The Unpublished Songs of Ivor Gurney

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Reading Committee:

Thomas Harper, Chair
Stephen Rumph
Rhonda Kline

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Music
University of Washington

Abstract

The Unpublished Songs of Ivor Gurney

Eric Timothy Neuville

Chair of the Supervisory Committee:
Professor Thomas Harper
Voice/Opera Department

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 This dissertation surveys the remaining unpublished manuscripts and identifies five as displaying a high degree of craftsmanship as well as potentially brilliant artistic output by Gurney.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!
CONTENTS

Preface ................................................................................................................................. xiii

1. Introduction ......................................................................................................................... 1

2. Ivor Gurney, composer .................................................................................................... 6

3. Publishing Gurney ............................................................................................................. 10

4. Survey and Evaluation ..................................................................................................... 14

5. Selected Songs .................................................................................................................. 42
   Kennst du das Land ......................................................................................................... 43
   Oh Happy Wind .............................................................................................................. 51
   As I lay in the early sun .................................................................................................. 61
   The Halt of the Legion ................................................................................................. 71
   Who would have thought that face ............................................................................. 84

Conclusion ............................................................................................................................. 91

Appendix .................................................................................................................................. 93

Bibliography ............................................................................................................................ 128

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

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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 20th 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.”¹

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

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.²

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

² 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 19th, 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

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 4th 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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Gloucester. Unable to hold a stable job, he outstayed 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. 4

– 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.” 5 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,” 6

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

6 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?

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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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. Gurney

– 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. 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 Gloucestshire Archives? Even Gurney’s condensed biography in New Groves encourages exploration of the remaining two hundred songs.

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. Subsequently, in early 1938, twenty songs were published by Oxford

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.” 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. 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

\[\text{12} \quad \text{Michael Hurd, “Gurney’s Unpublishable (?) Songs,” \textit{The Ivor Gurney Society Journal} 4 (1998): 7-18.}
\[\text{13} \quad \text{Hurd, “Gurney’s Unpublishable (?) Songs,” 7-8.}\]
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.”

To further support his perspective, Venables refers to Gerald Finzi’s 1937 catalogue and survey of Gurney’s works. 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. Regardless of their weight and meaning, all double-checked songs have since seen publication, whereas, thirty-eight of the single-checked songs remain unpublished.

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. 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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15 See Appendix.
16 Information acquired from personal conversation with Dr. Lancaster.
17 Pre-Asylum single-checked songs, or those composed before 1922.
capabilities, as have those composed after his institutionalization in 1922, in accordance with the request of the trust. 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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19 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\(^{20}\) (where available) and my own; the source of the text; Gloucestershire Archives “Lancaster” Finding Reference; and the best approximated compositional date.\(^{21}\)

<table>
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<tr>
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<tr>
<td><strong>My Lady’s Lips</strong></td>
<td>[ca.1920]</td>
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<tr>
<td><strong>Text:</strong></td>
<td>‘Lady, when I behold the roses sprouting’ from John Wilbye <em>First Set of English Madrigals</em> (1598); A.H. Bullen <em>Lyrics from Elizabethan Song-Books</em> (1888; 1913).</td>
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\(^{20}\) See Appendix.


\(^{22}\) See Appendix.
**Burning of Auchindown**  [ca.1920-21]

**Text:**
Ballad. *Oxford Book of Ballads* (ed. Quiller-Couch, 1910). In other volumes of ballads it is titled ‘Willie MacIntosh’.

**First line:** ‘Turn Willie Macintosh, Turn I bid you’

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

**Aspatia’s Song** (‘Lay a garland’)  [Autumn] 1920

**Text:**
*The Maid’s Tragedy* (1610), Act II.; *The Oxford Book of English Verse* (Quiller-Couch, 1900).

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

**Heretics All**  [1912]

**Text:**
*The Path to Rome* (1902) First line: ‘Heretics all wherever you may be’

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**The Birds**  [ca.1919-20]

**Text:**
*Verses* (1910) First line: ‘When Jesus Christ was four years old’

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<tr>
<td><strong>On Sussex Hills</strong></td>
<td>[ca.1920–21]</td>
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<td><strong>Text:</strong></td>
<td><em>The Four Men</em> (1912)</td>
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**Blake, William** (1757-1827)

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<th><strong>To the Muses</strong></th>
<th>[ca.1921-22]</th>
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| **Text:** | 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’ |
| **Gloucestershire Archives Finding Ref.** | D10500/1/M/2/5 |
| **Finzi Evaluation** | ✓ ✗ |
| **Neuville Evaluation** | ✓ ✗ |

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

| **Spring**  
- originally intended as the first of *Two Short Songs.* | [1921] |
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**Bridges, Robert** (1844-1930)

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

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<td><em>Since to be loved endures</em></td>
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</tbody>
</table>

**Text:** *Shorter Poems*, Book V (1896)  
**Gloucestershire Archives Finding Ref.** D10500/1/M/2/9  
**Finzi Evaluation** ✓  
**Neuville Evaluation** ✗

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

<table>
<thead>
<tr>
<th>Poem Title</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Clouds</em></td>
<td>1922</td>
</tr>
</tbody>
</table>

**Text:** *1914, and Other Poems* (1915)  
First line: ‘Down the blue night the unending columns press’  
**Gloucestershire Archives Finding Ref.** D10500/1/M/2/10/2  
**Finzi Evaluation** ✓ ✗  
**Neuville Evaluation** ✓ ✗

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

<table>
<thead>
<tr>
<th>Poem Title</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Silent Music</em></td>
<td>1926 revision of a 1921 original</td>
</tr>
</tbody>
</table>

**Text:** ‘Laura’, included in *Oxford Book of English Verse* (Quiller-Couch, 1900)  
First line: ‘Rose-cheek’d Laura came’  
**Gloucestershire Archives Finding Ref.** D10500/1/M/2/14/4  
**Finzi Evaluation** ✓  
**Neuville Evaluation** ✓
### Campion, Thomas and Rosseter, Philip (1567/8-1623)

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

### Canton, William (1845-1926)

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

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

<table>
<thead>
<tr>
<th><strong>The cuckoo sings in the heart of winter</strong></th>
<th>ca.1921-22</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Text:</strong></td>
<td><em>Dirge for Aoine and other poems</em> (1906)</td>
</tr>
<tr>
<td><strong>Gloucestershire Archives Finding Ref.</strong></td>
<td>D10500/1/M/2/20</td>
</tr>
<tr>
<td><strong>Finzi Evaluation</strong></td>
<td>✓ ×</td>
</tr>
<tr>
<td><strong>Neuville Evaluation</strong></td>
<td>✓</td>
</tr>
</tbody>
</table>
**Cripps, Arthur Shearly (1869-1952)**

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
<th>Text</th>
<th>GL Archives Ref</th>
<th>Finzi Evaluation</th>
<th>Neuville Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>A Lyke Wake Carol</em></td>
<td>1920</td>
<td><em>Lyra Evangelistica</em> (1909); <em>Poems of To-day</em> (1915) First line: ‘Grow old and die rich day’</td>
<td>D10500/1/M/2/24</td>
<td>✗</td>
<td>×</td>
</tr>
</tbody>
</table>

**Davies, William Henry (1871-1940)**

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
<th>Text</th>
<th>GL Archives Ref</th>
<th>Finzi Evaluation</th>
<th>Neuville Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Dreams of the Sea</em></td>
<td>1914</td>
<td><em>Foliage</em> (1913) First line: ‘I know not why I yearn for thee again’</td>
<td>D10500/1/M/2/26/1</td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td><em>Oh Happy Wind</em></td>
<td>July-August 1918</td>
<td>‘Happy Wind’, <em>Farewell to Poesy and other poems</em> (1910)</td>
<td>D10500/1/M/2/26/2 (1,2,3)</td>
<td></td>
<td>✓ ✓</td>
</tr>
<tr>
<td><em>Early morn</em></td>
<td>ca.1921-22</td>
<td><em>Nature Poems</em> (1908); <em>Poems of To-Day: an Anthology</em> (1915) First line: ‘When I did wake this morn from sleep’</td>
<td>D10500/1/M/2/26/3</td>
<td>✓ ×</td>
<td>✓ ×</td>
</tr>
<tr>
<td><strong>The Moon</strong></td>
<td>1922</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------------</td>
<td>------</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| **Text:**    | *The Bird of Paradise* (1914), *Georgian Poetry 1913-1915* (1915)  
                First line: ‘The beauty haunts me heart and soul’ |
| **Gloucestershire Archives Finding Ref.** | D10500/1/M/2/26/4 |
| **Finzi Evaluation** | ✓ × |
| **Neuville Evaluation** | ✓ × |

**de la Mare, Walter** *(1873-1956)*

<table>
<thead>
<tr>
<th><strong>Farewell</strong></th>
<th>ca.1921-22</th>
</tr>
</thead>
</table>
| **Text:**    | ‘Fare Well’, *Motley and Other Poems* (1918)  
                First line: ‘When I lie where shades of darkness’ |
| **Gloucestershire Archives Finding Ref.** | D10500/1/M/2/27/6 |
| **Finzi Evaluation** | × |
| **Neuville Evaluation** | × |

<table>
<thead>
<tr>
<th><strong>Alexander</strong></th>
<th>ca.1921-22</th>
</tr>
</thead>
</table>
| **Text:**    | *Georgian Poetry 1913-1915* (1915),  
                *Motley and Other Poems* (1918)  
                First line: ‘It was the Great Alexander’ |
| **Gloucestershire Archives Finding Ref.** | D10500/1/M/2/27/7 |
| **Finzi Evaluation** | ✓ × |
| **Neuville Evaluation** | ✓ × |
**Dowland, John** (1563-1626)

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

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

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

<table>
<thead>
<tr>
<th>Change should breed change</th>
<th>ca.1922</th>
</tr>
</thead>
</table>
| **Text:**                  | The Oxford Book of English Verse (Quiller-Couch, 1900)  
First line: ‘New doth the sun appear’ |
| **Gloucestershire Archives Finding Ref.** | D10500/1/M/2/29 |
| **Finzi Evaluation** | ✓ |
| **Neuville Evaluation** | ✓ × |
**Farmer, John (fl.1600)**

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

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

<table>
<thead>
<tr>
<th><strong>The darling black head (Cean Dubh Deelish)</strong></th>
<th><strong>ca.1920</strong></th>
</tr>
</thead>
</table>
| **Text:** | Book of Irish Poetry (ed. A.P. Graves, ca.1910)  
First line: ‘Put your head, darling, darling, darling’ |
| **Gloucestershire Archives Finding Ref.** | D10500/1/M/2/31/1 |
| **Finzi Evaluation** | ✗ | Neuville Evaluation | ✗ |

**Ferris, Noel**

<table>
<thead>
<tr>
<th><strong>Old Friend -composed under the pseudonym Michael Flood</strong></th>
<th><strong>1921</strong></th>
</tr>
</thead>
</table>
| **Text:** | Untraced  
First line: ‘Time the face may alter, Hair grow scant and gray’ |
| **Gloucestershire Archives Finding Ref.** | D10500/1/M/2/32 |
| **Finzi Evaluation** | ✗ | Neuville Evaluation | ✗ |
**Flecker, James Elroy (1884-1915)**

<table>
<thead>
<tr>
<th>The Dying Patriot: Day Breaks on England</th>
<th>ca.1919-1921</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gloucestershire Archives Finding Ref.</td>
<td>D10500/1/M/2/33</td>
</tr>
<tr>
<td>Finzi Evaluation</td>
<td>✓ ×</td>
</tr>
<tr>
<td>Neuville Evaluation</td>
<td>✓ ×</td>
</tr>
</tbody>
</table>

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

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

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

<table>
<thead>
<tr>
<th>The Crowder</th>
<th>(late) November 1920</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Text:</strong></td>
<td>Whin (1918) First line: ‘Twixt Coldmouth Hill and Butterstone Shank’</td>
</tr>
<tr>
<td>Gloucestershire Archives Finding Ref.</td>
<td>D10500/1/M/2/37/2</td>
</tr>
<tr>
<td>Finzi Evaluation</td>
<td>✓ ×</td>
</tr>
<tr>
<td>Neuville Evaluation</td>
<td>×</td>
</tr>
<tr>
<td><strong>Sam Spraggon</strong></td>
<td><em>ca. late 1920</em></td>
</tr>
<tr>
<td>------------------</td>
<td>-----------------</td>
</tr>
<tr>
<td><strong>Text:</strong></td>
<td>Whin (1918)</td>
</tr>
<tr>
<td></td>
<td>First line: ‘From Wolsingham to Frosterley’</td>
</tr>
<tr>
<td><strong>Gloucestershire Archives Finding Ref.</strong></td>
<td>D10500/1/M/2/37/4</td>
</tr>
<tr>
<td><strong>Finzi Evaluation</strong></td>
<td>✓ ×</td>
</tr>
<tr>
<td><strong>Neuville Evaluation</strong></td>
<td>✓ ×</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Pedlar Jack</strong></th>
<th><em>ca. January 1921</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Text:</strong></td>
<td>Whin (1918)</td>
</tr>
<tr>
<td></td>
<td>First line: ‘I came by Raw from Hungry Law’</td>
</tr>
<tr>
<td><strong>Gloucestershire Archives Finding Ref.</strong></td>
<td>D10500/1/M/2/37/7</td>
</tr>
<tr>
<td><strong>Finzi Evaluation</strong></td>
<td>✓</td>
</tr>
<tr>
<td><strong>Neuville Evaluation</strong></td>
<td>✓ ×</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Pity Me</strong></th>
<th>January 1921</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Text:</strong></td>
<td>Whin (1918)</td>
</tr>
<tr>
<td></td>
<td>First line: ‘As I came down by Pity Me’</td>
</tr>
<tr>
<td><strong>Gloucestershire Archives Finding Ref.</strong></td>
<td>D10500/1/M/2/37/8</td>
</tr>
<tr>
<td><strong>Finzi Evaluation</strong></td>
<td>×</td>
</tr>
<tr>
<td><strong>Neuville Evaluation</strong></td>
<td>×</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th><strong>Kennst du das Land?</strong></th>
<th><em>ca. 1914</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Text:</strong></td>
<td>Wilhelm Meister’s Apprenticeship, Book 3 (1795-96).</td>
</tr>
<tr>
<td><strong>Gloucestershire Archives Finding Ref.</strong></td>
<td>D10500/1/M/2/38</td>
</tr>
<tr>
<td><strong>Finzi Evaluation</strong></td>
<td>✓</td>
</tr>
<tr>
<td><strong>Neuville Evaluation</strong></td>
<td>✓ ✓</td>
</tr>
</tbody>
</table>
### Gore-Booth, Eva (1870-1926)

<table>
<thead>
<tr>
<th><strong>The Little Waves of Breffny</strong></th>
<th><em>ca. 1921</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Text:</strong></td>
<td>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’</td>
</tr>
</tbody>
</table>

**Gloucestershire Archives Finding Ref.** | D10500/1/M/2/39 |
**Finzi Evaluation** | ✓ ✗ |
**Neuville Evaluation** | ✓ ✗ |

### Graves, Robert (1895-1985)

<table>
<thead>
<tr>
<th><strong>Brittle Bones</strong></th>
<th>Summer 1920</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Text:</strong></td>
<td>Country Sentiment (1920)</td>
</tr>
<tr>
<td></td>
<td>First line: ‘Though I am an old man’</td>
</tr>
<tr>
<td><strong>Note:</strong></td>
<td>According to Finzi’s notes, the 1st edition of this song was prepared for publication by Callista Rogers, but was never published</td>
</tr>
</tbody>
</table>

**Gloucestershire Archives Finding Ref.** | D10500/1/M/2/41/1 (1,2) |
**Finzi Evaluation** | ✓ |
**Neuville Evaluation** | ✓ |

<table>
<thead>
<tr>
<th><strong>Loving Henry</strong></th>
<th>1920</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Text:</strong></td>
<td>Country Sentiment (1920)</td>
</tr>
<tr>
<td></td>
<td>First line: ‘Henry, Henry, do you love me?’</td>
</tr>
</tbody>
</table>

**Gloucestershire Archives Finding Ref.** | D10500/1/M/2/41/2 |
**Finzi Evaluation** | ✓ ✗ |
**Neuville Evaluation** | ✓ ✗ |
**Haines, John Wilton** (1876-1960)

<table>
<thead>
<tr>
<th><strong>Fair lady’s mantle</strong></th>
<th>July–September 1921</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Text:</strong></td>
<td>Poems (1921)</td>
</tr>
<tr>
<td></td>
<td>First line: ‘Fair lady’s mantle you fill me with hopes’</td>
</tr>
<tr>
<td><strong>Gloucestershire Archives Finding Ref.</strong></td>
<td>D10500/1/M/2/43/1 (1,2)</td>
</tr>
<tr>
<td><strong>Finzi Evaluation</strong></td>
<td>✓</td>
</tr>
<tr>
<td><strong>Neuville Evaluation</strong></td>
<td>✓</td>
</tr>
</tbody>
</table>

**Harte, (Francis) Bret** (1839-1902)

<table>
<thead>
<tr>
<th><strong>Fate</strong></th>
<th>Summer term 1911–Lent term 1912</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Text:</strong></td>
<td>Poems (1908)</td>
</tr>
<tr>
<td></td>
<td>First line: ‘The sky is clouded; The rocks are bare’</td>
</tr>
<tr>
<td><strong>Gloucestershire Archives Finding Ref.</strong></td>
<td>D10500/1/M/2/45/1,2</td>
</tr>
<tr>
<td><strong>Finzi Evaluation</strong></td>
<td>×</td>
</tr>
<tr>
<td><strong>Neuville Evaluation</strong></td>
<td>×</td>
</tr>
</tbody>
</table>

**Harvey, Frederick William** (1888-1957)

<table>
<thead>
<tr>
<th><strong>Praise of Ale</strong></th>
<th>1919</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Text:</strong></td>
<td>Ducks and Other Verses (1919)</td>
</tr>
<tr>
<td></td>
<td>First line: ‘Who first did vat and barrel this case subduing booze’</td>
</tr>
<tr>
<td><strong>Gloucestershire Archives Finding Ref.</strong></td>
<td>D10500/1/M/2/46/4</td>
</tr>
<tr>
<td><strong>Finzi Evaluation</strong></td>
<td>✓</td>
</tr>
<tr>
<td><strong>Neuville Evaluation</strong></td>
<td>✓ ×</td>
</tr>
</tbody>
</table>
| **Country Love Song**  
-Composed under the pseudonyms John Winterton (title page) and Griffiths Davies (head of score). Both have been amended to Michael Flood. | January 1921 |
|---|---|
| Text: | (September (1925))  
First line: ‘The days between the days we meet’ |
| Gloucestershire Archives Finding Ref. | D10500/1/M/2/46/5 |
| Finzi Evaluation | ✗ |
| Neuville Evaluation | ✗ |

<table>
<thead>
<tr>
<th><strong>Dinny Hill</strong></th>
<th>ca. February 1921</th>
</tr>
</thead>
</table>
| Text: | the first stanza of ‘Gloucestershire from Abroad’, Ducks and Other Verses (1919)  
First line: ‘On Dinny Hill’ |
| Gloucestershire Archives Finding Ref. | D10500/1/M/2/46/6 |
| Finzi Evaluation | ✓ ✗ |
| Neuville Evaluation | ✓ ✗ |

<table>
<thead>
<tr>
<th><strong>Consolator Afflictorum</strong></th>
<th>1921</th>
</tr>
</thead>
</table>
| Text: | Gloucestershire Friends (1917)  
First line: ‘“Must [ever I] be so/Yellow and old?” you asked’ |
| Gloucestershire Archives Finding Ref. | D10500/1/M/2/46/7 |
| Finzi Evaluation | ✓ |
| Neuville Evaluation | ✓ ✗ |
### Heine, Heinrich (1797-1856)

<table>
<thead>
<tr>
<th>Song</th>
<th>ca. 1920-1925?</th>
</tr>
</thead>
</table>
<pre><code>            | First line: ‘Where shall I who wander weary find the rest for which I pine’ |
</code></pre>

**Gloucestershire Archives Finding Ref.** | D10500/1/M/2/47/2 |
**Finzi Evaluation** | Not included in this survey |
**Neuville Evaluation** | ✓ × |

### Herrick, Robert (1591-1674)

<table>
<thead>
<tr>
<th>Charm me asleep (‘To music for calm’)</th>
<th>1921-1925</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Text:</strong></td>
<td>‘To Music, to becalm his Fever’, Oxford Book of English Verse (Quiller-Couch, 1900).</td>
</tr>
<tr>
<td><strong>Note:</strong></td>
<td>Royalty Ballade</td>
</tr>
</tbody>
</table>

**Gloucestershire Archives Finding Ref.** | D10500/1/M/2/49/3 (1,2) |
**Finzi Evaluation** | Not included in this survey |
**Neuville Evaluation** | ✓ × |

### Hodgson, Ralph (1871-1962)

<table>
<thead>
<tr>
<th>Time, you old gipsy man</th>
<th>Autumn 1920</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Text:</strong></td>
<td>Poems of To-day: an Anthology (1915)</td>
</tr>
</tbody>
</table>

**Gloucestershire Archives Finding Ref.** | D10500/1/M/2/50/1,2 |
**Finzi Evaluation** | ✓ × |
**Neuville Evaluation** | ✓ |
**Housman, Alfred Edward (1859-1936)**

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

**How, Louis (1873-1947)**

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

<table>
<thead>
<tr>
<th><strong>Castle Garden</strong></th>
<th>ca.1921-2</th>
</tr>
</thead>
<tbody>
<tr>
<td>- composed under the pseudonym</td>
<td>Frederick Saxty</td>
</tr>
<tr>
<td><strong>Text:</strong></td>
<td>Nursery Rhymes of New York City, XLIV (1919) First line: ‘The girl at Castle Garden’</td>
</tr>
<tr>
<td><strong>Note</strong></td>
<td>Royalty Ballade</td>
</tr>
<tr>
<td><strong>Gloucestershire Archives Finding Ref.</strong></td>
<td>D10500/1/M/2/52/2</td>
</tr>
<tr>
<td><strong>Finzi Evaluation</strong></td>
<td>Not included in this survey</td>
</tr>
<tr>
<td><strong>Neuville Evaluation</strong></td>
<td>✓ ×</td>
</tr>
<tr>
<td>Location</td>
<td>Composer</td>
</tr>
<tr>
<td>----------------</td>
<td>------------------------</td>
</tr>
<tr>
<td>Columbia Heights</td>
<td>composed under the pseudonym Frederick Saxty</td>
</tr>
<tr>
<td>Gramercy Park</td>
<td>composed under the pseudonym Frederick Saxty</td>
</tr>
<tr>
<td>Riverside Drive</td>
<td>composed under the pseudonym Frederick Saxty</td>
</tr>
</tbody>
</table>
### Williamsburg
- composed under the pseudonym Frederick Saxty

<table>
<thead>
<tr>
<th>Text:</th>
<th>Nursery Rhymes of New York City, XIV (1919)</th>
</tr>
</thead>
<tbody>
<tr>
<td>First line:</td>
<td>‘One a penny, two a penny, three for a dime’</td>
</tr>
</tbody>
</table>

**Note**  
Royalty Ballade

**Gloucestershire Archives Finding Ref.**  
D10500/1/M/2/52/6

**Finzi Evaluation**  
Not included in this survey

**Neuville Evaluation**

| ✓ | ✗ |

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

#### Song from ‘Epicœne’

<table>
<thead>
<tr>
<th>Text:</th>
<th>Epicœne, or the Silent Woman, Act I. (1609) First line: ‘Still to be neat’</th>
</tr>
</thead>
</table>

**Gloucestershire Archives Finding Ref.**  
D10500/1/M/2/54/2 (1,2,3)

**Finzi Evaluation**

| ✓ | ✗ |

**Neuville Evaluation**

| ✓ | ✗ |

### Echo’s Lament of Narcissus

<table>
<thead>
<tr>
<th>Text:</th>
<th>Cynthia’s Revels, or The Fountain of Self Love, Act I. (1601) First line: ‘Slow, slow, fresh fount’</th>
</tr>
</thead>
</table>

**Gloucestershire Archives Finding Ref.**  
D10500/1/M/2/54/3

**Finzi Evaluation**

| ✓ |

**Neuville Evaluation**

| ✓ |
**Kerr, William R.P. (fl.1920)**

<table>
<thead>
<tr>
<th><strong>John Day</strong></th>
<th><strong>April 1920</strong></th>
</tr>
</thead>
</table>
| **Text:**    |  ‘The Prayer’, (The Apple Tree (1927))  
               |  First line: ‘How many years have gone by since John Day’ |
| **Gloucestershire Archives Finding Ref.** | D10500/1/M/2/55/1 |
| **Finzi Evaluation** | ✓ |
| **Neuville Evaluation** | ✓ |

<table>
<thead>
<tr>
<th><strong>Counting Sheep</strong></th>
<th><strong>1920</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Text:</strong></td>
<td>(Georgian Poetry 1920-1922 (1922); The Apple Tree (1927))</td>
</tr>
<tr>
<td><strong>Gloucestershire Archives Finding Ref.</strong></td>
<td>D10500/1/M/2/55/2</td>
</tr>
<tr>
<td><strong>Finzi Evaluation</strong></td>
<td>×</td>
</tr>
<tr>
<td><strong>Neuville Evaluation</strong></td>
<td>✓ ×</td>
</tr>
</tbody>
</table>

**King, Henry (1592-1669)**

<table>
<thead>
<tr>
<th><strong>Against weeping</strong></th>
<th><strong>ca.1920-21</strong></th>
</tr>
</thead>
</table>
| **Text:**           |  ‘Song’, ?Poems, Elegies, Paradoxes and Sonnets (1657); Poems and Psalms (1843)  
                       |  First line: ‘Dry those fair, those crystal eyes’ |
| **Gloucestershire Archives Finding Ref.** | D10500/1/M/2/56 |
| **Finzi Evaluation** | Not included in this survey |
| **Neuville Evaluation** | ✓ × |
**Letts, Winifred Mary** (1882-1936)

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

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

**Masefield, John** (1878-1967)

<table>
<thead>
<tr>
<th><strong>The Halt of the Legion</strong></th>
<th>September 1919</th>
</tr>
</thead>
<tbody>
<tr>
<td>-amended from ‘The Halting Place’</td>
<td></td>
</tr>
<tr>
<td><strong>Text:</strong></td>
<td>‘Here the legion halted’, <em>Lollingdon Downs and other poems</em> (1917)</td>
</tr>
<tr>
<td><strong>Gloucestershire Archives Finding Ref.</strong></td>
<td>D10500/1/M/2/63/4</td>
</tr>
<tr>
<td><strong>Finzi Evaluation</strong></td>
<td>✓ ×</td>
</tr>
<tr>
<td><strong>Neuville Evaluation</strong></td>
<td>✓ ✓</td>
</tr>
</tbody>
</table>
### Morley, Thomas (1557-1602)

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

### Prewett, Frank (1893-1962)

<table>
<thead>
<tr>
<th>Title: Voices of Women</th>
<th>Date: ca. 1922-25</th>
</tr>
</thead>
<tbody>
<tr>
<td>Text: Poems (1921); Georgian Poetry 1920-1922 (1922) First line: ‘Met ye my love? You might in France have met him’</td>
<td></td>
</tr>
<tr>
<td>Gloucestershire Archives Finding Ref.</td>
<td>D10500/1/M/2/69</td>
</tr>
<tr>
<td>Finzi Evaluation</td>
<td>✓ ☒</td>
</tr>
<tr>
<td>Neuville Evaluation</td>
<td>✓ ☒</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Title: Faith</th>
<th>Date: ca. 1921-22</th>
</tr>
</thead>
<tbody>
<tr>
<td>Text: Poems (1915) First line: ‘Up from within the deep water swirling green and cool’</td>
<td></td>
</tr>
<tr>
<td>Gloucestershire Archives Finding Ref.</td>
<td>D10500/1/M/2/70</td>
</tr>
<tr>
<td>Finzi Evaluation</td>
<td>✓ ☒</td>
</tr>
<tr>
<td>Neuville Evaluation</td>
<td>✓ ☒</td>
</tr>
</tbody>
</table>
### Reese, Lizette Woodworth (1856-1935)

<table>
<thead>
<tr>
<th>Christmas Folk Song</th>
<th>ca.1919-21</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Text:</strong></td>
<td>Selected Poems (1926)</td>
</tr>
<tr>
<td><strong>Gloucestershire Archives Finding Ref.</strong></td>
<td>D10500/1/M/2/72</td>
</tr>
<tr>
<td><strong>Finzi Evaluation</strong></td>
<td>✗</td>
</tr>
<tr>
<td><strong>Neuville Evaluation</strong></td>
<td>✓ ✗</td>
</tr>
</tbody>
</table>

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

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

### Shakespeare, William (1564-1616)

<table>
<thead>
<tr>
<th>When icicles hang by the wall</th>
<th>Autumn 1920</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Text:</strong></td>
<td>‘Winter’, Love’s Labour’s Lost, Act V., scene II.</td>
</tr>
<tr>
<td><strong>Gloucestershire Archives Finding Ref.</strong></td>
<td>D10500/1/M/2/76/1</td>
</tr>
<tr>
<td><strong>Finzi Evaluation</strong></td>
<td>✓ ✗</td>
</tr>
<tr>
<td><strong>Neuville Evaluation</strong></td>
<td>✓ ✗</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Blow, blow thou winter wind</th>
<th>ca.Autumn 1920</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Text:</strong></td>
<td>As you like it, Act II., scene VII</td>
</tr>
<tr>
<td><strong>Gloucestershire Archives Finding Ref.</strong></td>
<td>D10500/1/M/2/76/3</td>
</tr>
<tr>
<td><strong>Finzi Evaluation</strong></td>
<td>✓ ✗</td>
</tr>
<tr>
<td><strong>Neuville Evaluation</strong></td>
<td>✓ ✗</td>
</tr>
<tr>
<td>Orpheus with his Lute</td>
<td>ca.1920-21</td>
</tr>
<tr>
<td>--------------------------------</td>
<td>-----------</td>
</tr>
<tr>
<td>Text:</td>
<td>Henry VIII, Act III., scene I.</td>
</tr>
<tr>
<td>Gloucestershire Archives Finding Ref.</td>
<td>D10500/1/M/2/76/5</td>
</tr>
<tr>
<td>Finzi Evaluation</td>
<td>✓ ×</td>
</tr>
<tr>
<td>Neuville Evaluation</td>
<td>✓ ×</td>
</tr>
</tbody>
</table>

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

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

| A Sea Dirge                    | 1921      |                        |
| Text:                          | The Tempest, Act I., scene II. First line: ‘Full fathom five’ |                        |
| Gloucestershire Archives Finding Ref. | D10500/1/M/2/76/8 |                        |
| Finzi Evaluation               | ✓ ×       |                        |
| Neuville Evaluation            | ✓ ×       |                        |
### Shanks, Edward (1892-1965)

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
<th>Text</th>
<th>Archival Reference</th>
<th>Finzi Evaluation</th>
<th>Neuville Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>As I lay in the early sun</em></td>
<td>Autumn 1920</td>
<td>‘Song’, <em>The Queen of China</em> (1919); <em>Georgian Poetry 1918-1919</em> (1919)</td>
<td>D10500/1/M/2/77/3</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td><em>Dover’s Hill</em></td>
<td><em>ca. 1920-21</em></td>
<td>The Island of Youth and other poems (1921) First line: ‘From the hill where the air’s so clean’</td>
<td>D10500/1/M/2/77/4</td>
<td>✓ ✓</td>
<td>✓</td>
</tr>
<tr>
<td><em>Meadow and orchard</em></td>
<td><em>ca. 1920-21</em></td>
<td><em>Poems</em> (1916) First line: ‘My heart is like a meadow’</td>
<td>D10500/1/M/2/77/5</td>
<td>✓</td>
<td>✓</td>
</tr>
</tbody>
</table>

### Squire, John Collings (1884-1958)

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
<th>Text</th>
<th>Archival Reference</th>
<th>Finzi Evaluation</th>
<th>Neuville Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>The Ship</em></td>
<td><em>ca. 1919-20</em></td>
<td>Poems: First series (1918) First line: ‘There is no song nor shout of joy’</td>
<td>D10500/1/M/2/80/1</td>
<td>✓</td>
<td>✓</td>
</tr>
</tbody>
</table>
**Tennyson, Alfred** (1809-92)

<table>
<thead>
<tr>
<th><strong>The Eagle</strong></th>
<th>1919</th>
</tr>
</thead>
</table>
| **Text:**     | Poems (1851)  
                  | First line: ‘He clasps the crag with crooked hands’ |
| **Gloucestershire Archives Finding Ref.** | D10500/1/M/2/84/1 |
| **Finzi Evaluation** | Not included in this survey |
| **Neuville Evaluation** | ✓ ✗ |

<table>
<thead>
<tr>
<th><strong>The Bridge</strong></th>
<th>1921</th>
</tr>
</thead>
</table>
| **Text:**     | Poems (1917); Collected Poems (1920)  
                  | First line: ‘I have come a long way to-day’ |
| **Gloucestershire Archives Finding Ref.** | D10500/1/M/2/85/7 |
| **Finzi Evaluation** | Not included in this survey |
| **Neuville Evaluation** | ✓ ✗ |

<table>
<thead>
<tr>
<th><strong>The Gallows</strong></th>
<th>1921</th>
</tr>
</thead>
</table>
| **Text:**     | Poems (1917); Collected Poems (1920)  
                  | First line: ‘There was a weasel lived in the sun’ |
| **Gloucestershire Archives Finding Ref.** | D10500/1/M/2/85/8 |
| **Finzi Evaluation** | Not included in this survey |
| **Neuville Evaluation** | ✓ ✗ |

<table>
<thead>
<tr>
<th><strong>The Owl</strong></th>
<th>1921</th>
</tr>
</thead>
</table>
| **Text:**    | Poems (1917); Collected Poems (1920)  
<pre><code>              | First line: ‘Downhill I came hungry, and not yet starved’ |
</code></pre>
<p>| <strong>Gloucestershire Archives Finding Ref.</strong> | D10500/1/M/2/8511 |
| <strong>Finzi Evaluation</strong> | ✗ |
| <strong>Neuville Evaluation</strong> | ✗ |</p>
<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
<th>Text:</th>
<th>Gloucestershire Archives Finding Ref.</th>
<th>Finzi Evaluation</th>
<th>Neuville Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Mill-Pond</td>
<td>1921</td>
<td>: Poems (1917); Collected Poems (1920)</td>
<td>D10500/1/M/2/85/12</td>
<td>✓</td>
<td>✓ ×</td>
</tr>
<tr>
<td></td>
<td></td>
<td>First line: ‘The sun blazed while the thunder yet’</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>In Memoriam</td>
<td>1921</td>
<td>‘In Memoriam (Easter 1915)’ Poems (1917); Collected Poems (1920)</td>
<td>D10500/1/M/2/85/13</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td></td>
<td></td>
<td>First line: ‘The flowers left thick at nightfall in the wood’</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Out in the Dark</td>
<td>1921/1925</td>
<td>Last Poems (1918); Collected Poems (1920)</td>
<td>D10500/1/M/2/85/14</td>
<td>✓ ×</td>
<td>✓ ×</td>
</tr>
<tr>
<td>It Rains</td>
<td>ca.1921-22</td>
<td>Poems (1917); Collected Poems (1920)</td>
<td>D10500/1/M/2/85/15</td>
<td>✓ ×</td>
<td>✓ ×</td>
</tr>
</tbody>
</table>
**Trench, Herbert** (1865-1923)

| Text: | O dreamy, gloomy, friendly trees | ca.1922?
|---|---|---
| Text: | anthologised in such as E.V. Lucas *The Open Road* (1905) | }
| Gloucestershire Archives Finding Ref. | D10500/1/M/2/86/1 | }
| Finzi Evaluation | | Not included in this survey
| Neuville Evaluation | ✓ ✗ | 

**Weelkes, Thomas** *(ca.1576-1623)*

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

**Wynne, H. Kenniston**

| Text: | At the Jolly Blue Boar -composed under the pseudonym Michael Flood | ca.Feb.–May 1921
|---|---|---
| Text: | Untraced | }
| Gloucestershire Archives Finding Ref. | D10500/1/M/2/92 | }
| Finzi Evaluation | ✓ ✗ | }
| Neuville Evaluation | ✓ ✗ | }
**Yeats, William Butler** (1865-1939)

<table>
<thead>
<tr>
<th><strong>Song from ‘The Land of Heart’s Desire’</strong></th>
<th>ca.1921</th>
</tr>
</thead>
</table>
| **Text:**                                 | The Land of Heart’s Desire (1894)  
First line: ‘The wind blows out from the gates of the day’ |
| **Gloucestershire Archives Finding Ref.**  | D10500/1/M/2/93/10 |
| **Finzi Evaluation**                      | ✗      |
| **Neuville Evaluation**                   | ✗      |

<table>
<thead>
<tr>
<th><strong>We who are old</strong></th>
<th>ca.1921-22</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Text:</strong></td>
<td>‘A Faery Song’, <em>The Rose</em> (1893)</td>
</tr>
<tr>
<td><strong>Gloucestershire Archives Finding Ref.</strong></td>
<td>D10500/1/M/2/93/11</td>
</tr>
<tr>
<td><strong>Finzi Evaluation</strong></td>
<td>✓ ✗</td>
</tr>
<tr>
<td><strong>Neuville Evaluation</strong></td>
<td>✓ ✗</td>
</tr>
</tbody>
</table>
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).23

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.24 However, his combining
of German and Celtic traditions created a style upon which the next generation of British

23 Johann Wolfgang von Goethe, Wilhelm Meister, ed. Renata Fischer-Lamburg (Berlin:
24 Lewis Foreman, [Liner notes] “Sir Charles Villiers Stanford (1852-1924),” Stanford:
Symphony No. 3 in F minor ‘Irish’ & Irish Rhapsody No. 5” (Colchester: Chandos
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.25 Gurney’s setting is unique in that he has restructured Goethe’s original text, an

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.

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>C’</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures 1-4</td>
<td>Measures 4-8</td>
<td>Measures 8-12</td>
<td>Measures 13-20</td>
</tr>
<tr>
<td>Im dunkeln Laub die Gold-Orangen glühn,</td>
<td>Die Myrte still und hoch der Lorbeer steht?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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:

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.


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 “blühn.”


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:
Example 4. “Kennst du das Land,” (manuscript D10500/1/M/2/38)
m. 11-12 and redacted measure.

He appears to have changed his mind however, scribbling out the remainder of the page.

The editorial challenge comes in trying to decipher Gurney’s intention with the C’
section. Was it to serve as a codetta to the song, requiring one to ignore the double bar
line in measure 12, or was he ultimately trying set the work strophically, as insinuated by
the crossed-out music on the previous page? If his intention was to set the work
strophically, then the manuscript is inherently incomplete, and the C’ section is simply a
non-adherent sketch.

Perhaps, he composed the scribbled-out portion on page two of the manuscript
only to realize it was not transferrable to another of Goethe’s verses, therefore, he
composed C’ on page three to bring the song to a close. The completely unique
compositional structure combined with A and B sections which are rhythmically unable
to transfer into any strophic setting leads me to believe that C’ was intended to serve as a
closure to the piece, thus requiring that we ignore Gurney’s double bar line in measure 12
as a remnant of a failed attempt at a strophic setting. It should be noted that Ferguson
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] 3rd verse, but unfortunately the words don’t lend themselves to strophic treatment.26

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.

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

26 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

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.” 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” 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. This performance edition is based on Gurney’s original manuscript from the exercise book and

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29 Gloucestershire Archives Finding Reference - D10500/1/M/2/26/1/2.
30 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.

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

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.\textsuperscript{31} Gurney firmly establishes the song in Eb, before expressing the volatile nature of the wind with a quick deviation into Gb in measure 8.

\textsuperscript{31} The third manuscript calls for \textit{Andante con moto}. 

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:
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 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.\(^{32}\)

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

\(^{32}\) 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,\textsuperscript{33} 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:

\textit{Example 11. “Oh Happy Wind,”} (manuscript – version 1, D10500/1/M/2/26/2/1) mm. 13-14.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example11}
\end{figure}

\textsuperscript{33} 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 renottated 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.

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.

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

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.”

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

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 antiquate 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.

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

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°. 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.
There are a number of editorial concerns which present themselves in this work. As is often the case with Gurney, the song’s opening material is very clear and seemingly devoid of second-guessing, as is the reprise of that material in the A’ section. The trouble seems to have come for Gurney upon reaching the B section of the poem. The manuscript includes material pasted over by Gurney, in which he through-composed the remainder of the Shanks text; even introducing a triplet-based C section in place of what ultimately became A’.

Example 16. “As I lay in the early sun,” (manuscript D10500/1/M/2/77/3) Page 7 – material pasted over by Gurney.
when a moody tune

Grave when I am sad and heavy, and all laughter while I am merry

and

large

and

dramatic
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.

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.

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.
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 Eb 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. 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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36 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 Masefield (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 cicadas 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 Lollingdon Downs and other poems (1917) 

Despite not being enamored with his own setting of this Masefield song, Gurney ventured to Oxfordshire on 8 November 1919 with his friend F.W. Harvey to pay a visit to John Masefield. 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 Masefield 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. Masefield very much.

John Masefield 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

38 “Here the Legion Halted” has just got set, in some fashion or other – perhaps not too badly.” Thornton, Ivor Gurney: Collected Letters, Letter 384.
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, and “the farm, with cicadae in the grass.” The juxtaposition of these images proves a bit strange. There is nothing strange, however,

Possibly Sardinia.
about the subject of home and nostalgia in Masefield’s poetry. Both Gurney and Masefield 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 Masefield’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 Masefield’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, Masefield 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 Masefield’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♭ 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.

![Example 28](image)

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.

![Example 29](image)
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♮ and C#. 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 Gb accidental. Without it, Gurney’s shift to the next Masefield image is not firmly established in the key of Gb:

*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 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.⁴¹

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

⁴¹ 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.
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)\textsuperscript{42}

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

\textsuperscript{42} 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-
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

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


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

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♮ and F♮ 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.
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.

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.”45 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

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.
SONGS

Anonymous
"Brown is my love" (1920)
"My Lady's Lips" (1919-22)?

Arnold, S.J.
"The Death of Nelson" (1925)

Ballad
"Bonnie Earl o' Moray" (1918-19)?
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 (Scotts)
"The Douglas Tragedy" (1925)

Ballad
"The Lowlands o' Holland"
Two copies, A and B, entirely different.
Date of A is 1218, that of B 1925.

Border Ballad
"The Tsar Cymbas" (early 1514)?
Later by O. U. P. 1927.

Beaumont and Fletcher.
"Come you whose loves are dead" (1925)
(Song from "The Knight of the Burning Pestle")

Bello, Hilaire
"Hammersley Hill" (1919-22)?
Two versions, A and B. Latter unfinished, which differs

Bello, Hilaire
"Most Holy Night" (1920)
Copy A. 1920
Copy B. 1925. A later version, and less satisfactory.

Bello, Hilaire
"On Sussex Hills" (The Four Men)
(1919-22)

Bello, 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 different copy of which appeared in "Spectator" May 1936.
By kind permission of the late Lord Northcliffe.
SONGS Page 2

Belloz, Hilaire  "The Birds" (1921-22)?
Belloz, Hilaire  "West Sussex Drinking Song" (1921)?
   Published by Chappell. 1921.
Belloz, 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"
   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)?
   See "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)
Bogdanoff, Katerina  "Spring" Michael Flood (1922)?
   (pseudonym of I.B.G.)
Bouquet, Leon  "A la Flandre"
   See Collections.
Bridges, Robert  "A Love's Lyric" (1925)
Bridges, Robert  "Dear Lady" before 1914
Bridges, Robert  "Dear Lady" (1925)
Bridges, Robert  "If death to either shall come" (1920)
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 forest and trust"  (1921)
Published by Boosey. 1921.
Bridges, Robert  "Since to be loved endures"
Note Book. See Collections.
Bridges, Robert  "The Heart's Prevention"
(Bridge's title - "I found today out walking")  (1925)
Bridges, Robert  "The hill pines"  (copy)
(B. Copy appears in Two Songs)  (1909)
Bridges, Robert  "The Sea Poppy"  (copy)
Copy A: Original. 1920  
Copy B  1925
Bridges, Robert  "Thou didst delight my eyes"  (1921)
(See also for early version in Collections 1910)
Bridges, Robert  Two Songs (a) "The hill pines were sighing"  (1925)
(b) "My spirit kisseth thine"
Bridges, Robert  "When death to either shall come"
Note Book. See Collections.
Bridges, Robert  "When June is come"  (1910)
Bridges, Robert  "When my love was away"  (1925)
Browning, Robert  "Off Trafalgar"
(Cf. with Wassail Song - Watts Dunton)  (1925)
Brookes, Rupert  "Heart's Pain"  (1922)
Campbell, Joseph  "When rocks Homeward Fly"
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Author/Composer</th>
<th>Year</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Gone, o gone my life's delight&quot;</td>
<td>Campion, Thomas</td>
<td>1922</td>
<td></td>
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<tr>
<td>&quot;Silent Music&quot;</td>
<td>Campion, Thomas</td>
<td>1921-1922</td>
<td>Revised by F. G. 1926 who then destroyed the original, which was the better version.</td>
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<tr>
<td>&quot;Thrice toss these oaken ashes up in air&quot;</td>
<td>Campion, Thomas</td>
<td>1920</td>
<td></td>
</tr>
<tr>
<td>&quot;Thou art not fair&quot;</td>
<td>Campion and Rosseter</td>
<td>1919-22</td>
<td></td>
</tr>
<tr>
<td>&quot;Carol&quot;</td>
<td>Canton, William</td>
<td>1922</td>
<td></td>
</tr>
<tr>
<td>&quot;Song of Cisban&quot;</td>
<td>Carbery, E.</td>
<td>1911</td>
<td></td>
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<tr>
<td>&quot;Car Mél&quot;</td>
<td>Chanson de Tarois</td>
<td>1925</td>
<td>See Collections.</td>
</tr>
<tr>
<td>&quot;Carol of the Skiddaw Yewes&quot;</td>
<td>Casson, Ernest</td>
<td>1912</td>
<td>Published by Boosey 1920.</td>
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<tr>
<td>&quot;Heroic Beauty&quot;</td>
<td>Chaucer, Geoffrey</td>
<td>1925</td>
<td></td>
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<tr>
<td>&quot;The Cuckoo sings in the heart of winter&quot;</td>
<td>Chasson, Norah</td>
<td>1919-22</td>
<td></td>
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<tr>
<td>&quot;Ploughman Singing&quot;</td>
<td>Clare, John</td>
<td>1926</td>
<td></td>
</tr>
<tr>
<td>&quot;Farewell, Rewards and Fairies&quot;</td>
<td>Corbett, Richard</td>
<td>1925</td>
<td></td>
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<tr>
<td>&quot;Heraclitus&quot;</td>
<td>Cory, W. J.</td>
<td>1925</td>
<td>(Translation from the Greek Anthology)</td>
</tr>
<tr>
<td>&quot;A Lyke Wake Carol&quot;</td>
<td>Gripps, Arthur Shirley</td>
<td>1920</td>
<td></td>
</tr>
<tr>
<td>&quot;The boat is chafing at our long delay&quot;</td>
<td>Davidson, John</td>
<td>1920</td>
<td>Song</td>
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<tr>
<td>&quot;A Bird's anger&quot;</td>
<td>Davies, W. H.</td>
<td>July 1924</td>
<td></td>
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<tr>
<td>&quot;Dreams by the Sea&quot;</td>
<td>Davies, W. H.</td>
<td>1914</td>
<td></td>
</tr>
<tr>
<td>&quot;Early Morn&quot;</td>
<td>Davies, W. H.</td>
<td>1921-22</td>
<td></td>
</tr>
<tr>
<td>&quot;O happy wind&quot;</td>
<td>Davies, W. H.</td>
<td>1920-22</td>
<td>Copy A better than Copy B. G. earliest copy differs slightly.</td>
</tr>
<tr>
<td>&quot;The Moon&quot;</td>
<td>Davies, W. H.</td>
<td>1922</td>
<td></td>
</tr>
<tr>
<td>&quot;When on a summer morning&quot;</td>
<td>Davies, W. H.</td>
<td></td>
<td>Note Book. See Collections.</td>
</tr>
</tbody>
</table>
SONGS. Page 5

Flower, Robin
"A Sourd"
(1922?)

Fox, George
"The County of Mayo"
(Nothing to do with the published song "County Mayo", words by Raftery Stephens)

Freeman, John
"Last Hours"
(1913)

(If copy A is the one to use, copy B is first draft)

FREEMAN, JOHN
"IT WAS THE LOVELY MOON"
(1923-1925)

Gibson, W. W.
"All night under the moon" (For G.)
(Composed of 1917)

Copy A: the better version. Key C sharp minor. -1918
Copy B

Gibson, W. W.
"Black Sticker"
(1926?)

Gibson, W. W.
"Glover's Jack"
(1919?)

Gibson, W. W.
"Sixths"
(1926-27)

(composed under the pseudonym of Griffiths Davies)

Gibson, W. W.
"Red Roses"
(Some Collections)
BRENNEPETH (1918)

Gibson, W. W.
"Sam Spraggan"
(1920?)

Gibson, W. W.
"The Growler"
(1926)

Gibson, W. W.
"The Maggot's Song"
(1926)

Goethe
"Kanast du das Kinde?"
(1914?)

(One verse only complete, with sketch for third)

Gore-Booth, Eya
"The Little Waves of Breaffy"
(1921?)

GOOD WITH
"THE HAPPY TREE"

Graves, Robert
"Britten's Echoes"
(1926)

Copy A prepared for publication by Callista Rogers.
Copy B. The two differ in accompaniment only.

Graves, Robert
"Mark and Maudie"
(1920-21)

Graves, Robert
"Loving Nancy"
(1920?)

Graves, Robert
"Star Talk"
(1926)

Copy A by M.H. Scott of first version.
Copy B published by Stainer & Bell 1927 - a later version.
Voice part only of Version A copied by Horace Howells.

Graves, Robert
"Two Songs from 'Country Sentiment'"
(1920)

(1) Nine of the Clock
(2) Goodnight to the Meadows.

(1) Nine of the Clock
(2) Goodnight to the Meadows.
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Notes</th>
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<tbody>
<tr>
<td>De la Mare</td>
<td>All that is past</td>
<td>Note Book, See Collections</td>
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<tr>
<td>De la Mare</td>
<td>In Britain</td>
<td>Copy A February 1915, copy B 1923, copy C 1921. The best are A and C</td>
</tr>
<tr>
<td>De la Mare</td>
<td>Sorrow</td>
<td>(1921)</td>
</tr>
<tr>
<td>De la Mare</td>
<td>Bread and Butter</td>
<td>(1921)</td>
</tr>
<tr>
<td>De la Mare</td>
<td>The Sheaf</td>
<td>(not quite complete) (before 1922)</td>
</tr>
<tr>
<td>De la Mare</td>
<td>Farewell</td>
<td>(1916)</td>
</tr>
<tr>
<td>De la Mare</td>
<td>The Service</td>
<td>(1916)</td>
</tr>
<tr>
<td>De la Mare</td>
<td>(also as unfinished version)</td>
<td>ALEXANDER</td>
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<tr>
<td>Dowland, John</td>
<td>&quot;Dance dances for ladies&quot;</td>
<td>from his Second Book of Ayres (1919-20)</td>
</tr>
<tr>
<td>Dowland, John</td>
<td>&quot;I saw my Lady weep&quot;</td>
<td>from his Second Book of Ayres (1928-29)</td>
</tr>
<tr>
<td>Drinkwater, John</td>
<td>&quot;A song vinden&quot;</td>
<td>Note Book, See Collections</td>
</tr>
<tr>
<td>Drummond, William</td>
<td>&quot;Change should breed change&quot;</td>
<td>(1922)</td>
</tr>
<tr>
<td>Eliza, Vivian</td>
<td>&quot;Requie&quot;</td>
<td>(1920)</td>
</tr>
<tr>
<td>Farnes, John</td>
<td>&quot;Who would have thought that face of mine&quot;</td>
<td>from his first set of Madrigals (1921-22)</td>
</tr>
<tr>
<td>Ferguson, Sir Samuel</td>
<td>&quot;Death of a monster&quot;</td>
<td>FERGUSON, SIR SAMUEL. THE DAZZLING BLACK HEAD</td>
</tr>
<tr>
<td>Ferris, Noel</td>
<td>&quot;Old friend&quot;</td>
<td>Michael Powell (1922) FREDERICK OF L.B.D.</td>
</tr>
<tr>
<td>Fletcher, E. Roy</td>
<td>&quot;Stillness&quot;</td>
<td>(1921)</td>
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<tr>
<td>Fletcher, E. Roy</td>
<td>&quot;The Rising Patriot&quot;</td>
<td>(1919)</td>
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<tr>
<td>Fletcher, John</td>
<td>&quot;Mabelia's song&quot;</td>
<td>(1920)</td>
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<tr>
<td>Fletcher, John</td>
<td>&quot;Mary&quot;</td>
<td>(1912) (from Five Elizabethan Songs)</td>
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<tr>
<td>Fletcher</td>
<td>&quot;Tears&quot;</td>
<td>(1912) (from Five Elizabethan Songs) See also Collections. Published by Winthrop Rogers 1920</td>
</tr>
</tbody>
</table>

Fletcher | "Tears" | (1912) (from Five Elizabethan Songs) See also Collections. Published by Winthrop Rogers 1920 |
<table>
<thead>
<tr>
<th>Name</th>
<th>Song title</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gurney, I.</td>
<td>&quot;Severn Meadows&quot; (M.S.)</td>
<td>(1917)</td>
</tr>
<tr>
<td></td>
<td>Published by G. H. F. 1928.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Published copy differs in accompaniment.</td>
<td></td>
</tr>
<tr>
<td>Gurney, I.?</td>
<td>&quot;Song of Silence&quot;</td>
<td>(1918)</td>
</tr>
<tr>
<td></td>
<td>See Collections</td>
<td></td>
</tr>
<tr>
<td>(Daniels, John)</td>
<td>&quot;London Song&quot;</td>
<td>(1920-25)</td>
</tr>
<tr>
<td></td>
<td>Pseudonym of I. B. G.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Two Copies.</td>
<td></td>
</tr>
<tr>
<td>(Seymour, H. Rippon)</td>
<td>&quot;Try Voice&quot;</td>
<td>(1919-20)?</td>
</tr>
<tr>
<td></td>
<td>Pseudonym of I. B. G.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>by Michael Flood (pseudonym of I.G)</td>
<td></td>
</tr>
<tr>
<td>Haines, J. W.</td>
<td>&quot;Fair Lady's Mantle&quot;</td>
<td>(1921-22)</td>
</tr>
<tr>
<td>Haines, J. W.</td>
<td>&quot;The High Road&quot;</td>
<td>(1921-22)</td>
</tr>
<tr>
<td>Hardy, Thomas</td>
<td>&quot;In the Black Winter Morning&quot;</td>
<td>(1924)</td>
</tr>
<tr>
<td>Hardy, Thomas</td>
<td>&quot;The Night of Trafalgar&quot;</td>
<td>(about 1914)?</td>
</tr>
<tr>
<td>Hardy, Thomas</td>
<td>&quot;The Peasant's Confession&quot;</td>
<td>(1924)</td>
</tr>
<tr>
<td>Hardy, Thomas</td>
<td>&quot;The Phantom&quot;</td>
<td>(1925)</td>
</tr>
<tr>
<td>Harte, Bret</td>
<td>&quot;Fate. Copy B clearer than Copy A&quot;</td>
<td>(1911-12)</td>
</tr>
<tr>
<td>Harvey, F. W.</td>
<td>&quot;Consolator Afflictorum&quot;</td>
<td>(1920-22)?</td>
</tr>
<tr>
<td>Harvey, F. W.</td>
<td>&quot;Country Love-Song&quot;</td>
<td>(1921)</td>
</tr>
<tr>
<td></td>
<td>Michael Flood (pseudonym of I. B. G.)</td>
<td></td>
</tr>
<tr>
<td>Harvey, F. W.</td>
<td>&quot;Dinny Hill&quot;</td>
<td>(1919)?</td>
</tr>
<tr>
<td>Harvey, F. W.</td>
<td>&quot;If we return&quot; (Fragment)</td>
<td>(after 1918)?</td>
</tr>
<tr>
<td>Harvey, F. W.</td>
<td>&quot;In Flanders&quot;</td>
<td>(1917)?</td>
</tr>
<tr>
<td></td>
<td>Copy made by M. M. S. from original with P.F. accomp.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A letter one made by I.B.G. and given to Harvey.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A very late once made at Dartford.</td>
<td></td>
</tr>
<tr>
<td>Harvey, F. W.</td>
<td>&quot;In Flanders&quot; Orchestra by Herbert Howells, Winter of 1916 or 17?</td>
<td></td>
</tr>
<tr>
<td>Harvey F. W.</td>
<td>&quot;Praise of Ale&quot;</td>
<td>(1918-21)</td>
</tr>
</tbody>
</table>
Harvey, F. V.  "O Feminna Woods"  (1919-19)  
(See "Walking Song" published. This differs in 
accompaniment and occasionally in words from the 
published version, but the tune is the same).  

Harvey, F. V.  "Walking Song"  (1919-19) 
Published by G. W. T., 1920. See "O Feminna Woods"! 

Heine, "Margaret Armour. When shall I, the wander near?" 
(1922-23) 

Heine,  "If I could my songs were roses"  (Oct., 1908) 

Henley, W. E.  "Hearest, what I am read?"  (1908) 

Henley, W. E.  "The sea is full of wandering foam"  (1908) 

Henley, W. E.  "The sea is full of wandering foam"  (belonging to Canon cheesman)  (probably 1908)  

Henley, W. E.  "Little pipe"  (for voice and violin)  (1919-20) 

Herrick, Robert  "Passing by"  (for voice and violin)  (1919-20)  

Herrick, Robert  "Passing by"  (see collections)  (previous to 1911) 

Herrick, Robert  "In Elysia for ever"  
(2 copies. The original draft about 1921, destroyed 
by I. R. C. only existing copy is a version revised 
about 1925 and 4) 

Herrick, Robert  "To Violetta"  (1920) 

Hodgson, Ralph  "The, the old syren man"  (1920) 

Housman, A. E.  "Enochia on an Army of Mercenaries"  (1913) 

Housman, A. E.  "Far in a Western Brookland"  (1919) 

Housman, A. E.  "Golden Friends"  (1920) 

Housman, A. E.  "Is my farm ploughing?"  (1920) 

Housman, A. E.  "Prevailing of Trees"  (1920 and 1920)
Housman, A. E. "Indian Pain" (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 Wendacre 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. "Revellie" (1921)
See Collections

Housman, A. E. "The Aspens" (1912)
See Collections

Housman, A. E. "The Cherry Tree"
See Collections

Housman, A. E. "The Far Country" (1921)
See Collections

Housman, A. E. "The Lent-Lily" (1913)
See Collections

Housman, A. E. "Tis that, I think" (1919)
See Collections

Housman, A. E. "Twice a week" (1920)
See Collections

Housman, A. E. "When I was one-and-twenty" (1910)
See Collections

Housman, A. E. "When smoke shot up from Judlow" (1912)
See Collections

How, Louis "Castle Garden" (American Songs) Frederick Saxby (pseudonym of L. B. G.)

How, Louis "Columbia Heights" Frederick Saxby (pseudonym of L. B. G.)

How, Louis? "Fifth Avenue" (1925)
<table>
<thead>
<tr>
<th>Author</th>
<th>Song Title</th>
<th>Origin</th>
</tr>
</thead>
<tbody>
<tr>
<td>How, Louis</td>
<td>&quot;Gratney Park&quot;</td>
<td>(American Songs)</td>
</tr>
<tr>
<td>How, Louis</td>
<td>&quot;Shoe Money&quot;</td>
<td>(American Songs)</td>
</tr>
<tr>
<td>How, Louis</td>
<td>&quot;Riverdale Drive&quot;</td>
<td>(American Songs)</td>
</tr>
<tr>
<td>How, Louis</td>
<td>&quot;Millions and Millions&quot;</td>
<td>(American Songs)</td>
</tr>
<tr>
<td>How, Louis</td>
<td>&quot;Beulah Building&quot;</td>
<td>(1929)</td>
</tr>
<tr>
<td>Hume, Tobias</td>
<td>&quot;Why would I change that hole&quot;</td>
<td>(1916)</td>
</tr>
<tr>
<td>Jenson, Ben</td>
<td>&quot;Who's Lament for Baritone&quot;</td>
<td>(1920)</td>
</tr>
<tr>
<td>Jenson, Ben</td>
<td>&quot;Song from 'Episodic', 'Still to Be Made'&quot;</td>
<td>(1921)</td>
</tr>
<tr>
<td>Jenson, Ben</td>
<td>&quot;The old Shepherd's&quot;</td>
<td>(1917)</td>
</tr>
<tr>
<td>Kerr, W. R. F.</td>
<td>&quot;Counting Sheep&quot;</td>
<td>(1920-21)</td>
</tr>
<tr>
<td>Kerr, W. R. F.</td>
<td>&quot;Valley Ray&quot;</td>
<td>(High Grade 1922)</td>
</tr>
<tr>
<td>King, Henry</td>
<td>&quot;Against that Song&quot;</td>
<td>(1922)</td>
</tr>
<tr>
<td>Ledwidge, Frank</td>
<td>&quot;Dream in Spring&quot;</td>
<td>(Dec. 1918)</td>
</tr>
<tr>
<td>Letts, W. H.</td>
<td>&quot;Cavalier's Life&quot;</td>
<td>(1919-20)</td>
</tr>
<tr>
<td>Letts, W. H.</td>
<td>&quot;The Fairy&quot;</td>
<td>(1920)</td>
</tr>
<tr>
<td>Longfellow</td>
<td>&quot;A Walk in the Woods&quot;</td>
<td>(1925)</td>
</tr>
<tr>
<td>Longfellow</td>
<td>&quot;Rip Van Winkle&quot;</td>
<td>(1923)</td>
</tr>
<tr>
<td>Longfellow</td>
<td>&quot;The sea hath its pearl&quot;</td>
<td>(1925)</td>
</tr>
<tr>
<td>Macfetraoch, S.</td>
<td>&quot;I will go with my father a-walking&quot;</td>
<td>(1921)</td>
</tr>
</tbody>
</table>
SONGS. Page 18.

✓ ✔ Morsefield, John. "By a Millside." (1910) Copy A and B. A is his more considered version. Copy from the original pencil draft by M.N.H.

✓ ✔ Morsefield, John. "Captain Bligh's Fancy." (1914?) Published by Stainer & Bell. 1926.

✓ ✔ Morsefield, John. "Oh Mother Earth." (1925-26)


✓ ✔ Millay, E. St. Vincent. "The Pear Tree." (1925)

✓ ✔ Millard, Frederic. "A la Revue latine." (1925)

✓ ✔ Morley, Thomas. "Sleep, a Sleep, Food Faint." (Plain and Easy Introduction to Practical Music) (1920-22)

✓ ✔ Nash, "Morning." (1913)

(from Five Elizabethan Songs, published by Wither, Rogers, 1920. Also See Collections: Also a version for Flutes, Clarinet, Harp, two bassoons.


X ✔ Przewit, Frank. "Voices of Women." (1925?)

X ✔ Radford, N. A. "Faith." (1922?)

X ✔ Raftery-Stephens, A. "The County Mayo." (1918) Published by Wither, Rogers, 1921. Copy A. Copy B Original publisher's copy.

// ✔ Raleigh, Sir Walter. "Even such as Else." (Warrington, 1918) Copy A. Original draft made by Herbert Howells. (1918) Copy B. Later version (1922) both good.

X ✔ Rolleston, T. W. "The Road at Dumfries." (1925)

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shakespeare</td>
<td>&quot;A Sea-Birge&quot; (Full Fathom five)</td>
<td>(1919-22)</td>
</tr>
<tr>
<td>Shakespeare</td>
<td>&quot;Blow, blow, thou winter wind&quot;</td>
<td>(1919-22)?</td>
</tr>
<tr>
<td>Shakespeare</td>
<td>&quot;Glean's Song&quot;</td>
<td>Two copies A and B. B is in the 1919-21 group. A is probably earlier than B.</td>
</tr>
<tr>
<td>Shakespeare</td>
<td>&quot;Come away, death&quot;</td>
<td>(1921-22)</td>
</tr>
<tr>
<td>Shakespeare</td>
<td>&quot;Orpheus with his lute&quot;</td>
<td>(1919-22)</td>
</tr>
<tr>
<td>Shakespeare</td>
<td>&quot;Orpheus&quot;</td>
<td>(1913)</td>
</tr>
<tr>
<td>Shakespeare</td>
<td>&quot;Take, o take&quot;</td>
<td>(1919-22)</td>
</tr>
<tr>
<td>Shakespeare</td>
<td>&quot;Under the Greenwood tree&quot;</td>
<td>(1913)</td>
</tr>
<tr>
<td>Shakespeare</td>
<td>&quot;When Daisies pied&quot;</td>
<td>(1920)</td>
</tr>
<tr>
<td>Shakespeare</td>
<td>&quot;When lilies hung&quot;</td>
<td>(1920)</td>
</tr>
<tr>
<td>Shanks, Edward</td>
<td>&quot;Pever's Hill&quot;</td>
<td>(1919-20)</td>
</tr>
<tr>
<td>Shanks, Edward</td>
<td>&quot;Meadow and Cuckoo&quot;</td>
<td>(1920)</td>
</tr>
<tr>
<td>Shanks, Edward</td>
<td>&quot;The Fields are Fall&quot;</td>
<td>(1920)</td>
</tr>
<tr>
<td>Shanks, Edward</td>
<td>&quot;As I lay in the early sun&quot;</td>
<td>(August 1920)</td>
</tr>
<tr>
<td>Shanks, Edward</td>
<td>&quot;The Lutan Shepherd&quot;</td>
<td>(High Wycombe, Nov. 1919)</td>
</tr>
<tr>
<td>Shanks, Edward</td>
<td>&quot;The Singer&quot;</td>
<td>(High Wycombe, Nov. 1919)</td>
</tr>
<tr>
<td>Shelley</td>
<td>&quot;The world's great age&quot;</td>
<td>(1925?)</td>
</tr>
<tr>
<td>Skelton, J.</td>
<td>&quot;Isabel&quot;</td>
<td></td>
</tr>
<tr>
<td>Stevenson, R.L.</td>
<td>&quot;A visit from the sea&quot;</td>
<td>(1905)</td>
</tr>
<tr>
<td>Stevenson, R. L.</td>
<td>&quot;County of Feshie&quot;</td>
<td>(1924)</td>
</tr>
<tr>
<td>Stevenson, R. L.</td>
<td>&quot;I will make you brooches&quot;</td>
<td>(1910)</td>
</tr>
<tr>
<td>Stevenson, R. L.</td>
<td>&quot;The Song of the Gaitsbirs&quot;</td>
<td>(1905-10)</td>
</tr>
</tbody>
</table>
Squire, J. G. "British in old days" See Collections
Squire, J. G. "The Hills" (There was no song nor shout of joy) See Collections
Squire, J. G. "The Ship" (1920)
Squire, J. G. "The ship" for second version, see Collections.
Squire, J. G. "You are my joy" (1920)
(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" See Collections (High Wycombe 1920)
Thomas, Edward "In Memoriam" (1921-22)
Thomas, Edward "It rains" (1920-22)
Thomas, Edward "Lights out" (Sheffield, Christmas 1919)

Thomas, Edward "Out in the dark" (1921)
Thomas, Edward "Spring" (London 1920)
Thomas, Edward "Spring" See Collections

Thomas, Edward "Spring" Published 1925 MacMillan, Volland (1921)
THOMAS, Edward

"The Cherry Tree bend over" (1920-25)

Copy A... Key F.
Copy B (by far the better version) Key E.
Copy C (a variant of Copy A) Key F.

THOMAS, Edward

"The Mill-pond" (1921-22)

THOMAS, Edward

"The Owl" (1919-20)

THOMAS, Edward

"The Penny Whistle" (Hampshire, St. Albans 1916)

See Collections

THOMAS, Edward

"The Trumpet" (Berkhamsted 1925)

See Collections

THOMAS, Edward

"Will you come?" (Longford 1922)

See Collections.

THOMAS, Edward

"Words" (1923)

THOMPSON, Francis

"To a Snowflake" (1919-21)

See Collections

TRENCH, Herbert: O dreamy, gloomy, friendly trees (1921)

UDELL, Nicholas: "Ralph Roister Doister" (1921)

UNKNOWN

"Christmas Folk Song" (Date probably 1919-22)

UNKNOWN

"For the Lads" (1925)

UNKNOWN

"I heard a soldier" (1925)

UNKNOWN

"Lament" (1925)

UNKNOWN (T. B. G.)

"Love Song" ("I made my verses follow") (1925)

UNKNOWN

"O tall white poplar" (Dusk) Incomplete

UNKNOWN

"Over the Ridge" (Dated 1926)

UNKNOWN

"Song of Canadian Soldiers" (Dated April 1925)

UNKNOWN

"The First of Lent" (1926)

UNKNOWN

"The late Ride" (Jan. 1926)

UNKNOWN

"The Rain" (When the last colours of the day) (1926)

UNKNOWN

"The three Hills" (Incomplete) See Collections.
Unknown  "To the Memory of Mr. Rogers"  (1926?)
Unknown  "Finger" (clouded with snow)
Note Book. See Collections
Watson, Rosa N.  "I dreamt the peach-blossom blossomed"  (1926)
Watson, William  "World Strangeness"  (1925)
Watts-Dunton, A.  "Wassail Chorus"  and "Get Fruition"  R. Browning.
Heaver, Robert  "In Truth is Pleasure"  (Voice and Violin)  (1920)
Welkoe, Thomas  "Spring and Frost"  (from Nadirigals)  (1920-22?)
Whitman, Walt  "Reconciliation"  (1922-23)
Whitman, Walt  "The Song of Chicago"  (1925)
Whitman, Walt  "To Fountain"  (1925)
Young, H. Keown, M.  "At the Jolly Blue House"  Michael Flood. Pseudonym of I. E. S. 1919-20.
Yeats, W. B.  "All the words that I utter"  (1925)
Yeats, W. B.  "Down by the Salley Gardens"  (1928)
Yeats, W. B.  "Kathleen ni Houlihan"  (1920-22?)
Yeats, W. B.  "Wild Quiet"  Two copies A and B, A is first draft.  (1926?)
Yeats, W. B.  "The Signs of Heaven"  (1919-20?)
Yeats, W. B.  "Had I the heavenly"  Complete but for last chord or bar.
Yeats, W. B.  "The Flight of分区"  Two different settings of which A is the better, A. 1917. B. 1925.
<table>
<thead>
<tr>
<th>Yeats, W.B.</th>
<th>&quot;The Folly of being conferred&quot;</th>
<th>(Daugour - Sexton-Delaval, 1917)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yeats, W.B.</td>
<td>&quot;The Lake Isle of Innisfree&quot;</td>
<td>(1913)</td>
</tr>
<tr>
<td>Yeats, W.B.</td>
<td>Song from &quot;The Land of Heart's Desire&quot;</td>
<td>(1920)</td>
</tr>
<tr>
<td>Yeats, W.B.</td>
<td>&quot;Ye who are old&quot;</td>
<td>(1920)</td>
</tr>
<tr>
<td>Yeats, W.B.</td>
<td>&quot;Gracie Song&quot;</td>
<td>(1920)</td>
</tr>
</tbody>
</table>

THE HAPPY TOWNLAND
SPECIAL COLLECTIONS containing complete sets

BLISS, CARSON
- Love makes my soul
  In the apple boughs.

BRIDgewater
- A Town Window

DO LAH
- All that is past

BLISS, CARSON
- I shall be over Haden

HAGHEFIELD
- On the Downs

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

UNKNOWN 1 DAVIES
- Then on a summer morning.

UNKNOWN
- Winter (clouded with snow)

MISCELLANEOUS of Early Songs (1904 - 1907 etc)

including pencil copy of "Passing by"

"Gale with the Gale"
Short song in a notebook containing bits and pieces
and another copy of "O Granada Ronda"
Songs returned to Miss Scott in 1941 from Felix Farburn.

O'Sullivan, Seumas
"A piper"
(A little deciphering needed, but a good song)

Sassoon, Siegfried
"Everyone sang"

Thomas, Edward
"Alesiotop"
(A curious song which doesn't make itself at all clear until one realises 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, Accindentals 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 until deciphered)

Yeast, W B
"The happy townland"
(A lovely beginning, but it peters out)
Letter from Miss Scott. April 26, 1941. "Did I tell you that over a dozen more songs of Don's, rumored to have been handed to me, a few minutes ago? I had submitted the manuscript to Felix Mendelssohn. They had been there ever since."

SUPPLEMENTARY LIST: 1941.

Songs returned to Miss Scott in 1941, from Gordon?

Campbell, Joseph
"When rocks 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.)

Carmichael, Bliss
"The quiet mist"
"Soft was the wind"

De la Mare
"Alexander"
(Fine in conception, but not satisfactorily carried through and does not sustain the opening pages.)

De la Mare
"Farewell"

Ferguson, Samuel
"The darling blank head"
(But for the second half which badly lets it down, it would have been a fine song.)

Freeman, John
"It was the lovely moon"

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'.)

Westfield Farm, Groombridge. Nov. 1921.
COLLECTIONS

SMALL RED VOLUME OF MR. SONGS. 12 Pages

1. Thou didst delight my eyes. Words by Bridges. (For Baritone) (Brancsith 1918)

2. The Cherry Tree. Words by A.E. Housman (For Baritone or Soprano) (ditto)

3. Song of Silence. (For Baritone) (Brancsith. March 1918)

4. Red Roses. Words by Wilfred Gibson

5. The White Cascade. Words by W. H. Davies ("To Seraphy")

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 Bouquet)
(2) La Llegua Catalana (Justin Febratx)
(3) Car Mal (Chansons de Terrois, Picardie et Artois)

Collections. I will make my break (1909)
The Country of the Camara (1910)
<table>
<thead>
<tr>
<th>Song</th>
<th>Composer/Author</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>My Lady's Lips</td>
<td>Anon</td>
<td></td>
</tr>
<tr>
<td>A Burning of Ashendown</td>
<td>William Blake</td>
<td></td>
</tr>
<tr>
<td>The Douglas Tragedy</td>
<td>Scottie Dallas</td>
<td>1925</td>
</tr>
<tr>
<td>O'er Hudson Hills</td>
<td>Hilaire Belloc</td>
<td></td>
</tr>
<tr>
<td>Tarantella</td>
<td>Hilaire Belloc</td>
<td>1921, 1925</td>
</tr>
<tr>
<td>Of these four versions (A) &amp; (B) are 1921, and (C) &amp; (D) 1925. They are all different. Curiously enough, the later (C) almost seems the best.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hannaker Hill</td>
<td>Hilaire Belloc</td>
<td></td>
</tr>
<tr>
<td>To The Muse</td>
<td>William Blake</td>
<td></td>
</tr>
<tr>
<td>The Idlers</td>
<td>Robert Bridges</td>
<td>1925</td>
</tr>
<tr>
<td>I Praise the Tender Flower (The pencil copy is only a rough draft.)</td>
<td>Robert Bridges</td>
<td>1925</td>
</tr>
<tr>
<td>Dear Lady</td>
<td>Robert Bridges</td>
<td>1925</td>
</tr>
<tr>
<td>They Might Delight My Eyes</td>
<td>Robert Bridges</td>
<td>1925</td>
</tr>
<tr>
<td>The Sea-Poppy</td>
<td>Robert Bridges</td>
<td>1925</td>
</tr>
<tr>
<td>If Death to Either Shall Come</td>
<td>Robert Bridges</td>
<td>1920</td>
</tr>
<tr>
<td>I Have Loved Flowers That Fade</td>
<td>Robert Bridges</td>
<td>1920</td>
</tr>
<tr>
<td>A Love Lyric</td>
<td>Robert Bridges</td>
<td>1925</td>
</tr>
<tr>
<td>I Love All Beautiful Things</td>
<td>Robert Bridges</td>
<td></td>
</tr>
<tr>
<td>When My Love Was Away</td>
<td>Robert Bridges</td>
<td>1925</td>
</tr>
<tr>
<td>The Heart's Devotion</td>
<td>Robert Bridges</td>
<td>1925</td>
</tr>
<tr>
<td>Two Songs: The Hill Fires Were Sighing</td>
<td>Robert Bridges</td>
<td>1925</td>
</tr>
<tr>
<td>My Brightest Thing</td>
<td>Robert Bridges</td>
<td>1925</td>
</tr>
<tr>
<td>Off Trafalgar</td>
<td>Robert Browning</td>
<td>1925</td>
</tr>
<tr>
<td>(Compare with Wassail Chorus. (Watts Dunstan) It is very similar, though this is the better and shorter of the two.)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
IVCE WURM.  List 1

Silent Music. . . . . . . J. Sampson. ?

*Mercury* Beaul. . . . . . . Chamber. 1905.

Song. . . . . . . John Clare. ?

*A Little Sing.* . . . . . . . Norah Sheeson. ?


The Moon. . . . . . . W. H. Davies. 1922.

*A Lyke Wake Carol.* . . . . . . W. H. Davies. ?

Dreams of the Sea. . . . . . . W. H. Davies. 1914.

(This seems one of the better of the earlier and less mature songs.

Happy Wind. . . . . . . W. H. Davies. ?

(The copy marked (a) is far better than (b).)

Birches. . . . . . . W. H. Davies. 1924.

Song. . . . . . . John Davidson. 1929.

*All the sweet.* . . . . . . De La Mare. 1918.

*The Street.* . . . . . . De La Mare. 1912.

(Of the four copies, the earliest pencilled (A) 1920

and the one marked (B) 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 (A) mark it as the greater.

*Chansons.* . . . . . . De La Mare. 1912.

*English.* . . . . . . William Locke-Ellis. ?

*A Sword.* . . . . . . Robin Flower. ?


*Lost Words.* . . . . . . John Freeman. 1917.

*Black Steeds.* . . . . . W. H. Gibson. 1922.

*(Is this an early one? It is very Stanfordian, but

very lovely.)*

All Night under the Moon. . . . . . W. H. Gibson. 1927.

*Bluestreak.* . . . . . . W. H. Gibson. 1922.


*(Not outstanding, but would probably sing well.)*

*Pity Me.* . . . . . . W. H. Gibson.

*(Gurney calls himself Griffiths Davies.*)


Sands (3)

- Sam Spraggon
  W. W. Gibson
  (An adequate song, by way of contrast in a set, perhaps, but not particularly good.)
- The Mugger's Song
  W. W. Gibson
  (As with Sam Spraggon, but a shade better.)
- Star Talk
  Robert Graves
  Two songs from "Country Sentiment.
- Nine of the Clock
  Robert Graves
  Good Night to the Headings
  Robert Graves
  (Both slight, but charming.)
- Brittle Bones
  Robert Graves
  (The two copies differ mainly in accompaniment, (A) seems the better of the two)
- The Phantom
  Thomas Hardy
  (Some odd things in this might clear up with a decent copy and the removal of innumerable misprints, otherwise it seems absolutely coherent.)
- Ballad
  Bret Harte
  (In maturity, rather Schubertian, but with some of Gurney's characteristics which appear in his Ballad type of songs.)
- In Flanders
  T. W. Harvey
  (In spite of the circumstances under which it was written, it does not seem to be one of the greatest.)
- To Mourn for Saem
  Herrick
  1921-25
- To Violets
  Herrick
  1920
- Time, You Old Gipsy Man
  Hodgson
  (The two copies differ, but neither seems very important.)
- Euphony on an Army of Mercenaries
  Housman
  1918
- Still To Be Beat
  Ben Jonson
  (Of the three copies (A) seems better than (B) (C) starts off best of all, but falls off badly.)
- Echo's Lament
  Ben Jonson
- Counting Sheet
  W. R. Kerr
- Dry Throats Fair Ones
  Henry King
- On Easter-Morn
  John Mason
  1926
- By a Hardy Side
  John Mason
  (The copies marked (A) seem musically better than those marked (B))
- She-Half of the Legion
  John Mason
  1919
- Even Such as These
  Raleigh
IVOR GURNEY.

Songs (4)

1. HESPERUS.

(For major seems the better key, and probably Gurney's second thought.)

Two Sappho songs.

2. LOVE SHADES MY SOUL.

3. I SHALL BE EVER MAIDEN.

4. IN THE APPLE ORCHARD.

(Not good material, though beautifully done.)

5. LONELY NIGHT.

6. THE VOICE.

"H. Higgins, Seymour."

(Gurney calls himself Michael Flood. Is the poet not also a nom de plume? Gurney seems to be writing with his tongue in his cheek and makes a very good shop-ballad, but bad Gurney.)

7. A SEA DREAM.

8. THE FAIRY FAIRY.

9. TAKE A TALE.

10. ORPHEUS WITH HIS LUTE.

11. EVEN RAGGED PIE.

12. JAGGED SONG.

(These two copies are quite different and both are good. H. Ferguson prefers (A) of the two.)

13. COME AWAY SHEEP.

14. BLOW, BLOW THOU WIND BLOW.

15. THE LAYLISH SHEPHERD.

16. MEADOW AND ORCHARD.

17. DOVERS HILL.

18. THE RANGER.

19. ISABEL.

20. THE SHEEP.

21. THE MILL POND.

22. IN MEMORIAM.

23. BORD.

Sappho Bliss Carmen.

Sappho Bliss Carmen.

Sappho Bliss Carmen.

Sappho Bliss Carmen.

Sappho Bliss Carmen.

1919.

Shakespeare.

Shakespeare.

Shakespeare.

Shakespeare.

Shakespeare.

Shakespeare.

Shakespeare.

Shakespeare.

Shakespeare.

Shakespeare.

Shakespeare.

Edward Shanks.

Edward Shanks.

Edward Shanks.

Edward Shanks. 1919.

Edward Shanks.

J. C. Squire.

Edward Thomas.

Edward Thomas.

Edward Thomas. 1905.
Songs

118

Ivor Gurney.  

THE CHERRY TREE.  
Edward Thomas.  
(\(\ast\) is by far the better version.)

OUT IN THE BARK.  
Edward Thomas.  
1921

IT RAINS.  
Edward Thomas.  
(Are there not later drafts of these two? as they stand they are not too clear.)

THE COW.  
Edward Thomas.  
1920

WASSAIL SONG AT THE DINNER.  
Watts-Duncan.  
(Compared with "Off Trafalgar" (Robert Browning) Though marked 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.)

RECONCILIATION.  
Whitman.

THE CLOTHS OF HEAVEN.  
W. B. Yeats.

CHARLIE BONG.  
W. B. Yeats.

TE REO ARE OLD.  
W. B. Yeats.

SONG FROM THE LAND OF HEART'S DESIRE.  
W. B. Yeats.

THE HOLLY OF BEING COMFORTED.  
W. B. Yeats.

KATHLEEN NELLIJAN.  
W. B. Yeats.

(A) Has copyright by Winthrop Rogers 1921 inside. but surely it is not published?

(A) & (B) differ in places, though it is not easy to say that one is better than the other.

(C) which is dated 1919-25 is definitely inferior.

THE FIDDLER OF DOONEY.  
W. B. Yeats.

THE FIDDLER OF DOONEY.  
1917.

THOSE (are entirely different settings, 1917 is the better.)

CHRISTMAS FOLKSONG.  
1918.

SONG OF CANADIAN SOLDIERS.  
W. B. Yeats.

(Songs are coherent and probably worth having, but not outstanding.)

THE LATE RIDE.  
W. B. Yeats.

(A late song? very involved, but a proper copy might clear things up. It seems coherent with a real beauty somewhere.)

OVER THE RIDGE.  
W. B. Yeats.
IVOR GURNEY.  

\[ \text{Songs (6)} \]

1. **The First of All**  
   (This appears a late song with flashes of loveliness, but not quite coherent or rather, overly involved. A decent copy might disentangle things.)

2. **A Memory of Mackintosh**  
   (The real title should be 'Your love spreads.' This seems a lovely song, but at a first glance words appear rather incomprehensible.)

3. **London Songs**  
   (John Daniels is surely wrong: it's a good poem too. One verse could be taken out: is this not W. W.'s writing?)

4. **Five Songs**
   1. **Thou Didst Delight Mine Eyes**  
      Bridges.
   2. **The Cherry Tree**  
      Housman.
   3. **A Song of Silence**  
      ?
   4. **Red Roses**  
      W. W. Gibson.
   5. **The White Casket**  
      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 East End 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)

5. **When Art is No Fair**  
   Campion & Desser.

6. **A Fine Knacks for Lasses**  
   From Societies and Book of Airs.

7. **Who Could Have Thought**  
   John Farmer's 1st act of Androgynous. (Uncryptable key.)

8. **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)

1. THE BONNIE LADY OF MURRAY
   (Already published from earlier m.s.)
   Ballad...
   1925.

2. THE LOVELAND OF BULLAND...
   (Entirely different versions, (A) is far the better)...
   Ballad...
   1925.

3. BONNIE GEORGE CAMPBELL
   (H.F. feels V)
   Ballad...
   1924.

4. SONG FROM THE KNIGHT OF THE BURNING FESTLE
   Beaumont & Fletcher.
   1925.

5. MOST HOLY NIGHT
   Ballad...
   1920.

6. THREE FOR THESE OAKEN ASHERS
   Campion...
   1920.

7. FAREWELL WRECKS & FAITHFUL
   (Begins well, but rambles on.)
   Serbett...
   1925.

8. HERALDIUS... (To the memory of John Fletcher.)
   Cory...
   1925.
   (Delightfully cheerful, but, surely an impossible setting of the poem.)

9. BREAD AND CHEERLESS
   De La Mare...
   1925.
   (Very slight, short, and charming.)

10. STILLNESS
    Flacker...
    1925.
    (Much in the lovely feeling of 'Lights Cut',
     but after the first page it gets rather unanswerable,
     but might prove good all through, with the time to disentangle it.)

11. THE COUNTY MAYO
    George Fox...
    1925.
    (Nothing to do with the published song.)

12. THE LITTLE WOMAN OF BRIFFIN
    Eva Gore-Booth.

13. THE PEASANT'S CONFESSION
    Hardy...
    1924.

14. IN THE BLACK WINTER MORNING
    Hardy...
    1924.

Two War Songs

1. In Flanders...
   (Versions (B) & (C) Less good versions of the
   same song in List I.)
   F.W. Harvey.

2. Sovereign Meadows
   Gurney.

X. WHERE SHALL I?
   Heine...
   (Armour)

X. CHARMS WE ADORE
   Herrick...
   1921-1925.
IVOR GURNiEY. LIST II

Songs (2)

✓ FIFTH AVENUE... Louis Hov. 1925.
(Quite comical, but not a good song.)
✓ NOBLESHOLD BUILDING... Louis Hov. 1925.
✓ ON WENLOCK EDGE... A.E. Houseman. a) 1917 b) ?
(A) appears better than (B)
✓ AFTERMAI... Longfellow... 1925.
✓ A LA BOCO LATINA... Nistral. 1925.
(If this fits in with the French poem, it should
be alright. H.F. feels √)
✓ VOICES OF WOMEN... Frank Craigott.
✓ 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.)
✓ FAITH... H.M. Radford.
✓ THE WORLD'S GREAT AGE BEGINS AGAIN... Shelley.
(very Barfederal, but very little Gurney.)
✓ THE COUNTY OF FEEBLES... R.L. Stevenson. 1924.
✓ BIRDS IN THE HIGH HALL GARDEN... Tennyson. 1925.
✓ WORLD STRANGERS... W. Watson. 1925.
✓ THE SONG OF CHICAGO... Walt Whitman. 1925.
✓ TO PAVAN... Walt Whitman. 1925.
✓ ALL THE WORDS THAT I UTTER... W.B. Yeats. 1925.
✓ LOVE SONG. (Loves pattern) ? 1925.
✓ I HEARD A SOLDIER SING... ? 1925.
✓ WESTERN SAILOR... ?? 1926.
✓ HEART... ?
✓ FOR THE L... AND FOR THESE PASSIONATE DAYS... 1925.
✓ SPRING AND FROST... Thomas Weelkes Madrigals.
IVOR Gurney. List II

Songs

- I SAW MY LADY WEPE... John Dowland 2nd Book Airs.
- SLEEP & SLEEP... From Thomas Morley's Plaine & Easie Introduction to Music.
- Three French Songs:
  1. À La Plandre... Leon Bouquet... 1925.
  2. La Lluna Calarent... Justin Peprat... 1925.
  3. Garwil... Chanson de Barvis? 1925.
  "...good things in these, but none of them is quite good enough."

Ursula Lestrape Packet:
- Lullaby (for Voice & Violin)... Merriick.

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 1927.
- SPRING... Caterina Bogomoll
  (A "Michael Flood" song, and I suppose Bogomoll is also Gurney.)
  A good "shop-ballet".
- THE SPRING... De La Mare.
  (Unfinished song, see List B.)
- PEAKER LARK... W. M. Gibson.
  (A useful brisk song.)
- HARE & BUNGE... 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.
- COWS UP TIDE... W. M. Letts.
  ("Michael Flood" song, pleasant with some Gurney, and more Standford.)
- THE FAIR... W. M. Letts.
  ("Michael Flood" song.)
- AS I DAY IN THE EARLY SUM... Edward Blanks... 1926.
IVOR GURNEY. LIST II

Songs (4)

✓ THE SINGER. 
   Edward Shanks.

✓ SHOW. 
   Edward Thomas. 1921.
   (Perhaps between ✓ and ✓)

✓ AT THE JOLLY PLUG BOAR. 
   H. Kenniston Wynne.
   (A 'Michael Flood' song; rural type of song with unison chorus. Is Gurney also the poet?)

✓ DOWN BY THE SALLY GARDENS. 
   W.B. Yeats. 1920.
   (Perhaps between ✓ and ✓)
Ivor Smyre's M.S.
Roughly sorted March 1937

Rough Classification:

x Bad
✓ Moderate
✓ Poor
✓ Very Poor
| List III |  
|---|---|
| IVOR GUNNERY. | Songs. |
| **TO A SNOWY-AG** | Francis Thompson. |
| **SLEEP 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 BATH ITS PEARLS** | Longfellow. 1925. |
| **SNOWFLAKES** | Longfellow. 1925. |
| **THE DEAD AT CROWNATON** | T.W. Sollesten. 1925. |
| **MAID QUITE** | V.A. Yeats. |
| (Called first draft; is there a second?) | |
| **THE BIRDS** | Hilaire Ballew. |

FIVE Effort Songs, No. 1:

| Sleep. | Fletcher. |
| Orpheus. | Shakespeare. |
| Tear. | Fletcher. |
| **UNDER THE GREENWOOD-TREE** | Shakespeare. |
| **SPRING** | Nash. |

(Published Winthrop Rogers 1920.)

**THE PONNIE 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 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 MS. have not been compared.)

SONG OF GABRIEL (2): ..... Athana Carsey (2). 1911.

KENNEDY THE LASS LAND: ..... Goethe.
(Good setting of the German, H.P. 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.)

SEVEN MEADOWS: ..... Ivor Gurney.
(A copy of the published song. Differs chiefly in accompaniment.)

BEEN HILL: ..... F.W. Harvey.
(One of the 'easy as butter milk' songs.)

IN Flanders: ..... 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 AFFLICTOR: ..... F.W. Harvey.

PRAISE FOR ALE: ..... F.W. Harvey.
(A good melody.)

GRAHAM WOODS: ..... F.W. Harvey.
(A version of the song published as 'Walking Song'. The accompaniment differs a 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: ..... Haines - Oddie. 1908.
(Effective, but it lies between a grief song and a shopballad.)
Ivor Gurney, List A.

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.

[Initials and date: John Day 1910]
Bibliography


