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The Unpublished Songs of Ivor Gurney

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A dissertation submitted in partial fulfillment  
of the requirements for the degree of

Doctor of Musical Arts

University of Washington  
2014

Reading Committee:

Thomas Harper, Chair  
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Program Authorized to Offer Degree:  
Music



University of Washington

Abstract

The Unpublished Songs of Ivor Gurney

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During his lifetime, English composer Ivor Gurney wrote nearly 300 art songs. To date, only 100 of these songs have been published. This dissertation surveys the remaining unpublished manuscripts and identifies five as displaying a high degree of craftsmanship as well as potentially brilliant artistic output by Gurney. In an effort to evaluate their viability toward publication, each of the five songs is analyzed, edited, and typeset into performance edition. Accompanying this document is a recording of each of the five songs.



*In memory of Ivor B. Gurney*



## Acknowledgements

This project would not have been possible without a great deal of support.

Many, many thanks to Ian Venables & Graham Lloyd, who's unending generosity made my time in England an absolutely joy.

To Dr. Philip Lancaster - your efforts in creating a comprehensive catalogue of the Gurney Collection in Gloucester have enabled countless others to explore Gurney's world.

To the Ivor Gurney Trust – thank you for your generosity in allowing me to work with the Gurney Collection in Gloucester.

To the Gerald Finzi Trust – for allowing me to publish Mr. Finzi's evaluations of the Gurney manuscripts.

To Rhonda Kline – in addition to serving on my committee you've helped to bring these works to life at the piano. Thank you, Thank you, Thank you!

To Dr. Stephen Rumph – your unparalleled skill in scholarship brought new perspectives each and every time we talked.

To Tom Harper – you've made this entire degree possible...from start to finish.

To Dr. Robert Smith – for introducing me to Gurney's work as a young singer.

To my family, Tim, Joy and Lindsay Neuville – for supporting me in all things.

And to my wife, Liora – I love you, Cheeseburger!



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Media: *The Unpublished Songs of Ivor Gurney* (Audio Recording)

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<i>As I lay in the early sun</i>	2:02
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<i>Who would have thought that face</i>	1:29

Eric Neuville, tenor  
Rhonda Kline, piano



*Preface*

Ivor Gurney suffered from mental illness and was institutionalized for the last 15 years of his life. All too often, this battle he faced in life accompanies his legacy in death. It is, therefore, the intention of this document to allow Mr. Gurney's compositions to speak for themselves, unencumbered by the affliction which all-too-often accompanies his story. Let us celebrate the man amidst the pantheon of great English composers, rather than consign his brilliance to a separate housing.



## CHAPTER 1

### Introduction

The story of Ivor Gurney is as compelling as it is tragic. Gifted with the dual talents of poet and composer, he was unique among his peers at the turn of the 20<sup>th</sup> century. Not since Thomas Campion (1567-1620) has England seen an artist gifted with such duality. Sir Charles Villiers Stanford remarked, “that of all the pupils who came under him at the College, the one who most fulfilled the accepted idea of genius was Ivor Gurney.”<sup>1</sup>

He was born to a working class family on 28 August 1890 in Gloucester, England. His father David, a tailor, provided enough for the family to get by despite a growing divide between the working class and the opulent lives of the Edwardian aristocracy. His mother, Florence, helped out with the tailoring while caring for her four children, of which Ivor was the second. He was baptized on September 24 at All Saints Church, where, aside from his parents and the vicar, the only person present was the curate at All Saints, the Reverend Alfred Cheesman. Cheesman agreed to step into the role of Godfather to baby Ivor, a role he took extremely seriously. Shortly after Ivor’s birth, the family purchased a piano on which he and his three siblings were given piano lessons. Both his mother and the Reverend Cheesman quickly recognized Ivor’s gift for music.

Cheesman encouraged young Ivor to explore his talents and to try for a choral scholarship at the Gloucester Cathedral, which came with an education at the King’s School. Ivor succeeded in his audition and by 1906 had become an apprentice to the

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<sup>1</sup> Harry Plunket Greene and Marion M. Scott, “The Man,” *Music & Letters* 19 (1938): 2.

cathedral's organist Herbert Brewer. He studied alongside a young Herbert Howells who also displayed prodigious skill for his age. The two became fast friends and would go on to impact English music in very different ways.

1910 proved a turning point for these young men. That September the Three Choirs Festival was held in Gloucester, and the program included the premiere of Ralph Vaughan Williams' *Fantasia on a Theme by Thomas Tallis*. The two men found the work to be unlike anything they had heard before, and following the concert they spent the night pacing the streets of Gloucester contemplating their future lives in composition.

The following year, Gurney won an open scholarship to the Royal College of Music. His composition teacher was to be Sir Charles Villiers Stanford, who insisted that Gurney was "the biggest of them all, but the least teachable." His audition at the Royal College of Music certainly made an impact:

The Board for the awarding of the scholarships was in session to hear the candidates in viva voce. [Hubert] Parry was greatly excited over Gurney's composition and was pointing out to his colleagues the similarity in idiom and even in handwriting to Schubert, when Gurney was called. As he walked into the room, Parry said in an awestruck whisper: 'By God! It **IS** Schubert.' Those who knew Gurney can well believe it. Totally unself-conscious, untidy to a degree, lost in the clouds, he walked in a poet's dream. His manuscripts were in a permanent state of hopeless confusion, a second fiddle part of a string quartet tucked away with the trombones of an overture or maybe not written out at all. He would talk of Schubert by the hour and might have been his reincarnation.<sup>2</sup>

Within his first few months of study in London, Gurney began to combat depression. On the verge of a nervous breakdown, he returned home to Gloucestershire for a few weeks.

While there, he found healing and inspiration, returning to the Royal College of Music

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<sup>2</sup> Greene and Scott, "The Man," 2.

with several works in tow – among them, the Five Elizabethan Songs which stand out as some of his finest work.

Having avoided depression and writer's block, Gurney was now faced with the impending realities of WWI. In August of 1914, he tried to enlist in the First Gloucester Battalion, but was rejected on account of his poor eyesight. He was later accepted into the Second Gloucester Battalion and shipped off to Chelmsford in Essex for basic training. Howells, medically unfit to serve, managed to avoid the horrors of WWI, and upon Gurney's departure for Laventie on the Somme, dedicated his Piano Quartet in A Minor, "to the Hill at Chosen and Ivor Gurney who knows it."

Throughout months of trench warfare, Gurney, who was a signaler, turned to the writing of poetry. He wrote very few songs from the front lines, but managed to set "In Flanders," the poem of a childhood friend, F.W. Harvey. Gurney wrote, "[This song] says everything for me, it is the perfect expression of homesickness...that will be in anthologies hundreds of years from now surely."

On 7 April 1917, Gurney was shot in the arm, and subsequently spent some time in a hospital in Rouen before returning to service at Passchendaele. One month later, he was gassed at St. Julien, evacuated back to Great Britain, and admitted to the Bangour War Hospital in Edinburgh. There he was cared for by a young V.A.D. nurse, Annie Nelson Drummond, and quickly fell for her. By November he was forced to return to service, and began to face the challenges of depression once again. By May of that year his mental condition had degraded severely, warranting treatment for a "nervous breakdown" at Lord Derby's War Hospital at Warrington. About this time, Miss Drummond ended their relationship, leaving Gurney devastated.

He wrote letters to Sir Hubert Parry and his friend Marion Scott on June 19<sup>th</sup>, announcing his intention to kill himself:

This is a good-by letter, and written because I am afraid of slipping down and becoming a mere wreck – and I know you would rather know me dead than mad, and my only regret is that my Father will lose my allotment.

Thank you most gratefully for all your kindness, dear Miss Scott. Your book is in my kit bag which will be sent home, and thank you so much for it – at Brancepeth I read it a lot.

Goodbye with best wishes from one who owes you a lot. May God reward you and forgive me.

–Ivor Gurney<sup>3</sup>

He was found at the bank of the canal at Warrington on the verge of suicide, but unable to go through with it. On July 4<sup>th</sup> he was transferred to Middlesex War Hospital at Napsbury where he was treated for depression, and very likely, the effects of what modern psychiatry would diagnose as would call Post-Traumatic Stress Disorder (or PTSD). Following several restorative trips through the English countryside, Gurney returned to the Royal College of Music, resuming his studies in composition with a new teacher – Ralph Vaughan Williams.

He entered an extremely productive period of artistic output, with dozens of songs pouring from him. Between 1919 and 1922, Gurney composed at breakneck pace, as though he knew his mental stability was waning. He began to self-medicate his growing paranoia and psychological problems with the euphoric effects of extreme physical exertion, a trick he had picked up from the rigors of army life. By the end of 1922, Gurney had given up on his life at the Royal College of Music and returned to

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<sup>3</sup> Pamela Blevins, *Ivor Gurney & Marion Scott: Song of Pain and Beauty* (Woodbridge: Boydell & Brewer, 2008), 149.

Gloucester. Unable to hold a stable job, he overstayed his welcome with both his aunt and brother. Their accounts of his increasing psychosis and phobia regarding radio waves infiltrating his mind warranted action. He began to eat with horrifying irregularity and would often venture out for long walks in the middle of the night, only to return in a frenzied state, blaming the radio waves for his paranoia.

Medical help was sought, and in September of 1922 he was certified insane and subsequently admitted to Barnwood House Mental Hospital in Gloucester. He again became suicidal, writing everyone from the police to the American States for permission to die. Following a rather daring escape, he was transferred to the City of London Mental Hospital where he would remain until his death from tuberculosis on December 26, 1937. He was 47 years old. Only then was he permitted to return to Gloucestershire, where he was buried in the town of Twigworth, just outside of Gloucester.

His godfather, Rev. Alfred Cheesman, presided over the funeral, and Herbert Howells played the organ. In attendance was a young man who was to ensure that Gurney's reputation did not fade into oblivion. Gerald Finzi, having heard several of Gurney's songs, thought them to be some of the finest of their type. Subsequently, with the help of his wife Joy and fellow composer Howard Ferguson, Finzi set out to gather as many of Gurney's poems and musical compositions as he could. Without his immense efforts, it is likely we would know very little of Ivor Gurney's work today.

## CHAPTER 2

Ivor Gurney, composer

At least I begin to fulfill some part of my desire – to see and tell the ultimate truth of things, and especially of the primal things.<sup>4</sup>

– Ivor Gurney

At the heart of every Ivor Gurney composition is the pursuit of Truth and Beauty. For Gurney, everything flowed and developed out of an initial musical idea. As Herbert Howells keenly observed, “In one song after another, there lies, in its first sentence, the whole source of ultimate unity.”<sup>5</sup> As a poet himself, Gurney adhered closely to the poem’s formal structure, and strove to recreate the imagery he so often experienced alongside its reading. Take for example his setting of Masefield’s “By a Bierside,” where he experienced a strong scenic vision that quickly developed into a musical one. He wrote, “In my mind I saw a picture of some poet-priest pronouncing an oration over the dead and lovely body of some young Greek hero,”<sup>6</sup>

His musical vocabulary was born of his exposure to both the conservative Romantic aesthetics of Nineteenth-century Germany, upheld by his teachers Parry and Stanford. He does not seem to have been influenced by the folksong movement and ethnographic efforts of Ralph Vaughan Williams and Cecil Sharp. If one were to summarize his style, it could be said that he most often relies on long, flowing vocal lines of great sensuous beauty and rhythmic subtlety strewn upon a warm cushion of occasionally volatile harmonies set in a rich pianistic texture. Neither in the vocal line

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<sup>4</sup> R.K.R. Thornton, ed., *Ivor Gurney: Collected Letters* (Ashington and Manchester, MidNAG and Carcanet, 1991), 146.

<sup>5</sup> Greene and Scott, “The Man,” 15.

<sup>6</sup> Thornton, *Ivor Gurney: Collected Letters*, 146.

nor the piano part is there much concern with the dramatic illustration of particular words; the aim is to present the general meaning of each poem. There was a growing element of localized focus, leitmotif, and text painting in many early Twentieth-century English songs, but Gurney was unique in his realization of visions which accompanied the texts he set.

The piano parts, often rhapsodic in style, are occasionally clumsy in layout but harmonically very rich. There are moments when the mechanics of musical construction break down, only to be hastily smudged over until the next imaginative flash. Both as a poet and as a composer, Gurney depended very much upon instinct and was rarely one to carefully construct or painstakingly revise his works. This must have been why Stanford and Vaughan Williams found him so difficult to work with. But where his art is at its best, in such songs as *Sleep*, *In Flanders*, and *Thou didst delight mine eyes*, it is both distinctive and magical.

His life as a composer can be divided into four distinct periods. The first period includes the twenty songs he wrote before entering the Royal College of Music in 1911, all unpublished. This youthful first period shows craft advanced for his age, but a manner still very indebted to styles with which he was familiar. German romantic models are evident, as is influence from the church anthems he was accustomed to hearing in the cathedral. His portfolio is known to have significantly impressed the entrance committee at the Royal College of Music. Stanford, Parry, and the others on the committee recognized his technical accomplishment and diverse portfolio of songs.

The second period falls during his first stay at the Royal College of Music from 1912 to 1914. The first songs that anticipate his mature style were written during this

period, especially the five songs he affectionately dubbed the “Elizas,” due to their Elizabethan texts. Michael Hurd suggests that these songs were an almost sudden jump into maturity and represent a major directional change for Gurney. He dates these pieces ca. 1912, based on this letter to F.W. Harvey:

Dear Willy,

It's going Willy. It's going. Gradually the cloud passes and Beauty is a present thing, not merely an abstraction poets feign to honour.

Willy, Willy, I have done 5 of the most delightful and beautiful songs you ever cast your beaming eyes upon. They are all Elizabethan – the words – and blister my kidneys, bisurate my magnesia if the music is not as English, as joyful, as tender as any lyric of all that noble host. Technique all right, and as to word setting – models. 'Orpheus', 'Tears', 'Under the Greenwood Tree', 'Sleep', and 'Spring'. How did such an undigested clod as I make them?<sup>7</sup>

More recently, however, R.K.R. Thornton suggests that the “Elizas” were really written in 1914. This deduction is based on Gurney’s reference to the A.R.C.O. examinations later in the letter, which were taken at the Royal College of Music in January 1914. If so, the “Elizas” do not suggest such a rapid compositional maturation, but rather the product of years of study.

The third creative period occurred during World War I. Four songs are known to have been written in the trenches: *By a Bierside*, *In Flanders*, *Severn Meadows*, and *Even such is Time*. Aside from these four songs, Gurney turned his focus to the writing of poetry. He was a prolific writer of verse, with over 1,700 poems of varying style and subject matter. To date, only 380 poems have been published, however recent work by

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<sup>7</sup> Stephen Banfield, *Sensibility and English Song: Critical Studies of the Early 20th Century*. (Cambridge: Cambridge University Press, 1988), 187.

Dr. Philip Lancaster will see that number increased. Gurney's early poetry reflects a Neo-Georgian influence, but in the years following his military service, explored his love for Walt Whitman and the intensity found within his words. His poetry often focused on nature and the beauty found therein. Two books of his poetry were published during his lifetime: *Severn and Somme* (1917) and *War's Embers* (1919).

The remainder of his song output falls into the fourth period. In the years immediately following the war, Gurney displayed a creative urgency that was somewhat obsessive. These were not only his most productive years in music, but also the most productive years in poetic output. He finished two of his three song cycles in 1920 – *Ludlow and Teme* and *The Western Playland*. Both cycles employ a string quartet with piano and are settings of A. E. Housman. The third cycle, *Lights Out*, for voice and piano, is based on poems of Edward Thomas. He would continue to compose as late as 1926, however, his ability to maintain a sound level of musical craftsmanship dissipated over the last four to five years of his compositional life.

## CHAPTER 3

## Publishing Gurney

[Gurney's music has] an incandescence that tells of something burning too brightly to last, such as you see in the filament of an electric bulb before it burns out.<sup>8</sup>

– Gerald Finzi

Ivor Gurney's reputation as a masterful composer of English song has grown steadily over the past seventy years. At the time of his death, less than forty of his nearly three hundred song output had been brought to print.<sup>9</sup> Due in large part to the work of Gerald Finzi and Howard Ferguson, that number has grown to nearly one hundred songs today. The question remains, however, what exists within the vast number of unpublished manuscripts housed within the Gloucestershire Archives? Even Gurney's condensed biography in *New Groves* encourages exploration of the remaining two hundred songs.<sup>10</sup>

In order to answer this question, one must first understand the history of Gurney's song publication. Between January and May 1937, composers Gerald Finzi and Howard Ferguson expeditiously sorted, catalogued, and appraised nearly two hundred of Gurney's unpublished manuscripts. A facsimile of this survey has been included in the appendix of this dissertation.<sup>11</sup> Subsequently, in early 1938, twenty songs were published by Oxford

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<sup>8</sup> Banfield, *Sensibility and English song*, 181.

<sup>9</sup> Philip Lancaster, "Ivor Gurney: Catalogue of Musical Works," *The Ivor Gurney Society Journal* 12 (2006): 27-85.

<sup>10</sup> "It is probable that there are songs of value to be salvaged from the 200 that remain in manuscript." Michael Hurd. "Gurney, Ivor." Grove Music Online. Oxford Music Online. Oxford University Press, accessed March 16, 2014, <http://www.oxfordmusiconline.com.offcampus.lib.washington.edu/subscriber/article/grove/music/12046>

<sup>11</sup> See Appendix.

University Press. Since then, OUP has published fifty additional songs in five separate volumes. The first three volumes were compiled by Finzi and Ferguson, the fourth by Ferguson alone, and the fifth by composer and musicologist Michael Hurd.

In his capacity as lead trustee of the Ivor Gurney Trust, Hurd went about publishing Gurney's work with an extremely conservative approach, questioning whether editorial interference beyond phrase marking and dynamics was "morally and artistically acceptable."<sup>12</sup> The combination of Hurd's ultra-conservative editorial views with Gurney's untidy composing habits saw little increase in the number of songs released to the public. He voiced his concerns about the remaining unpublished works in an article for *The Ivor Gurney Society Journal* titled "Gurney's Unpublishable (?) Songs:"

Are the songs that remain in manuscript actually publishable? The answer must be 'No. Not entirely.' It all depends on how far you wish to go with editorial interference. If, as has so far obtained, you restrict it to the absolute minimum (i.e. the addition of phrase marks and dynamics), then the remaining manuscripts should be left unpublished. If, however, a greater degree of 'editing' is thought to be morally and artistically acceptable, then the case is almost certainly altered. [...] It must be emphasized, however, that it is one man's view and that he lays no claim to infallibility.<sup>13</sup>

Michael Hurd's solution to these problems, as outlined in his article, would have taken editing well beyond the "minimum interference," into a process that would involve major changes to the music.

Composer Ian Venables, Hurd's successor and current lead trustee, believes we do not need to be quite as conservative as Hurd insisted. In a 2007 response to Hurd's article, Venables suggests that "many of the unpublished songs could be published

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<sup>12</sup> Michael Hurd, "Gurney's Unpublishable (?) Songs," *The Ivor Gurney Society Journal* 4 (1998): 7-18.

<sup>13</sup> Hurd, "Gurney's Unpublishable (?) Songs," 7-8.

without sacrificing either the standards of previous editions or by making obtrusive changes to the music itself. What is needed are ‘performing editions’ of the songs. Such editions would act as a guide or template to bring them to a good performance standard.”<sup>14</sup>

To further support his perspective, Venables refers to Gerald Finzi’s 1937 catalogue and survey of Gurney’s works.<sup>15</sup> In it, Finzi divided the songs into four different lists: Very Good (✓ ✓), Good (✓), Moderate to Bad (✓ ×), and Bad (×). It is the belief of Gurney scholar and editor, Dr. Philip Lancaster, that perhaps these gradations also carried meaning in regard to publication, i.e. double checked songs were to be published first, followed by single checked songs.<sup>16</sup> Regardless of their weight and meaning, all double-checked songs have since seen publication, whereas, thirty-eight of the single-checked songs remain unpublished.<sup>17</sup>

In an effort to evaluate the state of Gurney’s remaining unpublished works, I embarked upon an exhaustive assessment of all known, unpublished Ivor Gurney art songs. To begin, I reviewed Dr. Lancaster’s recently published, comprehensive catalogue of Gurney’s works for voice and piano.<sup>18</sup> By eliminating all incomplete and previously published manuscripts, 181 songs remained. Works composed before his admission to the Royal College of Music in 1911 consist primarily of juvenilia and have been withheld from consideration as valid representation of his compositional

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<sup>14</sup> Ian Venables, “The ‘Unpublished Songs’ of Ivor Gurney: A Composer’s Reappraisal,” *The Ivor Gurney Society Journal* 13 (2007): 114-115.

<sup>15</sup> See Appendix.

<sup>16</sup> Information acquired from personal conversation with Dr. Lancaster.

<sup>17</sup> Pre-Asylum single-checked songs, or those composed before 1922.

<sup>18</sup> Lancaster, “Ivor Gurney: Catalogue of Musical Works,” 27-85.

capabilities, as have those composed after his institutionalization in 1922, in accordance with the request of the trust.<sup>19</sup> Ninety songs remained and were evaluated based largely on compositional cohesion between music and text, the overall directionality of harmonic and melodic function, and their ability to represent Gurney's skill as an art song composer. Finzi's gradations had no impact on the outcome of this review even though to a large extent they proved to parallel my own impressions. In addition to these artistic concerns, Michael Hurd's "unpublishable" assessment of the collection was taken into consideration with each viable piece. In the preface to Hurd's edition of Gurney songs published by Thames Publishing, he writes:

The songs that remain in manuscript pose considerable problems, for Gurney was as untidy and erratic in his composing habits as he was in his daily life. Although in his letters he makes occasional reference to the need to 'perhaps retouch' a song, he was seldom inclined to systematic polishing. If a song exists, as many do, in more than one version, it is usually because he wrote it out at different times from memory, making changes as he went along. Those who compiled the 5 OUP [Oxford University Press] volumes chose what they thought were his finest songs and laid special emphasis on those that needed the absolute minimum of editorial interference.

This dissertation seeks to identify songs viable for publication, but does not disagree with the assessment of Michael Hurd. Gurney was an untidy man, and so too were his scores. The following survey of his work was done in an effort to explore further Gurney's life through his gift of transforming poetry into music.

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<sup>19</sup> These parameters were dictated by the Ivor Gurney Trust as mandatory toward obtaining permission to conduct this evaluation.

## CHAPTER 4

## Survey and Evaluation

The following is a comprehensive list of Gurney's unpublished works for voice and piano composed between 1912 and 1922. Arranged alphabetically by poet, each of the songs includes: Finzi's gradations<sup>20</sup> (where available) and my own; the source of the text; Gloucestershire Archives "Lancaster" Finding Reference; and the best approximated compositional date.<sup>21</sup>

Finzi/Neuville Gradations<sup>22</sup>

Very Good (✓✓), Good (✓), Moderate to Bad (✓×), and Bad (×)

**Anonymous**

<i>My Lady's Lips</i>	[ca.1920]
<b>Text:</b>	'Lady, when I behold the roses sprouting' from John Wilbye <i>First Set of English Madrigals</i> (1598); A.H. Bullen <i>Lyrics from Elizabethan Song-Books</i> (1888; 1913).
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/1/5
<b>Finzi Evaluation</b>	✓×
<b>Neuville Evaluation</b>	✓×

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<sup>20</sup> See Appendix.

<sup>21</sup> Lancaster, "Ivor Gurney: Catalogue of Musical Works," 27-85.

<sup>22</sup> See Appendix.

<i>Burning of Auchindown</i>	[ca.1920-21]
<b>Text:</b>	Ballad. <i>Oxford Book of Ballads</i> (ed. Quiller-Couch, 1910). In other volumes of ballads it is titled 'Willie MacIntosh'. <b>First line:</b> 'Turn Willie Macintosh, Turn I bid you'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/1/6
<b>Finzi Evaluation</b>	×
<b>Neuville Evaluation</b>	×

**Beaumont, Francis (1584-1616) & Fletcher, John (1579-1625)**

<i>Aspatia's Song ('Lay a garland')</i>	[Autumn] 1920
<b>Text:</b>	<i>The Maid's Tragedy</i> (1610), Act II.; <i>The Oxford Book of English Verse</i> (Quiller-Couch, 1900).
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/3/1
<b>Finzi Evaluation</b>	Not included in this survey
<b>Neuville Evaluation</b>	✓

**Belloc, Hilaire (1870-1953)**

<i>Heretics All</i>	1912
<b>Text:</b>	<i>The Path to Rome</i> (1902) First line: 'Heretics all wherever you may be'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/4/1
<b>Finzi Evaluation</b>	Not included in this survey
<b>Neuville Evaluation</b>	×

<i>The Birds</i>	[ca.1919-20]
<b>Text:</b>	<i>Verses</i> (1910) First line: 'When Jesus Christ was four years old'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/4/3
<b>Finzi Evaluation</b>	✓ ×
<b>Neuville Evaluation</b>	✓ ×

<i>On Sussex Hills</i>	[ca.1920–21]
<b>Text:</b>	<i>The Four Men</i> (1912)
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/4/4
<b>Finzi Evaluation</b>	×
<b>Neuville Evaluation</b>	×

**Blake, William (1757-1827)**

<i>To the Muses</i>	[ca.1921-22]
<b>Text:</b>	The Golden Treasury of English Songs and Lyrics (F.T. Palgrave, 1891); The Oxford Book of English Verse (ed. Quiller-Couch, 1900) First Line: ‘Whether on Ida’s shady brow or in the chambers of the East’
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/5
<b>Finzi Evaluation</b>	✓ ×
<b>Neuville Evaluation</b>	✓ ×

**Boganoff, Katerina (One of Gurney’s personal pseudonyms)**

<i>Spring</i> -originally intended as the first of <i>Two Short Songs</i> .	[1921] <i>Composed under the pseudonym Michael Flood.</i>
<b>Text:</b>	Untraced First line: ‘When my lady goes a walking’
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/8
<b>Finzi Evaluation</b>	×
<b>Neuville Evaluation</b>	×

**Bridges, Robert (1844-1930)**

<i>I have loved the flowers that fade</i>	September 1920
<b>Text:</b>	<i>Shorter Poems</i> , Book II (1896)
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/9/8
<b>Finzi Evaluation</b>	✓
<b>Neuville Evaluation</b>	✓

<i>Since to be loved endures</i>	ca. February 1921
<b>Text:</b>	<i>Shorter Poems</i> , Book V (1896)
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/9
<b>Finzi Evaluation</b>	✓
<b>Neuville Evaluation</b>	×

**Brooke, Rupert (1887-1915)**

<i>Clouds</i>	1922
<b>Text:</b>	<i>1914, and Other Poems</i> (1915) First line: 'Down the blue night the unending columns press'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/10/2
<b>Finzi Evaluation</b>	✓ ×
<b>Neuville Evaluation</b>	✓ ×

**Campion, Thomas (1567-1620)**

<i>Silent Music</i>	1926 revision of a 1921 original
<b>Text:</b>	'Laura', included in <i>Oxford Book of English Verse</i> (Quiller-Couch, 1900) First line: 'Rose-cheek'd Laura came'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/14/4
<b>Finzi Evaluation</b>	✓
<b>Neuville Evaluation</b>	✓

**Campion, Thomas and Rosseter, Philip (1567/8-1623)**

<i>Thou art not fair</i>	1920
<b>Text:</b>	Thomas Campion and Philip Rosseter Book of Airs (1601) ; A.H. Bullen - Lyrics from Elizabethan Song-Books (1888; 1913).
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/14/2
<b>Finzi Evaluation</b>	✓
<b>Neuville Evaluation</b>	✓ ×

**Canton, William (1845-1926)**

<i>Carol</i>	ca.1921-22
<b>Text:</b>	<i>Home Book of Verse for Young Folks</i> (ed. B.E. Stevenson, 1915; 1922) First line: 'When the herds were watching on the midnight still'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/15
<b>Finzi Evaluation</b>	Not included in this survey
<b>Neuville Evaluation</b>	✓ ×

**Chesson, Norah [Hopper, Norah] (1871-1906)**

<i>The cuckoo sings in the heart of winter</i>	ca.1921-22
<b>Text:</b>	<i>Dirge for Aoine and other poems</i> (1906)
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/20
<b>Finzi Evaluation</b>	✓ ×
<b>Neuville Evaluation</b>	✓

Cripps, Arthur Shearly (1869-1952)

<i>A Lyke Wake Carol</i>	1920
<b>Text:</b>	<i>Lyra Evangelistica</i> (1909); <i>Poems of Today</i> (1915) First line: 'Grow old and die rich day'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/24
<b>Finzi Evaluation</b>	×
<b>Neuville Evaluation</b>	×

Davies, William Henry (1871-1940)

<i>Dreams of the Sea</i>	1914
<b>Text:</b>	<i>Foliage</i> (1913) First line: 'I know not why I yearn for thee again'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/26/1
<b>Finzi Evaluation</b>	Not included in this survey
<b>Neuville Evaluation</b>	✓

<i>Oh Happy Wind</i>	July-August 1918
<b>Text:</b>	'Happy Wind', <i>Farewell to Poesy and other poems</i> (1910)
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/26/2 (1,2,3)
<b>Finzi Evaluation</b>	Not included in this survey
<b>Neuville Evaluation</b>	✓ ✓

<i>Early morn</i>	ca.1921-22
<b>Text:</b>	<i>Nature Poems</i> (1908); <i>Poems of To-Day: an Anthology</i> (1915) First line: 'When I did wake this morn from sleep'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/26/3
<b>Finzi Evaluation</b>	✓ ×
<b>Neuville Evaluation</b>	✓ ×

<i>The Moon</i>	1922
<b>Text:</b>	<i>The Bird of Paradise</i> (1914), <i>Georgian Poetry 1913-1915</i> (1915) First line: 'The beauty haunts me heart and soul'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/26/4
<b>Finzi Evaluation</b>	✓ ×
<b>Neuville Evaluation</b>	✓ ×

de la Mare, Walter (1873-1956)

<i>Farewell</i>	ca.1921-22
<b>Text:</b>	'Fare Well', <i>Motley and Other Poems</i> (1918) First line: 'When I lie where shades of darkness'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/27/6
<b>Finzi Evaluation</b>	×
<b>Neuville Evaluation</b>	×

<i>Alexander</i>	ca.1921-22
<b>Text:</b>	<i>Georgian Poetry 1913-1915</i> (1915), <i>Motley and Other Poems</i> (1918) First line: 'It was the Great Alexander'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/27/7
<b>Finzi Evaluation</b>	✓ ×
<b>Neuville Evaluation</b>	✓ ×

**Dowland, John (1563-1626)**

<i>I saw my Lady weep</i>	ca.1920-21
<b>Text:</b>	John Dowland <i>Second Book of Songs and Airs</i> (1600); A.H. Bullen <i>Lyrics from Elizabethan Song-Books</i> (1888; 1913).
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/28/1
<b>Finzi Evaluation</b>	✓ ✗
<b>Neuville Evaluation</b>	✓ ✗

<i>Fine knacks for ladies</i>	ca.1921
<b>Text:</b>	John Dowland <i>Second Book of Songs and Airs</i> (1600); A.H. Bullen <i>Lyrics from Elizabethan Song-Books</i> (1888; 1913).
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/28/2
<b>Finzi Evaluation</b>	✓ ✗
<b>Neuville Evaluation</b>	✓ ✗

**Drummond, William, of Hawthornden (1585-1649)**

<i>Change should breed change</i>	ca.1922
<b>Text:</b>	The Oxford Book of English Verse (Quiller-Couch, 1900) First line: 'New doth the sun appear'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/29
<b>Finzi Evaluation</b>	✓
<b>Neuville Evaluation</b>	✓ ✗

**Farmer, John** (fl.1600)

<i>Who would have thought that face of thine</i>	ca.1920
<b>Text:</b>	John Farmer First Set of English Madrigals (1599); A.H. Bullen Lyrics from Elizabethan Song-Books (1888; 1913). [Possibly by Thomas Howell]
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/30
<b>Finzi Evaluation</b>	✓
<b>Neuville Evaluation</b>	✓ ✓

**Ferguson, Samuel** (1810-1886)

<i>The darling black head (Cean Dubh Deelish)</i>	ca.1920
<b>Text:</b>	Book of Irish Poetry (ed. A.P. Graves, ca.1910) First line: 'Put your head, darling, darling, darling'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/31/1
<b>Finzi Evaluation</b>	×
<b>Neuville Evaluation</b>	×

**Ferris, Noel**

<i>Old Friend</i> <i>-composed under the pseudonym Michael Flood</i>	1921
<b>Text:</b>	Untraced First line: 'Time the face may alter, Hair grow scant and gray'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/32
<b>Finzi Evaluation</b>	×
<b>Neuville Evaluation</b>	×

**Flecker, James Elroy (1884-1915)**

<i>The Dying Patriot: Day Breaks on England</i>	ca.1919-1921
<b>Text:</b>	Georgian Poetry 1913-1915 (1915); Collected Poems (ed. J.C. Squire, 1916) First line: 'Day breaks on England down the Kentish hills'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/33
<b>Finzi Evaluation</b>	✓ ×
<b>Neuville Evaluation</b>	✓ ×

**Freeman, John (1880-1929)**

<i>It was the lovely moon</i>	November 1921
<b>Text:</b>	<i>Stone Trees and Other Poems</i> (1916), <i>Georgian Poetry 1916-1917</i> (1917)
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/36/2
<b>Finzi Evaluation</b>	✓
<b>Neuville Evaluation</b>	×

**Gibson, Wilfrid Wilson (1878-1962)**

<i>The Crowder</i>	(late) November 1920
<b>Text:</b>	Whin (1918) First line: 'Twixt Coldmouth Hill and Butterstone Shank'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/37/2
<b>Finzi Evaluation</b>	✓ ×
<b>Neuville Evaluation</b>	×

<i>Sam Spraggon</i>	ca.late 1920
<b>Text:</b>	Whin (1918) First line: 'From Wolsingham to Frosterley'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/37/4
<b>Finzi Evaluation</b>	✓ ×
<b>Neuville Evaluation</b>	✓ ×

<i>Pedlar Jack</i>	ca . January 1921
<b>Text:</b>	Whin (1918) First line: 'I came by Raw from Hungry Law'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/37/7
<b>Finzi Evaluation</b>	✓
<b>Neuville Evaluation</b>	✓ ×

<i>Pity Me</i> -composed under the pseudonym <i>Griffiths Davies</i>	January 1921
<b>Text:</b>	Whin (1918) First line: 'As I came down by Pity Me'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/37/8
<b>Finzi Evaluation</b>	×
<b>Neuville Evaluation</b>	×

**Goethe, Johann Wolfgang von (1749-1832)**

<i>Kennst du das Land?</i>	ca.1914
<b>Text:</b>	Wilhelm Meister's Apprenticeship, Book 3 (1795-96).
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/38
<b>Finzi Evaluation</b>	✓
<b>Neuville Evaluation</b>	✓ ✓

Gore-Booth, Eva (1870-1926)

<i>The Little Waves of Breffny</i>	ca.1921
<b>Text:</b>	The One and the Many (1904). The poem is also one of those marked by Gurney in his copy of New Songs: A Lyric Selection made by A.E. (1904, 3rd edition), which he later presented to Howells, in 1911. First line: 'The grand road from the mountain goes shining to the sea'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/39
<b>Finzi Evaluation</b>	✓ ×
<b>Neuville Evaluation</b>	✓ ×

Graves, Robert (1895-1985)

<i>Brittle Bones</i>	Summer 1920
<b>Text:</b>	Country Sentiment (1920) First line: 'Though I am an old man'
<b>Note:</b>	According to Finzi's notes, the 1 <sup>st</sup> edition of this song was prepared for publication by Callista Rogers, but was never published
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/41/1 (1,2)
<b>Finzi Evaluation</b>	✓
<b>Neuville Evaluation</b>	✓

<i>Loving Henry</i>	1920
<b>Text:</b>	Country Sentiment (1920) First line: 'Henry, Henry, do you love me?'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/41/2
<b>Finzi Evaluation</b>	✓ ×
<b>Neuville Evaluation</b>	✓ ×

Haines, John Wilton (1876-1960)

<i>Fair lady's mantle</i>	July–September 1921
<b>Text:</b>	Poems (1921) First line: 'Fair lady's mantle you fill me with hopes'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/43/1 (1,2)
<b>Finzi Evaluation</b>	✓
<b>Neuville Evaluation</b>	✓

Harte, (Francis) Bret (1839-1902)

<i>Fate</i>	Summer term 1911–Lent term 1912
<b>Text:</b>	Poems (1908) First line: 'The sky is clouded; The rocks are bare'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/45/1,2
<b>Finzi Evaluation</b>	×
<b>Neuville Evaluation</b>	×

Harvey, Frederick William (1888-1957)

<i>Praise of Ale</i>	1919
<b>Text:</b>	Ducks and Other Verses (1919) First line: 'Who first did vat and barrel this case subduing booze'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/46/4
<b>Finzi Evaluation</b>	✓
<b>Neuville Evaluation</b>	✓×

<i>Country Love Song</i> -Composed under the pseudonyms John Winterton (title page) and Griffiths Davies (head of score). Both have been amended to Michael Flood.	January 1921
<b>Text:</b>	(September (1925)) First line: 'The days between the days we meet'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/46/5
<b>Finzi Evaluation</b>	×
<b>Neuville Evaluation</b>	×

<i>Dinny Hill</i>	ca. February 1921
<b>Text:</b>	the first stanza of 'Gloucestershire from Abroad', Ducks and Other Verses (1919) First line: 'On Dinny Hill'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/46/6
<b>Finzi Evaluation</b>	✓ ×
<b>Neuville Evaluation</b>	✓ ×

<i>Consolator Afflictorum</i>	1921
<b>Text:</b>	Gloucestershire Friends (1917) First line: "'Must [ever I] be so/Yellow and old?" you asked'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/46/7
<b>Finzi Evaluation</b>	✓
<b>Neuville Evaluation</b>	✓ ×

Heine, Heinrich (1797-1856)

<i>Song</i>	ca.1920-1925?
<b>Text:</b>	The Works of Heinrich Heine. Vol. X: New Poems. Translated by Margaret Armour (1904) First line: 'Where shall I who wander weary find the rest for which I pine'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/47/2
<b>Finzi Evaluation</b>	Not included in this survey
<b>Neuville Evaluation</b>	✓ ×

Herrick, Robert (1591-1674)

<i>Charm me asleep</i> ('To music for calm')	1921-1925
<b>Text:</b>	'To Music, to becalm his Fever', Oxford Book of English Verse (Quiller-Couch, 1900).
<b>Note:</b>	Royalty Ballade
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/49/3 (1,2)
<b>Finzi Evaluation</b>	Not included in this survey
<b>Neuville Evaluation</b>	✓ ×

Hodgson, Ralph (1871-1962)

<i>Time, you old gipsy man</i>	Autumn 1920
<b>Text:</b>	<i>Poems of To-day: an Anthology</i> (1915)
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/50/1,2
<b>Finzi Evaluation</b>	✓ ×
<b>Neuville Evaluation</b>	✓

Housman, Alfred Edward (1859-1936)

<i>Epitaph on an Army of Mercenaries</i>	December 1918
<b>Text:</b>	The Times (October 1917); (Last Poems (1922))
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/51/4
<b>Finzi Evaluation</b>	×
<b>Neuville Evaluation</b>	✓ ×

How, Louis (1873-1947)

<i>Mary Murray ('Murray Hill')</i> - composed under the pseudonym <i>Frederick Saxty</i>	ca.1921-2
<b>Text:</b>	Nursery Rhymes of New York City, II (1919) First line: 'Mary Murray, fairly flurry'
<b>Note:</b>	Royalty Ballade
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/52/1
<b>Finzi Evaluation</b>	Not included in this survey
<b>Neuville Evaluation</b>	✓ ×

<i>Castle Garden</i> -composed under the pseudonym <i>Frederick Saxty</i>	ca.1921-2
<b>Text:</b>	Nursery Rhymes of New York City, XLIV (1919) First line: 'The girl at Castle Garden'
<b>Note</b>	Royalty Ballade
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/52/2
<b>Finzi Evaluation</b>	Not included in this survey
<b>Neuville Evaluation</b>	✓ ×

<i>Columbia Heights</i> -composed under the pseudonym Frederick Saxty	ca.1921-2
<b>Text:</b>	Nursery Rhymes of New York City, XXV (1919) First line: 'I love to loiter, nights'
<b>Note</b>	Royalty Ballade
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/52/3
<b>Finzi Evaluation</b>	Not included in this survey
<b>Neuville Evaluation</b>	✓ ×

<i>Gramercy Park</i> -composed under the pseudonym Frederick Saxty	ca.1921-2
<b>Text:</b>	Nursery Rhymes of New York City, IV (1919) First line: 'Down with the swallow and up with the lark'
<b>Note</b>	Royalty Ballade
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/52/4
<b>Finzi Evaluation</b>	Not included in this survey
<b>Neuville Evaluation</b>	✓ ×

<i>Riverside Drive</i> -composed under the pseudonym Frederick Saxty	ca.1921-2
<b>Text:</b>	Nursery Rhymes of New York City, XIX (1919) First line: 'Riverside Drive, as I am alive'
<b>Note</b>	Royalty Ballade
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/52/5
<b>Finzi Evaluation</b>	Not included in this survey
<b>Neuville Evaluation</b>	✓ ×

<i>Williamsburg</i> -composed under the pseudonym Frederick Saxty	ca.1921-2
<b>Text:</b>	Nursery Rhymes of New York City, XIV (1919) First line: 'One a penny, two a penny, three for a dime'
<b>Note</b>	Royalty Ballade
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/52/6
<b>Finzi Evaluation</b>	Not included in this survey
<b>Neuville Evaluation</b>	✓ ×

**Jonson, Ben (c.1572-1637)**

<i>Song from 'Epicæne'</i>	1921
<b>Text:</b>	Epicæne, or the Silent Woman, Act I. (1609) First line: 'Still to be neat'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/54/2 (1,2,3)
<b>Finzi Evaluation</b>	✓ ×
<b>Neuville Evaluation</b>	✓ ×

<i>Echo's Lament of Narcissus</i>	ca.1921
<b>Text:</b>	Cynthia's Revels, or The Fountain of Self Love, Act I. (1601) First line: 'Slow, slow, fresh fount'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/54/3
<b>Finzi Evaluation</b>	✓
<b>Neuville Evaluation</b>	✓

Kerr, William R.P. (fl.1920)

<i>John Day</i>	April 1920
<b>Text:</b>	'The Prayer', (The Apple Tree (1927)) First line: 'How many years have gone by since John Day'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/55/1
<b>Finzi Evaluation</b>	✓
<b>Neuville Evaluation</b>	✓

<i>Counting Sheep</i>	1920
<b>Text:</b>	(Georgian Poetry 1920-1922 (1922); The Apple Tree (1927))
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/55/2
<b>Finzi Evaluation</b>	×
<b>Neuville Evaluation</b>	✓ ×

King, Henry (1592-1669)

<i>Against weeping</i>	ca.1920-21
<b>Text:</b>	'Song', ?Poems, Elegies, Paradoxes and Sonnets (1657); Poems and Psalms (1843) First line: 'Dry those fair, those crystal eyes'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/56
<b>Finzi Evaluation</b>	Not included in this survey
<b>Neuville Evaluation</b>	✓ ×

Letts, Winifred Mary (1882-1936)

<i>Cowslip time</i> -composed under the pseudonym <i>Michael Flood</i>	ca.Feb.–May 1921
<b>Text:</b>	set by Stanford in <i>A Fire of Turf</i> (1913) First line: ‘God bless the time when cowslips grow’
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/59/1
<b>Finzi Evaluation</b>	✓
<b>Neuville Evaluation</b>	✓ ×

<i>The Fair</i> -composed under the pseudonym <i>Michael Raphoe Flood</i>	ca.Feb.–May 1921
<b>Text:</b>	set by Stanford in <i>A Fire of Turf</i> (1913) First line: ‘O we’re off to the fair now’
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/59/2
<b>Finzi Evaluation</b>	×
<b>Neuville Evaluation</b>	×

Masefield, John (1878-1967)

<i>The Halt of the Legion</i> -amended from ‘The Halting Place’	September 1919
<b>Text:</b>	‘Here the legion halted’, <i>Lollingdon Downs and other poems</i> (1917)
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/63/4
<b>Finzi Evaluation</b>	✓ ×
<b>Neuville Evaluation</b>	✓ ✓

**Morley, Thomas (1557-1602)**

<i>Sleep, O sleep, fond fancy</i>	ca.1920-21
<b>Text:</b>	attrib. Morley. From Morley Plain and Easy Introduction to Practical Music (1597); A.H. Bullen Lyrics from Elizabethan Song-Books (1888; 1913).
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/66
<b>Finzi Evaluation</b>	✓
<b>Neuville Evaluation</b>	✓

**Prewett, Frank (1893-1962)**

<i>Voices of Women</i>	ca.1922-25
<b>Text:</b>	Poems (1921); Georgian Poetry 1920-1922 (1922) First line: 'Met ye my love? You might in France have met him'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/69
<b>Finzi Evaluation</b>	✓ ×
<b>Neuville Evaluation</b>	✓ ×

**Radford, Margaret Maitland (fl.1915)**

<i>Faith</i>	ca.1921-22
<b>Text:</b>	Poems (1915) First line: 'Up from within the deep water swirling green and cool'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/70
<b>Finzi Evaluation</b>	✓ ×
<b>Neuville Evaluation</b>	✓ ×

Reese, Lizette Woodworth (1856-1935)

<i>Christmas Folk Song</i>	ca.1919-21
<b>Text:</b>	<i>Selected Poems</i> (1926)
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/72
<b>Finzi Evaluation</b>	✗
<b>Neuville Evaluation</b>	✓ ✗

Rippon-Seymour, (Captain) H. (fl.1918)

<i>Thy Voice</i> -composed under the pseudonym Michael Flood	early 1921
<b>Text:</b>	Songs from the Somme (1918) First line: 'Thy voice can charm me'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/72
<b>Finzi Evaluation</b>	Not included in this survey
<b>Neuville Evaluation</b>	✓ ✗

Shakespeare, William (1564-1616)

<i>When icicles hang by the wall</i>	Autumn 1920
<b>Text:</b>	'Winter', <i>Love's Labour's Lost</i> , Act V., scene II.
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/76/1
<b>Finzi Evaluation</b>	✓ ✗
<b>Neuville Evaluation</b>	✓ ✗

<i>Blow, blow thou winter wind</i>	ca.Autumn 1920
<b>Text:</b>	<i>As you like it</i> , Act II., scene VII
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/76/3
<b>Finzi Evaluation</b>	✓ ✗
<b>Neuville Evaluation</b>	✓ ✗

<i>Orpheus with his Lute</i> -[Second setting] For the first setting see: <i>Five Elizabethan Songs</i> .	ca.1920-21
<b>Text:</b>	<i>Henry VIII</i> , Act III., scene I.
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/76/5
<b>Finzi Evaluation</b>	✓ ×
<b>Neuville Evaluation</b>	✓ ×

<i>Take O take those lips away</i>	ca.1920-21
<b>Text:</b>	<i>Measure for Measure</i> , Act IV, scene I.
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/76/6
<b>Finzi Evaluation</b>	×
<b>Neuville Evaluation</b>	✓ ×

<i>Clown's song</i>	1921
<b>Text:</b>	Twelfth Night, Act V., scene I. First line: 'When that I was and a little tiny boy'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/76/7 (1,2)
<b>Finzi Evaluation</b>	✓
<b>Neuville Evaluation</b>	✓

<i>A Sea Dirge</i>	1921
<b>Text:</b>	The Tempest, Act I., scene II. First line: 'Full fathom five'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/76/8
<b>Finzi Evaluation</b>	✓ ×
<b>Neuville Evaluation</b>	✓ ×

Shanks, Edward (1892-1965)

<i>As I lay in the early sun</i>	Autumn 1920
<b>Text:</b>	'Song', <i>The Queen of China</i> (1919); <i>Georgian Poetry 1918-1919</i> (1919)
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/77/3
<b>Finzi Evaluation</b>	✓
<b>Neuville Evaluation</b>	✓ ✓

<i>Dover's Hill</i>	ca.1920-21
<b>Text:</b>	The Island of Youth and other poems (1921) First line: 'From the hill where the air's so clean'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/77/4
<b>Finzi Evaluation</b>	✓ ×
<b>Neuville Evaluation</b>	✓ ×

<i>Meadow and orchard</i>	ca.1920-21
<b>Text:</b>	<i>Poems</i> (1916) First line: 'My heart is like a meadow'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/77/5
<b>Finzi Evaluation</b>	✓
<b>Neuville Evaluation</b>	✓ ×

Squire, John Collings (1884-1958)

<i>The Ship</i>	ca.1919-20
<b>Text:</b>	Poems: First series (1918) First line: 'There is no song nor shout of joy'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/80/1
<b>Finzi Evaluation</b>	✓
<b>Neuville Evaluation</b>	✓

Tennyson, Alfred (1809-92)

<i>The Eagle</i>	1919
<b>Text:</b>	Poems (1851) First line: 'He clasps the crag with crooked hands'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/84/1
<b>Finzi Evaluation</b>	Not included in this survey
<b>Neuville Evaluation</b>	✓ ×

Thomas, (Philip) Edward (1878-1917)

<i>The Bridge</i>	1921
<b>Text:</b>	Poems (1917); Collected Poems (1920) First line: 'I have come a long way to-day'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/85/7
<b>Finzi Evaluation</b>	Not included in this survey
<b>Neuville Evaluation</b>	✓ ×

<i>The Gallows</i>	1921
<b>Text:</b>	Poems (1917); Collected Poems (1920) First line: 'There was a weasel lived in the sun'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/85/8
<b>Finzi Evaluation</b>	Not included in this survey
<b>Neuville Evaluation</b>	✓ ×

<i>The Owl</i>	1921
<b>Text:</b>	Poems (1917); Collected Poems (1920) First line: 'Downhill I came hungry, and not yet starved'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/8511
<b>Finzi Evaluation</b>	×
<b>Neuville Evaluation</b>	×

<i>The Mill-Pond</i>	1921
<b>Text:</b>	: Poems (1917); Collected Poems (1920) First line: 'The sun blazed while the thunder yet'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/85/12
<b>Finzi Evaluation</b>	✓
<b>Neuville Evaluation</b>	✓ ×

<i>In Memoriam</i>	1921
<b>Text:</b>	'In Memoriam (Easter 1915)' Poems (1917); Collected Poems (1920) First line: 'The flowers left thick at nightfall in the wood'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/85/13
<b>Finzi Evaluation</b>	✓
<b>Neuville Evaluation</b>	✓

<i>Out in the Dark</i>	1921/1925
<b>Text:</b>	<i>Last Poems</i> (1918); <i>Collected Poems</i> (1920)
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/85/14
<b>Finzi Evaluation</b>	✓ ×
<b>Neuville Evaluation</b>	✓ ×

<i>It Rains</i>	ca.1921-22
<b>Text:</b>	<i>Poems</i> (1917); <i>Collected Poems</i> (1920)
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/85/15
<b>Finzi Evaluation</b>	✓ ×
<b>Neuville Evaluation</b>	✓ ×

Trench, Herbert (1865-1923)

<i>O dreamy, gloomy, friendly trees</i>	ca.1922?]
<b>Text:</b>	anthologised in such as E.V. Lucas <i>The Open Road</i> (1905)
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/86/1
<b>Finzi Evaluation</b>	Not included in this survey
<b>Neuville Evaluation</b>	✓ ×

Weelkes, Thomas (ca.1576-1623)

<i>Summer and Frost</i>	ca.1920-1
<b>Text:</b>	‘Now every tree renews his summer’s green’, Weelkes Madrigals (1597); A.H. Bullen Lyrics from Elizabethan Song-Books (1888; 1913).
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/90
<b>Finzi Evaluation</b>	✓ ×
<b>Neuville Evaluation</b>	✓ ×

Wynne, H. Kenniston

<i>At the Jolly Blue Boar</i> <i>-composed under the pseudonym Michael Flood</i>	ca.Feb.–May 1921
<b>Text:</b>	Untraced
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/92
<b>Finzi Evaluation</b>	✓ ×
<b>Neuville Evaluation</b>	✓ ×

**Yeats, William Butler (1865-1939)**

<i>Song from 'The Land of Heart's Desire'</i>	ca.1921
<b>Text:</b>	The Land of Heart's Desire (1894) First line: 'The wind blows out from the gates of the day'
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/93/10
<b>Finzi Evaluation</b>	×
<b>Neuville Evaluation</b>	×

<i>We who are old</i>	ca.1921-22
<b>Text:</b>	'A Faery Song', <i>The Rose</i> (1893)
<b>Gloucestershire Archives Finding Ref.</b>	D10500/1/M/2/93/11
<b>Finzi Evaluation</b>	✓ ×
<b>Neuville Evaluation</b>	✓ ×

## CHAPTER 5

### Selected Songs

Drawn from the previous list, the following chapter represents the five songs given the highest score (✓✓) in my evaluatory survey. In an effort to evaluate their viability toward publication, each song will be discussed in-depth with analysis and editorial consideration at the forefront of each discussion. Performances of each song have been included with this dissertation and should be considered as part of the evaluatory process.

\*\*All excerpts of manuscript are included with permission from The Ivor Gurney Estate Trust and Gloucestershire Archives.

Kennst du das Land?  
Johann Wolfgang von Goethe (1749 – 1832)

Kennst du das Land, wo die Zitronen blühn,  
Im dunkeln Laub die Gold-Orangen glühn,  
Ein sanfter Wind vom blauen Himmel weht,  
Die Myrte still und hoch der Lorbeer steht?  
Kennst du es wohl?  
Dahin! dahin Möcht ich mit dir,  
o mein Geliebter, ziehn.

Kennst du es wohl?  
Dahin! dahin  
Geht unser Weg! O Vater, laß uns ziehn!

Do you know where the lemon blossom grows,  
In dark foliage the orange glows golden,  
A gentle breeze blows from the azure sky,  
Still stands the myrtle, and the laurel, high?  
Do you know it well?  
There! There would I with you,  
oh my beloved, fare.

Do you know it well?  
'Tis there! 'Tis there  
Leads our path! Oh father, let us fare.

– *Wilhelm Meisters Lehrjahre*, Book III (1795-96).<sup>23</sup>

Following a brief hiatus from his studies at the Royal College of Music in the Spring of 1914, Gurney returned to school having emerged from his depression. His respite in the countryside village of Framilode provided him relief from the rigors of his studies and rekindled his artistic fire. He returned to school with the *Five Elizabethan Songs*, some of his finest work. This early setting of Goethe was likely composed in the months immediately following his return to school. It shows both the strong influence of Charles Stanford on his students at the Royal College of Music as well as Gurney's affinity for German Romanticism.

Stanford is often viewed, in this century, as a German imitator, “an unoriginal fabricator of ‘Brahmsian’ music,” in Lewis Foreman's words.<sup>24</sup> However, his combining of German and Celtic traditions created a style upon which the next generation of British

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<sup>23</sup> Johann Wolfgang von Goethe, *Wilhelm Meister*, ed. Renata Fischer-Lamburg (Berlin: Akademie-Verlag, 1957), Vol. 3, 1.

<sup>24</sup> Lewis Foreman, [Liner notes] “Sir Charles Villiers Stanford (1852-1924),” *Stanford: Symphony No. 3 in F minor ‘Irish’ & Irish Rhapsody No. 5* (Colchester: Chandos Records, 1987), 2.

composers could build. He insisted his students observe tidy formal structure and loathed the “abandonment of musical order” being pursued by Schoenberg, Webern, and Berg in the Second Viennese School. This setting of “Kennst du das Land” could very well have been an assignment by Stanford. It is one of the only settings of a non-English text by Gurney and seems to exhibit heavy-handed lyricism in response to the highly articulated German language.

Gurney has chosen to set one of the most-excerpted portions of the multi-volume epistolary novel *Wilhelm Meisters Lehrjahre*. Published across 1795 – 1796, the four volumes explore the journey of self-realization faced by the fictional Wilhelm Meister as he attempts to escape his empty bourgeois life. Book three opens with the poetic song “Kennst du das Land,” sung by Mignon to Wilhelm Meister in her native tongue. In the story, Wilhelm struggles to translate it, and in doing so, only reduces the complexity and nuance Mignon so longingly wants to convey. He ultimately realizes that the answer to Mignon’s question, “Kennst du das Land, wo die Zitronen blühn?” “Do you know the land where the lemons bloom?” is Italy, whence she would like to return. The multi-faceted nature of Goethe’s writing has led many to set his texts musically. This particular song has been set by dozens of composers, including: Beethoven, Duparc, Schubert, Schumann, Tchaikovsky, and Wolf.

Here we see Gurney employing an entirely homophonic voicing in the piano. The simplicity evokes hymnody, which likely reflects the simplicity and vulnerability of the song in Goethe’s novel where it is accompanied on nothing more than a cithara.<sup>25</sup>

Gurney’s setting is unique in that he has restructured Goethe’s original text, an

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<sup>25</sup> Goethe, and Fischer-Lamburg, *Wilhelm Meister*, Vol. 3, 1.

uncommon practice for Gurney, who more often than not adhered closely to the original poetic material. With this three stanza poem, he has opted to set the first stanza in its entirety, but eliminated the second and most of the third. Following verse one, Gurney utilized just the tail-end of Goethe's third verse as the textual material for a codetta-like closure to the song. The piece reflects an A B C C' form.

<u>A</u>	<u>B</u>	<u>C</u>	<u>C'</u>
<u>Measures 1-4</u>	<u>Measures 4-8</u>	<u>Measures 8-12</u>	<u>Measures 13-20</u>
Kennst du das Land, wo die Zitronen blühen, Im dunkeln Laub die Gold-Orangen glühen,	Ein sanfter Wind vom blauen Himmel weht, Die Myrte still und hoch der Lorbeer steht?	Kennst du es wohl? Dahin! dahin Möcht ich mit dir, o mein Geliebter, ziehn.	Kennst du es wohl? Dahin! dahin Geht unser Weg! O Vater, laß uns ziehn!

Harmonically, the song is quite tame, especially for Gurney. It rarely deviates into the realm of chromatic meandering so often seen in his writing. In the piano, the texture is vertical, homophonic, and almost entirely comprised of quarter-note impulses with the occasional syncopation in the vocal line. Despite this simplicity, everything in the voice points toward lyricism. It is as though Gurney was striving to learn how the Germans had set their own highly articulated language. He blatantly ignores punctuation in an effort to maintain line, as seen in this excerpt from the first stanza:

Example 1. “Kennst du das Land,” (performance edition) mm. 6-7.

blau - en Him - mel weht, Die Myr - te still und hoch der Lor - beer

Likewise, he has not allowed himself to indulge in the pinnacle of the song: a suspended appoggiatura leaping up on “unser Weg!” Immediately upon its descent, Gurney moves on and continues the line without a breath.

Example 2. “Kennst du das Land,” (performance edition) mm. 14-15.

Da hin? da hin geht un - ser Weg! O Va ter,

The technical challenges facing the singer in this setting are primarily linguistic in nature, as the word stress occasionally highlights Gurney’s inexperience with the language. “Kennst du das Land, **wo** die Zitronen blühn,” for example, is set with a rather

substantially syncopated, agogic accent despite the spoken stress ideally landing on the subsequent noun “Zitronen” or verb “blühen.”

*Example 3.* “Kennst du das Land,” (performance edition) mm. 1-2.

The image shows a musical score for the first two measures of the song "Kennst du das Land". The score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). The vocal line is in the treble clef, starting with a piano (*p*) dynamic and an accent (^) over the first note. The lyrics are "Kennst du das Land, wo die Zitronen blühen". The piano accompaniment is in the grand staff (treble and bass clefs), also starting with a piano (*p*) dynamic. The first two measures show the vocal melody and piano accompaniment.

From an editorial perspective, this song presents little challenge beyond the question of its formal structure. The manuscript offers itself in three pages, the second of which concludes with the C section: “o mein Geliebter, ziehn” (followed by a double bar line). Immediately following this double bar line is what appears to be an attempt by Gurney to set the piece strophically:



and Finzi's hasty evaluation of this song disagrees with my perspective, dismissing the song as essentially incomplete.

A good setting of the German, [Howard Ferguson says] There is only one verse complete, and it's good Gurney. There's a sketch for [the] ending of [the] 3<sup>rd</sup> verse, but unfortunately the words don't lend themselves to strophic treatment.<sup>26</sup>

On occasion, there are instances where the piano part should be notated differently in Gurney's scores. In this song, beat one of measure 17 has been reworked, that it may be more idiomatically read at the piano.

*Example 5-6.* "Kennst du das Land," (manuscript D10500/1/M/2/38) mm. 17; "Kennst du das Land," (performance edition) mm. 17.

The image shows two musical staves side-by-side. The left staff is a handwritten manuscript for measure 17, featuring a vocal line with lyrics 'laß uns ziehn!' and a piano accompaniment. The right staff is a printed performance edition for the same measure, showing a reworked piano accompaniment for the first beat, with the lyrics 'laß uns ziehn!' written below the vocal line.

Overall, this is a well-crafted setting of Goethe's poem which demonstrates Gurney's skill as an art song composer. Unlike many of Gurney's more challenging settings, this song is appropriate for both amateur singers and pianists which argues for its publication. Gurney's ability to set the German language lyrically, devoid of the choppy nature of a lesser composer, is commendable in this song, as is an early example

<sup>26</sup> See Appendix

of one of his greatest compositional skills – transferring poetic structure into musical form with great flexibility and skill. Though he often used strophic forms, he varied them so as to avoid allowing linear structure to dictate musical form. When the lines of the poetry become too packed, Gurney always found a way to unpack the meaning of the poem into musical structure. In this song, we see this skill on full display.

Oh Happy Wind  
William Henry Davies (1871 - 1940)

Oh, happy wind, how sweet  
Thy life must be!  
The great, proud fields of gold  
Run after thee:  
And here are flowers, with heads  
To nod and shake;  
And dreaming butterflies  
To tease and wake.  
Oh, happy wind, I say,  
To be alive this day.

– “Happy Wind” from *Farewell to Poesy and Other Pieces*, published 1910<sup>27</sup>

While under observation at the Middlesex War Hospital in Napsbury, Gurney struggled to write new music. The precious few songs he did manage to put to paper during this time, such as this setting of W.H. Davies’ “Happy Wind,” became very dear to him. He wrote to Marion Scott, “here is a precious exercise book [including] two songs ... tiny things, but "O Happy Wind" I believe to be one of my best.”<sup>28</sup> Three manuscripts of this song have survived and are housed with the rest of the Gurney Collection in the Gloucestershire Archives. The first is the aforementioned “exercise book”<sup>29</sup> in which Gurney haphazardly scribbled out his song, the second, a very clean copy of that exercise book in the hand of Marion Scott, and the third, Gurney’s attempt at a revision, which ultimately failed in its attempts to improve the work.<sup>30</sup> This performance edition is based on Gurney’s original manuscript from the exercise book and

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<sup>27</sup> W.H. Davies, *Farewell to poesy and other pieces*. (London: A.C. Fifield, 1910), 27.

<sup>28</sup> Thornton, ed., *Ivor Gurney: Collected Letters*. Letter #342.

<sup>29</sup> Gloucestershire Archives Finding Reference - D10500/1/M/2/26/2/1.

<sup>30</sup> Gloucestershire Archives Finding Reference - D10500/1/M/2/26/2/2.

not on Marion Scott's penned reprinting of the original, which employs a handful of minor editorial changes on her part.

Like Gurney, W.H. Davies was a wanderer. He spent much of his life as a homeless tramp, drifting around both the United Kingdom and United States. His poetry explores the ways in which humanity is reflected in nature and vice versa. In "Happy Wind," his anthropomorphic portrayal of the illusive wind is borderline euphoric. With its extreme happiness and departure from reality, this poem shows Davies at his best.

Gurney chose to set this poem with a loose three-part form governed by the piano introduction and subsequent piano interludes.

A (m. 1-12)	B (m. 13-21)	A' (22-32)
Oh, happy wind, how sweet Thy life must be!	For there are butterflies To tease and shake;	Oh, happy wind, I say, To be alive this day.
The great, proud fields of gold Run after thee:	And here are dreaming flowers To nod and shake,	

The song begins with a brilliant A section, introducing the initial musical idea: rapidly descending, full-voiced chords in both hands of the piano, and a soaring vocal line taking off in the other direction. The wind is brought to life by the pace at which the song is performed.<sup>31</sup> Gurney firmly establishes the song in Eb, before expressing the volatile nature of the wind with a quick deviation into Gb in measure 8.

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<sup>31</sup> The third manuscript calls for *Andante con moto*.

Example 7. “Oh Happy Wind,” (performance edition) mm. 1-11.

The musical score for "Oh Happy Wind" (mm. 1-11) is presented in three systems. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The score includes dynamic markings such as *p*, *mp*, and *mf*, and a *cresc.* marking. The lyrics are: "Oh, hap-py wind, how sweet thy life must be! The great, proud fields of gold run af-ter thee:".

In the B section, we see Gurney’s liberal use of chromatic harmony. Take for example his setting of the “dreaming flowers” in measure 15:

Example 8. “Oh Happy Wind,” (performance edition) mm. 15-21.

15 *mp* And here are dream - - - ing with  
[flowers - - - with

18 *mf* flowers - - - heads ] to nod\_ and shake,  
*mp* *mp*

Here, he quickly moves from the previously established Gb, through D, C, and a rather deceptive false recapitulation in Ab, before a return to Eb brings the song to a close.

The vocal line is fashioned to represent the swirls and gusts of the winds, with snappy gestures “O Happy Wind” and sweeping thrusts “the great, proud fields of gold run after thee.” Rhythmically, this piece strives to maintain its forward momentum amongst a sea of semi-quaver chords in both hands of the piano. This is no small undertaking for the pianist. Much like the challenges faced by the singer in overcoming the English language’s strong tonic accent and subsequent resistance to legato execution, here Gurney asks the pianist for wind-like lyricism, all-the-while providing substantially dense chordal structure with which to do it. In addition, the descending patterns

occasionally change direction (likely representing the wind's volatile and unpredictable nature). In an effort to perpetuate the work's forward momentum, Gurney has created a beautiful system in which a bubbly line of sixteenth-notes emerges from the piano at the end of each vocal phrase.

*Example 9.* "Oh Happy Wind," (performance edition) mm. 4-7.

The musical score for "Oh Happy Wind" (performance edition) mm. 4-7 is presented in a two-staff format. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a measure rest, followed by the lyrics: "how sweet thy life must be! The great, proud fields of". The piano accompaniment features a right hand with chords and a left hand with a sixteenth-note pattern. A "cresc." marking is present in the piano part.

The singer has it easy in this song, as the beautifully written, lyrical line is a perfect vehicle for breath flow. It does not contain many large leaps, nor does it force the singer to hide any clumsily set words. Again, this is a fine song for young singers. It introduces them to a sophisticated setting of the English language, while also providing the perfect image to incorporate legato execution of text.

From an editorial perspective, this song presents more challenges than the previously discussed Goethe song, but not so many to prohibit publication. To begin with, Gurney seems to have added an "Oh" to Davies' original poetic title. He later goes on to scramble lines 5-8 of the original poem, reversing the two images and rewriting the lines:

Gurney's Setting

For there are butterflies  
 To tease and shake;  
 And here are dreaming flowers  
 To nod and shake,

Davies' Poem

And here are flowers, with heads  
 To nod and shake;  
 And dreaming butterflies  
 To tease and wake,

Gurney's tendency to set poetry from memory often results in substantial editorial issues.

In his third manuscript for "Oh Happy Wind, he has fixed his error, but at the expense of the song's quality.<sup>32</sup>

*Example 10.* "Oh Happy Wind," (manuscript – version 3, D10500/1/M/2/26/2/3) mm. 13-19.

The image shows a handwritten musical score for the song "Oh Happy Wind". It consists of three staves: a top staff with a treble clef, a middle staff with an alto clef, and a bottom staff with a bass clef. The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The lyrics are written in the middle of the staves. The lyrics are: "and here are flowers with heads to nod and shake and dreaming but. butterflies to tease and shake". The notation includes various musical symbols such as notes, rests, and dynamic markings.

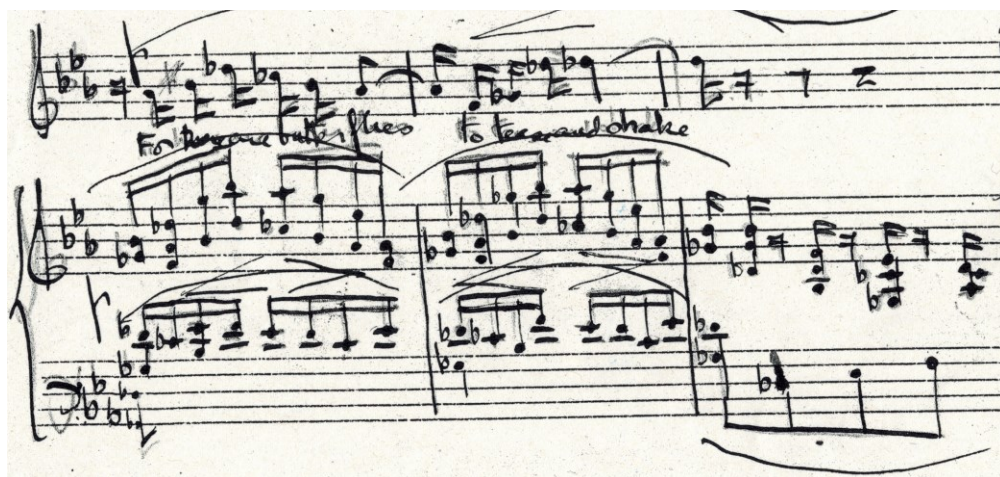
<sup>32</sup> Gloucestershire Archives Finding Reference - D10500/1/M/2/26/2/2.

Simply replacing Gurney's lyrics with the original text does not work, as his chromatic meandering seems to have been born of the word "dreaming," making any repositioning of that word a disservice to the piece. In my edition, the images have been retained in their original altered order. It is advisable to adopt Gurney's re-wording with the exception of "For there" (to be replaced with "And there") and "tease and shake;" in which one should revert to Davies's "tease and wake" to avoid repetition of the word "shake." The final text would then read:

And there are butterflies  
To tease and wake;  
And here are dreaming flowers  
To nod and shake,

Notationally, the score is quite clean. The tempo marking has been taken from Gurney's revised score,<sup>33</sup> as his original had no indication. There is one minor concern which needs to be addressed before publication. The curious eighth-note fifth in the bass clef of the piano part in measure 13:

*Example 11.* "Oh Happy Wind," (manuscript – version 1, D10500/1/M/2/26/2/1) mm. 13-14.



<sup>33</sup> Gloucestershire Archives Finding Reference - D10500/1/M/2/26/2/2.

Marion Scott's clean copy of the "exercise book" has justified this as a grace note to be played by the left hand before the downbeat of the measure. This does not seem to be in line with Gurney's piano style, and furthermore interrupts the forward momentum of the piece. Textually, a ploddy bass fifth interval would do little to support the butterfly imagery at this point in the song, whereas Gurney's writing in the upper tessitura of the piano does just that. There is no decrease in note head size or slash through the beam to indicate a grace note or ornamentation, nor is the alignment offset to the left enough to suggest the note should precede the down beat. Analysis of Gurney's revised version of this song does not present any information toward deciphering this anomaly, as Gurney has completely rewritten the piano part. It is, therefore, the opinion of this editor that the eighth-note fifth, if viewed within the contexts of pianistic practicality, textual consideration, and compositional regularity, is an unintentional inclusion by Gurney and should not be printed in any subsequent publication.

In this performance edition, the piano part has been renotated in measures 1 and 2, in an effort to make it easier to read:

*Example 12.* “Oh Happy Wind,” (manuscript D10500/1/M/2/26/2/1) mm. 1-2.



*Example 13.* “Oh Happy Wind,” (performance edition) mm. 1-2.

**Allegro con moto**

*p*

Oh,

*p* *mp* *p*

A printed performance edition of the first two measures of 'Oh Happy Wind'. The score is arranged in two systems. The top system shows the vocal line in a treble clef, with a key signature of three flats and a 2/4 time signature. The tempo is marked 'Allegro con moto'. The first measure is a whole rest, and the second measure begins with a half note 'Oh,' followed by a half note 'p'. The bottom system shows the piano accompaniment in a grand staff (treble and bass clefs). The tempo is also marked 'Allegro con moto'. The piano part starts with a piano (*p*) dynamic, followed by a mezzo-piano (*mp*) dynamic, and ends with a piano (*p*) dynamic. The piano part features a rhythmic pattern of eighth notes and chords.

Similarly, measures 22-23 have been renotated, as they reflect the same musical material as measures 1-2.

*Example 14.* “Oh Happy Wind,” (performance edition) mm. 22-23.

The musical score for measures 22-23 of "Oh Happy Wind" is presented in two systems. The first system shows the vocal line: measure 22 contains a whole rest, and measure 23 begins with a quarter note "Oh," marked with a piano (*p*) dynamic and a slur. The second system shows the piano accompaniment for these two measures. The piano part is complex, featuring multiple voices with chords and moving lines, marked with piano (*p*) dynamics and slurs.

Overall this is truly a gem of a song by Gurney, well-crafted and representative of his skill as a composer. The composer believed it to be one of his best, and it is surprising that this song has yet to see print. It requires little editorial interference and, despite providing a challenge to the pianist, proves appropriate for the amateur voice.

As I lay in the early sun  
Edward Shanks (1892-1965)

As I lay in the early sun,  
Stretched in the grass,  
I thought upon  
My true love, my dear love,  
Who has my heart forever  
Who is my happiness when we meet,  
My sorrow when we sever.  
She is all fire when I do burn,  
Gentle when I moody turn,  
Brave when I am sad and heavy  
And all laughter when I am merry.  
And so I lay and dreamed and dreamed,  
And so the day wheeled on,  
While all the birds with thoughts like mine  
Were singing to the sun.

– "Song" from *The Queen of China and other poems*, published 1919<sup>34</sup>

Following the death of his father in May of 1919, Ivor returned to his studies at the Royal College of Music where his composition teacher was now Ralph Vaughan Williams. He resumed his post as organist at Christ Church in High Wycombe, beginning what proved to be the most productive two years of his life, 1920 and 1921. Dozens of songs poured from him, among them this setting of Shanks' poem "Song." It was composed in the autumn of 1920 and subsequently included in a package sent to Stainer and Bell in May 1921, "with the hope that something would be published."<sup>35</sup>

Edward Shanks, like Gurney, was a prolific war poet. He grew up in London, serving as editor for the literary magazine *Granta* before the war, and went on to serve on the front lines in France. His injury, though not disclosed, was severe enough to earn him

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<sup>34</sup> Edward Shanks, *The Queen of China and other poems* (New York: Alfred A. Knopf, 1919), 28.

<sup>35</sup> Thornton, ed., *Ivor Gurney: Collected Letters*. Letter #414.

a ticket home in 1915. He would not return to service. Following his rehabilitation, Shanks penned several books of poetry and a biography of writer Hilaire Belloc. *The Queen of China and other poems* gained considerable prestige and was awarded the first Hawthornden Prize in Literature in 1919. The sentimentality found in this collection of poems is representative of many war poets' retrospective idealization of life before the war, and would have been familiar to Gurney. It reads as somewhat antique with its Georgian portrayal of romance, and a surprising choice by Gurney, who was likely still suffering from heartbreak over the loss of Annie Nelson Drummond several years earlier.

The song follows the form of the poem, A-B-A', governed by the return of the opening image of lying in the early sun.

A	B	A'
As I lay in the early sun, Stretched in the grass, I thought upon My true love, my dear love, Who has my heart forever Who is my happiness when we meet, My sorrow when we sever.	She is all fire when I do burn, Gentle when I moody turn, Brave when I am sad and heavy And all laughter when I am merry.	And so I lay and dreamed and dreamed, And so the day wheeled on, While all the birds with thoughts like mine Were singing to the sun.

The A section is clearly defined by its descending sextuplet motives in the piano. The motives create an impressionistic atmosphere of cyclical, vibrant energy, despite the singer's static position on the ground. We might surmise that Gurney was trying to convey the mental landscape of this smitten youth, full of energy and vibrant emotion.

The song moves into a B section of increasingly serious, duple rhythm with darker harmonic language, before returning to the bright and cheery A material which brings the poem to a close.

This song is unique when compared to his other compositions. Its juxtaposition of complex, subtactile rhythm in a common-time signature creates a pastoral, natural scene reminiscent of cascading water or undulating breeze. The vocal line contrarily alternates between triplet and duplet figures, generating a localized feel of oscillation. In fact, the entire piece is dominated by these triplet/duplet figures. It brings with it a bit of swagger, all while avoiding any solidification of the rhythmic underground. It is as though Gurney was utilizing French impressionistic technique in an effort to highlight this song's contemplative, untethered quality, creating both an outdoor scene in the piano and a mental landscape in the voice.

Harmonically, the A section is very tame with its cyclical progression of I - vi - ii - vii<sup>o</sup>. Not until the B section do we see Gurney depart from conservative harmonic function into an exploration of major/minor shift, secondary function, and altered minor scales. He utilizes the shared C# as a pivot tone toward E Major, only to return to Ab with a well-placed augmented sixth chord.





Unfortunately, it was not to his liking, as he hastily pasted over the ill-fated page with clean manuscript paper and went about rewriting the B section, subsequently setting the end of the poem with a reprise of the A material. The result was a much more turbulent B setting, devoid of the pensive piano interludes found on the eliminated page.

Gurney seems to have missed accidental markings in measure 13, beat 4. The right hand of the piano should reach down below the staff to F# and G#, as supported by both the remainder of the piano part in that beat, and the vocal line.

*Example 17-18.* “As I lay in the early sun,” (manuscript D10500/1/M/2/77/3) mm. 13; (performance edition) mm. 13.

The image displays two musical score excerpts side-by-side. The left excerpt is a handwritten manuscript, and the right excerpt is a performance edition. Both excerpts show a vocal line and a piano accompaniment. The vocal line in both excerpts is: "Brave when I am sad and heavy". The piano accompaniment in both excerpts is: "Brave when I am sad and heavy". The performance edition includes a dynamic marking of *f* (forte) at the beginning of the piano part.

In measure 17 of the piece, there are two questions to be asked of Gurney’s pen. The first is, where exactly did he intend the word “I” to fall in the vocal line? It seems to float directly in between the ascending Bb and C. Natural word stress would dictate that “I,” in this case, would not be more substantial than that of the word “lay” (...and so I **lay** and **dreamed**). It is, therefore, the opinion of this editor that it should be set on the C, thus minimizing its stress.

Example 19. "As I lay in the early sun," (manuscript D10500/1/M/2/77/3) mm. 17.

Handwritten musical score for Example 19, measure 17. The score consists of three staves. The top staff is a vocal line with lyrics "and so I lay and dreamed" and two triplet markings above it. The middle staff is a piano accompaniment with a triplet marking above it. The bottom staff is a bass line with a quintuplet marking below it.

In the same measure, there is a second editorial concern; that is the anomaly of the rogue quintuplet in the piano part. We see it twice in this song: measure 17 (see previous image) and measure 18.

Example 20. "As I lay in the early sun," (manuscript D10500/1/M/2/77/3) mm. 18.

Handwritten musical score for Example 20, measure 18. The score consists of three staves. The top staff is a vocal line with lyrics "dreamed and" and a triplet marking above it. The middle staff is a piano accompaniment with a triplet marking above it. The bottom staff is a bass line with three quintuplet markings below it.

This seems strange, given that the whole song has been a play on triple vs. duple, and devoid of any quintuplet activity. Nevertheless, it does appear twice in consecutive measures and Gurney's "5" is notably different than his "6." It is, therefore, reconciled in this performance edition that these quintuplets are correct, despite their odd nature. Perhaps Gurney is simply having a bit of fun with our first encounter with the word "dreamed" in this poem. He did, after all, have a great affinity for the word and act of dreaming.

Notationally, the song is remarkably clean, with the possible exception of measure 13 in which Gurney may have forgotten an accidental on the final eighth-note of the measure, in the left hand of the piano.

*Example 21.* "As I lay in the early sun," (manuscript D10500/1/M/2/77/3) mm. 13.



Harmonic implications would see a D# leading to the E $\natural$  on the downbeat of the next measure, as is done in the right hand. Unfortunately, there is little evidence beyond this to support the addition of an accidental in this case. Additionally, the pasted over

material reflects a similarly bizarre use of Db in the exact same spot.<sup>36</sup> Therefore, this performance edition reflects Ivor’s Db and acknowledges its strangeness.

In the penultimate line of the text, Gurney mis-remembers a word, setting – “While all the birds with thoughts like mine **WENT** singing to the sun.” Shanks’ poem, however, uses the word “were.” This performance edition reflects Shanks’ original text.

*Example 22.* “As I lay in the early sun,” (manuscript D10500/1/M/2/77/3) mm. 21.



Gurney’s range as a composer is on full display in this song. The impressionistic nature of the accompaniment is unique to his portfolio, while the sentiment of the poem and the context in which it was written were all too familiar. “As I lay in the early sun” represents a growing maturation in Gurney’s compositional skill, particularly in regard to editorial reshaping. His willingness to rewrite nearly two-thirds of the song in an effort to increase its impact and further explore the turbulent nature of the poem shows growth for the traditionally impulsive Ivor. True to form, we see a beautifully lyric setting of the English language combined with an admittedly challenging piano part. Finzi is one of

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<sup>36</sup> Gloucestershire Archives Finding Reference – 1/M/2/77/3, p”7” (pasted-over) m.3.

the only other composers to have set this lovely text. It would be valuable to both the artistic community as well as Gurney's legacy to see another published setting of this award-winning poem by Shanks.

The Halt of the Legion  
John Masfield (1878-1967)

Here the legion halted, here the ranks were broken,  
And the men fell out to gather wood;  
And the green wood smoked, and bitter words were spoken,  
And the trumpets called to food.  
And the sentry on the rampart saw the distance dying  
To the smoke of distance blue and far,  
And heard the curlew calling and the owl replying  
As the night came cold with one star;  
And thought of home beyond, over moorland, over marshes,  
Over hills, over the sea, across the plains, across the pass,  
By a bright sea trodden by the ships of Tarshis,  
The farm, with cicadae in the grass.  
And thought as I: "Perhaps, I may be done with living  
Tomorrow, when we fight. I shall see those souls no more.  
O beloved souls, be beloved in forgiving  
The deeds and words that make me sore."

– “Here the legion halted” from *Lollington Downs and other poems* (1917)<sup>37</sup>

Despite not being enamored with his own setting of this Masfield song, Gurney ventured to Oxfordshire on 8 November 1919 with his friend F.W. Harvey to pay a visit to John Masfield.<sup>38</sup> Gurney had set several of his poems by this point in his life, and presented them to the poet at his home. Neither Harvey nor Gurney thought Masfield cared for “By a Bierside,” but his settings of the “Old Bold Mate,” “Upon the Downs,” and “The Halt of the Legion” seemed to please Mr. Masfield very much.<sup>39</sup>

John Masfield was a poet of merit before the outbreak of World War I, where he served as a hospital orderly and did not see combat. His narrative poems won him

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<sup>37</sup> John Masfield, *Lollington Downs and other poems* (New York: Macmillan, 1917), 50-51.

<sup>38</sup> “Here the Legion Halted” has just got set, in some fashion or other – perhaps not too badly.’ Thornton, *Ivor Gurney: Collected Letters*, Letter 384.

<sup>39</sup> Thornton, *Ivor Gurney: Collected Letters*, Letter 393.

recognition across England and the United States where he toured and lectured extensively in the years following the war. When Gurney met him, he had already won the Edmond de Polignac prize for his work in poetry and was beginning to write the children's novels for which he would be most remembered, *The Midnight Folk* and *The Box of Delights*. A decade later, he would go on to become Poet Laureate of the United Kingdom by order of King George V, beating out Rudyard Kipling for the coveted position vacated by Robert Bridges. Among the best known settings of Masefield in art song are John Ireland's "Sea Fever," and Ivor Gurney's "By a Bierside."

In this song, Gurney has set Masefield's "The Halt of the Legion" with an aggressive opening motive. The snappy, dotted rhythm in the piano drives hard toward beat four in each measure, conveying a sense of militaristic stomping. In addition, the tightly compact syllabic setting of the text creates an almost relentless forward motion and an inability to indulge in rubato. The piano and voice must move together in unison or risk sacrificing the clarity of Gurney's scene. The military unit at the heart of the poem has retreated and regrouped following a failure to hold rank. Gurney chose to portray the downtrodden nature of the group by setting the song in the Aeolian mode. The song takes a turn, however, when fleeting images of home drift into the mind of a "sentry on the rampart." This nostalgia brings about the emergence of the major mode in measure 27. The images, somewhat strange when viewed in the context of WWI, include a sea trodden with the "ships of Tarshis," an antiquated reference to an undetermined bit of Old Testament geography,<sup>40</sup> and "the farm, with cicadae in the grass." The juxtaposition of these images proves a bit strange. There is nothing strange, however,

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<sup>40</sup> Possibly Sardinia.

about the subject of home and nostalgia in Masfield's poetry. Both Gurney and Masfield knew well the power of homesickness in the context of war, and it should come as no surprise that Gurney's setting of the musical scene amidst Masfield's musings on the subject of home and nature have been handled with exquisite care. The subtly shifting harmonies modulate swiftly with each passing image before the return of that initial militaristic snap which underlines the dual reality of danger and probable death.

Regrettably, Gurney's apparent haste in setting this song has led perhaps to an unsolvable number of editorial concerns. The score is riddled with missing accidentals, scribbled out doublings, and a handful of scrambled lyrics. Nevertheless, the song is beautiful when remedied with a deft editorial hand. The first concern comes in measures 6, where Gurney has mis-remembered the text. The original reads, "and the men fell out to gather wood," but instead Gurney has set the word "food" creating redundancy and the elimination of the forthcoming rhyme with "and the trumpets called to food."

*Example 23.* "The Halt of the Legion," (manuscript D10500/1/M/2/63/4) mm. 5-6.



It is advisable, in this case, to replace the word “food” in measure 6 with Masfield’s original “wood” as it does not harm word flow or musical imagery at this point in the song. Later, in measure 14, Gurney has made another error when recalling the preposition in the line “And the sentry on the rampart saw the distance dying in the smoke,” when, in fact, Masfield has utilized the preposition “to.”

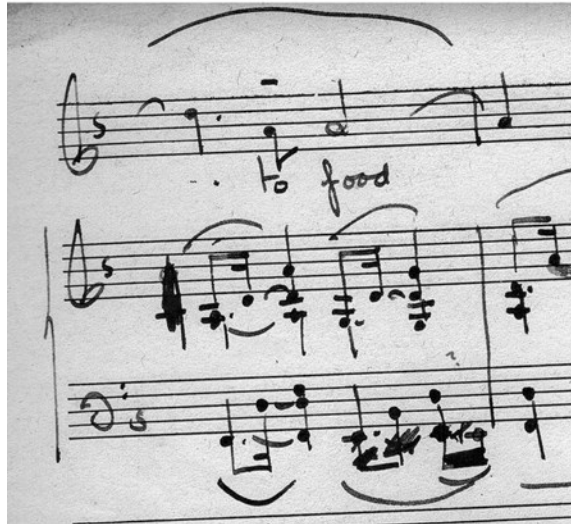
*Example 24.* “The Halt of the Legion,” (manuscript D10500/1/M/2/63/4) mm. 14-15.



This minor oversight should again be changed back to Masfield’s original text, as it has little impact on text setting or musical imagery.

Measure 10 presents a minor notational challenge, as Gurney has obviously tried to edit the voicing in the left hand of the piano. Unfortunately, his scribbles are not perfectly clear and raise a question as to his intention.

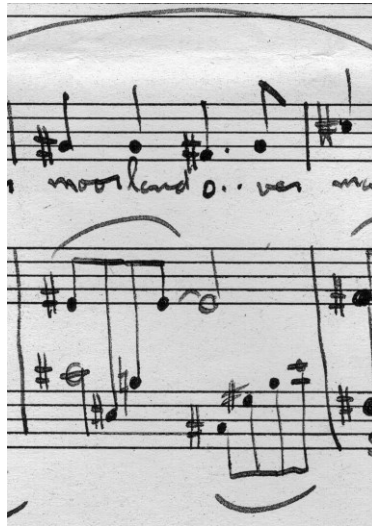
*Example 25. "The Halt of the Legion,"* (manuscript D10500/1/M/2/63/4) mm. 10.



As can be seen in the image above, he seems to have eliminated notes below the staff in beat three and the originally dotted eighth on beat four, ultimately replacing it with two sixteenths on beat four. Gurney has simultaneously attempted to eliminate three notes and revise the rhythm, turning the original dotted quarter/sixteenth rhythm on beat four into two sixteenth-notes. This is how it has been reconciled in the performance edition.

Measure 28 presents the question of a missing accidental on the final note in the left hand of the piano. It is very likely that Gurney simply missed it, although the way he notated it is odd. The E# would already be sustained at this point in the measure, making E $\natural$  an unlikely intention by Gurney. In this performance edition, it has been changed to E#.

*Example 26.* “The Halt of the Legion,” (manuscript D10500/1/M/2/63/4) mm. 28.



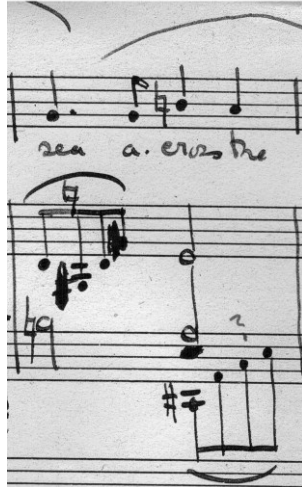
A particularly troublesome spot comes in measures 30, 31 and 38, where Gurney seems to have forgotten accidentals on several very important C#s. The first falls in the right hand of the piano on beat three of measure 30.

*Example 27.* “The Halt of the Legion,” (manuscript D10500/1/M/2/63/4) mm. 30.



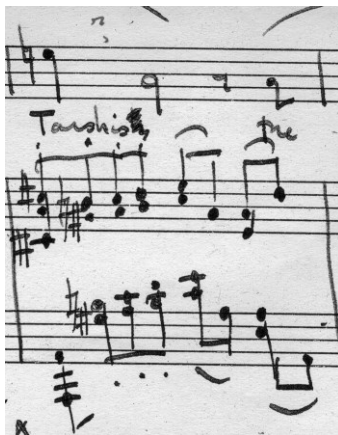
The second, in the left hand of the piano on beat four of measure 31.

*Example 28.* “The Halt of the Legion,” (manuscript D10500/1/M/2/63/4) mm. 31.



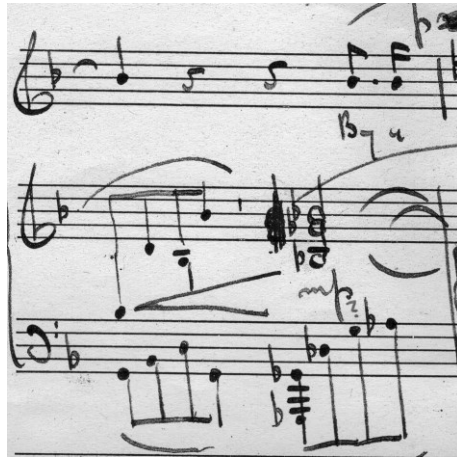
The third instance of a missed accidental comes again in the left hand of the piano on beat two of measure 38.

*Example 29.* “The Halt of the Legion,” (manuscript D10500/1/M/2/63/4) mm. 38.



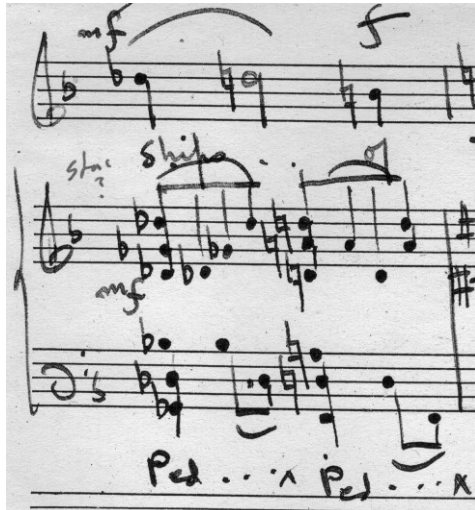
The ramifications of leaving these three C's without their seemingly necessary accidentals creates direct conflict with the harmony and, in the case of measures 30 and 38, simultaneous grinding between C $\flat$  and C $\sharp$ . It is advised that these three instances of missed accidentals be remediated in any publication as they have been in this performance edition. Additionally, measure 34 is missing a fairly important G $\flat$  accidental. Without it, Gurney's shift to the next Masefield image is not firmly established in the key of G $\flat$ :

*Example 30.* "The Halt of the Legion," (manuscript D10500/1/M/2/63/4) mm. 34.



There is a question of articulation in measure 37, where the staccato dots above the right hand of the piano have been overwritten by text and slurring:

*Example 31.* “The Halt of the Legion,” (manuscript D10500/1/M/2/63/4) mm. 37.



It would seem, based on the articulations found in the following two measures, that Gurney’s intention was to have the four eighth notes on beats one and two of measure 37 articulated with staccato dots. Therefore, it is advised that any publication reflect the articulations found in this performance edition.

Measure 48 is missing an accidental on beat two in the left hand of the piano. Judging by the other two Eb’s being voiced at the same time in both the right hand of the piano and the vocal line, it is likely Gurney simply forgot to include an accidental in the left hand.

*Example 32.* “The Halt of the Legion,” (manuscript D10500/1/M/2/63/4) mm. 48; (performance edition) mm. 48.

The image shows two versions of musical notation for Example 32. On the left is a handwritten manuscript snippet showing a vocal line with lyrics "see those souls no" and a piano accompaniment. The manuscript includes a triplet of eighth notes marked with a '3' and a dynamic marking of 'mf'. On the right is a performance edition of the same music. It features a vocal line with lyrics "see those souls no" and a piano accompaniment. The performance edition includes a triplet of eighth notes marked with a '3' and a dynamic marking of 'mp', and a piano accompaniment marked with a dynamic of 'p'.

The final concern lies in the final measure of the piece, where Gurney may have dotted the A found in the right hand of the piano on beat two of the measure.<sup>41</sup>

*Example 33.* “The Halt of the Legion,” (manuscript D10500/1/M/2/63/4) mm. 57-58.

The image shows a handwritten manuscript snippet for Example 33, covering measures 57 and 58. It features a vocal line and a piano accompaniment. The notation includes various rhythmic values, accidentals, and dynamic markings, with a prominent crescendo hairpin in the piano part.

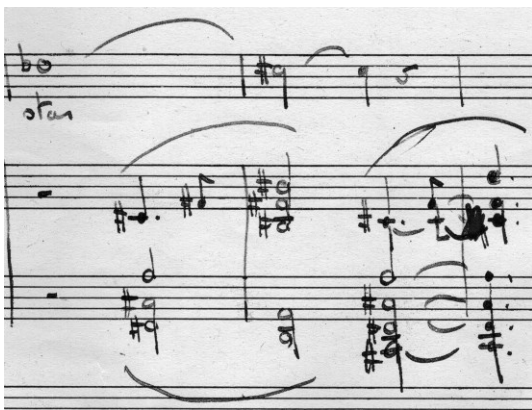
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<sup>41</sup> Measure 58.

It seems as though he had originally dotted both the A in the left hand and the A in the right hand of the piano, only to scribble out the dot in the left hand. Without an isolated stem on the right hand A, it seems unlikely that Gurney had isolated intentions to lengthen it amongst its vertically-aligned, eighth-note counterparts. It is, therefore, advised that the dot be disregarded as a remnant of a previous compositional consideration.

On several occasions, it was necessary to renotate the piano writing in an effort to make it more idiomatic on the keyboard. Measures 23 and 24 have been revoiced on beat two of each measure.

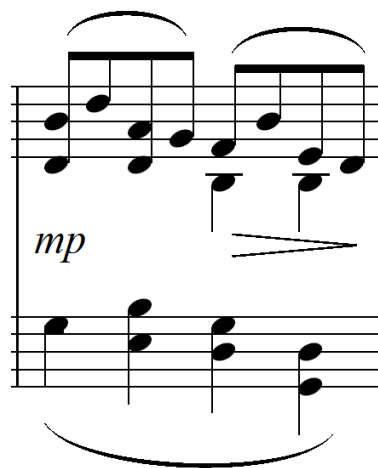
*Example 34-35.* “The Halt of the Legion,” (manuscript D10500/1/M/2/63/4) mm. 23-24; (performance edition) mm. 23-24.



This image shows a performance edition of measures 23 and 24. It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat major/D minor) and a common time signature. The bottom staff is a grand staff (treble and bass clefs). The notation is clean and clear. The first measure of the top staff has a measure rest, followed by a half note G4, a quarter note A4, and a quarter rest. The second measure has a half note G4, a quarter note A4, and a quarter rest. The bottom staff has a complex texture with many notes and accidentals. There is a handwritten annotation 'star;' in the first measure of the top staff.

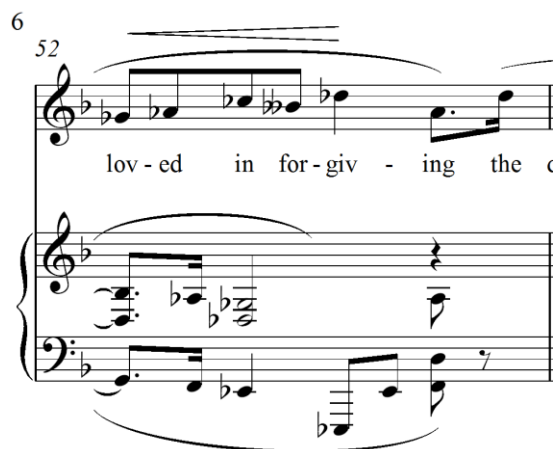
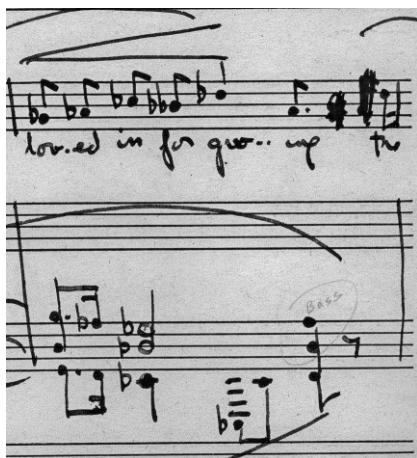
So, too, has measure 43 on beat 4.

*Example 36-37.* “The Halt of the Legion,” (manuscript D10500/1/M/2/63/4) mm. 43;  
(performance edition) mm. 43.



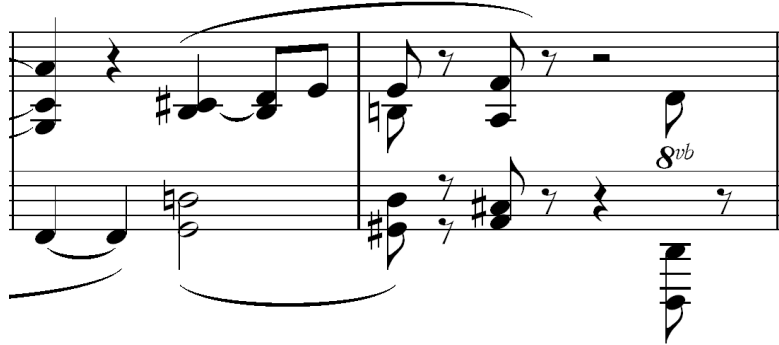
Measure 52 – beat 4.

*Example 38-39.* “The Halt of the Legion,” (manuscript D10500/1/M/2/63/4) mm. 52;  
(performance edition) mm. 52.



And, in the final two measures of the piece: m. 57 – beat 2, and m. 28 beats 1 and 4.

*Example 40-41.* “The Halt of the Legion,” (manuscript D10500/1/M/2/63/4) mm. 57; (performance edition) mm. 57.



In my opinion, Gurney is most at home when composing poetry and music on two subjects – war and home. Few composers have experienced homesickness to the degree Gurney did. His suffering was admittedly exacerbated by genetic mental instability and Posttraumatic stress disorder, but this, nevertheless, might have strengthened his ability to convey and empathize within these unique sensibilities. “The Halt of the Legion” is a strong example of Gurney in his element. As mentioned earlier, he was rarely one to clean and revise his works, subsequently, this song likely requires more editorial interference than can be justified in publication. However, the song is quintessentially Gurney and shows him composing on a poetic theme with which he had great success.

Who would have thought that face of thine  
John Farmer (fl. 1600)

Who would have thought that face of thine  
had been so full of doubleness  
or that within those crystal eyes  
had been so much unstableness:  
thy face so faire thy look so strange,  
who would have thought of such a change?

– *First Set of English Madrigals* (1599)<sup>42</sup>

This song is strange. Gurney wrote it sometime in 1920, during his second period of study at the Royal College of Music. His teacher Ralph Vaughan Williams likely did not applaud his efforts in regard to this song. Vaughan Williams was progressive within the scope of English music, but often resistant to his student's use of untethered harmonic language. This song can best be described as a love child between a Kurt Weill cabaret number and Richard Strauss' harmonic writing. Add to it a sixteenth-century madrigal text by John Farmer, and this piece stands out among its peers. Perhaps it represents an entirely experimental effort on Gurney's part; nevertheless, it is surprising that it survived having crossed the desk of Vaughan Williams. Its effect is unexpected, and certainly paints a vivid picture of the strangely sarcastic subtextual dialogue being dealt with by the subject of Farmer's poem.

John Farmer is most famous today for his madrigal "Fair Phyllis I Saw Sitting All Alone." He was under the patronage of the Earl of Oxford for most of his life, and served as Organist and Master of Children at Christ Church and St. Patrick's Cathedral in Dublin from 1595-1599. Farmer moved to London in 1599 where he published a single

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<sup>42</sup> A.H. Bullen, ed., *Lyrics from the song-books of the Elizabethan Age* (New York: Scribner & Welford, 1889), 42.

collection of madrigals. Dedicated to Edward de Vere, the seventeenth Earl of Oxford, this small collection included several madrigals for which he now known: *Fair Phyllis I Saw Sitting All Alone*, *Fair Nymphs*, *I Heard One Telling*, *A Pretty Little Bonny Lass*, *Who Would Have Thought That Face*, and *Take Time While Time Doth Last*.

These madrigals were secular part-songs, often polyphonic in nature and composed for amateur entertainment. So what, if anything, is Gurney drawing upon musically from Farmer's setting? It seems very little. With the possible exception of some independent voicing in the piano part which may nod to Farmer's simple polyphony, the song is more reminiscent of Richard Strauss than sixteenth-century madrigal writing.

-Score Example on the following page-

Example 42. *English Madrigal School*, “Who would have thought that face of thine,”  
John Farmer, mm. 1-8.

*Rather slow.*

SOPRANO.  
(CANTUS.)

ALTO.  
(ALTUS.)

ALTO.  
(TENOR.)

TENOR.  
(BASSUS.)

PIANOFORTE.  
(For rehearsal only)

Who

Who would have thought, who would have thought that face — of thine, who

Who would have thought that face — of —

Who would have thought.

would have thought that face of thine had

would have thought that face of thine had been so

thine had been so full of

who would have thought that face of thine

43

He briefly quotes Hugo Wolf’s song “Verborgenheit” in measure three of the piano,  
perhaps expressing the mental condition of the poem’s subject by underlining the

<sup>43</sup> John Farmer and Edmund Horace Fellowes, ed., *English Madrigal School* (London: Stainer and Bell, 1914) No. 10.

profound melancholy of Wolf's opening line, "Laß, o Welt, o laß mich sein!" (Let, oh world, oh let me be!)

Example 43. Mörike-Lieder, "Verborgenheit," Hugo Wolf, mm.1-2.

*p con affetto*

Lass, o Welt, o lass mich sein!  
Tempt nie not, O World, a - gain,

*pp*

44

Example 44. "Who would have thought that face of thine," (performance edition) mm.3-7.

*p*

Who would have thought that face of thine had been so full of

*mp*

dou-ble-ness, or that with-in\_

44

<sup>44</sup> Hugo Wolf, *Fifty Songs* (Boston: O. Diston, 1909), 51-54.

Gurney has set the text in an awkward fashion, changing directions mid-line or mid-word on multiple occasions. This forces strange accents and stresses to fall where they otherwise wouldn't, and leaves the voice devoid of natural melos, or the succession of tones constituting vocal stress and melody. Interestingly enough, one of the major symptoms of Psychogenic Voice Disorder is the loss of one's vocal melos. It is quite possible Gurney had encountered this type of vocal delivery in his fellow war veterans or even himself.

The manuscript requires little editorial work short of a few minor tweaks, such as consistent triplet bracketing. There are, however, a few moments where Gurney's writing is questionable. In measure 9, beat 2, the left hand of the piano is a bit too compact to read clearly.

*Example 45.* "Who would have thought that face of thine," (manuscript D10500/1/M/2/30) mm. 9.



As can best be deduced, these notes are G<sup>♯</sup> and F<sup>♯</sup> and have been translated this way in the performance edition. It should be noted, however, that it is quite difficult to determine exactly what Gurney was intending.

Later, in measure 11, we encounter a rather chromatic passage that could benefit from some minor enharmonic respelling. In addition, there is a question as to whether Gurney erased the ♮ sign on the downbeat of measure 12. In this score, the ♮ sign has been included, even though it is notably light in the manuscript.

*Example 46.* “Who would have thought that face of thine,” (manuscript D10500/1/M/2/30) mm. 11-12; (performance edition) mm. 11-12.

Handwritten musical manuscript for measures 11 and 12. The top staff shows a vocal line with lyrics "stable-ness". The middle and bottom staves show piano accompaniment with complex chordal textures and chromatic movement. A red question mark is placed above a note in the middle staff of measure 12.

Printed performance edition of measures 11 and 12. Measure 11 shows the vocal line with lyrics "sta - ble - ness." and the piano accompaniment. Measure 12 shows the piano accompaniment with a triplet of eighth notes in the bass line and a natural sign on the downbeat of the middle staff.

The final matter is one of a rhythmic respelling in the penultimate measure of the song. In the left hand, the dotted quarter tied to an eighth-note has been replaced with a single half-note to facilitate easier reading for the pianist.

*Example 48-49.* “Who would have thought that face of thine,” (manuscript D10500/1/M/2/30) mm. 19-20; (performance edition) mm. 19-20.

The image displays two musical staves side-by-side, illustrating a rhythmic change. The left staff represents the manuscript, showing a complex rhythmic pattern in the left hand with a dotted quarter note tied to an eighth note. The right staff represents the performance edition, showing a simplified rhythmic pattern in the left hand with a single half note. Both staves feature a melodic line in the right hand with a slur over it.

Overall, this song requires little by way of editing, but demands quite a bit of its performers. The extremely chromatic harmony layered upon a jerky and equally chromatic text setting provide a challenging medium with which to deliver this cynical setting of Farmer. As mentioned before, this song is strange. It does, however, ask the question – how far would Gurney have gone if he would have retained his mental clarity? It has always seemed odd that among the great composers to have emerged from the English Art Song Renaissance at the turn of the Twentieth century, none assumed the role of the compositional wild child. Nearly every other historically recognized musical period like this has produced at least one composer who pushed the boundaries beyond the levels of contemporary comfort. I would venture to guess that Gurney’s instinctually reliant compositional practice would have most certainly led him here. This song is a keyhole into that “what if” scenario.

## Conclusion

Artists who excel both as poet and composer are rare since the time of the troubadours. With the exception of Richard Wagner, the increasing divide between poet and composer has had a degrading effect on song quality over time. Though Gurney seldom set his own poetry, he found in his friends and compatriots alter egos with which to explore the space between these roles. Wilfrid Mellers wrote of Gurney, “His songs help us to understand ourselves: and if art has a purpose, that is it.”<sup>45</sup> Gurney achieves a level of intimacy with texts that translates to an understood familiarity with his listeners.

He contributed greatly to the rebirth of song in England. His exposure to some of the most horrific events in human history shaped him and, subsequently, his music. Through his songs we are given a profoundly vivid lens with which one can view so many things: the truth and beauty of nature; the depths of nostalgia; and the deeply universal feeling of homesickness. The intuitive way with which he composed allows us the unique opportunity to commune with him more closely through his music. We can see him grow and change in a way that is not so easily viewed in more careful composers.

It is precisely this unique attribute of Gurney’s writing which simultaneously produces challenges in publication and the very need to publish. Now, more than ever, are we in need of truth and beauty. In an era of fragile peace, perhaps there is wisdom to be found in the pages of these manuscripts – wisdom which exists in the twilight of great conflict, and clarity which has a tendency to dissipate over time. Gurney knew this well during his short life and would not have wanted his music to be restrained by the messy

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<sup>45</sup> Mark William Brown, “Music and Lyrics by Ivor Gurney” *The Ivor Gurney Society Journal* 3 (1997): 27.

nature of his pen. He was human and, like many of his songs, far from perfect. These five represent him well, and should be considered for publication as works worthy of his legacy.

*Appendix*

Gerald Finzi 1937/1941 – Survey and Evaluation of Ivor Gurney's Collected Manuscripts. © Gloucestershire Archives  
Included by permission of The Gerald Finzi Trust.

Gerald Finzi

Gurney 46.28(1)

LIST I

Ivor Gurney's m.s.s.  
roughly sorted Jan 1937.

Rough classification

x	bad
√x	moderate to bad
√	good
√√	very good

S O N G S

- ✓ Anonymous "Brown is my love" (1920)
- " " "My Lady's Lips" (1919-22)?
- ✗ Arnold, S.J. "The Death of Nelson" (1925)
- ✓ Ballad. "Bonnie George Campbell" (1924)
- Ballad "Bonny Earl o' Moray" (1918-19)?  
OF MORAY  
 MSS. A and B. A published by Winthrop, Rogers. 1921  
 B slightly different and not so good.
- Ballad "Edward, Edward" (1913-14)?  
 from Percy's Reliques (1765)  
 Published by Stainer & Bell. 1922
- Ballad. "The Burning of Auchindoun" (1922)
- Ballad (Scots) "The Douglas Tragedy" (1925)
- ✓ Ballad. "The Lowlands o' Holland"  
 Two copies, A and B, entirely different.  
 Date of A is 1918, that of B 1925.
- Border Ballad. "The Twa Corbies" (early 1914)?  
 First published "Music and Letters". 1920.  
 Later by O. U. P. 1927.
- ✗ Beaumont and Fletcher. "Come you whose loves are dead" (1925)  
 (Song from "The Knight of the burning Pestle")
- ✓ Belloc, Hilaire "Hanneker Mill" (1919-22)?  
 Two versions, A and B. Latter unfinished, which differs
- ✓ Belloc, Hilaire "Most Holy Night" (1920)  
 Copy A, 1920  
 Copy B, 1925. A later version, and less satisfactory.
- ✗ Belloc, Hilaire "On Sussex Hills" (1919-22)  
 (The Four Men)
- ✓ Belloc, Hilaire "Tarantella"  
 Four Versions. Of these A and B are 1921, C and D 1925.  
 The later, C, almost seems the best.  
 At the back of B is a copy of "Walking Song" q.v.  
*A full copy which Quinsey has sent to the Librarian  
 by mail June 1935*

SONGS Page 2

- ✓ Belloc, Hilaire "The Birds" (1921-22)?
- ✓ Belloc, Hilaire "West Sussex Drinking Song" (1921)?  
Published by Chappell. 1921.
- Belloc, Hilaire. "West Sussex Drinking Song"  
(A different accompaniment to the published version).
- ✓ Blake, William "To the Muses" (1921-22)?
- ✓ Bliss, Carmen "Hesperus" (1919)  
Two copies. Original key E flat.  
Transposed to F sharp major.
- ✓ Bliss, Carmen "I shall be ever maiden" (1919)  
Note Book. See Collections.
- ✓ Bliss, Carmen "I shall be ever maiden"  
On the same copy as "Love shakes my soul"
- Bliss, Carmen "In the Apple Orchard"  
Two copies. A (1919). B (1920-21)?  
BLISS, CARMEN THE QUIET MIST
- ✓ Bliss, Carmen "Lonely Night" (1919)  
BLISS, CARMEN SOFT WAS THE WIND
- ✓ Bliss, Carmen "Love shakes my soul"  
"In the apple boughs"  
Note Book. See Collections.
- ✓ Bliss, Carmen "Love shakes my soul" (1919)?  
On the same copy as "I shall be ever Maiden"
- Blunden, Edmund "The Idlers" (1925)  
THE IDLERS
- ✗ Boganoff, Katerina "Spring" Michael Flood (1922)?  
(pseudonym of I.B.G.)
- ✓ Boucquet, Léon "A la Flandre" (1925)  
See Collections.
- ✓ Bridges, Robert "A Love Lyric" (1925)
- ✓ Bridges, Robert "Dear Lady" before 1914
- ✗ Bridges, Robert "Dear Lady" (1925)
- ✓ Bridges, Robert "If death to either shall come" (1920)

S O N G S. Page 3

- ✓ Bridges, Robert "I have loved flowers that fade" (1920)
- ✓ Bridges, Robert "I love all beauteous things" (1911-12)?
- ✓ Bridges, Robert "I praise the tender flower" (1911-12)?  
Copies A, B, and C, of which A is the best.
- Bridges, Robert "My spirit kisseth thine" (1925)  
See also "The hill pines were sighing".
- Bridges, Robert "Since thou, O fondest and truest" (1921)  
Published by Boosey. 1921.
- Bridges, Robert "Since to be loved endures"  
Note Book. See Collections.
- ✓ Bridges, Robert "The Heart's Prevention" (1925)  
(Bridges' title - "I found today out walking")
- ✓X Bridges, Robert "The hill pines" ~~Copy~~ (1909)  
(B. Copy appears in Two Songs)
- Bridges, Robert "The Sea Poppy"  
Copy A. Original. 1920 *unpublished*  
Copy B 1925
- ✓X Bridges, Robert "Thou didst delight my eyes" (1921)  
(See also for early version in Collections 1918)
- ✓X Bridges, Robert Two Songs (a) "The hill pines were sighing" (1925)  
(b) "My spirit kisseth thine"
- ✓X Bridges, Robert "When death to either shall come"  
Note Book. See Collections.
- ✓X Bridges, Robert "When June is come" (1910)
- ✓ Bridges, Robert "When my Love was away" (1925)
- ✓ Browning, Robert "Off Trafalgar" (1925)  
(Cf. with Wassail Song - Watts Dunton)
- ✓ Brooke, Rupert "Heart's Pain" (1922)?
- ✓ CAMPBELL JOSEPH WHEN ROCKS HOMEWARD FLY

## SONGS. Page 4

- ✓ Campion, Thomas "Come, o come my life's delight" (1922)  
Published by Boosey, 1922)
- ✓ Campion, Thomas "Silent Music" (1921-1922)  
Revised by I. G. 1926 who then destroyed the original, which was the better version.
- ✓ Campion, Thomas "Thrice toss these oaken ashes up in air" (1920)
- ✓ Campion and Rosseter "Thou art not fair" (1919-22)?
- Canton, William "Carol" (1922)?
- × Carbery, E. "Song of Ciabhan" (1911)
- × Chanson de Tarois "Gar Nel" (1925)  
See Collections.
- Casson, Ernest "Carol of the Skiddaw Yowes" (1919)  
Published by Boosey 1920.
- × Chaucer, Geoffrey "Merciless Beauty" (1925)
- ✓ Chesson, Norah "The Cuckoo sings in the heart of winter" (1919-22)
- ✓ Clare, John "Ploughman Singing" (1920)?
- × Corbett, Richard "Farewell, Rewards and Fairies" (1925)
- × Cory, W. J. "Heraclitus" (1925)  
(Translation from the Greek Anthology)
- × Cripps, Arthur Shirley "A Lyke Wake Carol" (1920)
- ✓ Davidson, John Song (1920)  
"The boat is chafing at our long delay"
- Davies, W. H. "A Bird's anger" (July 1924)
- Davies, W. H. "Dreams by the Sea" (1914)
- ✓ Davies, W. H. "Early Morn" (1921-22)
- Davies, W. H. "O happy wind" (1920-22)?  
Copy A better than Copy B.  
C, earliest copy differs slightly.
- ✓ Davies, W. H. "The Moon" (1922)
- Davies, W. H. "The White Cascade" (March 1918)  
See Collections
- Davies, W. H. "When on a summer morning"  
Note Book. See Collections.

## SONGS. Page 6

- ✓✓ Flower, Robin "A Sword" (1922)?
- ✗ Fox, George "The County of Mayo" (1925)  
(Nothing to do with the published song  
"County Mayo", words by Raftery Stephens)
- ✓✓ Freeman, John "Last Hour" (1919)  
(Copy A is the one to use. Copy B is first draft)
- ✓✓ FREEMAN, JOHN "IT WAS THE LOVELY MOON" (1921) NOVEMBER
- ✓✓ Gibson, W. W. "All night under the moon" (For G.) (Winter of 1917,  
Copy A the better version, Key G sharp minor. -1918)  
Copy B
- ✓✓ Gibson, W. W. "Black Stichel" (1920)?
- ✓ Gibson, W. W. "Blareary" (1920-21)
- ✓ Gibson, W. W. "Pedlar Jack" (1919)?
- ✗ Gibson, W. W. "Pity me" (1920-21)  
(composed under the pseudonym of  
Griffiths Davies)
- ✗ Gibson, W. W. "Red Roses" (Brancepeth 1918)  
See Collections
- ✓x Gibson, W.W. "Sam Spraggon" (1920)?
- ✓x Gibson, W. W. "The Crowder" (1920)
- ✓ Gibson, W. W. "The Hagger's Song" (1920)
- ✓ Goethe "Kannst du das Land?" (1914)?  
(One verse only complete, with sketch for third)
- ✓x Gore-Booth, Eva "The little waves of Breffny" (1921)?
- ✓✓ GOULD, GERALD "THE HAPPY TREE"
- ✓✓ Graves, Robert "Brittle Bones" (1920)  
Copy A prepared for publication by Callista Rogers.  
Copy B. The two differ in accompaniment mainly.
- ✓ Graves, Robert "Hawk and Buckle" (1920-21)
- ✓x Graves, Robert "Loving Henry" (1920)?
- ✓ Graves, Robert "Star-Talk" (1920)  
Copy A by M.M. Scott of first version  
Copy B published by Stainer & Bell 1927 - a later version.  
Voice part only of Version A copied by Herbert Howells.
- ✓ Graves, Robert "Two Songs from 'Country Sentiment'" (1920)  
(1) Nine of the Clock-o  
(2) Goodnight to the Meadows.

## SONGS. Page 5

✓	De la Mare	"All that is past"	
		Note Book. See Collections.	
✓✓	De la Mare	"An Epitaph"	
		Copy A February 1919. Copy B 1920	
		Copy C and Copy D 1921. The best are B and C	
✓x	De la Mare	"Beware" (Exile)	(1921)
✓	De la Mare	"Bread and Cherries"	(1921)?
	De la Mare	"The Ghost" (not quite complete)	(before 1922)
✓x	DE LA MARE	FAREWELL	
✓x	De la Mare	"The Scribe"	(1916)
		(also an unfinished version)	
✓x	De la Mare	ALEXANDER	
✓x	Bowland, John	"Five knacks for Ladies"	(1919-20)?
		from his Second Book of Ayres.	
✓x	Bowland, John	"I saw my Lady weep"	(1920-21)?
		from his Second Book of Ayres.	
✓x	Drinkwater, John	"A Tom wind"	
		Note Book. See Collections	
✓	Drummond, William	"Change should breed change"	(1922)?
✓x	Ellis, Vivian Locke	"Nocturne"	(1920)
✓	Farmer, John	"Who would have thought that face of mine"	
		From his first set of Madrigals.	(1921-22)?
x	Ferguson, Sir Samuel	"Gashel of Munster"	(1920)
	FERGUSON, SIR SAMUEL	THE DARLING BLACK HEAD	
x	Ferris, Keel	"Old friend"	Michael Flood (1922) Pseudonym of I.B.G.
✓x	Flecker, Elroy	"Stillness"	(1925)?
✓x	Flecker, Elroy	"The Dying Patriot"	(1919)?
		(Day breaks on England)	
✓x	Fletcher, John	"Aspatia's Song" (Lay a garland)	(1920)
	Fletcher, J.M.	"Glee"	(1913)
		(From Five Elizabethan Songs)	
		See also Collections. Published by Winthrop Rogers 1920	
	Fletcher	"Tears"	(1913)
		(From Five Elizabethan Songs.)	
		See also Collections. Published by Winthrop Rogers 1920	

## SONGS. PAGE 7

- Gurney, I. "Severn Meadows" (M.S.) (Caulaincourt April 1917)  
Published by C. U. P. 1928.  
Published copy differs in accompaniment.
- X Gurney, I ? "Song of Silence" (1918)  
See Collections
- ✓ (Daniels, John) "London Song" (1920&25)  
Pseudonym of I. B. G. Two Copies.
- X (Seymour, H. Rippon) "My Voice" (1919-20)?  
Pseudonym of I. B. G. by Michael Flood (pseudonym of I.G)
- ✓ Haines, J. W. "Fair Lady's Mantle" (1921-22)
- ✓X Haines, J. W. "The High Road" (1921-22)
- ✓X Hardy, Thomas "In the black winter Morning" (1924)
- Hardy, Thomas "The night of Trafalgar" (about 1914)?
- X Hardy, Thomas "The Peasant's Confession" (1924)
- ✓X Hardy, Thomas "The Phantom" (1925)
- X Harte, Bret "Fate,  
Copy B clearer than Copy A (1911-12)
- ✓ Harvey, F. W. "Consolator Afflictorum" (1920-22)?
- X Harvey, F. W. "Country Love-Song" Michael Flood (1921)  
(pseudonym of I. B. G.)
- ✓X Harvey, F. W. "Dinny Hill" (1919)?
- ✓ Harvey, F. W. "If we return" (fragment) (after 1918)?
- ✓ Harvey, F. W. "In Flanders" (1917)?  
Copy made by M. M. S. from original with PF. accomp.  
A later one made by I.B.G. and given to Harvey.  
Two very late ones made at Dartford.
- Harvey, F. W. "In Flanders"  
Orchestrated by Herbert Howells, Winter of 1916 or 17?
- ✓ Harvey F. W. "Praise of Ale" (1918-21)

SONGS. Page 8.

- Harvey, F. W. "O Granham Woods" (1918-19)  
(See "Walking Song" published. This differs in accompaniment and occasionally in words from the published version, but the tune is the same).
- Harvey, F. W. "Walking Song" (1918-19)  
Published by G. W. F. 1928. See "O Granham Woods"
- ✓ X Heine, translated by Oddie. "I would my songs were roses" (Oct. 1908)
- X Heine, " " "Margaret Armour. "When shall I, who wander weary" (1922-25)†
- Henley, W. E. "Dearest, when I am dead" (1908)
- X Henley, W. E. "The full sea rolls and thunders" (1908)
- ✓ Henley, W. E. "The sea is full of wandering foam" (probably 1908)  
(belonging to Canon Cheeseman)
- X Henley, W. E. GULLS IN AN AERY MORRICE (unfinished) (probably 1908)
- X Herrick, Robert "Lullaby" (for Voice and Violin) (1919-20)†
- X Herrick, Robert "Passing by" (previous to 1911)  
See Collections  
(M.S. belonging to Canon Cheeseman)
- ✓ Herrick, Robert "To Music for oboe" (Two copies. The original draft about 1921, destroyed by I.R.G. only existing copy is a version revised about 1925 or '6)
- ✓ Herrick, Robert "To Violets" (1920)
- ✓ X Hodgson, Ralph "Tine, you old Gypsy Man" (1920)  
Two copies, practically identical.
- X Housman, A. E. "Epitaph on an Army of Mercenaries" (1918)
- Housman, A. E. "Far in a Western Brookland" (1919)  
See Collections
- ✓ Housman, A. E. "Golden Friends" (1920)  
See Collections
- ✓ Housman, A. E. "Is my Team ploughing?" (1920)  
See Collections
- ✓ Housman, A. E. "Levellest of Trees" \* (1908 and 1920)  
See Collections

## SONGS. Page 9

Housman, A. E.	"Ludlow Fair"	(1919)
	See Collections	
Housman, A. E.	"March"	(1921)
	See Collections	
Housman, A. E.	"On the idle hill of summer"	(1919)
	See Collections	
Housman, A. E.	"On your midnight pallet"	(Nov. 1907)
Housman, A. E.	"On Wenlock Edge"	
	Two versions, A and B. Date of A, 1917, near Arras. This version (B) probably 1924-25. A appears to be better than B.	
Housman, A. E.	"Reveille"	(1921)
	See Collections	
Housman, A. E.	"The Aspens"	(1918)?
	See Collections	
Housman, A. E.	"The Cherry Tree"	(1918)
	See Collections	
Housman, A. E.	"The Far Country"	(1921)
	See Collections	
Housman, A. E.	"The Lent-Lily"	(1919)
	See Collections	
Housman, A. E.	"'Tis time, I think"	(1919)
	See Collections	
Housman, A. E.	"Twice a week"	(1920)
	See Collections	
Housman, A. E.	"When I was one-and-twenty"	(1919)
	See Collections	
Housman, A. E.	"When smoke stood up from Ludlow"	(1919)
	See Collections	
How, Louis	"Castle Garden"	Frederick Saxby
	(American Songs)	(pseudonym of I. B. G.)
How, Louis	"Columbia Heights"	Frederick Saxby
		(pseudonym of I. B. G.)
How, Louis ?	"Fifth Avenue"	(1925)

SONGS. Page 10

	How, Louis	<u>"Craney Park"</u> (American Songs)	Frederick Saxby (pseudonym of I. B. G.)
	How, Louis	<u>"Mary Martha"</u> (American Songs)	( " " " " )
	How, Louis	<u>"Riverside Drive"</u> (American Songs)	( " " " " )
	How, Louis	<u>"Williamsburg"</u> (American Songs)	( " " " " )
X	How, Louis,	<u>"Foolworth Building"</u>	(1925)
✓	Hume, Tobias	<u>"Fain would I change that note"</u>	(1918)?
✓	Jensen, Ben	<u>"John's Lament for Narcissus"</u>	(1922)?
✓	Jensen, Ben	<u>"Song from 'Episcopa', 'Still to be neat'"</u> Three copies. A seems to be better than B. B starts well, but falls off badly.	(1921)
✓✓	Jensen, Ben	<u>"The sad Shepherd"</u>	(1919?)
X	Kerr, W. R. F.	<u>"Counting Sheep"</u>	(1920-22)
	Kerr, W. R. F.	<u>"John Day"</u>	(High Wycombe 1920)
	King, Henry	<u>"Against weeping"</u> ("Dry those fair, those crystal eyes")	(1922)?
	Ledwidge, Francis	<u>"Desire in Spring"</u> (First published Chapbook. Dec. 1920) B. Original copy. (The same in Twilight Song)	(Dec. 1916)
✓	Letts, W. H.	<u>"Gossip Tins"</u>	(1919-20)? Michael Flood, Pseud. of I.B.G.
X	Letts, W. H.	<u>"The Fair"</u>	" " " " " (1920)?
X	Longfellow	<u>"Aftermath" (Birds of Passage)</u>	(1925)?
X	Longfellow	<u>"Snowflakes"</u>	(1925)
X	Longfellow	<u>"The sea hath its pearls"</u>	(1925)
	MacGathnaoil, S.	<u>"I will go with my father a-ploughing"</u> (published Bony 1921)	(1921)

SONGS. Page 11

- ✓✓ Masfield, John "By a Riverside" (1916)  
Copies A and B. A is his more considered version.  
Copy from the original pencil draft by M.M.S.
- ✓ Masfield, John. "Captain Stratton's Fancy" (1914)?  
Published by Stainer & Bell, 1920
- ✓x Masfield, John "On Bartner Knoll" (1925-26)
- ✓ Masfield, John "On the Downs" (1919)
- Masfield, John "On the Downs" (1919)  
Note Book. See Collections.
- ✓ Masfield, John "The Halt of the Legion" (1919)
- ✓x Millay, E. St Vincent "The Pear Tree"
- ✓x Mistral, Frederic "A la Beau Laine" (1925)
- ✓ Morley, Thomas "Sleep, o sleep, fond fancy" (1920-22)  
(Plain and Easy Introduction  
to Practical Music)
- Nashe "Spring" (1913)  
(from Five Elizabethan Songs, published by  
Winthrop, Rogers, 1920.  
Also See Collections.  
Also a version for 2 Flutes, Clarinet, Harp, two bassoons.
- x Pepratx, Justin "La lengua Catalana" (1923)  
See Collections.
- ✓x Frowett, Frank "Voices of Women" (1925)?
- ✓x Radford, N. A. "Faith" (1922)?
- Rafferty-Stephens, A. "The County Mays" (1918)  
Published by Winthrop Rogers, 1921  
Copy A. Copy B Original publisher's copy.
- ✓✓ Raleigh, Sir Walter "Even such is Time" (Washington, July  
Copy A. Original draft made by Herbert [?], 1916)  
Copy B. Later version (1925) Both good.
- x Rolleston, T. W. "The Dead at Gloumanois" (1925)
- : Sassoon Sieghel "Everyone sang"

## SONGS. Page 12

✓	Shakespeare	"A Sea-Dirge" (Full Fathom five)	(1919-22)
✓	Shakespeare	"Blow, blow thou winter wind"	(1919-22)?
✓	Shakespeare	"Clown's Song"	
		Two copies A and B. B is in the 1919-21 group. A is probably earlier than B.	
✓	Shakespeare	"Come away, death"	(1921-22)
✓	Shakespeare	"Orpheus with his lute"	(1919-22)
	Shakespeare	"Orpheus"	(1913)
		(From Five Elizabethan Songs) See Collections.	
×	Shakespeare	"Take, o take"	(1919-22)
	Shakespeare	"Under the greenwood tree"	(1913)
		From Five Elizabethan Songs See Collections	
✓	Shakespeare	"When Daisies pied"	(1920)
✓	Shakespeare	"When icicles hang"	(1920)
✓	Shanks, Edward	"Dover's Hill"	(1919-20)
✓	Shanks, Edward	"Meadow and Cuckoo"	(1920)
✓	Shanks, Edward	"The Fields are full"	(1920)?
		Published by G. U. P. 1928	
✓	Shanks, Edward	"As I lay in the early sun"	(1920)
✓	Shanks, Edward	"The Latvian Shepherd"	(August 1920)
✓	Shanks, Edward.	"The Singer"	(High Wycombe. Nov. 1919)
		Two copies. A and B. Different but both equally good.	
×	Shelley.	"The world's great age"	(1925)?
✓	Skelton, J.	"Isabel"	
✓	Stevenson, R.L.	"A visit from the sea"	(1909)
✓	Stevenson, R. L.	"County of Peebles"	(1924)
✓	Stevenson, R. L.	"I will make you brooches"	(1910)
✓	Stevenson, R. L.	"The Song of the Camisards"	(1909-10)

over VC → Dirge (4 st., p. 13)

Collection

## SONGS. Page 13

- ✓X Stevenson, R. L. "I will make you brooches" (1910)  
~~See Collections.~~
- ✓X Stevenson, R. L. "Looking-glass River" (1909)  
(from "A child's garden of verses")
- ✓X Stevenson, R. L. "Song and Hinger" (1911)
- ✓X Stevenson, R. L. "The Country of the Gamisards" (1910)  
("We travelled in the print of olden wars")  
~~See Collections.~~
- ✓✓ Squire, J. G. "Epitaph in old Mode"  
~~See Collections~~
- ✓ Squire, J. G. "The Ship" (There was no ring nor shunt of /y/)  
~~See Collections~~
- ✓✓ Squire, J. G. "The Ship" (1920?)  
~~For second version, see Collections.~~
- ✓✓ Squire, J. G. "You are my sky" (1926)
- (The above four songs to the words of J. G. Squire should come on Page 12 before those by Stevenson)
- ✓ Tennyson "Birds in the high hall garden" (1925)
- Tennyson "The Eagle" (1919?)
- Thomas, Edward "Bright Clouds" (High Wycombe 1920)  
~~See Collections~~
- ✓ Thomas, Edward "In Memoriam" (1921-22)
- ✓X Thomas, Edward "It rains" (1920-22)
- Thomas, Edward "Lights out" (Huddersfield, Christmas 1919)  
~~See Collections~~
- ✓X Thomas, Edward "Out in the dark" (1921)
- Thomas, Edward "Scouts" (London 1920)  
~~See Collections~~
- ✓✓ Thomas, Edward "Snow" (January 1921)
- Thomas, Edward "Sowing" (1918?)  
Published 1925 ~~plains v 1sc11~~

## SONGS. Page 14

✓	Thomas, Edward	"The Gherry Trees bend over"	(1920-25)
		Copy A .... Key F.	
		Copy B (by far the better version) Key EE	
		Copy C ( a variant of Copy A) Key F.	
✓	Thomas, Edward	"The Mill-pond"	(1921-22)?
X	Thomas, Edward	"The Owl"	(1919-20)
	Thomas, Edward	"The Penny Whistle"	(Napsbury. St. Albans 1913)
		See Collections	
	Thomas, Edward	"The Trumpet"	(Dartford. 1925)
		See Collections	
	Thomas, Edward	"Will you come?"	(Longford. 1922)
		See Collections.	
X	Thomas, Edward	"Words"	(1925)
✓	Thompson, Francis.	"To a Snowflake"	(1919-21)?
		See Collections	
	Trench, Herbert.	<i>O dreamy, gloomy friendly trees</i>	
	Udall, Nicholas	"Ralph Roister Doister"	(1921)?
X	Unknown	"Christmas Folk Song"	(Date probably 1919-22)
	Unknown	"For the Lands"	(1925)?
X	Unknown	"I heard a soldier"	(1925)
X	Unknown	"Lament"	(1925)
✓	Unknown (?I. B. G.)	"Love Song" ("I made my verses follow")	(1925)
	Unknown	"O tall white poplar" (Duet) Incomplete	
X	Unknown	"Over the Ridge"	(Dated 1926)?
X	Unknown	"Song of Canadian Soldiers"	(Dated April 1925)
X	Unknown	"The first of Lent"	(1926)?
X	Unknown	"The late Ride"	(Jan. 1926)
	Unknown	"The Ruin" ("When the last colours of the day")	(1922)?
	Unknown	"The three Hills" (incomplete) See Collections.	

## SONGS. Page 15

- X Unknown "To the Memory of Max Roger" (1926)?  
(With homage)
- ✓ Unknown (H.B.G.) "Western Sailors" (1926)?
- Unknown "Winter" (clouded with snow)"  
Note Book. See Collections
- X Watson, Rosa H. "I dreamed the peach-trees blossomed" (1926)  
(unfinished)
- ✓ X Watson, William "World Strangeness" (1925)
- X Watts-Dunton, F. "Wassail Chorus" (1925)  
Of. "Off Trafalgar" R. Browning.
- X Weaver, Robert "In Truth is pleasure" (1920)  
(Voice and Violin)
- ✓ X Weelkes, Thomas "Spring and Frost" (1920-22)?  
(from Madrigals)
- X Whitman, Walt "Reconciliation" (1922-25)
- X Whitman, Walt "The Song of Chicago" (1925)
- X Whitman, Walt "To Paumanok" (1925)
- ✓ X Wynne, H. Kenniston "At the jolly Blue Boar" Michael Flood.  
Pseudonym of I.B.G. 1919-20?
- X Yeats, W. B. "All the words that I utter" (1925)
- ✓ ✓ Yeats, W. B. "Down by the Salley Gardens" (1920)
- ✓ ✓ Yeats, W. B. "Kathleen ni Houlihan"  
Versions A, B, C.  
A and B differ slightly in places (1919)  
C, dated 1925, definitely inferior.
- X ✓ Yeats, W. B. "Maid Quiet" (1922)?  
Two copies A and B. A is first draft.
- ✓ X Yeats, W. B. "The Cloths of Heaven" (1919-20)?
- Yeats, W. B. "Had I the heavens" (1919-20)?  
Complete but for last chord or bar.
- ✓ X Yeats, W. B. "The Fiddler of Dooney"  
Two different settings of which A is the better.  
A. 1917. B. 1925.

SONGS. Page 16

- ✓✓ Yeats, W. B. "The Polly of being comforted" (Bangour - Boston-  
 Delaval, 1917)  
 ✓X Yeats, W.B. "The Lake Isle of Innisfree" (1918)  
 X Yeats, W.B. Song from "The Land of Heart's Desire" (1921)?  
 ✓X Yeats, W.B. "We who are old" (1920)?  
 ✓ Yeats, W. B. "Gracie Song" (1920)?  
 ✓X " " " THE HAPPY TOWNLAND

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COLLECTIONS

NOTEBOOKS containing complete songs

BLISS<sup>W</sup>, GARMEN. Love shakes my soul  
In the apple boughs.

BRINKWATER A Town Window

De la MARE All that is past

BLISS, GARMEN I shall be ever Maiden

MASEFIELD On the Downs

BRIDGES Since to be loved endured,  
When death to either shall come.

UNKNOWN ? DAVIES? When on a summer morning.

UNKNOWN Winter (clouded with snow)

---

MISCELLANEOUS of Early Songs (1904 - 1907 etc)

X including pencil copy of "Passing by"

---

"Gala with the Gala"

Short song in a notebook containing bits and pieces  
and another copy of "O Granham Woods"

---

Supplementary List. 1941

Songs returned to Miss Scott in 1941 from *Felix Fordham*.

- ✓ O'Sullivan, Seumas " A piper "  
(A little deciphering needed, but a good song)
- ✓ Sassoon, Siegfried " Everyone sang "
- ✓ Thomas, Edward " Adlestrop "  
(A curious song which does not make itself at all clear until one realises <sup>that</sup> it is a most subtle piece of impressionism. Musically it is not so completely inspired as so much of Gurney, and the vocal line may have been sacrificed to general atmosphere. I can't think of any other of his songs quite like it)
- ✓ Thomas, Edward " Cock-crow "  
(Some of this needs deciphering, when I think it would turn out to be a lovely song, accidentals are rather a problem here)
- ✓ Thomas, Edward " The Gallows "  
(In the vein of 'I will go with my Father a'ploughing'; but not quite so good. Intention is sinister, but it seems a bit awkward until it has been clarified)
- ✓ Thomas, Edward " The Bridge "  
(Not all clear, but better to give it the benefit of the doubt until deciphered)
- ✓ Trench, Herbert " O dreamy, gloomy, friendly trees "  
(Not outstanding, but ~~quite good~~ *wants deciphering*)
- ✓ Yeats, W B " The happy townland "  
(A lovely beginning, but it peters out)

Letter from Miss Marion Scott April 30 1941. "Did I tell you that over a dozen more songs of *Bux's* turned up - from Goodwin's - such unexpected a few months ago? I had submitted the manuscript to Felix Goodwin & they had been there ever since."

SUPPLEMENTARY LIST. 1941.

Songs returned to Miss Scott in 1941? from Goodwin?

- ✓ Campbell, Joseph "When rooks fly homeward"  
(Some of this is first rate Gurney, but a good deal of it, such as page 3 needs deciphering before it makes sense.)
- X Carmen, Bliss "The quiet mist"
- ✓ Carmen, Bliss "Soft was the wind"
- X De la Mare "Alexander"  
(Fine in conception, but not satisfactorily carried through and does not sustain the opening pages.)
- X De la Mare "Farewell"
- ✓ Ferguson, Samuel "The darling black head" *Westfield Terrace  
Gloucester*
- ✓ Freeman, John "It was the lovely moon" *Nov. 1921.*  
(But for the second half which badly lets it down, it would have been a fine song.)
- ✓ Gould, Gerald "The happy tree"  
(This is one of the best songs in this supplementary list. Not, perhaps of the standard of the greater songs, such as 'Last Hours' but in the same class as 'The boat is chafing!')
- Published 1952*

COLLECTIONS

SMALL RED VOLUME OF MS. SONGS. 12 Pages

- X 1. Thou didst delight my eyes. Words by Bridges. (Brancepeth 1915)  
(For Baritone)
- X 2. The Cherry Tree Words by A.E. Housman (ditto)  
(For Baritone or Contralto)
- X 3. Song of Silence ? (Brancepeth, March 1918)  
(For Baritone)
- X 4. Red Roses. Words by Wilfred Gibson " " "
- X 5. The White Cascade. Words by W. H. Davies " " "  
(*"To Dorothy"*)

- 
- Collections. (1) To a Snowflake  
(2) Epitaph in Old Mode  
(3) The Ship  
(4) The Three Hills (Incomplete)

- 
- Collections. Three French Songs (1925)  
(1) A la Flandre (Léon Boucquet)  
(2) La Langua Catalana (Justin Pepratx)  
(3) Gar Nel (Chanson de Terois. Picardie et Artois)

Collectings  
R. H.

*I will make my brother  
the country of the Camisards  
R. H. Stevenson.*

(1509)  
(1509/10)

## IVOR GURNEY. LIST 1.

Songs. (1)

- ~~✓~~ ~~MY LADY'S LIPS. . . . . Anon.~~  
~~✓~~ ~~BURNING OF AUCHINDOWN. . . . . Ballad.~~  
~~✓~~ ~~THE DOUGLAS TRAGEDY. . . . . Scotch Ballad. 1925.~~  
~~✓~~ ~~ON SUSSEX HILLS. . . . . Hilaire Belloc.~~  
~~✓~~ ~~TARENTELLA. . . . . Hilaire Belloc. 1921.~~  
 OF these four versions (A) & (B) are 1921, and  
 (C) & (D) 1925. They are all different, curiously  
 enough, the later (C) almost seems the best. 1925.  
~~✓~~ ~~HANNAKER HILL. . . . . Hilaire Belloc.~~  
~~✓~~ ~~TO THE MUSES. . . . . William Blake.~~  
~~✓~~ ~~THE IDLERS. . . . . Edmund Blunden. 1925.~~  
~~✓~~ ~~I PRAISE THE TENDER FLOWER. . . . . Robert Bridges.~~  
 (The pencil copy is only a rough draft.)  
~~✓~~ ~~DEAR LADY. . . . . Robert Bridges. 1925.~~  
~~✓~~ ~~THOU DIDST DELIGHT MY EYES. . . . . Robert Bridges. 1921.~~  
~~✓~~ ~~THE SEA-POPPY. . . . . Robert Bridges. 1925.~~  
~~✓~~ ~~IF DEATH TO BITHER SHALL COME. . . . . Robert Bridges. 1920.~~  
~~✓~~ ~~I HAVE LOVED FLOWERS THAT FADE. . . . . Robert Bridges. 1920.~~  
~~✓~~ ~~A LOVE LYRIC. . . . . Robert Bridges. 1925.~~  
~~✓~~ ~~I LOVE ALL BEAUTEEOUS THINGS. . . . . Robert Bridges.~~  
~~✓~~ ~~WHEN MY LOVE WAS AWAY. . . . . Robert Bridges. 1925.~~  
~~✓~~ ~~THE HEARTS PREVENTION. . . . . Robert Bridges. 1925.~~  
~~✓~~ ~~Two songs.~~  
~~✓~~ ~~THE HILL PINES WERE SIGHING. . . . . Robert Bridges. 1925.~~  
~~✓~~ ~~MY SPIRIT KISSETH THINE. . . . . Robert Bridges. 1925.~~  
~~✓~~ ~~OFF TRAFALGAR. . . . . Robert Browning. 1925.~~  
 (Compare with Wassail Chorus. (Watts Duncan) It is  
 very similar, though this is the better and  
 shorter of the two.)

IVOR GURNEY.

List 1.

## Songs. (2)

✓	<del>SILENT MUSIC.</del>	<del>Campion.</del>	<del>?</del>
✗	<del>MERCILESS BEAUTY.</del>	<del>Chaucer.</del>	<del>1905.</del>
✓	<del>THE PLOUGHMAN SINGING.</del>	<del>John Clare.</del>	<del>?</del>
✗	<del>THE CUCKOO SINGS.</del>	<del>Norah Chesson.</del>	<del>?</del>
✗	<del>A LYKE WAKE CAROL.</del>	<del>A. E. Cripps.</del>	<del>1920.</del>
✗	<del>THE MOON.</del>	<del>W. H. Davies.</del>	<del>1922.</del>
✗	<del>EARLY MORN.</del>	<del>W. H. Davies.</del>	<del>?</del>
✓	<del>DREAMS OF THE SEA.</del>	<del>W. H. Davies.</del>	<del>1914.</del>
	(This seems one of the better of the earlier and less mature songs.)		
✓	<del>O HAPPY WIND.</del>	<del>W. H. Davies.</del>	<del>?</del>
	(The copy marked (A) is far better than (B).)		
✓	<del>A BIRD'S ANGER..</del>	<del>W. H. Davies.</del>	<del>1924.</del>
✓	<del>SONG.</del>	<del>John Davidson.</del>	<del>1920.</del>
✓	<del>THE SCRIBE.</del>	<del>De La Mare.</del>	<del>1918.</del>
✓	<del>AN EPITAPH.</del>	<del>De La Mare.</del>	<del>1910</del>
	(Of the four copies, the earliest pencilled (A) and the one marked (D) are less good. But it is difficult to choose between (B) & (C), both of which are wonderful. On the whole, the stillness and simplicity of (C) mark it as the greater.		
✓	<del>CHANGE SHOULD BREED CHANGE.</del>	<del>William Drummond.</del>	<del>?</del>
✗	<del>NOCTURNE.</del>	<del>William Locke Ellis.</del>	<del>?</del>
✓	<del>A SWORD.</del>	<del>Robin Flower.</del>	<del>?</del>
✗	<del>DAY BREAKS ON ENGLAND</del>	<del>J. E. FLECKER</del>	<del>?</del>
✓	<del>LAST HOURS</del>	<del>John Freeman.</del>	<del>1919.</del>
	(This is a wonderful song. (A) is the copy to use.)		
✓	<del>BLACK STITCHEL.</del>	<del>W. W. Gibson.</del>	<del>?</del>
	(Is this an early one? It is very Stanfordian, but very lovely.)		
✓	<del>ALL NIGHT UNDER THE MOON</del>	<del>W. W. Gibson.</del>	<del>?</del>
	(Copy pencilled (A) appears to be the better of the two)		
✓	<del>BLAWEARY.</del>	<del>W. W. Gibson.</del>	<del>?</del>
✗	<del>THE CROWDER.</del>	<del>W. W. Gibson.</del>	<del>1920</del>
	(Not outstanding, but would probably sing well.)		
✗	<del>PITY ME.</del>	<del>W. W. Gibson.</del>	<del>?</del>
	(Gurney calls himself "Griffiths Davies.")		

## IVOR GURNEY. List 1.

## Songs. (3)

- ~~✓ X SAM SPRAGGON. . . . . W. W. Gibson.  
(An adequate song, by way of contrast in a set.  
perhaps, but not particularly good.)~~
- ~~✓ THE MUGGERS SONG. . . . . W. W. Gibson.  
(As with Sam Spraggon, but a shade better.)~~
- ~~✓ STAR TALK. . . . . Robert Graves.  
Two songs from "Country Sentiment."~~
- ~~✓ NINE OF THE CLOCKS. . . . . Robert Graves. 1920~~
- ~~✓ GOOD NIGHT TO THE MEADOWS. . . . . Robert Graves. 1920  
(Both slight, but charming.)~~
- ~~✓ BRITTLE BONES. . . . . Robert Graves. 1920.  
(The two copies differ mainly in accompaniment,  
(B) seems the better of the two.)~~
- ~~✓ THE PHANTOM. . . . . Thomas Hardy. 1925.  
(Some odd things in this might clear up with a  
decent copy and the removal of innumerable mis-  
prints, otherwise it seems absolutely coherent.)~~
- ~~✓ FAIR. . . . . Bret Harte. 1911-12.  
(Immature, rather Schubertian, but with some of  
Gurney's characteristics which appear in his Ballad  
type of songs.)~~
- ~~✓ IN FLANDERS. . . . . F. W. Harvey. 1917.  
(In spite of the circumstances under which it was  
written, it does not seem to be one of the greatest.)~~
- ~~✓ TO MUSIC FOR GALE. . . . . Herrick. 1921-25~~
- ~~✓ TO VIOLETS. . . . . Herrick. 1920.~~
- ~~✓ X TIME, YOU OLD GIPSY MAN. . . . . Hodgson. 1920.  
(The two copies differ, but neither seems very  
important.)~~
- ~~✓ X EPITAPH ON AN ARMY OF MERCENARIES. Houseman. 1918.~~
- ~~✓ X STILL TO BE NEAT. . . . . Ben Jonson. 1921.  
(Of the three copies (A) seems better than (B)  
(C) starts off best of all, but falls off badly.)~~
- ~~✓ ECHO'S LAMENT. . . . . Ben Jonson.~~
- ~~✓ X COUNTING SHEEP. . . . . W. B. Kerr.~~
- ~~✓ X DRY THOSE FAIR EYES. . . . . Henry King.~~
- ~~✓ X ON EASTNOR KNOLL. . . . . John Massfield. 1925.~~
- ~~✓ BY A BASS SIDE. . . . . John Massfield. 1916.  
(The copies marked (A) seem musically better  
than the copy marked (B))~~
- ~~✓ THE HALT OF THE LEGION. . . . . John Massfield. 1919.~~
- ~~✓ EVEN SUCH IS TIME. . . . . Raleigh. (A) copy~~

IVOR GURNEY. *list 1.*

## Songs (4)

- ~~✓~~ HESPERUS. . . . . Sappho. Bliss Carmen.  
*(F# major seems the better key, and probably Gurney's second thought.)*
- Two Sappho songs.
- ✓ LOVE SHAKES MY SOUL. . . . . Sappho-Bliss Carmen.
- ✓ I SHALL BE EVER MAIDEN. . . . . Sappho-Bliss Carmen.
- ✗ IN THE APPLE ORCHARD. . . . . Sappho-Bliss Carmen. 1919.  
*(Not good material, though beautifully done.)*
- ✗ LONELY NIGHT. . . . . Sappho-Bliss Carmen.
- ✗ THY VOICE. . . . . "H. Rippon Seymour."  
*(Gurney calls himself Michael Flood. Is the poet not also a non de plume? Gurney seems to be writing with his tongue in his cheek and makes a very good shop-Ballad, but bad Gurney.)*
- ✗ A SEA DIRGE. . . . . Shakespeare.
- ✗ TALE OF TALE. . . . . Shakespeare.
- ✗ ORPHEUS WITH HIS LUTE. . . . . Shakespeare.
- ✓ WHEN DAISIES PIED. . . . . Shakespeare. 1920.
- ✓ GLOWNS SONG. . . . . Shakespeare.
- (The two copies are quite different and both are good. H. Ferguson prefers (A) of the two.)*
- ✗ COME AWAY DEATH. . . . . Shakespeare.
- ✗ BLOW, BLOW THOU WINTER WIND. . . . . Shakespeare.
- ✓ THE LATHIAN SHEPHERD. . . . . Edward Shanks. 1920.
- ✓ MEADOW AND ORCHARD. . . . . Edward Shanks.
- ✓ DOVERS HILL. . . . . Edward Shanks.
- ✓ THE SINGER. . . . . Edward Shanks. 1919.  
*copy (A) (see list II for copy (B). Both equally lovely)*
- ✗ ISABEL. . . . . Shelton.
- ✓ THE SHIP. . . . . J. C. Squire.
- ✓ THE MILL POND. . . . . Edward Thomas.
- ✓ IN MEMORIAM. . . . . Edward Thomas.
- ✗ WORDS. . . . . Edward Thomas. 1925.

IVOR GURNEY. Lnt 1.

## Songs (5)

- ✓✓ ~~THE CHERRY TREE.~~ Edward Thomas.  
(B) is by far the better version.)
- ✓X ~~OUT IN THE DARK.~~ Edward Thomas. 1921
- ✓X ~~IT RAINS.~~ Edward Thomas.  
(Are there not later drafts of these two? as they stand they are not too clear.)
- ✓X ~~THE OWL.~~ Edward Thomas. 1921 1920?
- X ~~WASSALL CHORUS AT THE MERMAID.~~ Watts-Duncan. 1925.  
(Compare with 'Off Trafalgar' (Robert Browning) Though marked X it is better than some of Gurney's walking and drinking songs. It is a bit over long; wants copying and misprints removed, before one can properly judge)
- X ~~RECONCILIATION.~~ Taitman.
- ✓ ~~THE CLOTHS OF HEAVEN.~~ W. B. Yeats.
- ✓ ~~CRADLE SONG.~~ W. B. Yeats. 1920.
- ✓X ~~WE WHO ARE OLD.~~ W. B. Yeats.
- X ~~SONG FROM THE LAND OF HEARTS DESIRE.~~ W. B. Yeats.
- ✓X ~~THE FOLLY OF BEING COMFORTEED.~~ W. B. Yeats. 1917.  
(This seems a very great song.)
- ✓✓ ~~KATHLEEN NI HOULIHAN.~~ W. B. Yeats. 1919.  
(A) has copyright by Winthrop Rogers 1921 inside but surely it is 'nt published?  
(A) & (B) differ in places, though its not easy to say that one is better than the other.  
(C) which is dated 1919-25 is definately inferior.
- ✓ ~~THE FIDDLER OF BODNEY.~~ W. B. Yeats. 1917.
- X ~~THE FIDDLER OF DOONEY.~~ W. B. Yeats. 1925.  
(These are entirely different settings, 1917 is the better.)
- X ~~CHRISTMAS FOLKSONG.~~ ?
- X ~~SONG OF CANADIAN SOLDIERS.~~ ? 1925.  
(Coherent and probably worth having, but not outstanding.)
- X ~~THE LATE RIDE.~~ ? 1926.  
(Rambles on rather incoherently, with flashes of Gurney all the while, but disintegrated Gurney.)
- X ~~OVER THE RIDGE.~~  
(A late song? Very involved, but a proper copy might clear things up. It seems coherent with a real beauty somewhere.)

IVOR GURNEY. *List 1.*

Songs. (6)

~~X THE FIRST OF LENT. . . . . ?  
 (This appears a late song with flashes of  
 loveliness, but not quite coherent or  
 rather, over-involved. A decent copy might  
 disentangle things.)~~

~~X TO THE MEMORY OF MAX ROGER. . . . . ? 1925.  
 (The real title should be 'Your love spreads.'  
 This seems a lovely song, but at a first  
 glance words appear rather incomprehensible.)~~

✓ LONDON SONG. . . . . John Daniels. 1920-25.  
 (John Daniels is surely Gurney. Its a good  
 poem too. The verse could be taken out,  
 Is this not V. W.'s writing?)

Five Songs.

- X 1. THOU DIDST DELIGHT MINE EYES. . . . . Bridges.
- X 2. THE CHERRY TREE. . . . . Housman.
- X 3. SONG OF SILENCE. . . . . ?
- X 4. RED ROSES. . . . . W. W. Gibson.
- X 5. THE WHITE CASCADE. . . . . W. H. Davies.

(These appear to be very early, only nos 1. & 2.  
 are of any interest. No 2 seems to be the original  
 of the published version in 'The Western Playland'  
 (the vocal line of the first verse is practically  
 the same.) No 1 is an earlier and less satisfactory  
 setting of the song which appears with the Bridges let.)

✓ ~~THOU ART NOT FAIR. . . . . Campion & Resenter.~~

✓ ~~PINE KNACKS FOR LADIES. . . . . From Dowlands 2nd Book of Aires.~~

✓ ~~WHO WOULD HAVE THOUGHT. . . . . John Farmers 1st set of Madrigals.  
 (Impractable key.)~~

✓ ~~WALKING SONG. . . . . F. W. Harvey.  
 (Already published, but included here as it is with  
 the M. S. of Tarantella (B))~~

## IVOR GURNEY. LIST II

## Songs. (1)

- ~~THE BONNIE EARL OF MURRAY . . . . . Ballad. . . . . 1925.  
(Already published from earlier U.S.)~~
- ✓ ~~THE LOWLANDS OF HOLLAND. . . . . Ballad. . . . . (A) 1918.  
(Entirely different versions, (A) is far the better.) X (B) 1925.~~
- ✓ ~~BONNIE GEORGE CAMPBELL. . . . . Ballad. . . . . 1924.  
(H.F. feels ✓X)~~
- X ~~SONG FROM 'THE KNIGHT OF THE BURNING PESTLE. Beaumont & Fletcher. 1925.~~
- ✓ ~~MOST HOLY FIGHT! . . . . . Belloc. . . . . 1920~~
- X ~~THRICE TOSS THESE OAKEN ASHES. . . . . Campion. . . . . 1920~~
- X ~~FAREWELL REWARDS & FAIRIES. . . . . Garbett. . . . . 1925.  
(Begins well, but rambles on.)~~
- ✓ ~~HERACLITUS. (To the memory of John Fletcher.) Gery. . . . . 1925.  
(Delightfully cheerful, but, surely an impossible setting of the poem.)~~
- ✓ ~~BREAD AND CHERRIES. . . . . De La Mare. . . . .  
(Very slight, short, and charming.)~~
- X ~~STILLNESS. . . . . Flecker. . . . . 1925.  
(Much in the lovely feeling of 'Lights Out', but after the first page it gets rather undecipherable, but might prove good all through, with the time to disentangle it.)~~
- X ~~THE COUNTY MAYO. . . . . George Fox. . . . . 1925.  
(Nothing to do with the published song.)~~
- ✓ ~~THE LITTLE WAVES OF BREFFNY. . . . . Eva Gore-Booth.~~
- X ~~THE PEASEBLOSSOM'S CONFESSION. . . . . Hardy. . . . . 1924.~~
- X ~~IN THE BLACK WINTER MORNING. . . . . Hardy. . . . . 1924.~~
- TWO WAR SONGS.
1. In Flanders. . . . . F. W. Harvey.  
(Versions (B) & (C) Less good versions of the same song in List I.)
2. Severn Meadows. . . . . Gurney.
- X ~~SONG. (Where shall I.) . . . . . Heine. (Armour)~~
- ✓ ~~CHARM ME ASLEEP. . . . . Herrick. . . . . 1921-1925.  
(H.F. feels ✓X)~~

## IVOR GURNEY. LIST II

## Songs. (2)

- ✓ X FIFTH AVENUE. . . . . . Louis How. . . . . 1925.  
 (Quite coherent, but not a good song.)
- ✓ X WOOLWORTH BUILDING. . . . . . Louis How. . . . . 1925.
- ✓ ON WENLOCK EDGE. . . . . . A. E. Houseman. a) 1917  
 (A) appears better than (B) . . . . . b) ?
- X AFTERMATH. . . . . . Lafellow. . . . . 1925.
- ✓ A LA BOCO LATINE. . . . . . Mistral. . . . . 1925.  
 (if this fits in with the French poem, it should  
 be alright. H.F. feels ✓ X )
- ✓ VOICES OF WOMEN. . . . . . Frank Prayett.
- ✓ X EVEN SUCH IS TIME. . . . . . Raleigh. 1917 & 1925.  
 (This version (B) is very good, but should be  
 compared with the version in List I for selection.)
- ✓ X FAITH. . . . . . M. M. Radford.
- X THE WORLD'S GREAT AGE BEGINS ANEW. . . . . . SHELLEY.
- X LOOKING GLASS RIVER. . . . . . R. L. Stevenson. . 1909.  
 (Very Stanfordinian, but very little Gurney.)
- ✓ THE COUNTY OF DEERLES. . . . . . R. L. Stevenson. . 1924.
- ✓ BIRDS IN THE HIGH HALL GARDEN. . . . . . Tennyson. . . . . 1925.
- ✓ X WORLD STRANGENESS. . . . . . W. Watson. . . . . 1925.
- X THE SONG OF CHICAGO. . . . . . Walt Whitman. . . . . 1925.
- X TO PAUMANOK. . . . . . Walt Whitman. . . . . 1925.
- X ALL THE WORDS THAT I UTTER. . . . . . W. B. Yeats. . . . . 1925.
- ✓ LOVE SONG. (Loves pattern) . . . . . ? . . . . . 1925.
- X I HEARD A SOLDIER SING. . . . . . ? . . . . . 1925.
- ✓ WESTERN SAILORS. . . . . . Gurney . . . . . 1926.
- X LAMENT. . . . . . ? . . . . .
- X FOR THE I - - AND FOR THESE PASSIONATE DAYS. . . . . . 1925.
- ✓ X SPRING AND FROST. . . . . . Thomas Weelkes  
 Madrigals.

## IVOR GURNEY. LIST II

## Songs (3)

- ~~I SAW MY LADY WEEP. . . . . John Dowland 2nd Book Aires.~~  
 ~~SLEEP, O SLEEP. . . . . From Thomas Morleys Flaine & Easie Introduction to Music.~~  
**THREE FRENCH SONGS.**  
 1. A La Flandre. . . . . Leon Bouquet. . . . 1925.  
 2. La Langua Catalana. . . . . Justin Pepratz? . . . . 1925?  
 3. Garwal. ~~Garnwell~~. . . . . Chanson de Garvis? . . . . 1925  
 (Good things in these, but none of them is quite good enough.)
- Ursula Nettleship Packet.
- ~~LULLABY (FOR VOICE & VIOLIN) . . . . . Herrick.~~  
 ~~IN TRUTH IS PLEASURE (VOICE & VIOLIN.) . Robert Weaver.~~  
 ~~SONG FROM THE BAD SHEPHERD. . . . . Ben Jonson.~~
- Stainer & Bell Packet.
- Songs sent to Stainer & Bell in 1921 or 1922, and returned to Miss Scott in 1937.
- ~~SPRING. . . . . Caterina Boganoff.  
 (A "Michael Flood" song, and I suppose Boganoff is also Gurney.)  
 A good shop-ballad.~~  
 ~~THE SCRIBE. . . . . De La Mare.  
 (Unfinished copy, see List E.)~~  
 ~~PEDLAR JACK. . . . . W. W. Gibson.  
 (A useful brisk song.)~~  
 ~~HANK & BUCKER. . . . . Robert Graves.  
 (A good bucolic song.)~~  
 ~~LOVING HENRY. . . . . Robert Graves.  
 (Alright in its way, as an encore song.)~~  
 ~~COUNTRY LOVE SONG. . . . . F.W. Harvey. . . . 1921.  
 (Approaches the shop-ballad.)~~  
 ~~COWSLIP TIME. . . . . W.M. Letts.  
 (A "Michael Flood" song, pleasant with some Gurney, and more Standford.)~~  
 ~~THE FAIR. . . . . W.M. Letts.~~  
 ~~AS I LAY IN THE EARLY SUN. . . . . Edward Shanks. . . . 1920.~~

## IVOR GURNEY. LIST II

Songs (4)

- ✓✓ ~~THE SINGER. . . . . Edward Shanks.~~  
~~2. Wp7 (B) see list I for copy (A) both equally fine~~  
 ✓✓ ~~SNOW. . . . . Edward Thomas. . . . 1921.~~  
 (Perhaps between ✓ and ✓)
- ✓✓ ~~AT THE JOLLY BLUE BOAR. . . . . H. Kenniston Wynne.~~  
 (A "Michael Flood" song, bucolic type of song with unison  
 chorus. Is Gurney also the poet?)
- ✓✓ ~~DOWN BY THE SALLY GARDENS. . . . . W.B. Yeats. . . . 1920.~~  
 (Perhaps between ✓ and ✓)

Gennd Fm<sup>ns</sup>

LIST III

Quincy Hb. 28(3)

Ivor Gurney's m. s. s.  
roughly sorted March  
1937

Rough Classification

X bad

✓X moderate to bad

✓ good

✓✓ very good

LIST III

IVOR GURNEY.

Songs.

- ✓ ~~TO A SNOWFLAKE. . . . . Francis Thompson.~~
- ✓ ~~ESTATE IN OLD MODE. . . . . J.C. Squire.~~
- ✓ ~~THERE WAS NO SONG NOR SHOUT OF JOY. . . J.C. Squire.~~
- ✓ ~~YOU ARE MY SKY. . . . . J.C. Squire.~~
- ✗ ~~THE SEA HATH ITS PEARLS. . . . . Longfellow. 1925.~~
- ✗ ~~SNOWFLAKES. . . . . Longfellow. 1925.~~
- ✗ ~~THE DEAD AT CLONMAENOIS. . . . . T.W. Rolleston. 1925.~~
- ✓ ~~MAID QUIET. . . . . W.B. Yeats.  
(Called first draft; is there a second?)~~
- ✓ ~~THE BIRDS. . . . . Hilaire Belloc.~~

Five Elizabethan songs.

- ~~SLEEP. . . . . Fletcher.~~
- ~~ORPHEUS. . . . . Shakespeare.~~
- ~~TEARS. . . . . Fletcher.~~
- ~~UNDER THE GREENWOOD TREE. . . . . Shakespeare.~~
- ~~SPRING. . . . . Nash.~~

(Published Winthrop Rogers 1920.)

- ~~THE BONNIE EARL OF MURRAY. . . . . Ballad. 1919.~~
- (A) published by Winthrop Rogers 1921.
- (B) slightly different and not so good, returned by J.W. Haines 1918.
- ✓ ~~THE HIGH ROAD. . . . . Winthrop Rogers 1921. Haines. 1921 or 22.~~
- ✓ ~~FAIR LADY'S MANTLE. . . . . J.W. Haines. 1921 or 22.~~
- (Two songs returned by J.W. Haines.)

## IVOR GURNEY. List 4.

## Songs (1)

- WEST SUSSEX DRINKING-SONG. . . . . Hilaire Belloc.  
(A version of the published song. The accompaniment is quite different.)
- ✓ DEAR LADY. . . . . Robert Bridges.  
(Good of its kind, but immature.)
- ✓ I PRAISE THE TENDER FLOWER. . . . . Robert Bridges.  
(This appears in List I, but the two M.S. have not been compared.)
- ✗ SONG OF GIABHAM (?) . . . . . Ethana Carbury (?) . 1911.
- ✓ KENNET DU DAS LAND. . . . . Goethe.  
(A good setting of the German, H.F. says. There is only one verse complete, and its good Gurney. There's a sketch for ending of 3rd verse, but unfortunately the words don't lend themselves to strophic treatment.)
- ✓ SEVERN MEADOWS. . . . . Ivor Gurney.  
(A copy of the published song. Differs chiefly in accompaniment.)
- ✓ DIPPY HILL. . . . . F.W. HARVEY.  
(One of the 'easy as butter-milk' songs.)
- ✓ INFLANDERS. . . . . F.W. Harvey. . . . . 1916.  
(Another copy of the song in Lists I & II. This is a good version, but has not been compared with the others.)
- ✓ CONSOLATOR AFFLICTORUM. . . . . F.W. Harvey.
- ✓ PRAISE OF ALE. . . . . F.W. Harvey.  
(A good ballad.)
- ✓ CRANHAM WOODS. . . . . F.W. Harvey.  
(A version of the song published as 'Walking Song'. The accompaniment differs & sometimes the words, but the tune is the same.)
- ✓ IF WE RETURN. . . . . F.W. Harvey.  
(Incomplete, but very moving. Perhaps a finished copy will turn up.)
- ✓ I WOULD MY SONGS WERE ROSES. . . . . Haine - Oddie. . . . . 1908.  
(Effective, but it lies between a grief song and a shopballad.)

(H) songs so marked were sent by F.W. Harvey.

Ivor Gurney. List 4.

Songs. (3)

?

CALM WITH THE CALM. ✓

(In a note book containing little of interest, except another copy of Cranham woods. This song is worth keeping.)

Miscellaneous early sketches and songs, including pencilled copy of "Passing By." \* \* \* \* \* 1904.

✓

*John Day.*

*W.R.P. Kew*

*1910*

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