

**CATALOGUE OF  
THE IVOR GURNEY ARCHIVE**  
Gloucestershire Archives, Gloucester

D10500/1/M/1  
**ORIGINAL WORKS (MUSIC):  
SONG CYCLES AND SETS**

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**National Manuscripts Conservation Trust**

Subseries Gloucestershire Archives

D10500/1/M/1

**[1913-1925]****Songs Cycles and Sets**

Description: Gurney composed several song cycles or sets, ranging from a pair of Two Songs to words by Robert Graves, to the two cycles of settings of A.E. Housman with piano quintet accompaniment, inspired by Vaughan Williams's *On Wenlock Edge*. There is one cycle conceived by Gurney which does not find representation in this section: *A Gloucestershire Lad*, to poems by F.W. Harvey, which Gurney and Harvey wrote together in February 1919 and which they performed together at Stroud in March 1919. This consisted of five songs: i. In Flanders; ii. Piper's Wood; iii. The Horses; iv. The Rest Farm; v. [Song of] Minsterworth Perry. Only the first of these is extant, having been composed earlier, in 1916, and which is found in the 'Solo songs with piano' section (/2), in which guise it was originally conceived. Other sets may arguably find place in this section: the selection of Edward Thomas settings compiled by Marion Scott in 1925 for publication in 1926 as 'Lights Out', consisting primarily of settings composed in 1921-22, but for which Gurney composed two further songs ('The Trumpet' and 'Words'). Gurney's Bliss Carman settings have been published as a set of *Seven Sappho Songs*, two of which were titled 'Two Sappho Songs' by Finzi; Finzi labelled a set of 'Three French Songs', consisting contemporaneous settings of Bousquet, Pepratx and Mistral; and there could be a case for similar sets, such as the compilation of settings from Louis How's *Nursery Rhymes of New York*. However, since these sets were not devised by Gurney they remain in the section 'Solo songs with piano', being conceived individually. There could also be an argument for including the manuscript books which contain more than one song. However, again, where there is no titular evidence suggesting them to be a set, these have been classed as conveniently compiled within the confines of a manuscript book, and are hence catalogued at D10500/1/M/11.

Subseries D10500/1/M/1/1

**Five Elizabethan Songs**

December 1913–January 1914

Description: A set of five songs to Elizabethan words composed in December 1913–January 1914. Originally written for mezzo-soprano with the unusual accompaniment of 2 flutes, 2 clarinets, harp and two bassoons, only the piano versions of the set are extant, with the exception for the last song, Spring, for which a full score exists. Gurney's delight at the settings is recounted in a letter to F.W. Harvey (D10500/1/1/3/4), written following their completion. The songs were published individually in 1920 (albeit under a general title of 'Five Elizabethan Songs', and finally as a set in 1983. The manuscript sources give the order of songs as: i. Sleep (John Fletcher); ii. Orpheus and his Lute (W. Shakespeare); iii. Tears (?John Fletcher/John Dowland); iv. Under the Greenwood Tree (W. Shakespeare); v. Spring (Thomas Nashe), although they were published as ii, iii, iv, i, v. This published order is perhaps indicated in /1, a circled '4' being added to the left of the title of the original first song, 'Sleep'.

Item D10500/1/M/1/1/1

(37.11) Five Elizabethan Songs [1913–1914]

Description: A copy in Gurney's hand of the first four songs of the set: i. Sleep (pp.3–6), ii. Orpheus (pp.7–11), iii. Tears (pp.12–16), iv. Sleep (pp.17–20).

20pp. plus wrappers Notes: Manuscript; ink. The score is in Gurney's hand, in a manuscript book bought from Gloucester piano merchants, Wallace Harris, although the front cover of the manuscript book is titled by Marion Scott and is perhaps the copy sent for perusal by the publishers, for Scott gives Gurney's contact address on the score, c/o herself at 92 Westbourne Terrace, Hyde Park. W2.

Item D10500/1/M/1/1/2

(37.12) Five Elizabethan Songs [1913–1914]

Description: A piano score of the complete *Five Elizabethan Songs*.

30pp. plus paper wrappers Notes: Manuscript; ink. The cover of the manuscript notes the score to be the 'Piano Version', although the score does include some annotations in 'Spring', giving flute and clarinet lines.

Item D10500/1/M/1/1/3

(34.9.11) Orpheus with his lute January 1914

Description: A piano score of one of the *Five Elizabethan Songs*, dated 'Jan. 1914'.

4pp. Notes: Manuscript; ink. Gurney has given the author as John Fletcher, although the text is by Shakespeare (*Henry VIII*, Act III., sc.I). Finzi has added 'Shakespeare' beside Gurney's author acknowledgement.

Item D10500/1/M/1/1/4

(34.9.10) Under the Greenwood Tree [January 1914]

Description: The score of one of the *Five Elizabethan Songs*, 'Under the Greenwood Tree', titled only 'Song for voice 2 flutes 2 clarinets 2 bassoon 1 harp'.

4pp. Notes: Manuscript; ink. The poet attribution has been added in pencil in the hand of another. Page 4 (the unused rear cover) of the manuscript bears some pencil notation in an unknown hand, which looks as though it could be Gurney teaching someone the rudiments of music, giving note names in both treble and bass clefs and a short extract that appears to be demonstrating paired semiquaver appoggiaturas. The manuscript is written on the same paper as the single copy of 'Orpheus' (D10500/1/M/1/1/3), which is dated January 1914.

Item D10500/1/M/1/1/5  
(34.1) Spring [full score] [1914]

Description: The full score of Gurney's setting of Thomas Nashe's 'Spring' from the *Five Elizabethan Songs*, scored for 2 flutes, 2 clarinets, harp and 2 bassoons. This is the only song from the set for which the scoring is extant.

16pp. Notes: Manuscript; ink, with the pencil addition of two bars of previously omitted vocal line and a slur. The score has three title pages, the first being obscured with the addition of further bifolia as Gurney ran out of space to complete the score in the original gathering. The inside of the original title page bears a quotation from a W.H. Davies poem ['The Wonder Maker'], 'Cuckoo, he cries, and fills my soul / With all that's rich and beautiful'. The second title page is headed with a Roman 'V', being the number of the song within the set. The inside of the outermost title page bears a number of annotations: the Davies poem, requoted, is followed by two lines from 'Mrs [Alice] Meynell', 'In Spring the cuckoo shall / Alter his interval' ['In Early Spring']; following this Gurney gives an extract from a spurious periodical: 'From the "Daily Tootler" (connected with "The Weekly Footler"). By our Naturalist and Musical Critic'. 'Beethoven was the first to tune his drums to an octave. Gurney was the first to alter the cuckoo's interval to such an extent. It is probable that no cuckoo could perform this feat without internal rupture. We there for feel obliged to give our cens[ure] [to] this abs[urd] piece of realism.' [this last line is worn and partly missing] The final page of the gathering bears a short fragment of music on a single staff, and the top of the page has been cut away, showing also some evidence of some writing at the edges of where it has been cut, the section perhaps being removed for a pasteover in another score.

Item D10500/1/M/1/1/6  
(37.15) *Five Elizabethan Songs* [1914]

Description: Fair copy of the full cycle in the hands of Marion Scott and Herbert Howells, in the order given in Gurney's manuscript sources, with an alternative ending for 'Spring', the last sixteen bars rewritten perhaps by Howells.

19pp. +1pp. Notes: Manuscript; ink. The first song in the manuscript (Sleep) and most of the first page of the second (Orpheus) is in Scott's hand, at which point Howells takes over as copyist.

Subseries D10500/1/M/1/2

**Ludlow and Teme** [1919-1925]

Description: Scores and correspondence directly relating to the cycle of seven songs for tenor, string quartett and piano to poems by A.E. Housman, *Ludlow and Teme*, composed in November-December 1919 following Gurney's first hearing of Vaughan Williams's song cycle for the same ensemble, *On Wenlock Edge*.

Notes: The cycle was published under the auspices of the Carnegie United Kingdom Trust by Stainer and Bell in 1923. The programme for the first performance in March 1920 is held at D10500/5/1/12. See also Gurney's copies of the published scores, annotated with various revisions, held at D10500/1/M/14/21-22. The Gloucestershire Collection also holds copies of the vocal and full score and a set of the published parts at VX8.9(1-4).

Item D10500/1/M/1/2/1

(38.2) When smoke stood up from Ludlow and other songs [Ludlow and Teme]: Full score November-December 1919

Description: The autograph manuscript of Gurney's song cycle for tenor, string quartett and piano, which would later be titled *Ludlow and Teme*, consisting: When smoke stood up from Ludlow, Far in a Western Brookland, 'Tis time I think, Ludlow Fair, On the idle hill of summer, When I was one and twenty, and The Lent Lily.

52pp. Notes: Manuscript; ink, with pencil additions. The title page reads 'When smoke stood up from Ludlow / and other songs / A.E. Housman / Ivor Gurney', to which has been appended in pencil Gurney's address in Longridge Road, Earls Court. 'When smoke stood up' and 'Tis Time' are date 'High Wycombe / November 1919'; 'Ludlow Fair' and 'The Lent Lily' are dated 'High Wycombe / Dec 1919'. The sixth song, 'When I was one and twenty', is untitled by Gurney in the score but has been added later in pencil by an unknown hand.

Item D10500/1/M/1/2/2

(38.3) Ludlow and Teme: piano part [1921]

Description: Gurney's manuscript piano part for the song cycle *Ludlow and Teme*.

31pp. Notes: Manuscript; ink. There are numerous publisher's markings in pencil throughout the score, although a separate piano part was never published.

Item D10500/1/M/1/2/3

(38.7; 38.6) Correspondence from the Carnegie United Kingdom Trust to Ivor Gurney re. Ludlow and Teme 1921

Description: A letter dated September 21 1921 to Gurney, expressing concern for the state of the manuscript submitted for publication under the Carnegie Scheme, and asking that a final, revised score be submitted with a certification that it is the final version. Mr Mitchell (the secretary to the trust) has enclosed with this letter a copy of the original notification of May 17 1921 which informed Gurney of the approval of the adjudicators for the publication of the work, and the terms and conditions relating to that approval.

2pp. Notes: Typescript, signed.

Item D10500/1/M/1/2/4

(13.1.30-32) Ludlow and Teme: revisions [c.August 1925]

Description: Three folios detailing revisions to the song cycle *Ludlow and Teme*, some relatively minor, but some major revisions, including a notable insertion into 'Ludlow Fair'.

3 folios Notes: Manuscript; ink. The sides of the folios are numbered 1-6 by Gurney. See also the autograph revisions in Gurney's copies of the published scores at D10500/1/M/14/21-22.

Item D10500/1/M/1/2/5

(13.1.29) Letter from Gurney to Osmond Davies [August 1925]

Description: A letter to tenor Osmond Davies [sic: Davis], who had performed *Ludlow and Teme* in December 1924 (see programme at D10500/5/1/24) and was to perform the work as part of a BBC broadcast in August 1925, writing that he is 'so glad' he is performing the work, but wishing that it were the 'revised version' he were doing, stating the 'the alterations are simple (and striking)'. He goes on to tell Davis of *The Western Playland*, which Gurney believes to be 'finer (better written also) though not so beautiful' in comparison with *Ludlow and Teme*.

2pp. Notes: Manuscript; ink.

Subseries D10500/1/M/1/3

**The Western Playland (and of Sorrow)**

May 1920

Description: Scores and parts of Gurney's song cycle to poems of A.E. Housman for baritone, string quartet and piano, composed in May 1920, probably following the success of the first performance of *Ludlow and Teme*, this later cycle following the exact premise of the first but with baritone soloist instead of tenor.

Notes: The cycle was published under the auspices of the Carnegie United Kingdom Trust by Stainer and Bell in 1926. The programme for the first performance of most of *The Western Playland* (November 1920) is held at D10500/5/1/17. See also the vocal score of the work, Gurney's annotated copy of which is held at D10500/1/M/14/25. This score contains a few revisions to the work, as also does a later four page addendum to the piano part (/5). Copies of the published vocal score, full score and parts are also held as part of the Gloucestershire Collection at VX8.8 (1-3).

Item D10500/1/M/1/3/1

(32.5)

[The Western Playland]: Piano Scores

[May 1920]

Description: A series of gatherings, some of which have been taped together which form the piano score of Gurney's 1920 song cycle for baritone, string quartet and piano, *The Western Playland*: Reveille, Loveliest of Trees, The Aspens, Twice a Week, The Far Country, Is my team ploughing, Golden Friends, March.

6 gatherings; 56pp. Notes: Manuscript; ink, with some amendments in pencil and pages, songs and gatherings numbered variously in ink, pencil or blue pencil. Some of the numbering/reorganisation of movements relates to the first performance of five of the movements in November 1920. This score was probably the first to be written, being perhaps collated from extant settings for voice and piano. (some of the songs certainly pre-date the cycle.) There are some musical differences between the piano score and the final work.

Item D10500/1/M/1/3/2

(38.4; 38.5)

The Western Playland: Full scores (IBG)

May 1920

Description: The full scores of the song cycle for baritone, string quartet and piano, *A Western Playland*. Loveliest of Trees appears to be either the progenitor for this cycle or a later addition, for it is in a self contained score of its own and bears its own title page, 'Loveliest of Trees / Baritone / String Quartett / and piano'. The main full score (a collation of loose folios) consists: Reveille, Twice a Week, The Aspens, The Far Country, Is my team ploughing, Golden Friends and March.

38pp. +6pp. Notes: Manuscript; ink with some ink and pencil corrections. The score is titled in ink by Marion Scott and bears her address, and also bears Gurney's signature, address (19 Barton Street) and a later addition noting its being awarded a 'Carnegie Award / 1924'. Various pencil annotations by Scott litter the score with queries arising during her making her fair copy of the score (/3). The Aspens, The Far Country and Is my team ploughing are dated 'Dryhill / May 1920'; Golden Friends is dated 'RCM / May 1920'. The Carnegie Trust glued pasteovers over these dates, perhaps so that they would be ignored by the engraver of the score. One of the folios bears an 8 bar insertion into Is my team ploughing, where Gurney omitted an 'answering' part of Housman's poem. Note: the numbering of the folios by a previous cataloguer is erroneous.

Item D10500/1/M/1/3/3  
 (38.1) The Western Playland: Full Score (MMS) [1920]  
 Description: A fair copy full score of Gurney's song cycle, copied by Marion Scott from /2, and in the same order as that score except for the exchange of 'Twice a Week' and 'The Aspens', and the insertion of 'Loveliest of Trees' as the second song.  
67pp. in paper wrappers Notes: Manuscript; ink, with rehearsal marks circled in red pencil and pencil annotations and gaps in the places where Scott's queries were in /2.

Item D10500/1/M/1/3/4  
 (39.8; 39.5; 39.6; 39.7) The Western Playland: string parts (IBG) [1920]  
 Description: The string parts for Gurney's song cycle, *The Western Playland*, copied by Gurney sometime between the completion of the cycle and the first performance of five movements in November 1920.  
18pp. +17pp. +16pp. +19pp. Notes: Manuscript; ink, with pencil annotations. The songs are written out in their published order, although later pencil numbers against the titles and at the end of those renumbered songs relate to the ordering of the selected songs given in the work's first performance in November 1920. The second violin part is in a paper wrapper titled by Marion Scott 'Ludlow and Teme', which is retitled in pencil 'The Western Playland'.

Item D10500/1/M/1/3/5  
 (39.3) The Western Playland: piano part [1920 and 1925]  
 Description: The piano part for Gurney's song cycle, *The Western Playland*, with a one page insert giving the end of 'The Aspens' and a three page revision (c.1925) of the piano part for the final song and violin lines for another.  
37pp. + 1p. +4pp. Notes: Manuscript; ink. Two gatherings of manuscript, the page numbers on which, by a previous cataloguer, are erroneous. A pencil annotation on the cover and numbering within the score gives the titles and order of the five songs given their first performance in November 1920. The later revision gives the piano accompaniment for the 3/2 section of the final song, and is signed, at its end, '3/2/ part / in "Western Playland" / of Carnegie Award / 1924 / IB Gurney.' and some violin lines which seem to relate to another of the songs. The verso of one of the pages bears a partial draft of another song: just one bar of the setting of Herrick's 'To Violets', which song was written at around the time of the first performance, in November 1920.

Item D10500/1/M/1/3/6  
 (39.4; 39.9; 39.2; 39.1) The Western Playland: string Parts in unknown hand [c.1920-1926?]  
 Description: String parts for *The Western Playland* written in an unknown hand.  
12pp. +12pp. +12pp. +12pp. Notes: Manuscript; ink, in unknown hand, with a few pencil annotations and some pasteovers correcting mistakes made during the copying. The Violin 1 part is headed on alternate pages 'Gurney Suite'. There is no dating evidence on the score, and it is unknown whether these parts were made for the first performance(s) or later. Given the publication of score and printed parts in 1926, they must surely date from before this time.



Item D10500/1/M/1/4

(31.5.7)

Two songs from 'Country Sentiment' of Robert Graves

July 1920

Description: Two song settings of words taken from Robert Graves's published collection of poems, 'Country Sentiment', in which volume both poems are presented under the title 'Nine O'Clock': i. Nine of the clock-O; ii. Goodnight to the meadow.

7pp. Notes: Manuscript; ink. At the head of the title page Finzi has annotated the score 'List I' / 'Copied', which relates to his preparation of 'Nine of the clock-O' for publication in the 1938 Oxford University Press collection of 'Twenty Songs' [vol.1]. 'Goodnight to the meadows' was published in the Third Volume of Ten Songs in 1952.

Item D10500/1/M/1/5

(29.4.1)

Five songs of Rupert Brooke

[December 1921-January 1922]

Description: A score titled 'Five Songs of Rupert Brooke' containing four settings of Brooke: 'The Treasure', 'There's Wisdom in Women', 'One Day', 'Song' ('All suddenly the wind...'). A letter from Gurney to Edward Marsh accompanies the score, which obviously accompanied Gurney's sending the score to Marsh, in which he writes that he does 'not think very much' of the songs, that the 'four have been done some time', and that he wants to add a setting of 'The Pacific Clouds' to complete the set. A setting of 'Clouds' is held at D10500/1/M/2/10/2, where an earlier setting of 'Song' (under the title 'Heart's Pain') is also held.

17pp. +1p. +env. Notes: Manuscript; ink. Also accompanying the score and letter is an envelope from Oxford University Press, who found the score in their archive, in which the score (and presumably letter) was sent to the Finzis in 1959. On return, Joy Finzi notes on the envelope, Howard Ferguson and Christopher Finzi went through the songs and felt them not suitable for publication. A date of '1922?' is written in pencil at the head of the letter.