

**CATALOGUE OF
THE IVOR GURNEY ARCHIVE**

Gloucestershire Archives, Gloucester

D10500/1/M/4

**ORIGINAL WORKS (MUSIC):
OTHER VOCAL & CHORAL WORKS**

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National Manuscripts Conservation Trust

Subseries Gloucestershire Archives

D10500/1/M/4

1914-1925

Other vocal and choral works

Description: This section contains vocal works not readily classed as ‘solo songs’, containing a short recitative and a duet, as well as the extant works for chorus, both accompanied and unaccompanied. A few works appear in sketchbooks, including settings of ‘Weep you no more sad fountains’ and ‘Come Sleep’, unrelated to those settings in the *Five Elizabethan Songs* (‘Tears’ and ‘Sleep’), these choral versions appearing to be academic exercises in species counterpoint. There are also three works known to have been begun or completed by Gurney for which no material is extant: a Mass setting, to which Gurney refers in letters of March-April 1919 (*Collected Letters*, 371 and 375), and two works composed in December 1924, both written for violin, cello, solo baritone, chorus and organ: a ‘Setting of the Christmas Collect’ and a ‘Latin Hymn’, both of which are referred to in a letter of 7 January 1925.

Item D10500/1/M/4/1

(12.8)

Chant for Psalm 23

Summer Term 1914

Description: A psalm chant written for the twenty third psalm (‘The Lord is my shepherd’), composed by Gurney whilst at the Royal College of Music and used by him whilst serving in the trenches at Fauquissart during the First World War.

2pp. Notes: Two copies: /1: Gurney’s original manuscript, written in pencil on a page from a small six stave manuscript book, signed ‘Ivor Gurney ‘ Summer Term 1914 / Used at Fauquissart / July 1916’; /2: a copy in the hand of Marion Scott, manuscript; ink. Scott’s copy is made from Gurney’s score, with an additional note in red ink by Scott, ‘Chant for Twenty-Third Psalm with which Ivor Gurney used to steady himself when in fear in the trenches out in France in the War. He gave me a copy.’ The chant was first performed at a service of Choral Evensong by the Cathedral Choirs of Gloucester, Hereford and Worcester during the Gloucester Three Choirs Festival, 2010. /1 has been returned to the collection from Michael Hurd’s papers (D10713).

Item D10500/1/M/4/2

(35.7.8)

O tall white poplar

[c1918-19]

Description: A duet, seemingly for two sopranos, of a variant version of Gurney’s poem ‘The Poplar’ (‘A tall slim poplar’) which was published in ‘War’s Embers’ (1919).

1 folio (2pp.) Notes: Manuscript; ink. The work is untitled by Gurney, so has been added later, in pencil, by Finzi (‘O tall white poplar / duet’), who also added an ‘S.S.’ attribution at the opening of the vocal line, indicating his belief that it be for two soprani, although this has been crossed through.

Item D10500/1/M/4/3

(25.8d)

Anthem of Earth

[c1919-1921]

Description: Setting for baritone solo, chorus and orchestra of Walt Whitman’s ‘This Compost’, the text of which has been edited with short intercollations from Whitman’s ‘Miracles’ (adapted) and ‘Song of Myself’. The score, in which the accompaniment is given only in short score with a few indications as to the orchestration, is not quite complete, the last few lines of the poem remaining unset. This cantata,

although incomplete, is Gurney's largest extant work, both in its forces and duration. Completed, the work would have run to some 20-25 minutes in length.

27pp. Notes: Manuscript; ink. A short sketch for the opening choral entry of this work is at D10500/1/M/11/1 p.28, dating from the early part of 1919. The paper on which the final score is written is similar to that used for 'A Gloucestershire Rhapsody', which is dated 1919-21.

Item D10500/1/M/4/4

(25.8e)

The Trumpet

[1921]

Description: Setting for accompanied SATB of a poem by Edward Thomas. The accompaniment is written as though for piano, but some of the writing suggests that it was perhaps intended for orchestra, although there is no indication of such on the ms.

8pp. Notes: Manuscript; ink. The paper is the same as that used for 'Anthem of Earth' and 'A Gloucestershire Rhapsody', the latter of which is dated 1919-21, the fair copy presumably being made in 1921. Gurney made most of his Thomas settings during this year. The author annotation 'Ed Thomas' is in the hand of Richard Carder. The work has been published (copy at D10500/1/M/14) and orchestrated by Philip Lancaster.

Item D10500/1/M/4/5

(25.8c)

God mastering me

[c1921-22]

Description: A setting for SATB and organ of the opening stanza of Gerard Manley Hopkins poem 'The Wreck of the Deutschland' in the form published by Robert Bridges in 'The Spirit of Man', in which Hopkins's 'Thou mastering me' is amended to 'God mastering me'.

9pp. Notes: Manuscript; ink. The title page reads 'God mastering me Anthem / Ivor Gurney / Gerard Hopkins', and is signed 'IB Gurney, 1 Westfield Terrace, Longford, Gloucester', where Gurney was living with his aunt in 1921-22. The title page has an 11 bar ink sketch of the opening of a piano piece in A flat major, 4/4, which was probably added later, obscuring the acknowledgement to Hopkins, for which reason Finzi, not seeing the original, has added in pencil 'Words by Gerard Manley Hopkins'.

Item D10500/1/M/4/6

(13.1.22)

Sevenfold Amen

8 January [1925]

Description: An Amen for liturgical use, set for SATB choir.

1 page Notes: Manuscript; ink. The corner of the manuscript bearing the year of composition is torn and that portion missing; however, the vibrant blue ink used in this manuscript is consistent with the ink used in manuscripts of late 1924/early 1925.

Item D10500/1/M/4/7

(13.1.6)

Lo, where the Virgin

8 June 1925

Description: Setting for two tenors and two bases (unaccompanied) titled along the side of the score, 'Lo where the virgin. of Dr R Bridges OM.' The text is Robert Bridges's 'Song' from Act III of 'Demeter: A Mask'.

1 page Notes: Manuscript; ink. Signed at end (underlined): 'Ivor Gurney / June 8th 1925'

Item D10500/1/M/4/8

(25.8a) Since I believe in God the Father Almighty [June 1925]

Description: An unaccompanied 'motet for double choir', setting Robert Bridges's 'Johannes Milton Senex'.

12pp. Notes: A printed copy of a vocal part, fair copied by Marion Scott. Marion Scott sent a copy of the work to Robert Bridges on 27 June 1925, writing that Gurney 'would be very glad if you would look at it, and he would greatly value your opinion on it.' Bridges showed the work to Henry Ley, the organist of Christ Church Oxford, who thought the work to be '[. . .] very interesting [. . .] The opening page and the last two pages are outstanding [. . .] If copies could be made [. . .] I would be willing to try it next term [with the choir of Christ Church]'. (Letter from Ley to Bridges, Bodleian library, Dep. Bridges ff.180-184). Bridges reported this to Scott, writing, 'I am, I need not say, very much pleased at Ivor Gurney's liking the poem, & thinking it worthy of musical expression. It would interest me extremely to hear it sung.' (Bodleian, *ibid.* ff.185, 7 July 1925). In the letter accompanying the choral setting of Psalm XC (D10500/1/M/4/9), Gurney refers to Ley's interest in the motet: 'Dr Ley is going to try over an 8 part setting of Since I believe in God the Father almighty'. By John Milton and Dr R Bridges OM. By Dr R Bridges' recommendation at Christ's Church Oxford.' The printed copies, of which this must be one, were presumably produced for the Christ Church performance. No evidence has yet come to light to confirm whether the work was indeed sung. The text of the motet is particularly apt given Gurney's situation, and one is able to see why it so moved him.

Item D10500/1/M/4/9

(25.8b) Psalm XC: Lord Thou hast been our dwelling place July 1925

Description: A setting for SSATTB soli, SATB and organ of psalm 90 with a letter addressed 'To the Organist of the Cathedral of York'.

33pp. + 1pp. (letter) Notes: Manuscript; ink. The title page is subtitled 'XC Psalm' and signed 'Ivor Gurney / July 1925'. The head of the first page of the score has been mistitled 'Lord thou hast been our refuge', and Gurney has gone on to set these words initially before correcting them to 'Lord thou hast been our dwelling place'. On page 22 of the score Gurney has written 'Fugue to follow'. The following page is titled 'Fugal Ending of Psalm XC. Ivor Gurney.' The end of the work is signed 'July / 1925 / (IT) / Ivor Gurney.' 'IT' is Gurney's shorthand for 'In Torment'.

Item D10500/1/M/4/10 (13.1.7) God Save the King [unknown date]

Description: 'A New Version of God Save the King' copied by Marion Scott from an autograph book. This humorous quip gives the first three bars of the National Anthem, with every note bearing an accidental, being ludicrously chromatic. Scott copies Gurney's annotations: 'Guaranteed to surprise anyone with ears good enough to distinguish elephants with dropsy dancing, from raindrops, pattering'; 'This version is copyright / And must not be copied wrong. I.B. Gurney'.

1 page Notes: Manuscript; ink; in the hand of Marion Scott. The innocence of the humour is similar to that displayed in Gurney's full score of 'Spring' from the 'Five Elizabethan Songs' (D10500/1/M/1/1), and so one might suggest it dates from around 1914.

Item D10500/1/M/4/11

(13.1.1) Recit: 'Then Hercules who felt within his breast...' [unknown date]

Description: A five bar bass recitative setting an unknown text [perhaps a translation of a Classical text?] and musical provenance unknown.

1 page Notes: Manuscript; ink; in the hand of Gerald Finzi. Being included in the collection, copied by Finzi, one presumes it to be by Gurney, but there is no evidence to support this.