portrayed in the strophe C, is conveyed musically by Elgar through the notations *dolcissimo*, *espressivo*. The harmony suggests the key of C major, but with tonal instability. The composer repeats the words: "till your image, till your image suddenly rising there," representing an *analepsis*.[13] As the words are repeated, the dynamics and agogics become energetic through *crescendo ed accelerando*, leading to a climax through the dominant chord, the resolution being in the following section, strophe B var. 1. Along with the intensification of the musical parameters, in measure 31 the composer brings a *subito piano* with *crescendo* to *forte fortissimo* to the female voices, with the soprano singing $G_2$. The moment contrasts with the dynamics of the male voices, and requires good technique and support from the choir (Example no. 7).




[13] "*Analepsis:* a repetition of a *noema* at the same pitch. *Noema*: a homophonic passage within a contrapuntal texture, used for emphasis." Bartel, *Musica Poetica*, 444-445.

*Example no. 7 – Edward Elgar, Love's Tempest, Op. 73, No. 1, Bars 28-31, Creating love through musical parameters in strophe C*

Embodying the second storm, strophe B var. 1 is the consequence of the appearance of the beloved one. As the text says, this storm is wilder than the first, being essentially a tumult of the soul that overshadows even a natural phenomenon of great proportions. From a musical perspective, based on previous analyses, the strophe does not differ greatly from the compared. Even though it uses only one and a half lines, affectively it heads toward hope, not tragedy. This difference can be seen in the articulation, dynamics, and agogics, through several distinctions:

| Strophe B | Strophe B var. 1 |
|---|---|
| mm. 10-11: *fortissimo* dynamics | mm. 31-32: *forte* dynamics, only halfway to the measure it shifts to *fortissimo* |
| m. 11: *staccato* for the word "tempest" | m. 32: no indication for the word "tumult" |
| m. 12: s*forzato* | m. 33: *sforzando*, then *decrescendo* at the end of the measure |
| mm. 13-14: *piano, crescendo* to *forte fortissimo*, *subito piano* in m. 14, then *crescendo* to *fortissimo* | mm. 34-35: soprano *piano, crescendo* progressively throughout the measures, the rest of the voices *forte*, then *crescendo* from m. 35 |
| m. 17: *forte fortissimo, sostenuto* | m. 38: *forte fortissimo, sostenuto* and *grandioso* |
| mm. 19-22: differences in musical content, articulation, dynamics and agogics | mm. 40-43: differences in musical content, articulation, dynamics and agogics |

*Table no. 7 – Differences between B and B var. 1*

The changes mentioned above aren't overly emphasized, except for the two situations highlighted in the table, but even the smallest changes need to be accurately reflected in the interpretation. A first, more extensive dynamic diversity can be found in measures 13 and 14, in comparison with 34 and 35. Moreover, it is the only place where, presented by the alto, tenor and bass, the words used are "Your image rising there, rising there," taken from strophe C (Example no. 8). The endings of strophes are very different, even at the compositional level, therefore a specific approach will be applied to each situation.

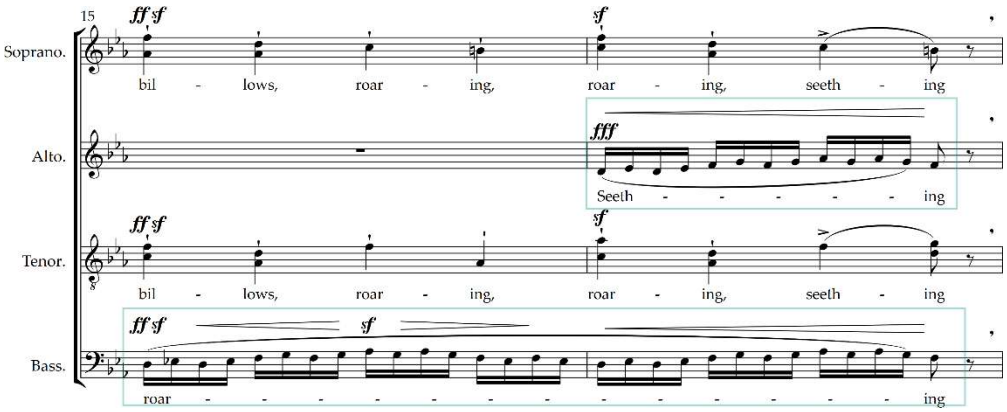



*Example no. 8 – Edward Elgar, Love's Tempest, Op. 73, No. 1, Bars 13-14 and 34-35, Differences in dynamics and articulation*

A compositional feature of the B strophes is the use of melismatic character through sixteenth notes and passing tones, *appoggiatura* or auxiliary tones, integrated into a lively tempo and energetic character, *Allegro con fuoco*. For strophe B, the words used are "roaring," in the bass (mm. 15-16), and "seething," in the alto (m. 16), which are the adjectives for the noun "billows." For strophe B var. 1, only the word "wilder" is used, both in the bass and alto, comparing the inner tumult with the storm brought by the sea. We note that the adjectives used are words that describe movement, sound, power, and magnitude. Musically, they initially receive, for one measure, a profile characterized by *anabasis*[14] and *catabasis*, with *sforzando* on the first and third beats, continuing in the next measure with *crescendo* toward the target note. This compositional

[14] "*Anabasis:* an ascending musical passage which expresses ascending or exalted images or affections." Bartel, *Musica Poetica*, 445.

manner is suitable for rendering the words presented as realistically as possible, but also the entire musical content through the contrapuntal and polyphonic character that these voices offer (Example no. 9).




*Example no. 9 – Edward Elgar, Love's Tempest, Op. 73, No. 1, Bars 15-16, The melismatic character of the words "roaring" and "seething"*

## Conclusions

Among the many genres that Edward Elgar has incorporated into his musical repertoire, the partsong genre features secular choral works that, by 1914, had already been renamed as choral songs. *Love's Tempest*, Op. 73, No. 1 offers a unique auditory experience, making a clear departure from the composer's Romantic ideology. The rich and diverse harmony brings uniqueness to this partsong, blending modal-diatonic moments, chromatic harmony, and even post-Romantic, modern, or jazz influences. These elements are in constant motion and interrelate with one another, thus creating a density of styles achieved through elegance, attention to detail, and compositional mastery. The relationship between text and music is highlighted by the dualism of silence and tempest, musically articulated through antithesis across all parameters. Rhetoric aids in a natural differentiation between calm and turmoil, which Elgar renders musically so that the depiction of silence, storm and love is perfectly defined, down to the smallest detail. This antithesis is emphasized by harmonic or polyphonic writing, choral or melismatic passages, restrained or rich dynamics, slow or fast tempos, along with many other contrasting details. Finally, we can appreciate the fidelity and artistry with which Elgar manages to combine a multitude of compositional features, offering stylistic complexity. All of the ideas function both independently and together, providing a unique aural and analytical experience.

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