Dedicated to

My dear and only love

Song Words by

Marquis of Montrose

(1640)

Music by

Arthur Sullivan

1874

THE SONGS OF ARTHUR SULLIVAN

A CATALOGUE AND COMMENTARY

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SYNOPSIS

The published material available on the solo songs of Arthur Sullivan is scant and in many ways inaccurate. The bulk of this thesis therefore consists of a complete chronological catalogue of the published secular solo songs with piano accompaniment. Relevant factual information is listed at the beginning of each entry, followed by a commentary on the actual setting. This catalogue is preceded by a chapter on Sullivan's musical education and experiences and followed by a thematic catalogue.

An appendix contains information about other titles which appear in the published lists. These include songs originally written for stage productions as well as other songs and adaptations included for the sake of completeness; this,too, is followed by a thematic catalogue. A further appendix gives information about the surviving manuscripts while a fourth lists the known dedicatees.

56,000 words.

PREFACE

Sullivan's present fame undoubtedly rests on the series of comic operas written to the libretti of W.S. Gilbert (1836-1911) between the years 1871 and 1896. Sullivan wrote comic operas to other libretti and Gilbert produced libretti for other composers but neither achieved the same measure of success without the collaboration of the other. For his part, Sullivan was constantly striving for what both he and his critics would have called "better things" and in the realm of the theatre this meant grand opera. His one venture into this field, Ivanhoe, produced at the Royal English Opera House, Cambridge Circus, in 1891 has never held the stage despite having achieved the as yet unbroken record of 155 consecutive performances.(1) His theatre music also includes 2 ballet suites and several sets of incidental music, the best known being that to Shakespeare's The Tempest.(2)

The remainder of Sullivan's output falls into several categories which may be briefly summarised. Of his church music little is heard today apart from several hymn tunes, perhaps the best known being Saint Gertrude, sung to the words "Onward, Christian soldiers." The cantatas and oratorios have fared little better although The Golden Legend, produced for the Leeds Festival of 1886, was at one time considered .."one of the most popular cantatas ever written."(3) Among the purely orchestral works the concert overture Di Ballo is the only one which has consistently appeared in concert programmes since its first performance in Birmingham in August,1870 (4) although the overture In Memoriam (1866) and the Symphony in E (c.1864) have recently been commercially recorded for the first time. Apart from

several short piano pieces, chamber works and part-songs, Sullivan's output contains one more category - the secular solo songs with piano accompaniment, and it is these that form the subject of this thesis.

The various published lists of these songs give a total number in excess of 100 although the lists vary in the manner of presentation, chronology and, sometimes, the subject matter itself. The first list was compiled by Wilfrid Bendall and published in Arthur Lawrence's biography of Sullivan in 1899.(5) It is, of course, incomplete although in the light of further research has proved surprisingly accurate. It also served as the basis of almost every subsequent list.

In 1901 Walter J. Wells produced his Souvenir of Sir Arthur Sullivan(6) which also contains a list of Sullivan's compositions. The format of this list is chronological unlike Bendall's which is divided into categories; however, it would appear to be simply a re-arrangement of Bendall's facts as the list of songs is exactly the same with the addition of the 3 songs published in 1899 and 1900.

The next list appeared in H. Saxe Wyndham's Arthur Sullivan(7) (first published in 1903 and reprinted in 1905) and this followed the precedent of Wells's list of 1901 by simply listing all works chronologically. In 1904 came B.W. Findon's Sir Arthur Sullivan(8) which contained Bendall's original compilation as published in 1899. This, too, is updated containing the 3 songs published posthumously in 1904, and ends the first group of lists which all stem directly from Bendall's list of 1899.

The first change came in 1906 with the publication of H.A. Simcoe's Sullivan v. Critic(9). The list of compositions given in this book is by category, the songs coming under the heading

"Songs (non-operatic about 90)." Quite why this list was compiled at all is a puzzle. Bendall's revised list had been published in 1904 and there would seem to be no reason for another, radically different, list. It is longer by 3 songs than Bendall's although it omits several items and includes songs from the operas[10] despite its heading of "non-operatic". Furthermore, this list is neither chronological nor alphabetical and is thus of little value for bibliographical purposes.

In 1907 came the seventh volume of Franz Pazdirek's Universal-Handbuch der Musikliteratur which contains an alphabetical list of all Sullivan's compositions, including many obvious arrangements by other hands and some titles which are so far untraceable and may refer to songs or hymns. Pazdirek's list is incomplete although it includes the hitherto unrecorded title My Child and I.[11] Following this there was a gap of twenty years until H. Saxe Wyndham published an extended version of his "memoir" of 1906,[12] in which he updated his earlier list.

The following year, 1927, saw the publication of the official biography, written by Sir Newman Flower with the collaboration of Sullivan's nephew Herbert Sullivan.[13] For this important work the authors saw fit to enlist the aid of William C. Smith of the British Museum to revise the existing information concerning Sullivan's compositions. The result was the first scholarly attempt to produce a chronological list of compositions with dates of publication and compositions. Smith also wrote a short preface explaining the changes in his compilation although, despite this, his researches did not add very much to Bendall's work. Perhaps the most interesting feature of Smith's list is the addition of 3 hitherto unnoted songs, The River,[14]

We've ploughed our land[15] and The White Plume[16] although there is nothing in the preface to this effect. In 1950 a "revised 2nd edition" of this work was published, the "revision" being confined to the removal of the bibliography and most of the illustrations. The actual text and list of works are exactly as before.

The 5th edition of Grove's Dictionary of Music and Musicians, published in 1954, contains a list of the songs which is based on Smith's researeh. There is also an attempt, however, to distinguish between song titles and titles which are also first lines, e.g. 'The Lost Chord' and "I wish to tune my quiv'ring lyre", although this is not entirely consistent. It also lists separately 3 duets and a trio, previously included in the other sources in the main list of songs.

In 1961 Sirvart Poladian published an index to the texts of Sullivan's vocal works, the second part of which is devoted to an alphabetical list of "single songs, hymns and miscellanea".[17] The number of songs listed here tallies with Smith's list. The most recent compilation is that of Percy M. Young[18] who has retained the earlier format of grouping works by category although his list is based on that of Smith. Young also included, for the first time, the unpublished song Ich möchte hinaus es jauchzen which only came to light in 1947,[19] and gives information not found in previous sources, namely the author of the text and, where appropriate, the dedicatee.

In the main part of the text these song indices are referred to as follows:

	Abbreviation	Compiler or Source	Date
1.	Bl	Wilfrid Bendall	1899
2.	W	Walter J. Wells	1901
3.	Wyn 1	H. Saxe Wyndham	1903
4.	B2	Wilfrid Bendall	1904
5.	S̃	H. Augustine Simcoe	1906
6.	Paz	Franz Pazdirek	1907
7.	Wyn 2	H. Saxe Wyndham	1926
8.	Sm	William C. Smith	1927
9.	G	Grove's Dictionary	1954
10.	Pol	Sirvart Poladian	1961
11.	Y	Percy M. Young	1971

Not one of the above lists contains all of the available information concerning the songs and many are inconsistent in their presentation of the facts. I have devoted the main part of this thesis to the published secular solo songs with piano accompaniment although for the sake of completeness have included information concerning the remaining 25 titles in Appendix 1.[20] Where a song has been re-published at a later date under a different title this fact is noted under the original entry but where new words have been added to an existing melody the later version has a separate entry. Taken collectively, including the songs listed in Appendix 1, Sullivan's songs cover a period of some 45 years, from 1855 when Novello and Company published his sacred song O Israel to 1900 when he completed two settings of poems from Tennyson's The Princess.[21] They are not, however, evenly spaced throughout that time. Between 1863, shortly after his return from Leipzig, and 1875, the year of Trial by Jury,

his first successful collaboration with W.S. Gilbert, he published no less than three-quarters of the total, an average of just over 6 per year. Between 1876 and 1881, (the year of Patience) he published 11 songs, or an average of 2 per year, while the remaining nineteen years of his life saw the publication of only 7 songs.

One of the main reasons for the decline in the number of songs after 1875 lies in the Savoy operas. Not only was much of Sullivan's time taken up with the composition and rehearsal of these works but Gilbert's texts helped him to realise to the full this particular aspect of his genius which was thus adequately fulfilled. In The Sorcerer (1877) the first successful full-length collaboration, several of the individual numbers such as "For love alone" and "Time was when love and I were well acquainted" are actually entitled "ballads" while in H.M.S. Pinafore (1878) numbers such as Josephine's song "Sorry her lot who loves too well" and Captain Corcoran's "Fair moon, to thee I sing" are ballads in everything but name.

Notes on Preface

1. Leslie Baily, The Gilbert and Sullivan Book, London, 1952, p.333. Ivanhoe was revived in London in May/June 1973. See MT, Vol. 114, pp. 475-478, MM, Vol. 21, no. 9, pp. 24-25.

2. See below p.13.

3. MMR, Vol. 23, p. 64. Sullivan himself conducted a further performance at Leeds in 1895, while apart from numerous other British performances it was given in Berlin in 1887, Copenhagen in 1892 and Rome in 1897. See also Charles Villiers Stanford, "Sullivan's 'Golden Legend", National Review, Vol. 8, 1886-87, pp. 400-407 and"A Popular Cantata ('The Golden Legend')",Saturday Review, Vol. 79, 1895, pp. 124-126.

4. See also p. 12.

5. Arthur Lawrence, Sir Arthur Sullivan, Life Story, Letters and Reminiscences, London 1899.

6. Walter J. Wells, Souvenir of Sir Arthur Sullivan, Mus. Doc., MVO, London 1901.

7. H. Saxe Wyndham, Arthur Sullivan, London, 1903.

8. B.W. Findon, Sir Arthur Sullivan, His Life and Music, London, 1904.

9. H.A. Simcoe, Sullivan v. Critic, London, 1906.

10. Many solo songs from the operas were published concurrently with the vocal scores as a matter of course.

11. Song no. 24a.

12. H. Saxe Wyndham, Arthur Seymour Sullivan, London, 1926.

13. Herbert Sullivan and Newman Flower, Sir Arthur Sullivan, His Life Letters and Diaries, London, 1927.

14. Song no. 65.

15. Song no. 66.

16. Song no. 16.

17. Sirvart Poladian, Sir Arthur Sullivan; An Index to the Texts of His Vocal Works, Detroit, 1961.

18. Percy M. Young, Sir Arthur Sullivan, London 1971.

19. Baily, op. cit., p.26.

20. See below, pp. 218-243.

21. There were to have been three settings. See Young, op.cit., p.277,fn.3.

Other abbreviations used in the text

BBC	BBC Music Library
BM	British Museum
PRO	Public Record Office, Chancery Lane, London
RCM	Royal College of Music
ULC	University Library, Cambridge
MD	Musical Directory, published annually by Rudall, Carte and Co., Relevant vols. 1864-1900.
MM	Music and Musicians
MMR	Monthly Musical Record
MN	Musical News
MT	The Musical Times
MW	The Musical World
DM	Author's own copy

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"An exercise bombastically called research, but accurately called prying into cupboards and pestering friends....."

With characteristic turn of phrase Arthur Hutchings (in the preface to his book Church Music in the Nineteenth Century) highlights a problem facing anyone who would seek to tread the untrodden paths of musicology. In a subject of this nature a great deal of preparatory work has to be done and I am particularly grateful to the following individuals and Institutions for advice and assistance.

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C O N T E N T S

INTRODUCTION

TRAINING AND INFLUENCES

Arthur Seymour Sullivan was born on 13th May,1842 at no.8 Bolwell Terrace, Lambeth.[1] His father, Thomas Sullivan (c.1805-1866) who became, in 1857, Professor of Brass Instruments at the Military School of Music, Kneller Hall, sent him, at the age of 8, to a private school in Bayswater, his intention being to let the boy's future shape itself without forcing the natural musical talent which had already become apparent.[2] In Easter week of 1852[3] Sullivan was admitted as a Chorister to the Chapel Royal and went to live at no.6 Cheyne Walk, Chelsea, the home of Thomas Helmore (1811-1890) who had been appointed Master of the Chapel Royal Choristers in 1846.[4] In the summer of 1856[5] Sullivan became the first recipient of the newly instituted Mendelssohn Scholarship and spent two years as a pupil at the Royal Academy of Music. A further period of study was spent in Leipzig (still under the aegis of the Mendelssohn Scholarship) and in April, 1861 he returned to London which remained his home until his death on 22nd November, 1900.

In 1845 Thomas Sullivan became Bandmaster at Sandhurst and, with his family, took up residence there. Thus, at the age of 3, Sullivan was exposed to what must have been the first major influence in his life, namely military music. He was doubly fortunate in that his father allowed him to attend rehearsals and he thus picked up a practical working knowledge of wind instruments, claiming in later life to have had a certain proficiency in actually playing all of them.[6] An obvious parallel is the case of Gustav Mahler (1860-1911) who, as a small boy, lived beside an army barracks and in whose

symphonies and songs are found echoes of military music, generally, and bugle calls, specifically. In Sullivan's music such allusions are neither as frequent nor as obvious although the overall spirit of the parade ground and the triadic qualities that characterise much brass writing are never very far from the surface. Much of this, of course, is to be found in the operas and orchestral works but is also readily identifiable throughout the entire period of song writing.

Information about Sullivan's boarding-school days in Bayswater is scant although two facts are known, namely that his voice had developed considerably and that he also played the piano.(7) Little of what music he may have known at this period is touched upon by his biographers but one of the earliest references is to "With verdure clad" from Haydn's The Creation which he apparently sang to Sir George Smart while accompanying himself at the piano.(8) The earliest date that could be assigned to this would be 1852.(9)

On his entry to the Chapel Royal Sullivan's musical horizon was widened. Amongst such lesser figures as William Boyce (1711-1779) and James Nares (1715-1783) and contemporary composers such as Michael Costa (1808-1884) there towered the genius of Handel (1685-1759). Handels popularity in England had by no means diminished in the century or so since his death. The Musical Times of May,1846 carries a reference to "... the annual performance of Israel in Egypt" while that of July,1846 refers to three performances within a month of Judas Maccabeus. During his days at the Chapel Royal, Sullivan sang "Rejoice greatly" from Messiah and was present at a performance of "Judas" (sic, presumably Judas Maccabeus) at Battersea.(10) In the mid-1850's Vincent Novello was advertising his editions of Handel's oratorios and it is known that Sullivan purchased at least one of

these, Samson, to add to what appears to have been an already sizeable collection.(11)

There are several instances in Sullivans operas of songs in a Handelian manner, notably in Cox and Box (1866), Princess Ida (1884) and The Yeomen of the Guard (1888) although, surprisingly, there are no traces of this in the solo songs. What is found, however, is a certain affinity with those choruses in Handel's oratorios which are homophonic rather than contrapuntal. These choruses, which contrast strongly with the more elaborate chorale harmonisations of J.S. Bach (1685-1750), show an affinity with existing English hymnody (as seen in the music of William Croft (1678-1727) and others) which is one of the few unbroken threads that link Purcell's England at the end of the seventeenth century with Sullivan's England of the mid-nineteenth century. Many of Sullivan's songs are written in a style which shows his life-long interest in church music and several of them are but thinly disguised hymn tunes.

In 1855 Novello and Company published Sullivan's sacred song O Israel in which the strongest influence is that of Mendelssohn - even more specifically Elijah, written for the Birmingham Festival a mere nine years previously in 1846. The Musical Times, in an obituary article on Sullivan said:

> ".... the young chorister had evidently heard Jenny Lind sing 'Hear ye, Israel'"(12)

although a comparison of O Israel with another aria from Elijah, "It is enough", shows that Sullivan did not simply know "Hear ye, Israel" in isolation and may well have possessed a score of the entire work.(13) A third aria from Elijah, "If with all your hearts", makes use of tonic pedals and the circle of fifths, two structural devices that Sullivan

was to use later. Examples of these can be found in almost every song he wrote.

In September, 1856 Sullivan took up his Mendelssohn Scholarship at the Royal Academy of Music.[14] His teachers there included Arthur O'Leary (1834-1919) and William Sterndale Bennett (1816-1875) for piano, and John Goss (1800-1880) for harmony.[15] He also had lessons from Frederick Jewson (1823-1891) although what influences, if any, can be traced to this contact are more difficult to determine. O'Leary had studied in Leipzig and had known Mendelssohn and the Schumanns. He was also a composer and several of his works were performed by the Musical Society of London,[16] including (during the year 1864-65) a symphony in C, a piano concerto in E minor and a pastorale. Speaking of the latter, The Musical World said:

> "The themes..... are fresh and genuine.... Mr. O'Leary bids fair to be one of our best orchestral writers."[17]

It should be remembered however that this took place almost ten years after O'Leary first gave Sullivan piano lessons in 1856 and there is no evidence to suggest that he taught anything other than what he himself had learned in Leipzig only a few years previously.[18] When he returned to London in 1852 O'Leary became a student at the Royal Academy of Music where he enjoyed the tutelage of Sterndale Bennett for piano. Regarding Bennett's teaching material O'Leary, in later life, contributed some reminiscences to Sterndale Bennett's son and biographer, J.R. Sterndale Bennett, in which he stated that:

> "Chopin's Études were prescribed for all pupils who joined that class."[19]

As both Bennett and O'Leary were teaching Sullivan soon after this[20] it seems reasonable to suppose that Chopin's Études

would continue to be a prescribed study. Sullivan had, after all, reputedly accompanied himself in his performance of "With verdure clad"[21] and the accompaniment of O Israel of 1855, while not virtuosic, contains the peculiarly pianistic element of "crossing hands", both of these facts suggesting the groundwork of a technique that could encompass at least some of the Études. There is evidence in the songs that Sullivan's knowledge of Chopin was quite extensive and it is more than likely that this influence dates primarily from his years at the Royal Academy of Music (1856-1858).[22]

Sterndale Bennett and Arthur O'Leary had also enjoyed the friendship of Robert Schumann and Sullivan's first acquaintance with Schumann's music also probably dates from his formative years at the Academy. Aspects of the writing of each of these three great contemporaries, Mendelssohn (1809-1847), Chopin (1810-1849) and Schumann (1810-1856) appear in Sullivan's music, not least in the songs, and the influence of Mendelssohn and Chopin has already been noted. Of the three, Schumann was considered the most avant-garde and there was much indifference as well as open hostility towards his music, especially in England. Despite an undoubted friendship with the man, Sterndale Bennett was on less friendly terms with his music. In a letter to Schumann, Bennett wrote:

> "Coventry and Hollier[23] will gladly print your 'Études'. I have been playing them a great deal and with much enjoyment."[24]

and he always availed himself of an opportunity to present Schumann's work to the public, e.g. Paradise and the Peri in 1856,[25] but underlying this apparent enthusiasm Bennett appears to have had his doubts.[26] Sullivan himself said:

> "There was something very instructing and fascinating about Bennett's personality. He was, however, bitterly prejudiced against the new school, as he called it. He would not have a note of Schumann.... Cipriani Potter[27] was converted and became a blind worshipper of Schumann, but all my efforts with Sterndale Bennett were ineffectual."[28]

This shows that even at an early age Sullivan was an enthusiastic, and possibly lone, admirer of Schumann; what is more, he was prepared to attempt to convert his masters to his own way of thinking. In a letter to his father from Leipzig dated 26th November, 1860 he sums up the general attitude in England towards Schumann's music:

> "I have given up the symphony. I have finished the first movement but did not like it when it was done for whatever way I turned the second subject it always sounded like the quintette of Schumann - a piece you do not know of course, being an Englishman."[29]

At the Academy, Sullivan's written work was in the hands of John Goss. In Sullivan's own words:

> "My master for harmony and composition, Sir John Goss,[30] was more eclectic in his taste and more open to conviction. I am eternally grateful to him; he had a wonderful gift for part-writing, and whatever facility I possess in this respect I owe entirely to his teaching and influence."[31]

Goss, like Sullivan, had been a Chapel Royal Chorister and later became a pupil of Thomas Attwood (1765-1838) who had been a pupil of Mozart during the years 1785-1787. Many of the exercises that Attwood had produced for Mozart eventually fell into Goss's hands and there is evidence that these were studied by Sullivan. A fugue a tre in B♭[32] first noted by Young[33] was thought by him to have been a composition of Sullivan's "after Mozart(?)." It is however one of Attwood's exercises, copied out by Sullivan with one or two changes. The original version[34] is written in open score in soprano, alto and tenor clefs while Sullivan's version is written

in treble, alto and tenor. The transcription is dated 1858, Sullivan's last year at the Royal Academy of Music, by which time he must have won Goss's friendship and admiration, and obviously had access to personal treasures such as the Attwood manuscripts. In copying out this and possibly other exercises, Sullivan was simply following a pattern that many before him had set (J.S. Bach's copying of many of the works of Vivaldi being one of the best known examples) although he had the added advantage of scrutinising Mozart's corrections of Attwood's work.

Among Goss's didactic works may be cited An Introduction to Harmony and Thorough-bass first published in 1833. This work reached no less than 13 editions and it must have been gratifying for Goss to see his work still in print almost 40 years later - a fact that is perhaps indicative not only of its popularity but of its worth. There is no recorded evidence that Sullivan actually used this book but it may be assumed that Goss's teaching methods did not vary from pupil to pupil and that he would, generally speaking, adhere to the principles laid down in his tutor.

Chapters 1, 2 and 3 consist of basic rudiments while chapter 4 is concerned with melody, but in chapter 5 Goss has something to say on the beginning and ending of a composition:

> "A composition usually begins with the triad on the key-note and ends with what is called the 'perfect-cadence' or 'close', namely the triad on the key-note preceded by that on the dominant."(35)

If Sullivan was concurrently being introduced to the Études of Chopin[36] it could not have escaped his notice that one of these starts on the dominant seventh which is not finally resolved until bar 9.[37] How he equated this with Goss's strictures is not

recorded although despite his gratitude to Goss in terms of part-writing[38] Sullivan did not always follow his advice with regard to the opening of a composition. Many of the songs do in fact begin on the dominant, among them the early and unpublished Ich möchte hinaus es jauchzen written in Leipzig and dated 3rd December, 1859. The opening discord of this song is not finally resolved until bar 9.

Goss next turns his attention to harmonic progressions and gives examples "which are more pleasing than others."[39] These include:

a) the bass alternately rising a fourth,
   falling a third,
b) the bass alternately rising a fourth,
   falling a second, and
c) the bass alternately rising a fifth,
   falling a fourth.

They also work in reverse e.g. c) could be the bass alternately rising a fourth, falling a fifth. c) is, in fact the circle of fifths, a progression whose use can be traced back to the seventeenth century and which can be found to greater or lesser extent in almost every song that Sullivan wrote. Sometimes its use is restricted to the pre-cadential movement of the harmony, i.e. II, V, I, or VI, II, V, I, but occasionally a longer passage in the middle of a song is seen to have been constructed on an extended circle of fifths. Although Sullivan was later to find extensive use of this idea in the music of Schumann[40] the attitude in England at that time towards Schumann's music[41] makes it more likely that he first came to it through his harmony lessons with Goss.[42]

The examples of acceptable progressions which Goss quotes are all in root position. Sullivan, in his songs, often uses variants of the basic progression which nevertheless retain something of the original. One characteristic device is to retain the basic sequence with certain chords in first or second inversion so that the result is the basic progression without its characteristic bass line; another is to retain the characteristic bass line, particularly of the circle of fifths, without using the specific sequence which that implies.

In September, 1858 Sullivan took up residence in Leipzig to begin a further period of study as an extension of his Mendelssohn Scholarship. If he had had any doubts about the catholicity of musical taste in England they were presumably resolved now, although he may have been surprised to find that an acceptance of Schumann was far from unanimous, even in Germany. It was Schumann's music, perhaps above all else, that caught Sullivan's imagination at this time; the letter to his father of 26th November, 1860 makes this abundantly clear.(43) The reference to the Schumann quintet is ample proof that he knew it well, while other works performed in Leipzig during 1859 were the fourth symphony, Faust and Manfred.(44)

Louis Plaidy (1810-1874), who was one of Sullivan's piano teachers at the Leipzig Conservatory, was not enthusiastic about the music of Schumann (or for that matter of Wagner), and Ignace Moscheles (1794-1870), who also gave Sullivan piano lessons, likewise had reservations - one of these concerning Schumann's lack of melodic ideas. In a biography of her husband, Charlotte Moscheles quotes a letter concerning Schumann's opera Genoveva:

> "There is a want of intelligible, rhythmical melody. I am one of Schumann's worshippers but cannot conceal from myself this weakness."(45)

In view of the fact that Sullivan was a natural melodist and yet still came so much under Schumann's spell, Moscheles's criticism is of more than passing interest. Sullivan's one surviving song from this period, Ich möchte hinaus es jauchzen,is predominantly harmonic in conception although in a more extended composition such as the incidental music to The Tempest[46] melodic and harmonic impulses can be seen in juxtaposition.

Moritz Hauptmann (1792-1868) taught Sullivan counterpoint, often in the very room in which J.S. Bach had composed. Hauptmann had been recommended to the post of Cantor of Saint Thomas's by Mendelssohn, whose interest in the music of Bach had led to the foundation in 1850 of the Bach Gesellschaft, an institution with which both Hauptmann and Julius Rietz (1812-1877), Sullivan's composition teacher, were closely associated. Strangely, despite this strong link with the past, Bach's music appears to have played little part in Sullivan's own development; there are few passages anywhere in his total output that suggest Bach or show an absorption of his music. Certainly, when the Mikado sings of:

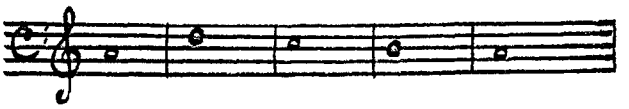
> "... Bach, interwoven
> With Spohr and Beethoven,
> At Classical Monday Pops.",

Sullivan cleverly introduced the subject of the g minor organ fugue (BWV 542) but this is simply an example of his deftness in expressing humour in music.

Hauptmann's collected correspondence, The Letters of a Leipzig Cantor, contains numerous references to Bach, dating back to 1825, when Mendelssohn was only 16 and not yet the driving force in the Bach revival that he was later to become. Nevertheless, Hauptmann had other interests. On 11th September, 1834, he

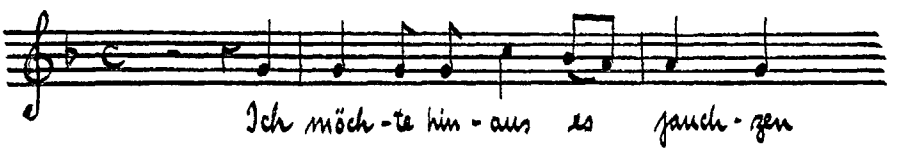
wrote to Franz Hauser:

> "I have recently unravelled the mystery of 'L'homme armé' the tune so frequently introduced in old Masses. I often make it a theme for my pupils' contrapuntal exercises in major and minor



(47)

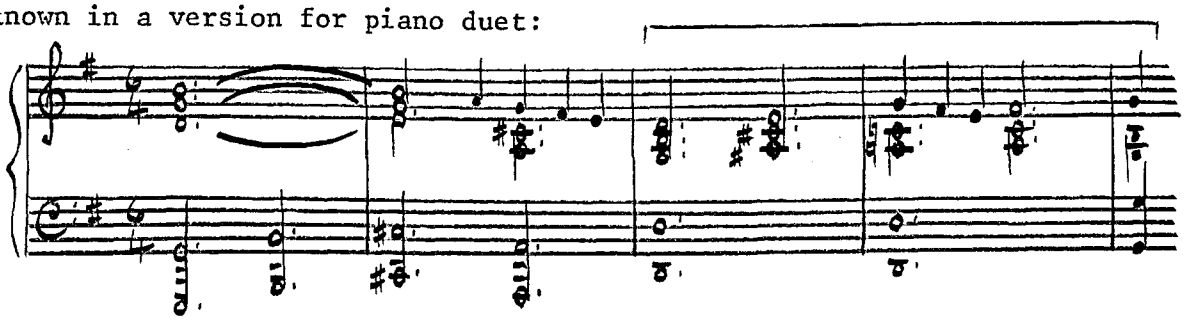
Whether or not Hauptmann continued to give this as an exercise is not clear. Few compositions of Sullivan's Leipzig period have survived let alone contrapuntal exercises, but the characteristic shape of this theme or "subject" occurs again and again in Sullivan's songs and is in fact seen in the opening bars of the one surviving solo song from this period, Ich möchte hinaus es jauchzen:



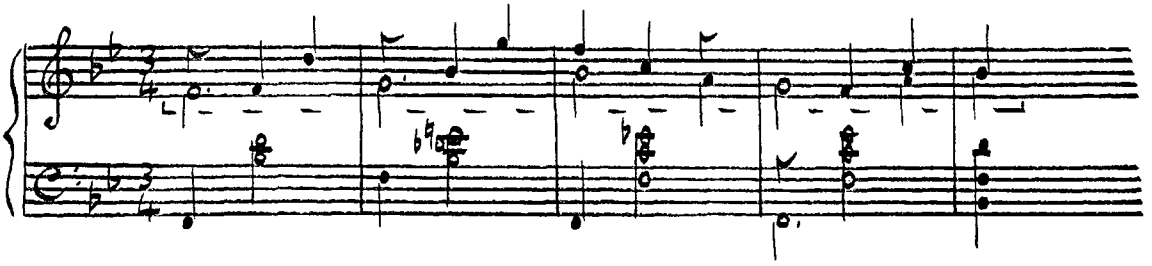
Although Hauptmann was, strictly speaking, Sullivan's counterpoint teacher, it is just possible that he may have suggested that Sullivan write a song based on this fragment. Overlapping of tuition is not uncommon in a College or Conservatoire where a pupil is under the guidance of several teachers.

For composition Sullivan was entrusted to the care of Julius Rietz. Another protegé of Mendelssohn, he was conservative in outlook to the extent that Mendelssohn was almost the only contemporary composer whose music he would commend wholeheartedly. Certain aspects of Schumann, Brahms (and even Schubert) he considered too modern. His own music lacks individuality but there are occasional turns of phrase that remind one of Sullivan, phrases which the student may have absorbed from the master at this time. One such occurs at the end of Rietz's g minor symphony which Sullivan may have

known in a version for piano duet:



One of the best known examples of this in Sullivan's work occurs in the overture Di Ballo (1870):



although it is seldom found in such a definitive form in the songs.

During his years in Leipzig Sullivan had an opportunity to hear much unfamiliar music. There were, for instance, the compositions of his teachers, Hauptmann, Moscheles and Rietz[48] while in January,1859 Brahms played the solo part in a performance of his first piano concerto. If there is little of Bach in Sullivan's music there is even less of Brahms whose lineage is descended from Beethoven; the classical elements in Sullivan are descended from Mozart through Mendelssohn.

When Sullivan returned to London in April,1861 he was faced with the problem of earning a living. An obvious source of income was teaching (which he disliked) and he boosted this by accepting a post as organist at Saint Michael's Church, Chester Square (also, later, at Saint Peter's, Cranley Gardens). He was thus, after a lapse of some 5 years, associated once more with Church music, particularly

Anglican hymnody which was to play such an unusual part in the shaping of so many of his songs from both the melodic and harmonic points of view. The London performance of The Tempest in April,1862 marked the start of his public career as a composer and in the following year were published the first of his solo songs Bride from the North[49] and I heard the nightingale[50] (discounting the early sacred song O Israel[51]).

By this time, most of the influences which can be seen in Sullivan's songs had been encountered and can be dated with some accuracy. Certain other influences such as English folk-song, traces of which appear from time to time, are less easily classified. The revival of interest in English folk-song had not assumed the proportions that it was to do at the end of the nineteenth century although many books had been published by 1860, including A Collection of National English Airs with the tunes harmonized by Dr. Crotch, G.A. Macfarren and J. Augustine Wade, edited and published by William Chappell in the years 1838-1840. This was later expanded into Popular Music of the Olden Time (2 volumes, 1855-1859) which Sullivan may well have known. There are, too, later influences such as that of Gounod (1818-1893) whose music was often performed at the Crystal Palace in the 1860's.[51]

These, then, are the influences which can be seen in the 80 or so songs that Sullivan wrote. It remains now to examine in greater detail this not inconsiderable corpus of material.

Notes on Introduction

1. The house is no longer standing. It was demolished in 1966 as part of the Lambeth Walk Comprehensive Development Area. The whereabouts of the plaque which was put up by the Incorporated Society of Musicians is unknown. Shortly before the house was demolished the Gilbert and Sullivan Society was informed that it could salvage the plaque, but when the time came for demolition it was apparently removed by the tenants of no.8 (This information is contained in a letter to the author from The Gilbert and Sullivan Society, dated 18th February 1974).

2. Sullivan and Flower, op.cit., p.8.

3. 1852 is the year given in Baily, op.cit., and Young, op.cit. All previous sources give 1854. Hélmore himself quotes 1854, in a letter dated 8th April, 1862. See MW, Vol.40, p.237. Neither Young nor Baily cite their sources and the Chapel Royal has not retained the relevant records. Certain of these records were deposited in the Public Record Office, but I have so far been unable to identify among these one which refers to Sullivan's date of entry as a Chorister.

4. Young, op.cit., pp.6-7.

5. See MT, Vol.7, p.301.

6. From an autobiographical fragment quoted in Birmingham Mail, 23rd November, 1900. See Young, op.cit., pp.4-5.

7. Sullivan and Flower, op.cit., p.8.

8. Lawrence, op.cit., p.6.

9. See Young, op.cit., p.5.

10. Sullivan and Flower, op.cit., p.11.

11. Lawrence, op.cit., p.10. Sullivan does not mention the other oratorios in his collection. Some years later, when in Germany, he heard a performance of Samson given during the Handel centenary celebrations in Halle in 1859.

12. MT, Vol.42, p.21.

13. See above, pp. 2-3.

14. The choice of Sullivan as the first recipient of this scholarship was singularly appropriate, considering the publication of O Israel the previous year and the subsequent influence of Mendelssohn on his music.

15. Sullivan and Flower, op.cit., p.16.

16. In the mid 1860's this Body gave performances or "trials" of new works still in manuscript. The fact that most if not all of them remained in this state is no reflection on a wholly admirable idea.

17. MW, Vol.43, p.741.

18. O'Leary was in Leipzig from 1847 to 1852 during which time he was instructed by the self same teachers that Sullivan was to have only a few years later.

19. J.R. Sterndale Bennett, The Life of William Sterndale Bennett, Cambridge, 1907, p.452.

20. O'Leary was appointed a professor at the Royal Academy of Music in 1856.

21. See above, p.2.

22. Chopin's music was also performed regularly at Leipzig during the years of Sullivan's extended studentship (1858-1861).

23. A firm of music sellers and publishers who flourished in London from about 1833 to 1848.

24. Bennett, op.cit., p.64.

25. ibid., p.342.

26. ibid., pp.341-343 for a fuller discussion of Bennett's attitude towards Schumann.

27. Philip Cipriani Potter (1792-1871) was Principal of the Royal Academy of Music from 1832 until 1859.

28. Findon, op.cit., p.19.

29. ibid., pp.40-41.

30. Goss was knighted in 1872.

31. Findon, op.cit., pp.19-20.

32. RCM Ms 956 no.6.

33. Young, op.cit., p.272, plate facing p.50.

34. Neue Mozart Ausgabe x/30/1, p.153.

35. Sir John Goss, An Introduction to Harmony and Thorough-bass, 12th. edn., London, c.1872, p.9.

36. See above, pp. 4-5.

37. This is the 12th Étude in C minor, known as the "Revolutionary" which, from internal evidence in several of the songs, was almost certainly known to Sullivan.

38. See above, p.6.

39. Goss, op.cit., p.13.

40. One of the best known examples of an extended use of the circle of fifths is in the song cycle Dichter liebe (1840) where not only passages within the songs, but many of the songs themselves are written in the successive keys of the circle.

41. See above, pp. 5-6.

42. See also remarks on the influence of Elijah, above pp. 3-4

43. See above, p.6.

44. Young, op.cit., p.18.

45. Charlotte Moscheles, Life of Moscheles Vol.2., London, 1873, p.210.

46. The Tempest was first performed at the graduation concert at the Conservatory on 6th April, 1861.

47. Moritz Hauptmann, The Letters of a Leipzig Cantor, trans. A.D. Coleridge, Vol.1, London, 1892, p.104. See also below, song no.1a, fn. 3.

48. Rietz had a farewell concert, devoted to his own works, in March 1860, prior to his departure to a new post at Dresden.

49. Song no.1.

50. Song no.2.

51. See below Appendix 1 song no.96.

52. Gounod's 1st and 2nd symphonies were given in 1863 and 1864 respectively, while selections from Faust and La Reine de Saba appeared more than once.

THE PUBLISHED SECULAR SOLO SONGS WITH PIANO ACCOMPANIMENT

The songs are listed in order of publication rather than composition as there is more evidence in favour of the former although even this evidence is not conclusive as many publishers' records are far from complete. Contemporary records have been utilised to determine as near as possible not only the year of publication but the probable order of publication within any given year, but where there is any doubt the year of publication is given as c. 1866, c. 1872 etc. A collation of several sources will often give a reasonably accurate date.

In dealing with each song individually, one specific problem is that of identifying the original key where the song was published in several keys. Where a manuscript has survived there is no problem but unfortunately only one tenth of the total output can be verified in this way. I have therefore decided to omit any reference to key and have accordingly transposed all entries in the thematic catalogue into C major or A minor. The music examples in the text have been taken as far as possible from contemporary copies although as I have explained above this is not conclusive evidence of the original key.

One other vexed question is the use or non-use of capital letters in the song titles. The general principle adopted has been to omit all but the opening capital although in some cases it has seemed expedient to use certain others, e.g. Bride from the North.

Under Review, I have grouped three distinct categories:

1. A source without any further additions refers to a review.
2. (ad.) means an advertisement for the song in question.
3. (ref.) means a reference in the text to the song in question.

SONG No.: 1

TITLE: Bride from the North (The Bride of the North)

FIRST LINE: "The shadows take their flight"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1863

PUBLISHED: Cramer, 1863

TEXT BY: Henry Fothergill Chorley (1808-1872)

MANUSCRIPT: -

PUBLISHED COPY: -

REVIEW: MW, Vol.41, p.182.

A song with this title was performed by Mrs. Hariette Lee at the Crystal Palace on the 14th of March, 1863. Under that title it was catalogued in B1 which would appear to be the source of all subsequent listings. (It does not appear in Paz.) Almost certainly, this is the same music as The Bride of the Isles and The White Plume although as no copy has yet come to light this must remain a conjecture. Pol lists not only the song but its first line which suggests that a copy does exist; however, attempts to trace this have so far proved negative.

It seems that this song was occasioned by the marriage, in 1863, of the future King Edward VII and Queen Alexandra, for which event Sullivan also wrote a Processional March.(1)

Note on Bride from the North

(1) See The Dictionary of National Biography Vol.22 (Supplement) p.1242.

SONG No.: 1a

TITLE: The Bride of the Isles

FIRST LINE: "Go winds that lash the seas, Around our coast;"

CATALOGUED IN: - (1)

COMPOSED: c. 1863 (?)

PUBLISHED: Cramer, c.1863 (?)

TEXT BY: Henry Ffrench (? - ?)

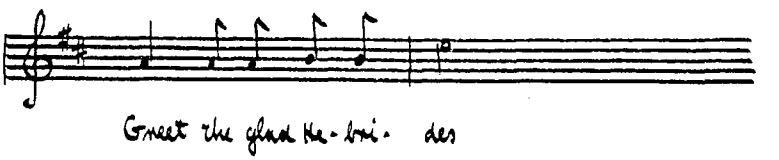
MANUSCRIPT: -

PUBLISHED COPY: BBC

REVIEW: -

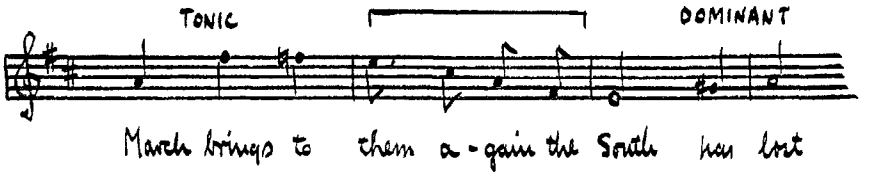
The form is altered-strophic, a construction much favoured by Sullivan - particularly in a 3-verse text.(2) Here, all three verses start with the same material although verse 3 incorporates new ideas. The introduction to each verse begins with a fanfare-like figure which does not appear in the immediately ensuing vocal line although it is seen in the final line of each verse in a simplified form. If the original version of this song was inspired by the marriage of King Edward VII and Queen Alexandra, the idea of a fanfare seems quite appropriate and it is equally so here.

The vocal line begins with a decorated version of Hauptmann's L'homme armé (hereafter known as theme x)(3) which Sullivan used again and again in the songs as basic thematic material. The accompaniment (unusually) is in octaves with the voice. Immediately after this comes the first instance of awkward word-setting, due in this case to the marrying of Ffrench's text to Sullivan's music:

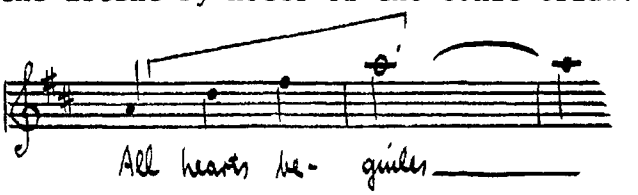


although Sullivan himself was not always scrupulous in respect of word setting.

The primary impulse here is melodic and several distinctive formulae are seen - the first of these being X, above. Another is the descent by thirds, almost always used in modulation:



while yet another, seen to be the simplified fanfare-like opening (see above), is the ascent by notes of the tonic triad.



Harmonically, this song is not very adventurous, much of the interest lying in single chromatic lines moving through otherwise straightforward progressions. One distinctive feature is the immediate move to the subdominant after a modulation to the dominant. Sullivan often used this progression in the songs, and a well-known example occurs in the finale to Act I of The Mikado (1885) at the words:

> "The Japanese equivalent for Hear, Hear, Hear!
> 'Tis Nanki-Poo!
> Hail, Nanki-Poo!"

Verse 3 modulates to the mediant and this exploitation of keys a third apart is, again, highly characteristic.

Throughout the entire canon of the songs pedals are a prominent feature, four types being readily identifiable, namely the tonic, dominant, tonic and dominant (or double pedal) and inverted. Examples of the tonic and double pedal (rarest of the four) are found here.

Sullivan's piano parts, although almost always idiomatic and gratifying to play, are not fully in the tradition of the German lied where voice and accompaniment are equal partners. They are basically subservient to his melodic lines and rarely comment on them as do the accompaniments of Schumann. The early songs, however, show more attention to the piano than do many of the later ones. Here, Sullivan activates the accompaniment mainly by repeated quaver chords and on several occasions introduces the rhythmic complexity of triplets against duplets. There is no epilogue as such, the last four bars of piano solo being a harmonised version of the opening fanfare.

Notes on The Bride of the Isles

(1) This song is not listed by any of the compilers mentioned in the Preface (see above). It does however appear in the BBC Song Catalogue but that is, of course, simply a catalogue of what that Institution holds.

(2) Usually verses 1 and 2 are identical with, occasionally, minute adjustments of melody or rhythm, while verse 3 starts differently but ends as in verses 1 and 2.

(3) See Thematic catalogue, song no. 1.

SONG No.: 1b

TITLE: The White Plume

FIRST LINE: "In War's stern panoply, For God and the Right,"

CATALOGUED IN: Sm, G, Pol, Y

COMPOSED: c. 1863

PUBLISHED: Weippert c. 1872

TEXT BY: J.P. Douglas (? - ?)

MANUSCRIPT: -

PUBLISHED COPY: ULC

REVIEW: -

The music is that of The Bride of the Isles and (probably) Bride from the North. The text was provided by J.P. Douglas who had previously written the words of In the summers long ago (1867).(1) The song was first catalogued in Sm and appears there and in all subsequent lists under a separate entry with no further information.

Note on The White Plume

(1) Song no. 18.

SONG No.: 2

TITLE: I heard the nightingale

FIRST LINE: "I heard the nightingale so sadly singing on a thorn above"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1863

PUBLISHED: Chappell, 1863(1)

TEXT BY: Rev. Chauncey Hare Townshend (1798-1868)

MANUSCRIPT: -

PUBLISHED COPY: BBC

REVIEW: MW, Vol. 41, pp.264 (ad.) and 282 (ref.)

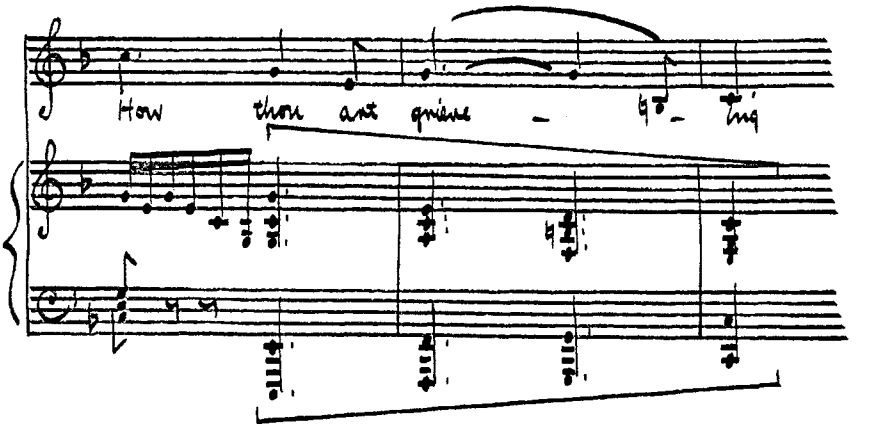
Chauncey Hare Townshend took Holy Orders but was prevented by illness from working in his chosen profession. Whether or not this state of affairs affected him deeply is outside the scope of this survey, but his poem beginning:

"I heard the nightingale...."

is in many ways typical of a prevalent Victorian melancholy, containing in three short verses such words as "sadly", "grieving", "sigh'd", "pining", "wail'd", "weep", "anguish", and "suffer." Sullivan approaches this maudlin text quite sincerely; his craftmanship enables him to provide a setting which matches the sentiment of the words. One of the problems in approaching nineteenth century English songs from a twentieth century viewpoint is putting Victorian sentimentality of this type in its proper perspective. For Sullivan (and for many others) it was an accepted part of the Age, and we cannot criticise him for having an affinity with it.

The form is, again, altered-strophic, with verses 1 and 2 almost identical. Verse 3 introduces new material including a

melismatic version of ℵ (the L'homme armé theme). As in The Bride of the Isles chromatic lines are superimposed on straightforward progressions although there are, too, some interesting harmonic passages. One such anticipates not only his own setting of Orpheus with his lute[2] but also a phrase characteristic of Ralph Vaughan Williams (1872-1958):

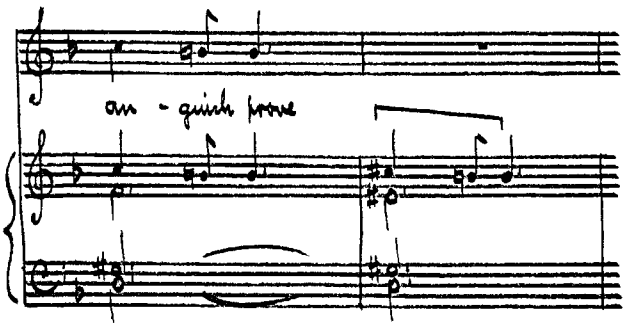


In verse 3 Sullivan moves to the remote key of the sharpened tonic minor in a passage over a dominant pedal which eventually falls a semitone to become the dominant of the home key. There is also an instance of the harmony veering towards the subdominant just before the final cadence, a feature which appears in many of the later songs.[3]

The nightingale is represented on the piano by a repeated two-note figure which Sullivan used some fifteen years later in H.M.S. Pinafore (1878) when Ralph Rackstraw sings:

"The nightingale sigh'd for the moon's bright ray"

and there is another figure common to both, which suggests that Sullivan had this song in mind when at work on his opera. The accompaniment, generally, is more reminiscent of his German training than many of the later ones, the undulating semiquavers stemming from Schubert. This movement stops for some 5 bars in verse 3. Here, Sullivan echoes the phrase "anguish prone", the added C♯ being a felicitous touch:



There is also contrapuntal interest, a feature found mainly in the early accompaniments. The song ends with a four-bar epilogue in which the piano writing with its broken-chord effect shows the influence of Schumann. The momentary reference to the subdominant has a parallel in the fourth song of Schumann's Dichterliebe (1840) "Wenn ich in deine Augen seh."

Notes on I heard the nightingale

(1) Publication date, 28.4.63 verified by the publishers on 30th May,1973. The song was first sung in public by Sims Reeves on 27.4.63.

(2) Song no. 4.

(3) This should not be confused with the immediate move to the subdominant following a modulation to the dominant, as in The Bride of the Isles. See above, song no. 1a.

SONG No.: 3

TITLE: Thou art lost to me

FIRST LINE: "Tho' we're parted by land and sea"

CATALOGUED IN: Bl, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1865

PUBLISHED: Boosey, c. 1865

TEXT BY: Unascribed

MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: -

The form is, again, altered-strophic; verses 1 and 2 are identical while verse 3 introduces new material. An interesting feature of the construction is that the piano introductions to each verse and the epilogue are in 5-bar phrases while the text itself is set (for the most part) in regular 4-bar phrases. The one exception occurs in verse 3 where Sullivan neatly avoids the trap set by the simulation of a rhyming couplet:

> "Time shall cease, and someday we
> Shall be launched into eternity"

although it should be noted that the 2-bar phrase and 6-bar phrase still add up to 8 bars.

The influence of Schumann is seen more strongly than in the previous songs; this is particularly noticeable in the piano introduction which makes use of the circle of fifths, taking in chords III, VI, II, V, I, and a chromatic phrase reminiscent of Schumann's Fantasiestücke, op. 12, no. 6. The pattern of the accompaniment to the vocal line recalls that of "Die rose, die lille", the fourth song of Dichterliebe (1840) although Sullivan is less consistent in his handling of the activation than Schumann.

The general robustness of this setting is in marked contrast to I heard the nightingale[1] and shows a more optimistic approach to a text of this kind than is usual with Sullivan. This is perhaps justified in the final verse where we learn that Death, the leveller, will eventually unite the loved ones; expectation rather than sorrow would, then, appear to be the dominant emotion.

Note on Thou art lost to me

(1) Song no. 2.

SONG No.: 4

TITLE: Orpheus with his lute

FIRST LINE: "Orpheus, with his lute made trees"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1863-64

PUBLISHED: Metzler, 1865[1]

TEXT BY: William Shakespeare[2] (1564-1616)

MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: MW, Vol. 43, p. 313 (ad.)[3]

Sullivan's five Shakespeare songs appear from their chronology to have been written with the ter-centenary celebrations of 1864 in mind, although there is little documentary evidence to prove this. In later life Sullivan referred to "... six Shakespeare songs..."[4]. This may have been a mental slip; alternatively he may have been thinking also of Sweet day, so cool.[5] As a group the five songs have a consistently high standard of craftsmanship and invention matched only by the song-cycle The Window.[6]

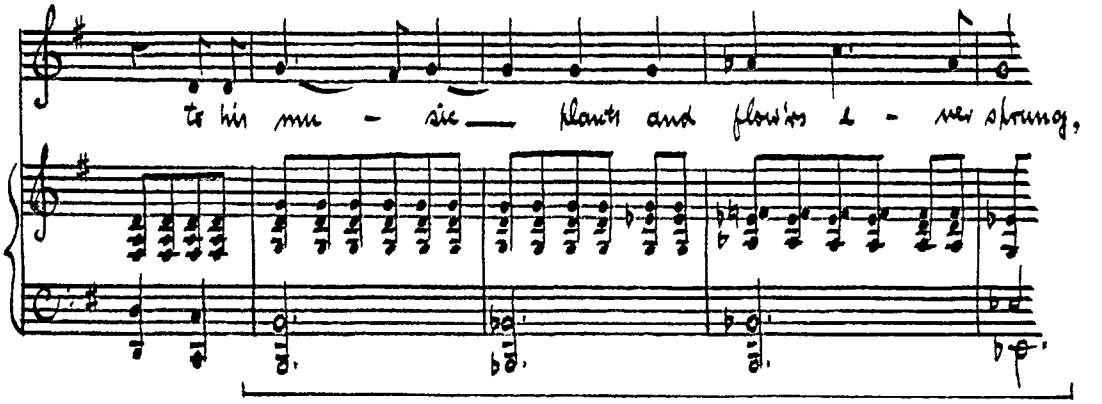
The two verses are set strophically although Sullivan shortens the second by 12 bars, skilfully tightening the structure. There is also a vocal coda, a feature found in many of the songs, set to the line "Fall asleep, or, hearing, die."

The song opens with a 10-bar introduction which despite its eminently pianistic qualities has orchestral overtones. This feature can also be found in the other Shakespeare songs, particularly in Sigh no more, ladies[7] and it is just possible that some of the material originated elsewhere, perhaps as part of The Sapphire Necklace, the ill-fated opera whose unworkable libretto was provided

by H.F. Chorley.[8] Against this theory is the undoubted success of these settings and if the material was re-worked the result is all the more admirable.

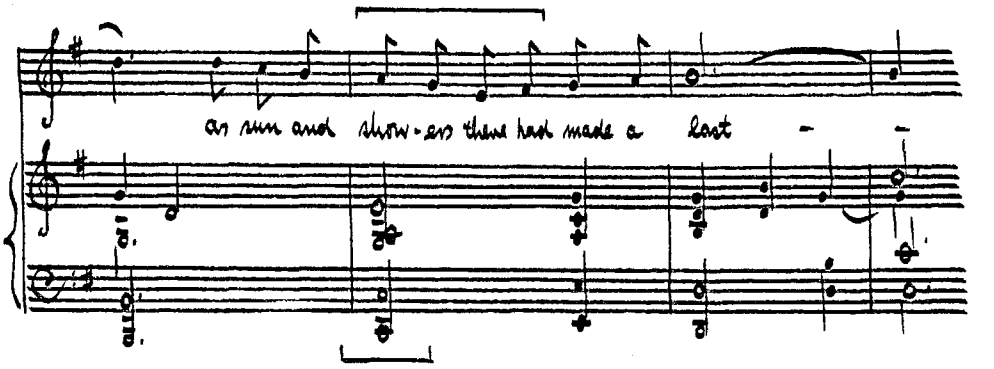
The opening melodic phrase has already been alluded to in I heard the nightingale[9]; it also looks forward to "Here's a how-de-do!" and "See how the Fates their gifts allot" in The Mikado (1885). The source of all four may perhaps be seen in "Ombra mai fu" from Act I of Handel's opera Serse.[10] Throughout this song the melodic lines flow with an ease unusual even for Sullivan, the coda being particularly graceful.

At this early stage in his career, Sullivan's Leipzig training is still very much in evidence, particularly in the continuing reminiscences of Schumann, such as the chromatic interpolation between supertonic and mediant, and in those passages which have a harmonic rather than a melodic impulse. In the second half of the verse for instance, having modulated to the dominant the harmony now veers towards the flattened sub-mediant by means of a chromatic side-step in the bass, while the melody remains impotently static:



A progression such as the above is rare, but one harmonic feature which occurs in this song is a common feature; this is the emotive use of a $\frac{6}{5}$ chord, almost always on IV and resolving onto a $\frac{6}{4}\ \frac{5}{3}$. Here, the chord in its root position takes up two-thirds of the bar;

it is almost as if the action stops briefly to let the melodic line savour the harmonic richness:



Although characteristic of Sullivan's harmonic procedures it stands out here as a momentary indulgence.

The piano writing throughout,despite the implications mentioned above, is idiomatic and shows the influence of Schubert. The first 20 bars make use of repeated chords in the right hand with a short melodic motif (based in fact on a retrograde by diminution of the opening vocal phrase) which is repeated over and over again in the manner of Schubert's Der Einsame.(11) In the second verse the chords are arpeggiated to represent "... the billows of the sea...", this figuration being kept up throughout most of the verse. In the final bars a faint echo of the opening phrase is heard and the song ends with another device used occasionally, a feminine cadence on V, I.

Certainly the best known of the five Shakespeare songs, this is one of the few songs by Sullivan which has remained in the concert repertoire and is currently available in print.

Notes on Orpheus with his lute

(1) Previously assigned to 1866.

(2) It has been conjectured by some authorities that parts of Henry VIII, from which this text comes, are the works of John Fletcher (1579-1625), although the text itself is usually assigned to Shakespeare.

(3) This advertisement, in the issue of May 20th, 1865, is for four of the Shakespeare songs. There is no mention of Rosalind.

(4) Lawrence, op.cit., p.50.

(5) Song no.9.

(6) Songs nos. 31-41.

(7) Song no.6.

(8) Young, op.cit., p.38. Chorley also provided the text of Bride from the North (song no.1.)

(9) Song no.2.

(10) Sullivan had been acquainted with Handel's music since his Chapel Royal days. See above pp. 2-3.

(11) This emancipation of the left hand is a prominent feature of the early songs; later the left hand becomes much more perfunctory and, invariably, simply a bass line.

SONG No.: 5

TITLE: O Mistress Mine

FIRST LINE: "O mistress mine, where are you roaming?"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1863-64.

PUBLISHED: Metzler, 1865[1]

TEXT BY: William Shakespeare

MANUSCRIPT: -

PUBLISHED COPY: DM

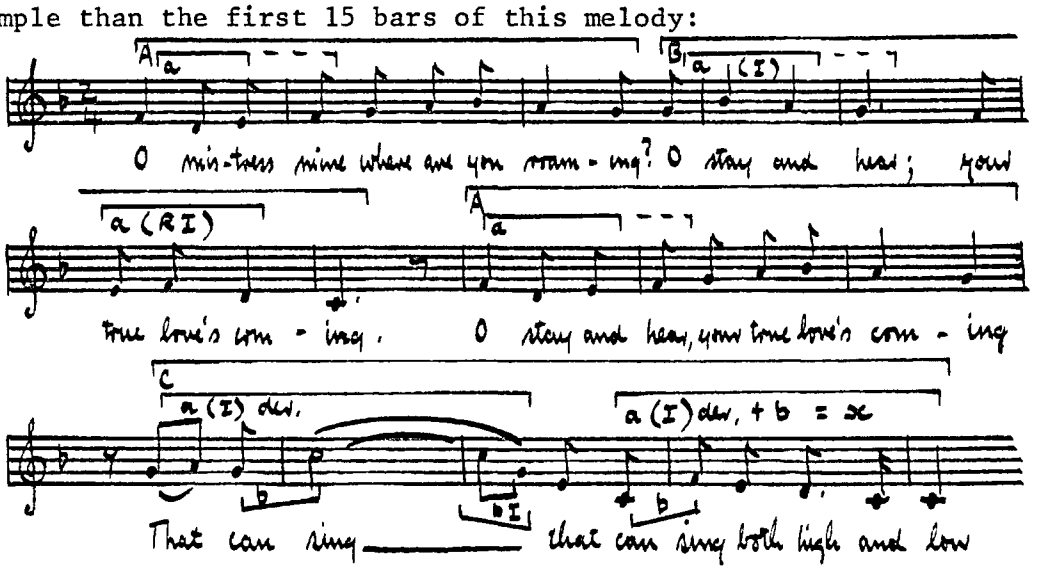
REVIEW: MW, Vol. 43, p.313 (ad.)[2]

This song, although not as well known as Orpheus with his lute nevertheless matches it in its freshness of approach. Unjustly neglected, it has a sparkle associated with the best of the Savoy operas and is entirely at variance with many Victorian songs of the period including some later ones of Sullivan's own.

Maurice Brown, in his biography of Schubert, says:

> "He is unrivalled in this ability to evolve a continuously significant yet closely inter-related melodic line from an initial melodic fragment."(3)

Sullivan, at his best, exhibits this quality and there is no clearer example than the first 15 bars of this melody:



He also has the technical ability to construct a melody which takes full cognisance of the poetic metre, even when this results in irregular phrase lengths; it will be seen in the above example that the first four phrases are of 3, 4, 3 and 5 bars. The two verses are set strophically with a slight change in the second.

The overall structure of each verse is of a type much used in the later songs. The first half modulates to the dominant (as in the example above) while the second half begins over a dominant pedal and eventually returns to the tonic, often (as it does here) touching briefly on the sub-dominant just before the final cadence.

Much of the charm of this setting lies in the piano figurations. The introduction contains an example of the double pedal, foreshadowing a more interesting passage in Arabian Love Song[4], but most of the first half of each verse consists of a running semiquaver passage which suggests the scherzo movements of Mendelssohn and shows that not all Victorian song accompaniments were designed for amateurs with a limited technique. In the second half of the verse this figure becomes an activated chordal motif which helps to sustain the long dominant pedal.

This is certainly among the finest of Sullivan's songs and the accompaniment, particularly, is unique in its consistency of figuration and quality of invention.

Notes on O Mistress Mine

(1) Previously assigned to 1866.

(2) See above, song no.4, fn.3.

(3) Maurice Brown, Schubert. A Critical Biography, London 1958, p.29.

(4) Song no.10.

SONG No.: 6

TITLE: Sigh no more, ladies

FIRST LINE: "Sigh no more, ladies, sigh no more; Men were deceivers ever";

CATALOGUED IN: Bl, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1863-64

PUBLISHED: Metzler, 1865[1]

TEXT BY: William Shakespeare

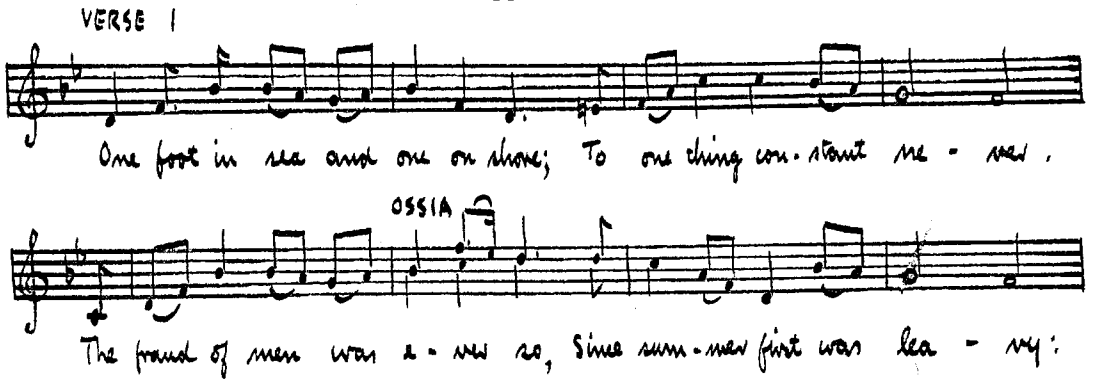
MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: MW, Vol.43, p.313 (ad.)[2]

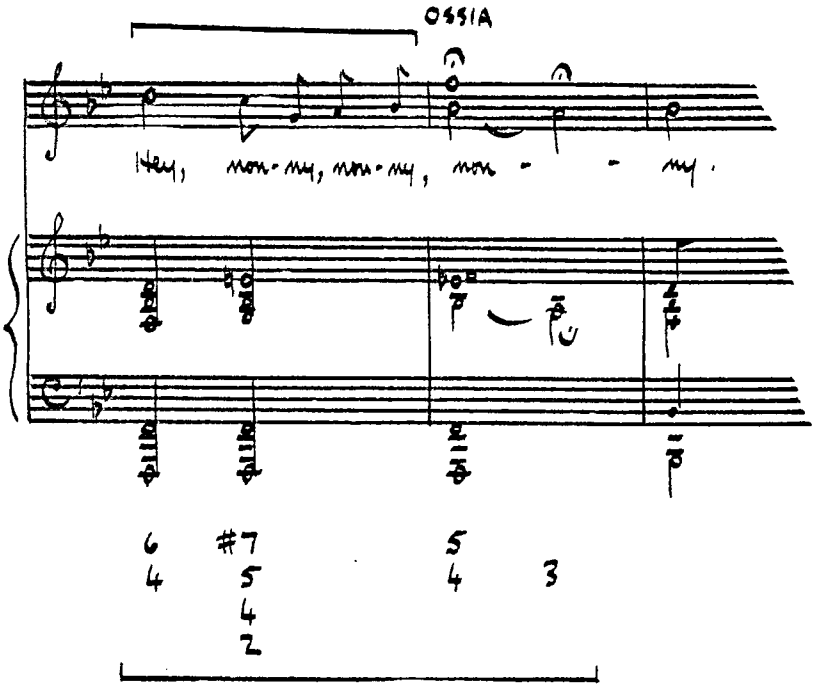
W.H. Auden has said of this text that it "... is basically about the irresponsibility of men and the folly of women taking them seriously."[3] Sullivan appears however to have attempted to relate this universal message to Shakespeare's own day by the use of a typical Victorian "Merry England" motif which he returned to, over twenty years later, for the "Tower" motif in The Yeomen of the Guard (1888).[4] The structure of this is as follows: harmonically a scale in thirds rises against an inverted tonic pedal. The melodic line recalls Figaro's song "Non piu andrai" from Act I of Mozart's Le Nozze di Figaro which Sullivan may have had in mind at the time; certainly his setting of Sigh no more, ladies is in a similar military vein. The two verses are set strophically although there is also an interesting vocal coda.

As in O Mistress Mine[5] the vocal line is altered slightly in verse 2 and at one point there is even an "ossia" to the alteration, giving a clear example of Sullivan's abundance of ideas at this stage of his career.



Harmonically, this song is less adventurous than Orpheus with his lute although there is some interesting writing in the coda - an extension of the opening motif now over a dominant pedal.(6) The immediate move to the sub-dominant after a modulation to the dominant, noted in The Bride of the Isles(7), also appears. Sullivan's songs contain many such delightful and unexpected turns of phrase, both harmonic and melodic, and many of the less inspired songs are lifted above the everyday level by craftsmanship of this order.

In the final bars of the coda there is a progression in which both melody and harmony combine to produce one of the most distinctive of all features that may be termed "Sullivanesque"; hinted at in Orpheus with his lute it is given an almost definitive form here:



Surprisingly, despite its many appearances throughout the Savoy Operas,

this progression is not a regular feature of the solo songs, occurring only twice in the next thirty.

Of the five Shakespeare songs this is possibly the most orchestral in conception, this being most clearly seen in the accompaniment. The last few bars require the pianist to stretch tenths and eleventhes, or to half-pedal or arpeggiate. Sullivan is usually meticulous in his piano writing and much of this accompaniment suggests a keyboard realisation of a vocal score.

Notes on Sigh no more ladies

(1) Previously assigned to 1866

(2) See above, song no.4, fn.3.

(3) In Encounter, December 1957, pp. 41-44.

(4) This Romanticised view of the past was encouraged in the nineteenth century by the novels of Sir Walter Scott, several of whose texts Sullivan set (See also songs nos. 11, 16 and 26). At this time Sullivan was also working on his cantata Kenilworth produced at the Birmingham Festival on 8th September, 1864.

(5) Song no.5.

(6) This device of a scale in thirds moving against a tonic or dominant pedal is a feature of the early songs but not the later ones.

(7) Song no.1a.

SONG No.: 7

TITLE: The Willow Song

FIRST LINE: "A poor soul sat sighing by a sycamore tree",

CATALOGUED IN: Bl, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1863-64

PUBLISHED: Metzler, 1865[1]

TEXT BY: William Shakespeare

MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: MW, Vol.43, p.313 (ad.),[2] MW, Vol.45, p.69.[3]

For his plaintive setting of The Willow Song Sullivan selected the first eight lines of Shakespeare's text, itself only a fragment of the original. The structure is basically through-composed although the second half is repeated.

Sullivan again shows his ability to construct a self-perpetuating melody, this time based on the interval of a rising fourth which becomes, by degrees, a fifth and a sixth before returning to the opening. The closing bars, set to "Sing willow, willow, willow", show Sullivan's pre-occupation with melodic lines that lie between the mediant and sub-mediant.[4] A simple plagal cadence enhances the suppleness of this phrase and gives it an added wistfulness.

The overall tonal structure is similar to O Mistress Mine and many later songs. The modulation to the dominant is effected by the circle of fifths although this is an instance of Sullivan's modification of this pattern, using the characteristic bass line but interpolating chords other than those strictly in the sequence. The sequence is III#3 VI VC - II7#3 - V, with VC and II7#3 having the same bass note.[5]

The piano writing is, for the most part, subdued although the introduction begins with a harp-like arpeggiated passage in demi-semiquavers. A brief reference to this in the final bar of the song constitutes the epilogue.

In the repeat of the second half there is an example of the $\frac{6}{5}_{3}$ chord on IV. The first time this appears, it is a $\frac{6}{4}_{3}$ on IV and seems to want to resolve onto III♯3 and not (as it does each time) onto II♭7♯3. Given Sullivan's predeliction for the $\frac{6}{5}$ on IV it is probable that the $\frac{6}{4}_{3}$ should be a $\frac{6}{5}_{3}$. Further corroboration is lacking as the manuscript, as far as is known, has not survived.(6)

Notes on The Willow Song.

(1) Previously assigned to 1866.

(2) See above, song no.4, fn. 3.

(3) The Musical World here reprints,side by side, reviews from The Times and Daily News. That of The Times would appear to indicate an orchestral accompaniment as the reviewer "... with deference to the composer... should prefer the original pianoforte accompaniment..."

(4) Examples of this occur in all five Shakespeare songs.

(5) See above p.8.

(6) Many first editions of the songs contain what are obviously engravers' errors. In a case such as the above where either could be right one can only rely on judgement and internal evidence.

SONG No.: 8

TITLE: Rosalind

FIRST LINE: "From the east to western Ind, No jewel is like Rosalind"

CATALOGUED IN: B1, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1863-64

PUBLISHED: Metzler, 1866 (?)[1]

TEXT BY: William Shakespeare

MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: MW, Vol. 44, p.15 (ad.)[2]

The setting is through-composed although it falls into two clearly defined sections, each beginning with the same material. Alone of the five Shakespeare songs Rosalind has a slightly archaic quality which even the "Merry England" motif does not suggest in Sigh no more, ladies.[3] This is particularly noticeable in the irregular 11-bar introduction which includes a hemiola at the final cadence. I have previously said that the influence of Handel is not seen in the songs[4]; this use of a hemiola does, however, come fairly close to the Handelian spirit[5] although the actual melody is distinctly Sullivanesque.

In the first half Sullivan modulates to the dominant and continues for some four bars over a dominant pedal; the music then moves to the flattened mediant before coming back, finally, to the tonic. This procedure is not followed in the second half, there being references to the subdominant and dominant. The final section uses material (including the hemiola) first seen in the piano introduction but not used at all in the first part, a feature rarely met with in the

songs. There is no epilogue as such, merely a repeat of the first four bars of the introduction.

There are, again, orchestral overtones in this setting and the layout of the piano part requires the pianist to stretch tenths as in Sigh no more, ladies. Many of the early songs show the influence of Schubert and Schumann but rarely Beethoven; in the second half, however, the opening melodic material is heard again with an activated accompaniment that suggests Beethoven's An die ferne Geliebte. The left hand throughout fulfils the function of a bass line and rarely has any thematic material although it is often activated. The style of the accompaniment is, on the whole, a transition between that of Orpheus with his lute and many of the later songs.

Notes on Rosalind.

(1) Previously, all five Shakespeare songs were assigned to 1866. The other four were however advertised on May 20th 1865. (See MW, Vol.43, p.313)

(2) This is the first mention of Rosalind in The Musical World (January 1866). The British Museum accession stamp on all five Shakespeare songs is 24th January 1866 which may well have led to the assumption that all five were published simultaneously in 1866.

(3) Song no.6.

(4) See above, p.3.

(5) Another example is found in song no.39.

SONG No.: 9

TITLE: Sweet day, so cool

FIRST LINE: "Sweet day, so cool, so calm, so bright"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED c. 1864

PUBLISHED: Metzler, 1866

TEXT BY: George Herbert (1593-1632)[1]

MANUSCRIPT: -

PUBLISHED COPY: DM

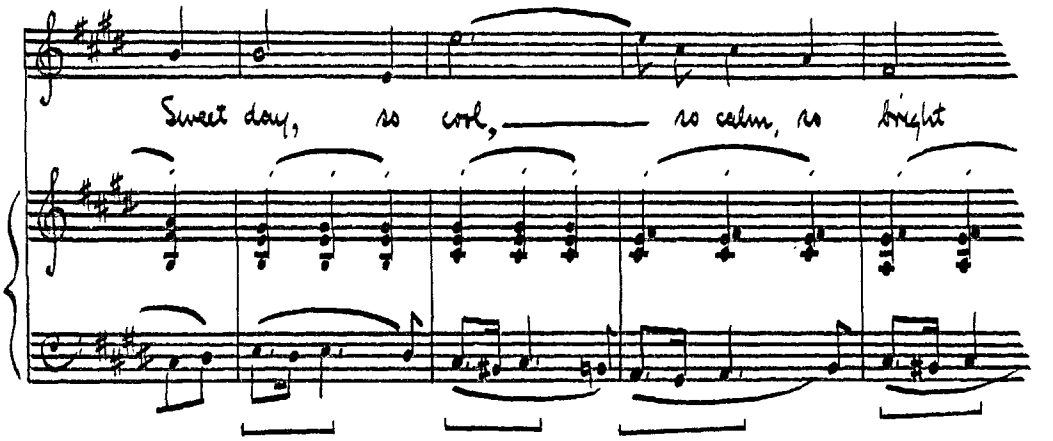
REVIEW: MW, Vol.44, pp.443 (ref.) and 482 (ad. with banner headlines - JUST PUBLISHED)

No song of Sullivan's is more specifically Schumannesque than Sweet day, so cool. The unusual alteration of the text suggests that he may have written it down from memory in Leipzig; if so, the song could possibly date from a few years earlier. At the same time,however, it does have an affinity with the five Shakespeare songs, particularly Rosalind.

The setting is altered-strophic with verses 1 and 2 using the same material. Verse 3 is different while verse 4 returns to the opening but is later modified. Sullivan has attempted to capture that mood of calm and stillness which Schumann created in such songs as Mondnacht and Du bist wie eine Blume and the last two lines of verses 1 and 2 are set to a progression strongly reminiscent of a passage in each of these; this includes, melodically, the sharpened supertonic resolving onto the mediant. The melodic line contains several octave leaps (unusual in the songs)which require considerable vocal technique for adequate expression.

Much of the interest in this song lies in the piano part.

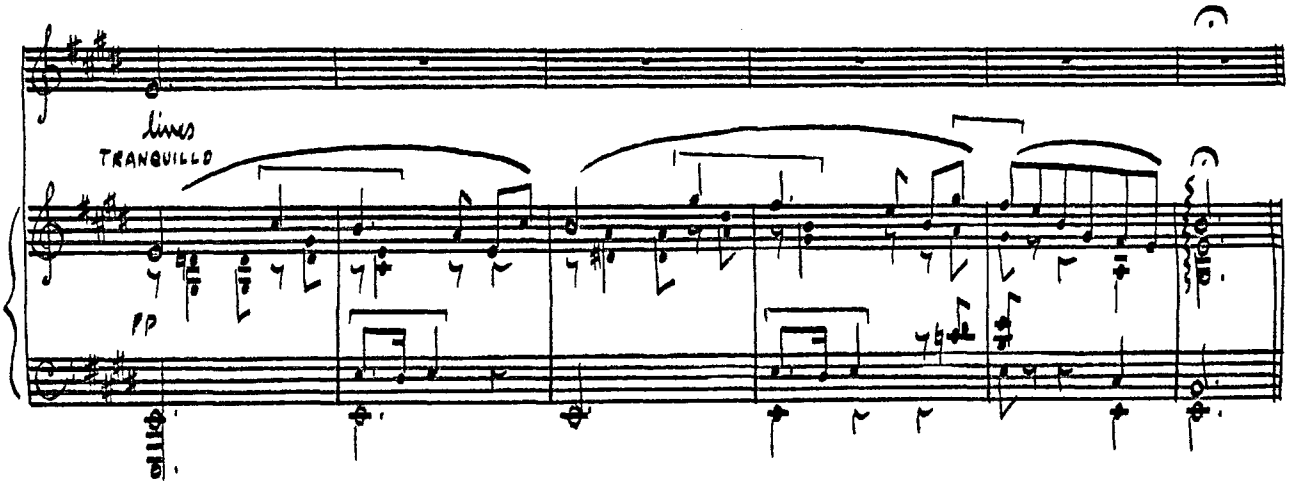
The left hand is again used melodically as in Orpheus with his lute, the right hand, for much of the time, consisting of repeated chords. This, more than in any other similar layout, gives the impression of a duet between voice and bass line. It is carried through with remarkable consistency although the left hand motif bears little resemblance to the vocal line; it is also one further suggestion of orchestral thinking as the piano motif would sound well on a 'cello.



In verse 4, the activated chordal accompaniment again resembles Beethoven's An die ferne Geliebte as in Rosalind.(2) This pattern works well on a keyboard although the transition from verse 3 to verse 4 has an added syncopation which is unduly fussy.(3)

Harmonically, the most interesting feature of this song is the key of the third verse which is effectively the mediant although written enharmonically as the flattened subdominant. This verse is also the most Sullivanesque of the four and foreshadows "Turn, oh turn in this direction" from Act II of Patience (1881). It is, however, in the last six bars of the song that the extent of Schumann's influence on Sullivan at this time is most clearly seen. These bars constitute what is by far the most convicing epilogue of any of the songs. Sullivan's endings range from a perfunctory repetition of the tonic chord, through

those which refer, however briefly, to previous material, to a few which do actually comment on the text, as here. On the last note of the vocal line the piano immediately moves to the subdominant over a tonic pedal. This is repeated sequentially before finally coming to rest on a gentle plagal cadence, still over the tonic pedal. The opening motif (see example above) is still present, and conspicuous, too, is the use of consecutive sevenths. The passage is worth quoting in its entirety.



Notes on Sweet day, so cool

(1) I give here Herbert's text followed by the adapted text which Sullivan used.

A. Sweet day, so cool, so calm, so bright!
The bridal of the earth and sky -
The dew shall weep thy fall tonight;
For thou must die.

Sweet rose, whose hue, angry and brave,
Bids the rash gazer wipe his eye,
Thy root is ever in its grave,
And thou must die.

Sweet spring, full of sweet days and roses,
A box where sweets compacted lie,
My music shows ye have your closes,
And all must die.

Only a sweet and virtuous soul,
Like season'd timber, never gives;
But though the whole world turn to coal,
Then chiefly lives.

B. Sweet day, so cool, so calm, so bright,
The bridal of the earth and sky
The dew shall weep thy fall tonight,
For thou must die.

Sweet rose, in air whose odours wave
Whose hues delight the gazer's eye,
Thy root is ever in its grave.
Thou too must die.

Sweet spring, of days and roses made,
Whose claims for love and beauty vie,
Thy days depart, thy roses fade
And all must die.

Only a pure and loving soul
Hath hues and sweets and never fly,
While flowr's decay and seasons roll
It cannot die.

(2) Song no. 8.

(3) This could also be seen as a possible reduction of an orchestral score.

SONG No.: 10

TITLE: Arabian Love Song

FIRST LINE: "My faint spirit was sitting in the light of thy looks my love"

CATALOGUED IN: Bl, W, Wyn 1, B2, S,[1] Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1866

PUBLISHED: Chappell, 1866[2]

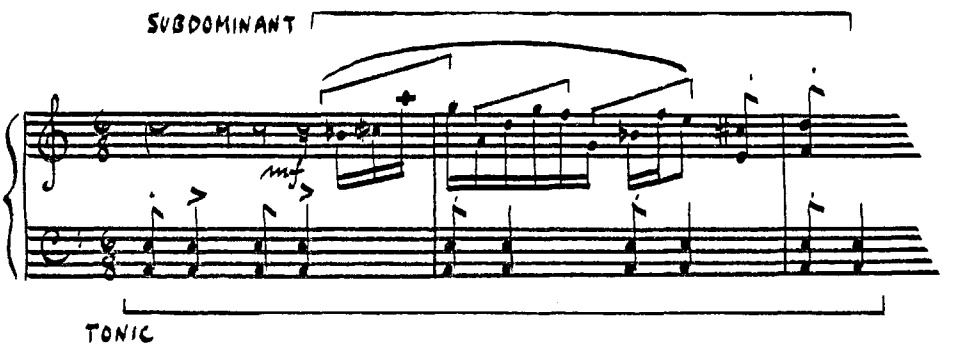
TEXT BY: Percy Bysshe Shelley (1792-1822)

MANUSCRIPT: -

PUBLISHED COPY: BBC

REVIEW: MW, Vol. 44, p.104 (ad.)

This is the first of Sullivan's published songs (excluding O Israel[3]) in the minor key. Both verses are set strophically although there are several rhythmic and melodic changes in the second. Sullivan immediately sets an oriental atmosphere in a passage that not only foreshadows the rhythmic incisiveness of Bartok but is actually polytonal. Over a double pedal in the left hand the right hand weaves a sinuous chromatic line which uses the highly characteristic harmonic minor scale:



The vocal line bears little resemblance to the piano introduction, much of it being built on a straightforward triad. The sharpened supertonic takes on a new meaning as it is used in a phrase descending from the mediant to the supertonic; it is thus

enharmonically a flattened mediant and as such is more typically Sullivanesque, an example of a composer fashioning his own style from another source.

As in so many of the songs each verse is divided into two distinct halves. This structure and the tonality often associated with it have been seen in O Mistress Mine;(4) here we have the structure but not the tonality, the second half being in the relative major.(5) Each verse returns to the tonic by way of the subdominant although Sullivan's treatment of this procedure is, here, more subtle than it was later to become.

In the final verse the vocal line has an "ossia" at the cadence although the range is increased by only one degree. This device is also used in The Maiden's Story(6) and Sweethearts.(7)

Notes on Arabian Love Song

(1) Listed as An arabian love song.

(2) Publication date, 21.2.66, verified by the publishers on 30th May, 1973.

(3) Appendix 1 song no. 96.

(4) Song no. 5.

(5) This is equally characteristic of Sullivan's harmonic procedures as it exploits the relationship of keys a third apart.

(6) Song no.15.

(7) Song no.64.

SONG No.: 11

TITLE: A weary lot is thine, fair maid

FIRST LINE: "A weary lot is thine, fair maid, A weary lot is thine!"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1866

PUBLISHED: Chappell, 1866(1)

TEXT BY: Sir Walter Scott (1771-1832)

MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: MW, Vol.44, p.719 (ref.)

The first of three settings of texts by Sir Walter Scott, this song gives an indication of a path Sullivan was soon to follow. The two verses are set strophically and the piano part, in contrast to the over-written accompaniment of Sweet day, so cool(2), is simple to the point of baldness with the exception of the 4-bar introduction which involves the use of rapid octaves in the right hand. These are very difficult to execute and suggest that at this stage Sullivan was still writing with his own technique in mind.

The 4-bar introduction begins on the last inversion of the dominant seventh, preceded by an anacrusis (an example of Sullivan's rejection of Sir John Goss's advice on how to begin a composition(3)), and elements of this introduction are metrically transformed in the ensuing vocal line. There is also an extension of phrase lengths, the first phrase, of 4 bars, being answered by a phrase of 6 bars which takes the music to the mediant minor. This is also a further example of Sullivan's ability to construct a self-perpetuating melody that grows from strength to strength. Some of Sullivan's contemporaries might have produced the opening 4-bar phrase but few could have followed

up with the contiguous 6-bar phrase; it is almost certainly craftsmanship of this order that is being referred to in the somewhat dubious compliment expressed in a review of Sullivan's set of piano pieces Day Dreams:

> "There is no power more rare than that of producing trifles impressed with special value and marked character: and of this power Mr. Sullivan seems to possess a considerable share."(4)

Towards the end of each verse, the $\frac{6}{5}$ on IV is again used emotively as in Orpheus with his lute.(5) The song ends with the opening 4-bar introduction, unaltered except for the final bar.

Notes on A weary lot is thine, fair maid.

(1) Year of publication verified by the publishers on 30th May 1973.

(2) Song no.9.

(3) See above, p. 7.

(4) MT, Vol.13, p.261.

(5) Song no.4.

SONG No.: 12

TITLE: If doughty deeds my lady please[1]

FIRST LINE: "If doughty deeds my lady please, Right soon I'll mount my steed;"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1866.

PUBLISHED: Chappell, 1866[2]

TEXT BY: Robert Cunninghame-Graham (1735-1797)

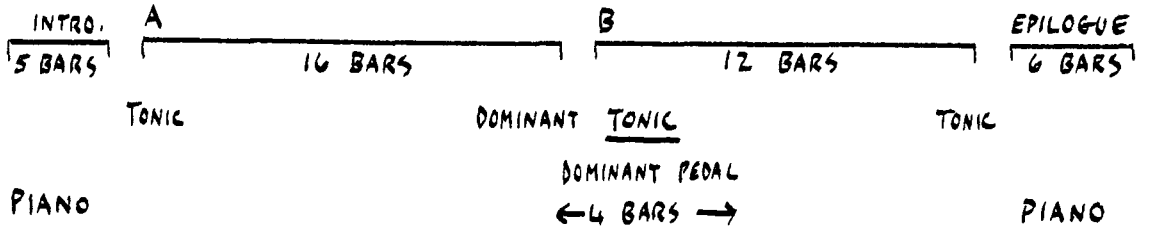
MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: MW, Vol.44, pp. 748 and 764 (ads.)

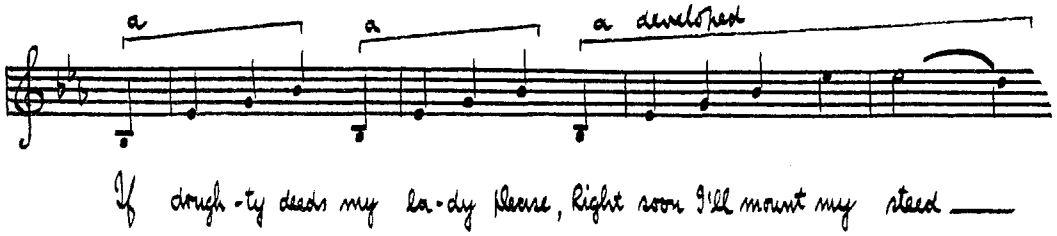
Similar in construction to A weary lot is thine, fair maid this song may with more certainty be classed as a ballad. It is less subtle in its approach to the text and is very much the archetypal male song, designed to set maidens' hearts a-flutter at Victorian soirées. This in itself is not necessarily a criticism of the song; it is one of the few songs of its period to have been re-issued in vocal anthologies well into the second half of the twentieth century.

The two verses are set strophically with no rhythmic or melodic alteration while the second half of each verse is in the nature of a refrain, the text being the same in each case. The overall structure is as noted in O Mistress Mine - a structure which was to be the basis of so many songs. Here it is seen in a more definitive form which may be summarised as follows:

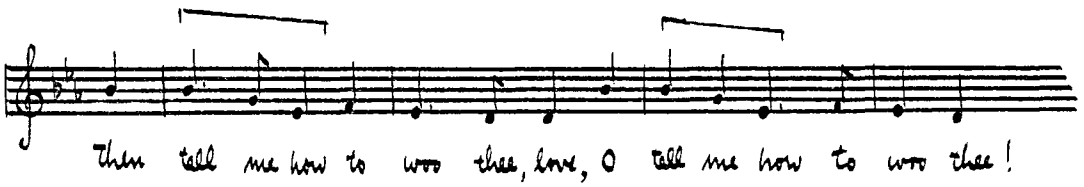


A comparison with O Mistress Mine[3], which is built on an almost identical formula, shows clearly the difference between the art Song and the ballad, and also the essential Sullivan common to both.

Much of the melodic material is based on repetitions of the tonic triad although even with such basic material Sullivan shows his sense of thematic unity. The first half of the verse speaks of the hero's warlike nature which Sullivan sets to a rising triadic figure with obvious musical imagery:



In the refrain the war-like tendencies give way to more tender aspirations; the hero returns from his war-like deeds and (presumably now dismounting) is given a descending triad:



After a rousing 5-bar introduction the piano figuration returns to a type seen in Orpheus with his lute and Sweet day, so cool where the left hand is more independent. In this case it plays the actual vocal line for part of the first half of the verse against repeated chords in the right hand. Several of the songs, most of them early ones, employ this technique. The urgency of the opening gives way to repeated crotchet chords at the beginning of

the second half, marking the warriors return home, as in the example above.

Sullivan's Shakespeare settings may have helped to make his reputation but it was with songs such as If doughty deeds my lady please that he made his money in his early years as a composer. This "ballad" type accounts for the greater part of the remaining seventy songs.

Notes on If doughty deeds my lady please.

(1) Also published as a 4-part arrangement under the title At Honor's Glorious Call.

(2) Year of publication verified by the publishers on 30th May, 1973.

(3) Song no.5.

SONG No.: 13

TITLE: She is not fair to outward view

FIRST LINE: "She is not fair to outward view, As other maidens be"

CATALOGUED IN: Bl, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED IN: c. 1866

PUBLISHED: Boosey, c. 1866

TEXT BY: Hartley Coleridge (1796-1849)

MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: MT, Vol.14, p.760 (ref.)

The structure of this song is similar to that of If doughty deeds my lady please[1] although the musical language is less extrovert. There are few rhythmic complexities and although there is a certain emancipation of the left hand of the piano part the song is basically a melodic line with an accompaniment that is almost totally subservient. By this time Sullivan had found a lucrative source of income and a public that eagerly devoured songs of this type. It was perhaps his misfortune that the production of such songs came too easily and they must be classed as examples of a genre that was very much a product of its age; at the same time it must be conceded that they are, for the most part, polished examples of the form.

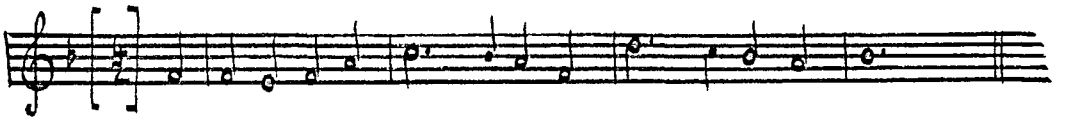
In the first half of each verse a 4-bar phrase is answered by a 6-bar phrase, while in the second half a 4-bar phrase is answered by a 5-bar phrase. In the latter Sullivan skilfully avoids the jog-trot rhythm of the lines by a subtle change of accent.[2] Much of the piano writing consists simply of activated quaver movement against the crotchet pulse of the melody, but occasionally the accompaniment itself is in crotchets, in basically 4-part harmony.

This is an early instance of the close affinity between many of Sullivan's songs and his hymn tunes. C.V. Bridgman, a fellow-chorister of Sullivan at the Chapel Royal, was later to say:

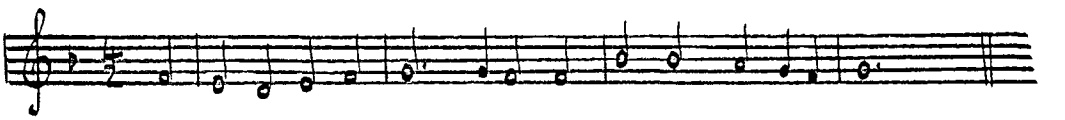
> "It was a great delight to him to take some popular comic song, or common tune of the day, and turn it into a Psalm or hymn tune. Some of his best hymn tunes, if played in appropriate time and method, will be found to have originated in this way."(3)

If one accepts Bridgman's view of how some of Sullivan's hymn tunes came into being and reverses the procedure it can be seen that many of the songs could have originated as hymn tunes. A simple test is to take the melody of a song such as She is not fair to outward view, re-write it in minims and then compare it with one or more of Sullivan's hymn tunes. The results are often illuminating:

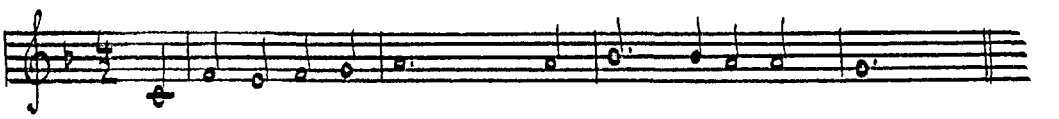
She is not fair to outward view



Hymn tune The Roseate Hues



Hymn tune Pilgrimage



In some of the later songs, notably in The first departure(4), there are more explicit thematic connections. Here, it is only the general outline of a hymn-tune style which is evident.

Notes on She is not fair to outward view

(1) Song no.12.

(2) One of the best known examples of this technique occurs in "The sun whose rays are all ablaze with ever living glory" in The Mikado (1885)

(3) See MT, Vol. 42, p.167. Sullivan dedicated his first published composition O Israel (1855) to C.V. Bridgman's mother.

(4) Song no.53.

SONG No.: 14

TITLE: Will he come?

FIRST LINE: "'I can scarcely hear', she murmur'd, 'For my heart beats loud and fast'"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1866

PUBLISHED: Boosey, c.1866

TEXT BY: Adelaide Anne Procter (1825-1864)[1]

MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: MW, Vol.44, p.773 (ad.)

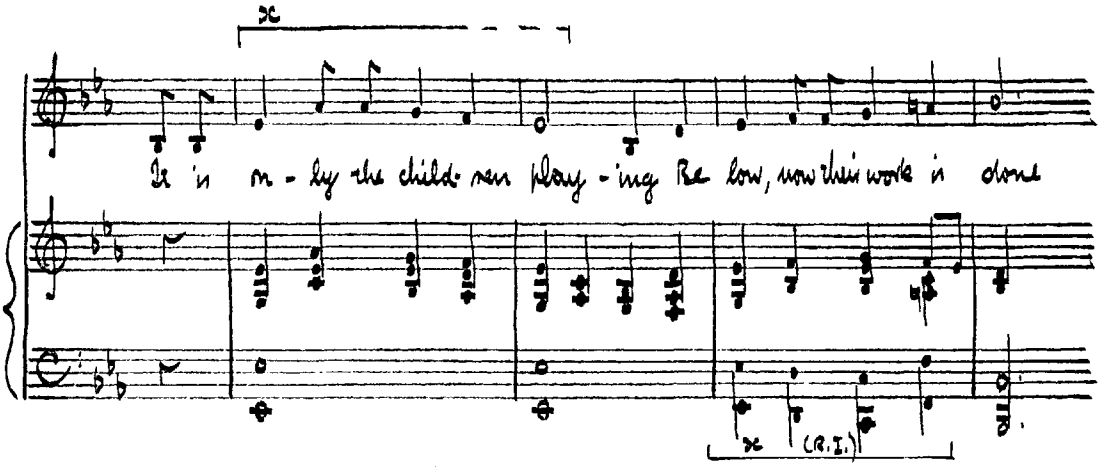
Few composers in mid-Victorian England set the poetry of previous generations and with his early settings of Shakespeare, George Herbert and (coming nearer his own time) Scott, Graham, Shelley and Coleridge, Sullivan was the exception rather than the rule.[2] From now on,however, the majority of his texts were provided by contemporary figures, among them a high proportion of women and clerics whose poetry is, for the most part, of a much lower order.

Will he come? is the first of five settings of lines by Adelaide Procter whom Sullivan had met in the early 1860's.[3] The theme of death was dear to the Victorians although their treatment of it often shows elements of the most indulgent sentimentality. One favourite tableau, much exploited by artists as well as writers, was that of the hero, or heroine, dying in bed and awaiting news of the beloved, who invariably came too late, if at all. The last lines of the poem speak for themselves:

> "There was only a sound of weeping
> From watchers around a bed,
> But rest to the weary spirit,
> Peace to the quiet Dead!"

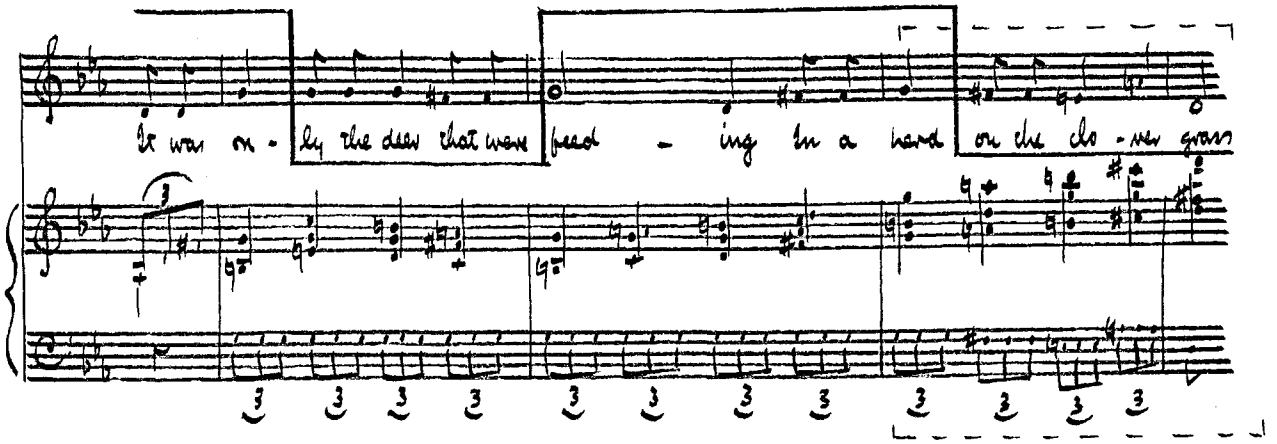
The hymn-tune style is again in evidence and there is a phrase which anticipates Saint Mary Magdalene, published in 1872. The form is altered-strophic with the opening of verse 4 set as a "quasi recit" (and indicated as such). This particular passage is built on a harmonic sequence in which the bass is a rising chromatic line; examples of this are found in a more definitive form in several of the Savoy operas.(4)

Despite his adoption of a hymn-tune style Sullivan's ability to develop his material can still be seen, an interesting example being the use of theme 𝔵 followed by 𝔵 in retrograde inversion as a bass line:

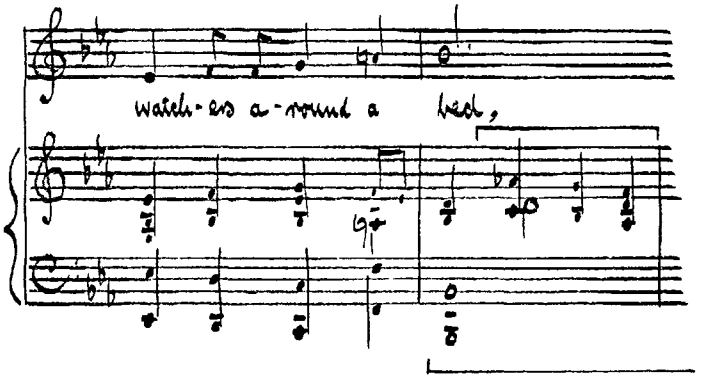


Much of the piano writing consists of block chords following the shape of the melody which suggests that the accompaniment may have been written with an organ of harmonium in mind.(5) To the line"'Down the avenue of chestnuts, I can hear a horseman ride'" Sullivan provided a background of triplet quavers which may be a reference to Schubert's Erlkönig, showing that he had not entirely forsaken the art song.

The vocal line of the following passage shows a curious indecisiveness as to whether it is an actual melody or a bass line. This feature is found from time to time in the songs and may be due, partly, to Sullivan's predilection for melodies which begin with an anacrusic dominant to tonic; this in itself can be traced back to theme 𝔵:



Harmonically, the language of Will he come? is straightforward although the "quasi recit" section culminates in an enharmonic version of Wagner's "Tristan" chord. Another feature is the use of descending scale passages in sixths over a pedal which consists of both the dominant and the leading note:



This was to become a tiresome mannerism in later composers -in use well into the twentieth century although its use in Sullivan is rare.

Notes on Will he come?

(1) Young cites a reference to a song Hush, with words by Adelaide Procter, which was reputedly set by Sullivan but not published. (Young, op.cit., p.44, and p.48, fn.23). There is however a setting of Will he come? with music by "Dolores" which was published under the title Hush. To further confuse matters, Adelaide Procter's song Thou art weary (which Sullivan also set) begins "Hush! I cannot bear to see thee stretch thy tiny hands in vain;" (song no.58)

although it is more probable that it is Will he come? that is being referred to.

(2) Another notable exception was John Liptrot Hatton (1809-1886) who set many seventeenth century lyrics including To Anthea, who may command him anything. Hatton, a composer of considerable natural gifts,had lessons from Simon Sechter who was to have taught Schubert, and who ultimately taught Anton Bruckner.

(3) Young, op.cit., p.44. Sullivan also set, as an unaccompanied part song, Adelaide Procter's The way is long is dreary.

(4) A particularly fine, and early,example occurs in Act II of H.M.S. Pinafore (1878) set to Gilbert's masterly exposé of social conditions in mid-Victorian England, "On the one hand, papa's luxurious home..... and, on the other, some back street with stuffy children crying....." Another example occurs in the Finale to Act I of Iolanthe at the words beginning "Every bill and every measure....."

(5) Young quotes an amusing story concerning an ad.lib performance by Sullivan himself on the organ of St. Peter's, Cranley Gardens. (Young, op.cit., p.52).

SONG No.: 15

TITLE: The Maiden's Story

FIRST LINE: "The maiden sat at her busy wheel, Her heart was light and free."

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1866

PUBLISHED: Chappell, c. 1867(1)

TEXT BY: Emma Embury (? - ?)

MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: -

The Maiden's Story is a ballad of the type finally established by She is not fair to outward view.(2) The three verses are set strophically with the third altered slightly. Emma Embury's text is undistinguished although typical of many similar texts that Sullivan was to set later. The idea of a girl at a spinning wheel was not new and most songs on this subject probably stem from Schubert's setting of Gretchen am spinnrade.

The influence of Mendelssohn and particularly Schumann is easily discernable in Sullivan's songs - that of Chopin less so, although it is probable that Sullivan was first introduced to Chopin's music as early as 1856.(3) In this song, however, the second half of each verse begins with a phrase reminiscent of Chopin's F # major Nocturne, op.15 no.2. This is the first of several thematic and accompanimental passages that recall Chopin's music, the next of these appearing in the following song County Guy.

Despite the specific passage cited above, the piano writing shows little influence of Chopin or of Schubert; Sullivan has in fact made

no attempt to portray the movement of a spinning wheel. The undulating quaver movement which constitutes a standard feature of Sullivan's ballad accompaniments was almost certainly written with a specific public in mind, a public largely composed of amateurs. This compromise is in sharp contrast to the accompaniment of another Victorian song on the same subject, Spinning, the text by C.J. Rowe (two of whose lyrics Sullivan also set)[4] the music by Sir Frederick Cowen (1852-1935),[5] and Sullivan's own writing in Orpheus with his lute[6] and O Mistress Mine.[7]

Notes on The Maiden's Story.

(1) All sources give 1867 but Chappell have verified a printing date (sic) of 1866, which suggests a printing in late December 1866 with the publishing left over until January 1867. (Verification by the publishers on 30th May, 1973). The British Museum copy is stamped 2nd May,1867.

(2) Song no.13.

(3) See above, pp. 415.

(4) Songs nos. 27 and 29.

(5) Cowen's Spinning was obviously considered to be beyond the capabilities of the average pianist as a version with a simplified accompaniment was also issued. As far as is known no song by Sullivan was ever accorded this treatment and the only other song of this period known to the author to exist in both original and simplified versions is She wander'd down the mountain side by Frederic Clay (1838-1889) the dedicatee of Sullivan's Arabian Love Song.

(6) Song no.4.

(7) Song no.5.

SONG No.: 16

TITLE: County Guy

FIRST LINE: "Ah! County Guy, the hour is nigh, The sun has left the lea,"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1866

PUBLISHED: Ashdown, 1867(1)

TEXT BY: Sir Walter Scott

MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: -

Stylistically, County Guy belongs to an earlier period and has more in common with Arabian Love Song than with The Maiden's Story; in this connection, too, it is interesting that the text belongs to an earlier period. Sullivan has set the text as a serenade, surprisingly similar to the serenade from Bizet's The Fair Maid of Perth (based on Scott's novel of the same name) which he could not have known.(2)

Scott's rhyming couplets are notoriously difficult to set but Sullivan was capable of transforming the most unpromising metre by his own inventiveness. Each verse consists of two sets of couplets and Sullivan has contrived to use three lines for the first half of the verse while the remaining line, with textual repetitions, forms the basis of the second half.

The 9-bar introduction contains a motif of which the opening vocal line is an inverted and rhythmic variation. The motif itself is used in the second half and is treated to what almost amounts to a development, another example of Sullivan's ability to produce self-

perpetuating phrases.(3)

The harmonic structure and pianistic layout strongly resemble the opening section of Chopin's 2nd Ballade in F, op.38, another example of specific thematic similarity(4) although in this case there is one further possible source of inspiration. Some five years previously Sir Julius Benedict (1804-1885) had produced his opera The Lily of Killarney which included the famous duet "The moon has raised her lamp above." In the vocal score of the opera, the piano reduction of this number contains figurations similar to Chopin's 2nd Ballade and to County Guy. The duet became enormously popular as a concert item and as an accompanist Sullivan must have played it often.(5)

Notes on County Guy.

(1) Publication date, 7th January,1867, verified by the publishers on 24th May, 1973.

(2) The Fair Maid of Perth was first produced in Paris on 26th December, 1867.

(3) See also O Mistress Mine, song no.5.

(4) See also The Maiden's Story, song no.15.

(5) At this time, Sullivan, often in collaboration with Josiah Pittman (1816-1886), edited many operatic vocal scores for Messrs. Boosey and Co., although Pittman alone was responsible for The Lily of Killarney.

SONG No.: 17

TITLE: Give

FIRST LINE: "See the rivers flowing Downwards to the sea"

CATALOGUED IN: Bl, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: 1867[1]

PUBLISHED: Boosey, c. 1867

TEXT BY: Adelaide Anne Procter

MANUSCRIPT: In possession of Messrs. Boosey and Co.

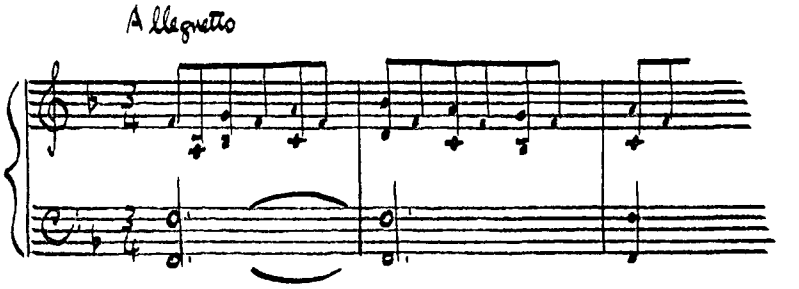
PUBLISHED COPY: BM

REVIEW: MT, Vol.13, p.98 (ref.)

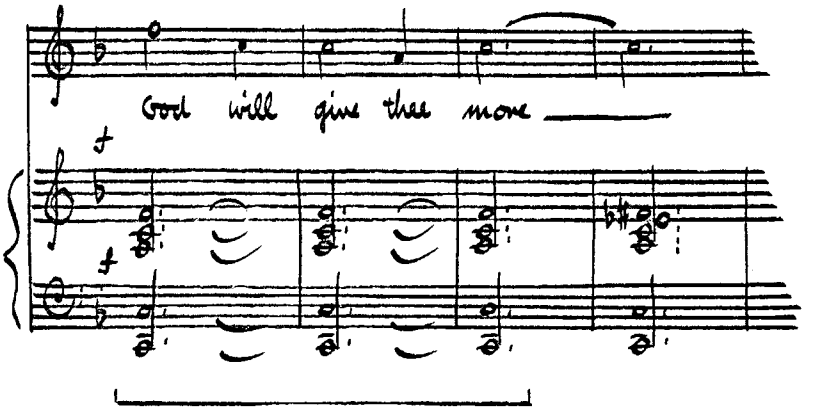
This, the second of Sullivan's settings of verses by Adelaide Procter, is a straightforward ballad. The text, less morbid than Will he come?[2], has a tendency towards moralization, bordering on the unctuous - (another Victorian trait):

> "And the more thou givest
> From thy little store,
> With a double bounty
> God will give thee more."

The structure is altered-strophic, with verses 1 and 2 similar and 3 introducing new material. Sullivan had by now found a formula for songs of this type; his melodic gifts enabled him to write easily while his training shows in many felicitous touches. At the same time the piano parts become less interesting although invariably well-written. The characteristic undulating quaver movement (simply an activation of block chords) is again present:



In verse 3 the quaver movement is juxtaposed with passages in which one chord lasts for one bar , and sometimes longer, an extreme example occurring just before the final cadence:



Note on Give.

(1) The manuscript is dated 9th April,1867 and it is likely that the song was published soon after that. MD gives the publication date as 1866-67, which would appear to confirm this.

SONG No.: 18

TITLE: In the summers long ago[1]

FIRST LINE: "I met my love in a dream last night, my love beyond the sea"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1867

PUBLISHED: Metzler, c.1867

TEXT BY: J.P. Douglas

MANUSCRIPT -

PUBLISHED COPY: BM

REVIEW: MW, Vol.46, p.348[2]

A strophic ballad of two verses with a 5-bar coda; the accompaniment of the second verse is, however, varied. In many such songs the lyric appears to be simply a peg on which to hang the musical material. Douglas's text, with no pretensions to literary merit, serves its purpose adequately. Such a situation is almost the antithesis of hymnody where a tune is the vehicle for the expression of the text, to the extent that no tune is the prerogative of any given text. If a poem can be seen to be simply an excuse for yet another setting, whose regularity of phrases and tonal structure almost preclude any individual attention to the words, there is no reason why certain texts of metrical similarity should not be interchangeable. The first two verses of Oh sweet and fair![3] for instance could equally well be sung to the music of In the summers long ago although, curiously, this does not work so well in reverse.

Notes on In the summers long ago

(1) Later published (c.1877) as My love beyond the sea. This title is derived from the end of the first line. S lists only under In the summers long ago and Paz lists only under My love beyond the sea.

(2) Despite the date of this review, 23rd May, 1868, it is almost certain that the song was published in 1867. MD gives 1866-67.

(3) Song no.23.

SONG No.: 19

TITLE: What does little birdie say?

FIRST LINE: "What does little birdie say In her nest at peep of day?

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1867

PUBLISHED: Ashdown, 1867[1]

TEXT BY: Alfred, Lord Tennyson (1809-1892)

MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: MT, Vol.13, p.261 (ref.)

This charming lullaby is another example of Sullivan's ability to evolve an entire verse out of one thematic unit - in this case the interval of a third. There are two verses, set strophically.

Several stylistic features common to the songs are also found here although Sullivan's treatment of them is unusually imaginative and tasteful. Among these are the modulation to the dominant followed by several bars in the tonic but over a dominant pedal, the passing reference to the subdominant before the final cadence, the use of the sharpened supertonic, and the use of the double pedal.

The accompaniment, throughout, consists of undulating semiquaver movement which suggests the gentle rocking of a cradle. This gradually dies away after the final cadence, suggesting that the child has fallen asleep and the mother has slipped quietly from the room. In other songs, either about children or designed for children to sing, Sullivan tended to simplify both vocal line and accompaniment, to the detriment of the setting.[2] Here there is no "writing down" and the result is infinitely superior.

Notes on What does little birdie say?

(1) Publication date 26th September, 1867 verified by the publishers on 24th May, 1973. The song also appeared in the November, 1867 edition of Hanover Square: a magazine of New Copyright Music, published by Ashdown and Parry.

(2) See, for instance, songs nos. 24 and 66.

SONG No.: 20

TITLE: The moon in silent brightness

FIRST LINE: "The moon in silent brightness Rides o'er the mountains brow;"

CATALOGUED IN: Bl, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1868

PUBLISHED: Metzler, c. 1868

TEXT BY: Bishop Reginald Heber (1783-1826)

MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: -

One of a small number of songs in the minor key, there are two verses, set strophically, with a vocal coda in the tonic major. The song is actually designated "Serenade" on the title page and stylistically is comparable with Arabian Love Song[1] and County Guy.[2]

Sullivan, although not always "able to overcome the handicap of indifferent texts",[3] was always sensitive to atmosphere. The resources that he uses to depict a moonlit evening are of the simplest - a vocal line built round the tonic triad and anchored to an ostinato accompaniment. This figure also suggests the gentle lapping of waves and Sullivan may have had in mind the "Venetian Gondola" pieces from Mendelssohn's Lieder ohne worte.[4] Other, more specific, thematic resemblances to Mendelssohn recall the last movement of the Symphony no. 3 in A minor op.56, and the slow movement of the Piano trio in D minor, op.49.[5]

Notes on The moon in silent brightness.

(1) Song no.10.

(2) Song no.16.

(3) Young, op.cit., p.80.

(4) There are three of these out of a total of 48 pieces, op.19 no.6, op.30 no.6, op.62 no.5. All three, like The moon in silent brightness, are set in the minor key in compound duple time.

(5) Sullivan is known to have played Mendelssohn's Piano trio in C minor, op.66, at a concert in Romford on December 19th, 1861. See MW, Vol.40, p.22.

SONG NO.: 21

TITLE: O fair dove! O fond dove![1]

FIRST LINE: "Methought the stars were blinking bright, And the old brig's sails unfurl'd;"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1868

PUBLISHED: Ashdown, 1868[2]

TEXT BY: Jean Ingelow (1820-1897)

MANUSCRIPT: -

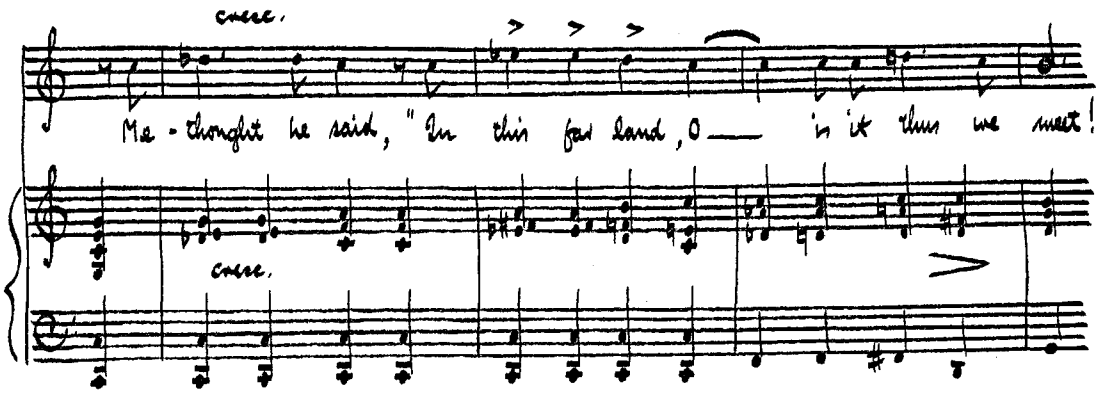
PUBLISHED COPY: DM

REVIEW: -

This song is one of several which form a category lying somewhere between the art song and the ballad; another of this type is Will he come?[3] The form is, once more, altered-strophic with new material introduced in verse 3.

Much of the basic thematic material can be found in the 4-bar introduction whose re-iterated fourths resemble the opening of Sullivan's Symphony in E.[4] The interval of a fourth generates the opening melodic line (another variation of theme x) and much of the new material in verse 3; it also provides the short epilogue, a plaintive echo of the exuberant opening.

The line "Did mourn, and mourn, and mourn", is set to a phrase which includes a diminished octave, an interval reserved by Sullivan for use on such occasions, while another unusually dissonant passage occurs in verse 3, set to the line "Methought he said, In this far land, O is it thus we meet!"



The second half of the last verse shows a technique used in several of the songs, consisting of re-iterated triplet chords or octaves. The effect of this activation is quite unlike that of the superficially similar passages in Schubert's Erlkönig and the technique may derive from an earlier period. Elements of this can be seen in Beethoven's An die ferne Geliebte which has already been cited as a possible source of pianistic layout.(5)

In verse 3 Hatton's To Anthea(6) is recalled as are several of the better-known songs of "Stephen Adams"(7) and this mixture of styles detracts somewhat from the not inconsiderable merits of this song which has much in common with the earlier Shakespeare settings.

Notes on O fair dove! O fond dove!

(1) In his biography of Gilbert and Sullivan, Hesketh Pearson referred to two separate songs, O fair dove! and O fond dove! See Hesketh Pearson, Gilbert and Sullivan, p.78.

(2) Publication date, 23rd March, 1868, verified by the publishers on 24th May, 1973.

(3) Song no.14.

(4) The Symphony in E was first performed at the Crystal Palace, London, on 10th March, 1866.

(5) See above, song no.9

(6) See above, song no.14, fn.2

(7) "Stephen Adams" was the pen-name of the singer Michael Maybrick (1844-1913) who wrote some of the most popular songs of the entire Victorian era, including The Holy City, The Star of Bethlehem and Nirvana.

SONG No.: 22

TITLE: The snow lies white[1]

FIRST LINE: "The snow lies white and the moon gives light I'll out to the freezing mere",

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1868

PUBLISHED: Boosey, c.1868

TEXT BY: Jean Ingelow

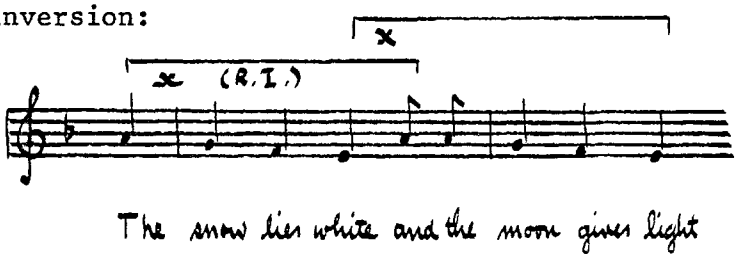
MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: -

A 3-verse ballad which is basically strophic, although with rather more alteration than is usual in songs of this type, no two verses being set to exactly the same music.

The opening vocal line is compounded of theme x and its retrograde inversion:



and much of the ensuing material is based on one or other of these units. In the second verse Sullivan modulates to the flattened mediant. This returns to the tonic but is denied a perfect cadence in the home key, verse 3 beginning on a $\frac{6}{4}$ in the tonic and moving eventually to the subdominant. Such a passage shows Sullivan's classical training and is one reason why his ballads are often superior to those of his contemporaries.[2]

Among the expression marks used in this song is the unusual con slancio - "with dash".

Notes on The snow lies white.

(1) An alternative title, derived from the text, is It's O my love, my love!

(2) An example of a fine setting ruined by repetition is J.L. Hatton's The Student's Serenade, where no less than 4 verses are set to exactly the same music. See also song no.59, fn. 5.

SONG No.: 23

TITLE: Oh sweet and fair!

FIRST LINE: "Oh sweet and fair! Oh rich and rare! That day so long ago"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1868

PUBLISHED: Boosey, c. 1868

TEXT BY: A.F.C.K.(1)

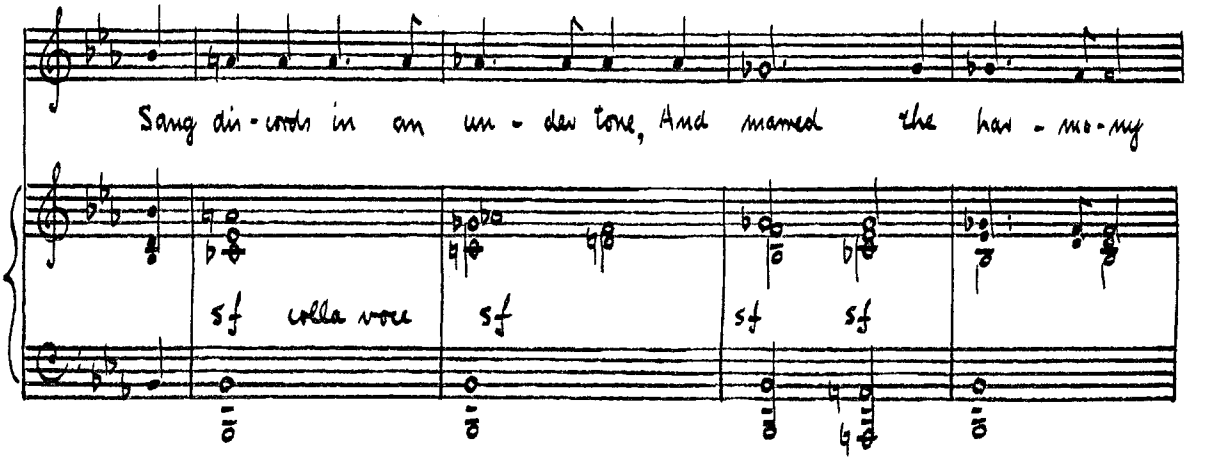
MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: -

Only a small percentage of Sullivan's songs have four verses. Those that do, including Oh sweet and fair!, usually follow a similar pattern in which verses 1 and 2 are virtually identical; new material is introduced in verse 3 while verse 4 may be partly or wholly similar to verses 1 and 2.(2) Here verses 3 and 4 are run together, a procedure which tightens the structure.

There are, again, many signs that the writing of such ballads came easily to Sullivan. Among these are the regular 4-bar phrases, the overall tonal structure of verses 1 and 2, and the piano part which is at times unusually dull. The ubiquitous quaver movement is replaced for much of the time by block chords whose regularity again suggests an affinity with hymnody. There is, however, one passage that stands out by virtue of its harmonic interest; even in the most carelessly written song, Sullivan could not have failed to attempt some suitable interpretation of the line "Sang discords in an undertone and marred the harmony." His treatment of it is as follows:



Notes on Oh sweet and fair!

(1) The identity of this author has so far remained hidden.

(2) Other songs of this type are Sweet day, so cool (9), Will he come? (14), Guinevere (45), The Sailor's Grave (46) and The Lost Chord (68).

SONG No.: 24

TITLE: The Mother's Dream

FIRST LINE: "I'd a dream tonight As I fell asleep"

CATALOGUED IN: Bl, W, Wyn 1, B2, S, Paz,[1] Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1868

PUBLISHED: Boosey, 1868

TEXT BY: Rev. William Barnes (1801-1886)

MANUSCRIPT: In possession of Messrs. Boosey and Co.[2]

PUBLISHED COPY: BM

REVIEW: -

The Mother's Dream is a 3-verse song, the overall form being altered-strophic. It is one of Sullivan's least distinguished settings, in which he had recourse to a quasi-religious style that is the musical counterpart of this and similar texts which are typical of the worst excesses of Victorian sentimentality. This is not simply a question of melody and harmony resembling one or another hymn tune (many ballads in which this can be seen are perfectly acceptable within the definition of the term) but goes much deeper. Sullivan's approach to this text was undoubtedly sincere and he aimed for simplicity; unfortunately, however, the result does not convey his intentions.

Much of the accompaniment consists of one chord per bar, as if further activation was considered impious, and it is the harmonium rather than the piano that is suggested.[3]

Notes on The Mother's Dream

(1) Paz lists the song only in the contents of a volume of songs published by Boosey and Co., but does however list My child and I.

(2) The manuscript is undated but is stamped 14.1X,68. MD lists the song as having been published during the year 1867-68.

(3) See also song no.53a.

SONG No.: 24a

TITLE: My child and I

FIRST LINE: "Once I used to dream, Heav'n was far, so far"

CATALOGUED IN: Paz, Sm, G, Pol, Y

COMPOSED: c. 1868

PUBLISHED: Boosey, 1901

TEXT BY: Fred E. Weatherly (1848-1929)

MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: -

This song is an adaptation of the music to The Mother's Dream, a fact that has hitherto not been noted. Weatherly had previously written the words of The Chorister to the music of The first departure (songs nos. 53 and 53a).

SONG No.: 25

TITLE: I wish to tune my quivering lyre

FIRST LINE: "I wish to tune my quiv'ring lyre to deeds of fame and notes of fire;"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: 1868

PUBLISHED: Boosey, c. 1868[1]

TEXT BY: George Gordon, Lord Byron (1788-1824) translated from Anacreon c.560 B.C. - c. 475 B.C.

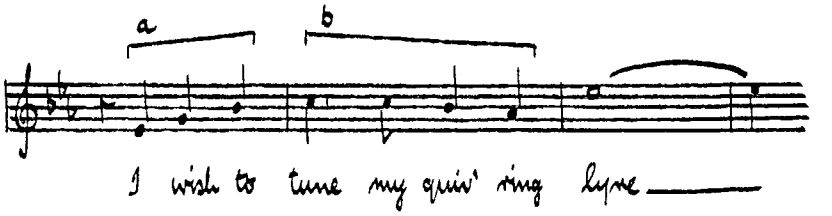
MANUSCRIPT: In possession of Messrs. Boosey and Co.

PUBLISHED COPY: BM

REVIEW: MT, Vol.13, p.538

This song, composed for the Gloucester Musical Festival of 1868, is unique in Sullivan's output. Through-composed, it is more in the nature of a dramatic scena. It is also one of the longest songs Sullivan ever wrote, running to 168 bars.

There are five clearly defined sections of which the last is a 40-bar coda.[2] The third and shortest section is a recapitulation of the closing 12 bars of the first, while the second and fourth sections derive ultimately from the opening vocal phrase:



which Sullivan utilises to the full in the course of the song; there is a particularly fine sense of development in the second section based on a simultaneous inversion and diminution of fragment b. The tonal scheme shows, again, an exploitation of keys that lie a third apart.

The review cited above suggests that this song was originally conceived with an orchestral accompaniment and this is borne out by the figurations of the piano part, although as a pianist himself and co-editor of vocal scores[3] Sullivan was quite capable of producing a sensible keyboard reduction.[4]

The juxtaposition of this song with The Mother's Dream[5] is particularly fortuitous and highlights one aspect of Sullivan's personality. Arthur Hutchings has suggested that if Sullivan had not felt the need to be reverent in his church music his contributions might have proved more lasting,[6] and the same double standards are evident in his approach to the song texts. The Mother's Dream represents the nadir of Sullivan's song-writing, while I wish to tune my quivering lyre has a virility and consistency of invention that places it with the early Shakespeare settings despite some obvious affinities with the ballad style.

Notes on I wish to tune my quivering lyre

(1) The manuscript is dated Zurich, 25th September 1868. MD lists the song as having been published during 1867-68 and also 1868-69 suggesting that the manuscript was dispatched from Switzerland for immediate publication.

(2) Mendelssohn's Symphony no.3 is again recalled (see above song no.20) as is Schubert's Piano trio in B ♭ major, op.99 which Sullivan may have played. (See above, song no.20, fn.5)

(3) See above, song no.16, fn. 5.

(4) It must be presumed that Sullivan worked from a full score or possibly a short score, but no such manuscript or set of parts is known to have survived.

(5) Song no.24.

(6) Arthur Hutchings, Church Music in the Nineteenth Century, p.18.

SONG No.: 26

TITLE: The Troubadour

FIRST LINE: "Glowing with love, on fire for fame"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1869

PUBLISHED: Boosey, c. 1869

TEXT BY: Sir Walter Scott

MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: -

A 3-verse ballad, the setting is altered-strophic. Scott's text anticipates the Victorian pre-occupation with death but avoids the sanctimonious approach of Will he come?(1) and The Mother's Dream.(2) Death in battle was still a thing to be glorified (it was, after all, only fifteen years since the famous, if ignominious, charge of the Light Brigade at the Battle of Balaclava) and Sullivan felt no obligation to adopt the style of "watchers around a bed".(3)

The setting is very much in the spirit of If doughty deeds my lady please although the heartiness becomes too excessive, particularly in the coda which is simply a repeat of the second half of the third verse with the addition of the vocal line in the piano part. Very much a typical male song of its period it nevertheless borders on the commonplace.

Notes on The Troubadour.

(1) Song no.14.

(2) Song no.24.

(3) See above, song no.14.

SONG No.: 27

TITLE: Sad memories

FIRST LINE: "The wind now is weary, tho' dark the sky!"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1869

PUBLISHED: Metzler, c. 1869[1]

TEXT BY: Charles J. Rowe (? - ?)

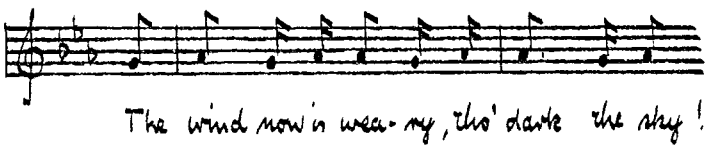
MANUSCRIPT: -

PUBLISHED COPY: DM

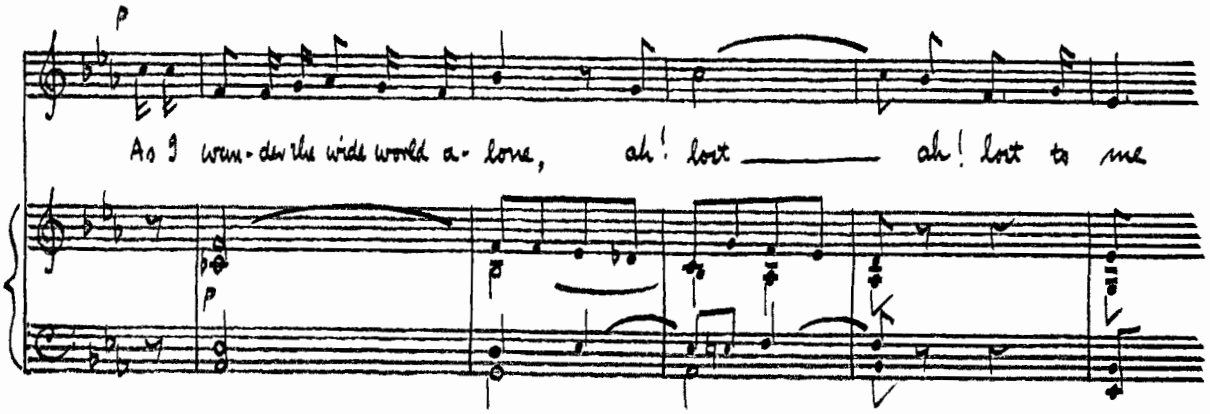
REVIEW: -

Sad memories is through-composed although, like I wish to tune my quivering lyre, it falls into clearly defined sections. The text is again concerned with death and the seemingly endless mourning which follows it.[2]

Much of the thematic material is derived from a 2-note figure which first appears in the piano introduction showing, again, Sullivan's ability to evolve an entire verse from one basic unit. The result here is less meaningful than in O Mistress Mine, the opening vocal line being unusually repetitive:



The harmonic language is richer here than in many of Sullivan's ballads of this time, much of it based on an ostinato figure - often over a double pedal. One passage near the end of the song recalls Schumann and looks forward to the highly individual style of Roger Quilter (1877-1953),



Notes on Sad memories.

(1) MD does not list this as having been published in 1868-69 or 1869-70. It is however listed as having been published by Metzler during 1876-77. Further verification is lacking.

(2) It should be remembered that Queen Victoria herself set mourning standards for the entire Nation after the death of Prince Albert in 1861.

SONG No.: 28

TITLE: A life that lives for you

FIRST LINE: "The sweet seductive arts that conquer maiden's hearts I never knew"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1870

PUBLISHED: Boosey, c. 1870

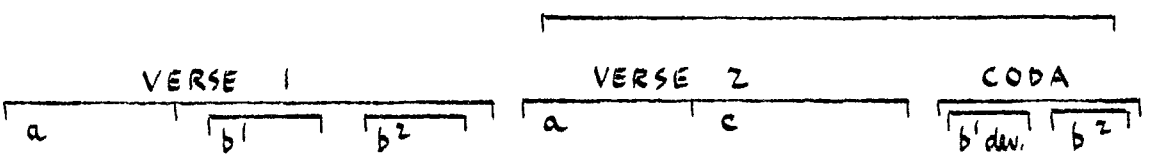
TEXT BY: Lionel H. Lewin (? - ?)[1]

MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: -

The first of five settings of texts by Lionel Lewin, this song consists of two long verses. The construction, which is altered-strophic, is interesting, each verse being sub-divided as follows:



The song is in compound duple time except for section c which is in common time. The opening 5-bar phrase shows Sullivan's ability to cope with irregular texts although the rest of the verse is set in regular 4-bar phrases. This, coupled with much textual repetition, suggests that the musical material has taken precedence over the text.

Several passages in this song look forward to the Savoy operas, particularly The Pirates of Penzance (1879) and The Gondoliers (1889). In the coda, the development of b^1 (see diagram above) bears a striking resemblance to the coda of "Take a pair of sparkling

eyes" from Act II of The Gondoliers. Self-plagiarism is rare in Sullivan and this may well have been a recollection on a sub-conscious level.

Notes on A life that lives for you.

(1) For further information on Lionel Lewin, see H. Saxe Wyndham, Arthur Seymour Sullivan, pp.250-253.

SONG No.: 29

TITLE: The Village Chimes

FIRST LINE: "The Village Chimes! those dear old chimes! In fancy I can hear them still"

CATALOGUED IN: Bl, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1870

PUBLISHED: Boosey, c. 1870

TEXT BY: Charles J. Rowe

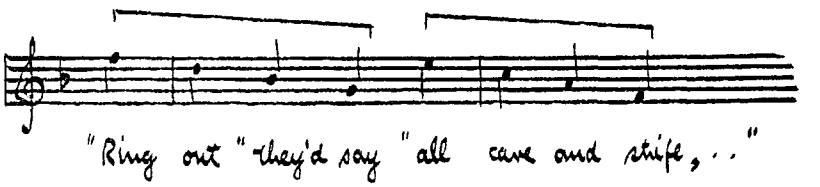
MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: -

A standard 3-verse altered-strophic ballad, in which the new material is introduced in the second verse. This is occasioned by the content of the text as verse 2 introduces the inevitable subject of death.

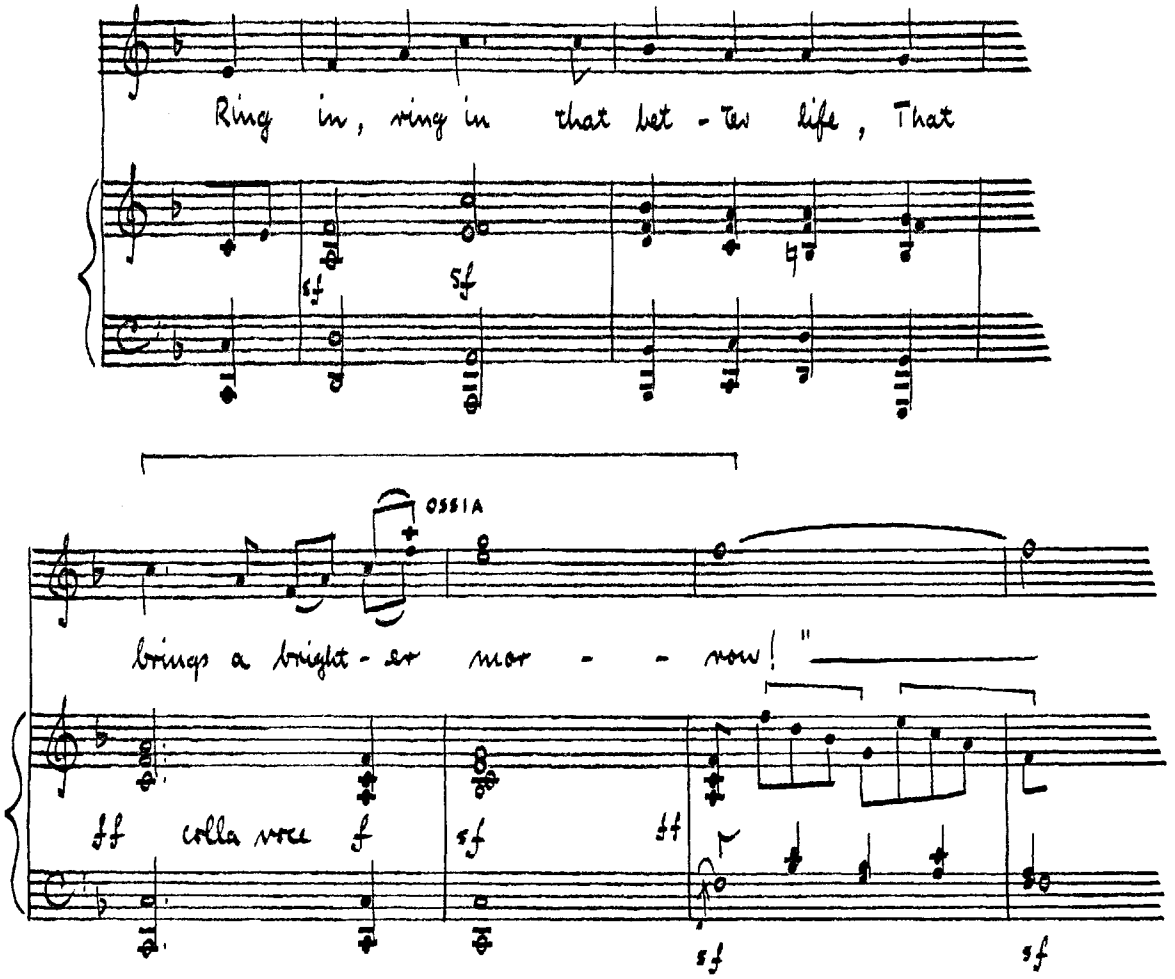
Musically, Sullivan's resources are slender. The "Village Chimes" are represented partly by a double pedal and partly by a melodic line descending in thirds and treated sequentially ;



This phrase, in diminution, forms the epilogue to the song in which the chimes are rung with rather more fervour. (See below, p.88).

An example of the mixture of styles often seen in ballads of this type is afforded by the last lines of verses 1 and 3. Mention of "that better life" elicits from Sullivan an example of his quasi-religious style while the closing melodic flourish

recalls the last movement of Schumann's Symphony no.3 in $E^{\flat}$, op.97.



SONG No.: 30

TITLE: Looking back

FIRST LINE: "I heard a voice long years ago, A voice so wond'rous sweet and low"

CATALOGUED IN: Bl, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1870

PUBLISHED: Boosey c. 1870

TEXT BY: Louisa Gray

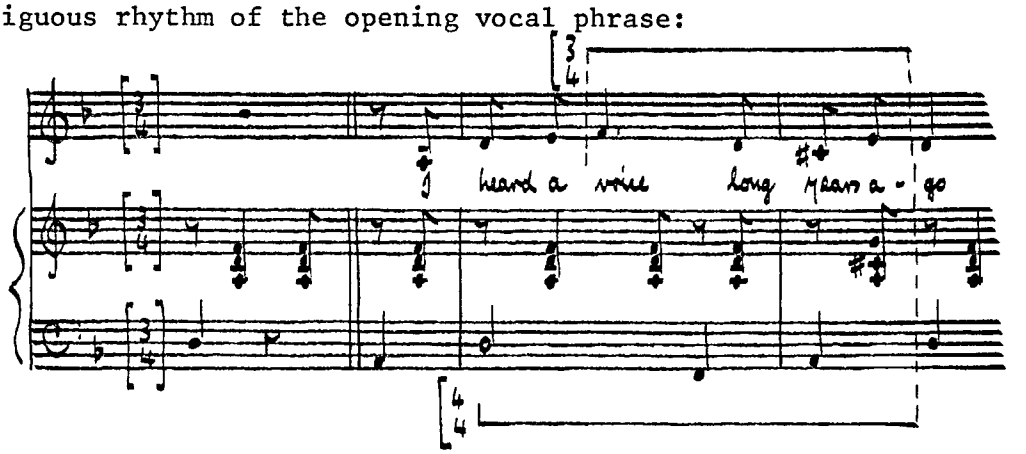
MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: -

A 2-verse strophic ballad whose text is again about death; Sullivan has, however, avoided the quasi-religious style that he sometimes adopted when dealing with this subject.(1)

Louisa Gray's verses (basically rhyming couplets although with none of Scott's genius) are unusually dull and Sullivan's setting of them suggests again that they were simply the pegs on which he hung his musical material.(2) Typical of his craftsmanship is the ambiguous rhythm of the opening vocal phrase:



This song is one of several 2-verse ballads dating from the early 1870's which are perceptibly different, in both thematic content and pianistic layout, from the earlier 3-verse ballads such as The

Maiden's Story[3] and The snow lies white.[4] Among these may be cited Once again,[5] Golden Days[6] and None but I can say[7], all of which have texts by Lionel H. Lewin.

Notes on Looking back

(1) See for instance The Mother's Dream (song no.24)

(2) See also remarks on A life that lives for you (song no.28)

(3) Song no.15.

(4) Song no.22.

(5) Song no.42

(6) Song no.43.

(7) Song no.44.

SONG No.: 31

TITLE: The Window or The Songs of the Wrens[1] No.1. On the hill

FIRST LINE: "The lights and shadows fly"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1866-1870

PUBLISHED: Strahan, 1871

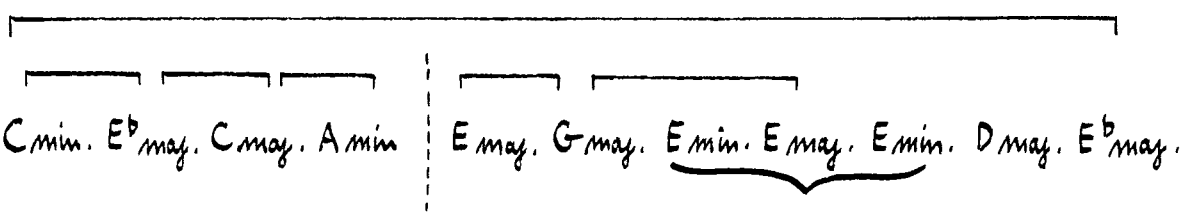
TEXT BY: Alfred, Lord Tennyson

MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: MT, Vol,14, P.781

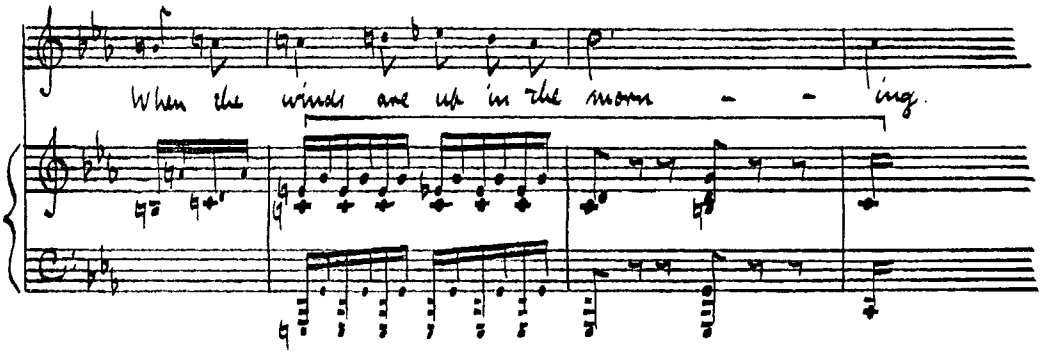
The inception of this song-cycle, the only one that Sullivan wrote[2] and one of the few British song-cycles of its period, dates back to 1866 when Sullivan first visited Tennyson to discuss the project.[3] His models were the song-cycles of Schubert and, particularly, Schumann. Emulating Schumann's key-scheme of fifths in the cycle Dichterliebe (1840) Sullivan adapted this to his own partiality for thirds in the overall tonal scheme of The Window; this is apparent throughout most of the cycle although it lapses towards the end:



Sullivan set only eleven of the twelve songs[4] which are evenly divided between strophic (four) altered-strophic (four) and through-composed (three). There is much evidence of concentrated thought and there are subtle thematic links between several of the songs. The piano writing, throughout, is particularly impressive and includes some of Sullivan's best writing for that instrument.

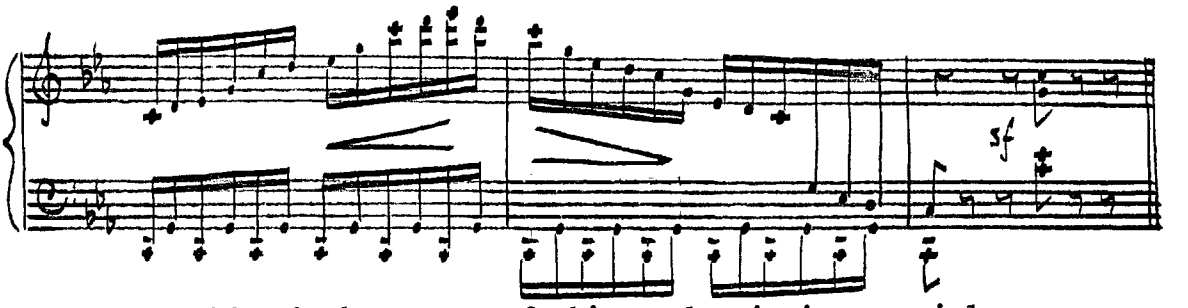
The first song,"The lights and shadows fly"is the longest and most complex. There are four verses, the setting being altered-strophic. The exploitation of keys that lie a third apart is not always seen within individual songs; here, for instance,verses 1 and 2 modulate to the flattened tonic - a procedure which necessitates some enharmonic writing - while verse 3 moves to the flattened supertonic. The interval of a fourth is also prominent, particularly in the vocal line, and,as so often happens in Sullivan's songs, this occasionally produces octaves with the bass.(5)

The harmonic language is a mixture of styles. Much of it suggests Schubert, particularly those passages in which there is a juxtaposition of major and minor triads:



while the sharpened supertonic which Sullivan took from Schumann is also present. The third verse, too, is particularly Schumannesque.

Much of the interest in this opening song lies in the piano part whose fiery semiquavers give a relentless impetus to the music. The basic pattern (which initially suggests Schubert) is a diminution of the opening vocal line - which it cleverly mirrors at a different pitch - although this later becomes harmonic activation. In the final bars this figure becomes an angry flourish which suggests Chopin's c minor study, op. 10 no. 12.



Arguably the best song of this cycle, it is certainly one of the most interesting songs that Sullivan ever wrote and presents formidable difficulties to both singer and pianist.

Notes on On the hill

(1) In c. 1886 Harvey Löhr wrote a set of twelve piano pieces under this title which he dedicated to Sullivan. For a review of this work see MMR, Vol.16, p.88.

(2) The three songs published collectively under the title The Young Mother do not constitute a song-cycle. (See below, songs nos. 51, 52 and 53)

(3) See Young, op.cit., p.46.

(4) The texts of all twelve were, however, printed in the original edition.

(5) See also remarks on Will he come? (song no.14)

SONG No.: 32

TITLE: The Window or The Songs of the Wrens No.2. At the Window

FIRST LINE: "Vine, vine and Eglantine, Clasp her window, trail and twine"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1866-1870

PUBLISHED: Strahan, 1871

TEXT BY: Alfred, Lord Tennyson

MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: MT, Vol.14, p.781

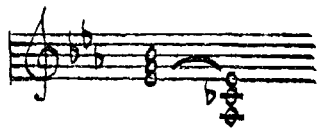
The two verses of this song are set strophically. The style, in complete contrast to the first song, resembles that of a lullaby and two such songs by Sullivan are recalled, What does little birdie say?(1) and the mock-lullaby "Hush'd is the bacon on the grid" from Cox and Box.(2)

The tonal scheme is interesting as it is built (like the overall tonal scheme of the cycle) on thirds. The keys used are:

tonic - mediant - dominant

and tonic minor - flattened submediant - subdominant minor

the keynotes of which form a major and a minor triad which pivot on the tonic:



From the last named, the subdominant minor, the tonality moves quickly back to the tonic.

Notes on At the window

(1) Song no.19. The text of this was also by Tennyson.

(2) The origins of Cox and Box are obscure although it has recently been established that the first public performance took place on 17th December, 1866. (See Young, op.cit., pp. 53-55). It is just possible, then, that "Hush'd is the bacon on the grid" pre-dates At the window. See also appendix no.1 song no.93.

SONG No.: 33

TITLE: The Window or The Songs of the Wrens No.3. Gone

FIRST LINE: "Gone, Gone till the end of the year"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1866-1870

PUBLISHED: Strahan, 1871

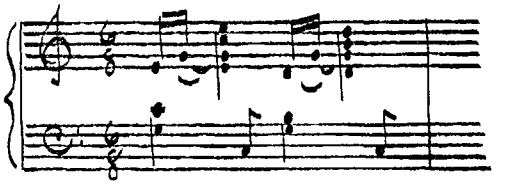
TEXT BY: Alfred, Lord Tennyson

MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: MT, Vol.14, p.781

In the majority of the songs in this cycle, voice and accompaniment are equal partners. Here, however, the interest lies primarily in the piano part. The pattern of the opening bar:



is maintained throughout the entire song and appears in every bar but one. This unity enables the song to work up to a fine climax and return again to the calm of the opening.

The vocal line which is superimposed on this barcarolle-like ostinato is tentative on its first entrance but later becomes more assured; both the opening and closing lines are set to a monotone. The setting is through-composed.

SONG No.: 34

TITLE: The Window or The Songs of the Wrens No.4. Winter

FIRST LINE: "The frost is here And fuel is dear"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1866-1870

PUBLISHED: Strahan, 1871

TEXT BY: Alfred, Lord Tennyson

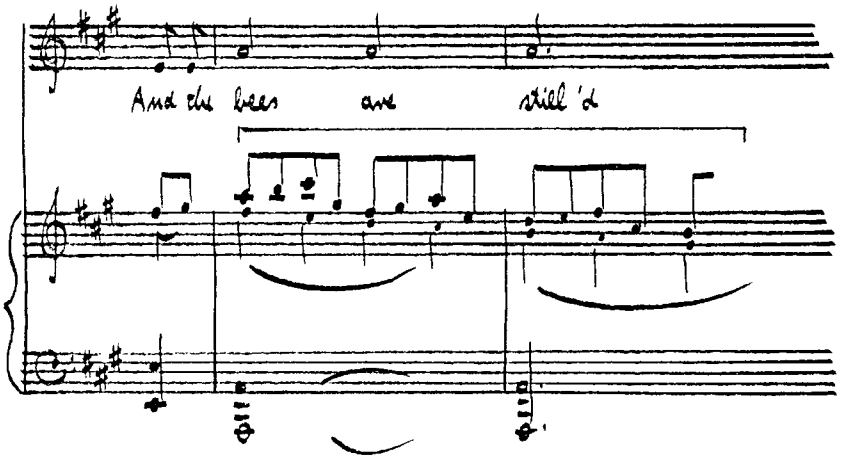
MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: MT, Vol.14, p.781

Through-composed, like the previous song, there is nevertheless a definite A B A structure in which B is a development, in the tonic major, of the thematic material of A.

For the first time in the cycle, the music has affinities with Sullivan's ballad style, particularly in the lay-out of the accompaniment; one passage built on a triadic structure recalls the language of If doughty deeds my lady please[1] and The Troubadour.[2] Despite this, the piano writing still owes much to Schumann, the following passage suggesting a knowledge of the song-cycle Frauenliebe und leben.[3]



After the final A section, which is slightly expanded, there is a coda in which the ballad style is again present. This section contains an unusually large number of octaves between voice and bass-line which is perhaps symptomatic of a falling off of concentration. Certainly this song is the least consistent of the four so far discussed.

Notes on Winter

(1) Song no.12.

(2) Song no.26.

(3) See also remarks on song no.38 (below)

SONG No.: 35

TITLE: The Window or The Songs of the Wrens No.5. Spring

FIRST LINE: "Bird's love and bird's song. Flying here and there"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1866-1870

PUBLISHED: Strahan, 1871

TEXT BY: Alfred, Lord Tennyson

MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: MT, Vol.14, p.781

The first four songs of this cycle form a tonal group whose keys lie a third apart. This scheme begins again here, a third higher, although the sequence is later expanded and modified.(1) There is no exploitation of thirds in the tonal structure of each verse although an interrupted cadence takes the music momentarily to the flattened submediant, recalling a similar passage in O fair dove! O fond dove! Thirds are evident, however, in the structure of the vocal line and of the accompaniment.

One feature of Sullivan's vocal writing at cadence points is a rising scale passage often over a dominant pedal.(2) Here, this is treated sequentially and in the second verse is given an "ossia" over a dominant thirteenth chord. This is a momentary indulgence comparable with Sullivan's fondness for a $\frac{6}{5}$ on IV.

The pattern of the accompaniment is maintained with a consistency that recalls the third song, Gone.(3) The semiquaver activation is particularly felicitous and is beautifully laid out for the keyboard, exploiting piano sonorities with rare delicacy. In the 6-bar epilogue the semiquaver movement is replaced by

arpeggiated quaver chords over a pedal, which suggest the elfin-like scherzo movements of Mendelssohn.(4)

Notes on Spring.

(1) See diagram in song no.31 (above)

(2) Further examples of this can be seen in She is not fair to outward view (13), Give (17) and To one in paradise (80).

(3) Song no.33.

(4) A similar passage can be found in the opening bars of Sullivan's setting of "Come unto these yellow sands" from his incidental music to The Tempest (See above, p.13).

SONG No.: 36

TITLE: The Window or The Songs of the Wrens No.6. The Letter

FIRST LINE: "Where is another sweet as my sweet!"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1866-1870

PUBLISHED: Strahan, 1871

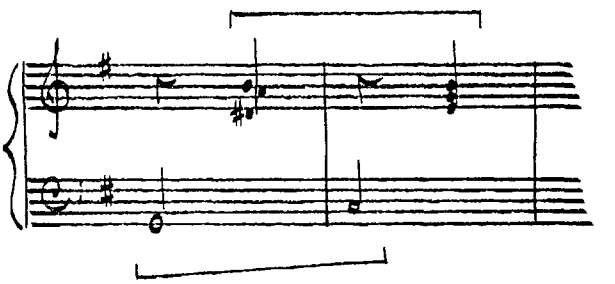
TEXT BY: Alfred, Lord Tennyson

MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: MT, Vol.14, p.781

A 2-verse strophic song, the setting is reminiscent of The Mother's Dream[2] although it avoids the quasi-religious style of that song. The harmonic language is extremely simple although the second half of the verse makes use of the circle of fifths. This particular example shows how Sullivan could modify such a pattern while still retaining one or other of its characteristics.[3] Here, it is the bass line (alternately rising a fourth, falling a fifth) which is retained while the harmony deviates from the sequence that this implies:



In the last few bars of each verse there is a phrase compounded of a descending scale passage in thirds set against an inverted tonic pedal. This can be seen as the retrograde of a

phrase often used in the early songs, where the pedal could be either tonic or dominant.(4) In its present form it can be seen as the forerunner of an accompanimental pattern which is often found in the Savoy operas.(5)

Notes on The Letter.

(1) According to the original edition, "The Music was composed to an earlier version of this Song."

(2) Song no.24.

(3) See above, p.9?.

(4) One early song in which both tonic and dominant pedals appear in conjunction with a scale rising in thirds is Sigh no more, ladies (6).

(5) In H.M.S. Pinafore (1878) this pattern appears several times and is particularly associated with Sir Joseph Porter.

SONG No.: 37

TITLE: The Window or The Songs of the Wrens No.7. No Answer

FIRST LINE: "The mist and the rain, the mist and the rain!"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz. Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1866-1870

PUBLISHED: Strahan, 1871

TEXT BY: Alfred, Lord Tennyson

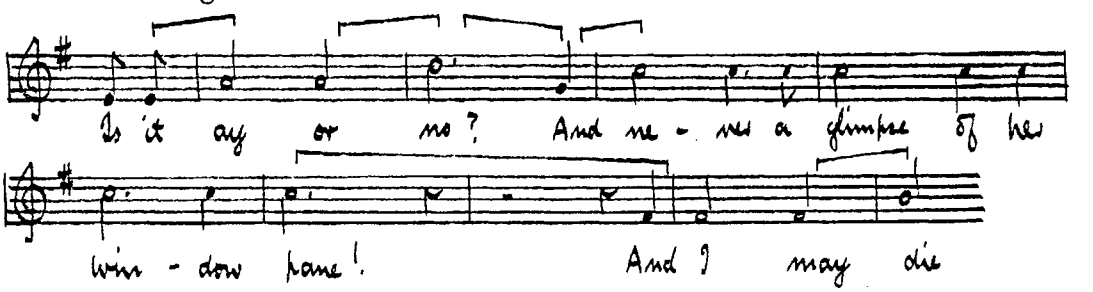
MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: MT, Vol.14, p.781

This song can be linked in several ways with the fourth song of the cycle, Winter.[1] The construction in each case is similar, the form being A B A with the middle section in the tonic major, and both are vividly descriptive - of frost in Winter, and of mist and rain in No answer. Strangely, they also resemble each other in their lapses from consistency, particularly in their adoption of a ballad style. Here, the 12-bar section which heralds the return of A is particularly weak.

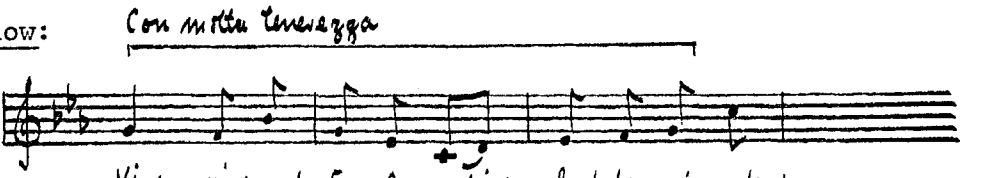
An interesting feature of the A section is the construction of the vocal line which, unlike the accompanying harmony, is built on the principle of the circle of fifths being an alternate rising fourth and falling fifth:



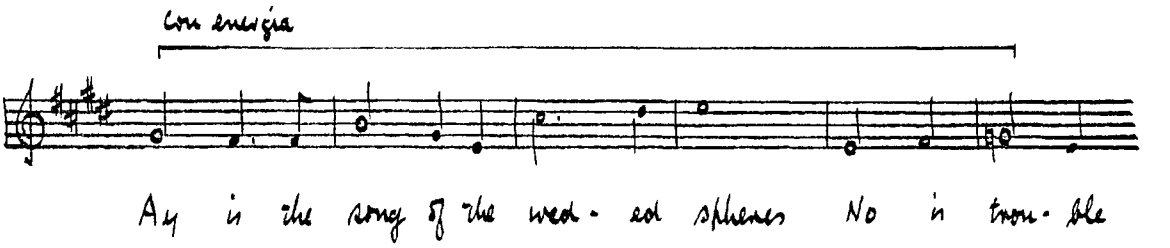
Only one more rising fourth is needed to make this particular cycle complete.

One further reference to previous material (although not to Winter) occurs at the beginning of the B section where the melodic line is a rhythmic transformation of the opening of the second song, At the window.(2)

At the window:



No answer:



Notes on No answer

(1) Song no.34.

(2) Song no.32.

SONG No.: 38

TITLE: The Window or The Songs of the Wrens No.8. No answer[1]

FIRST LINE: "Winds are loud and you are dumb"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1866-1870

PUBLISHED: Strahan, 1871

TEXT BY: Alfred, Lord Tennyson

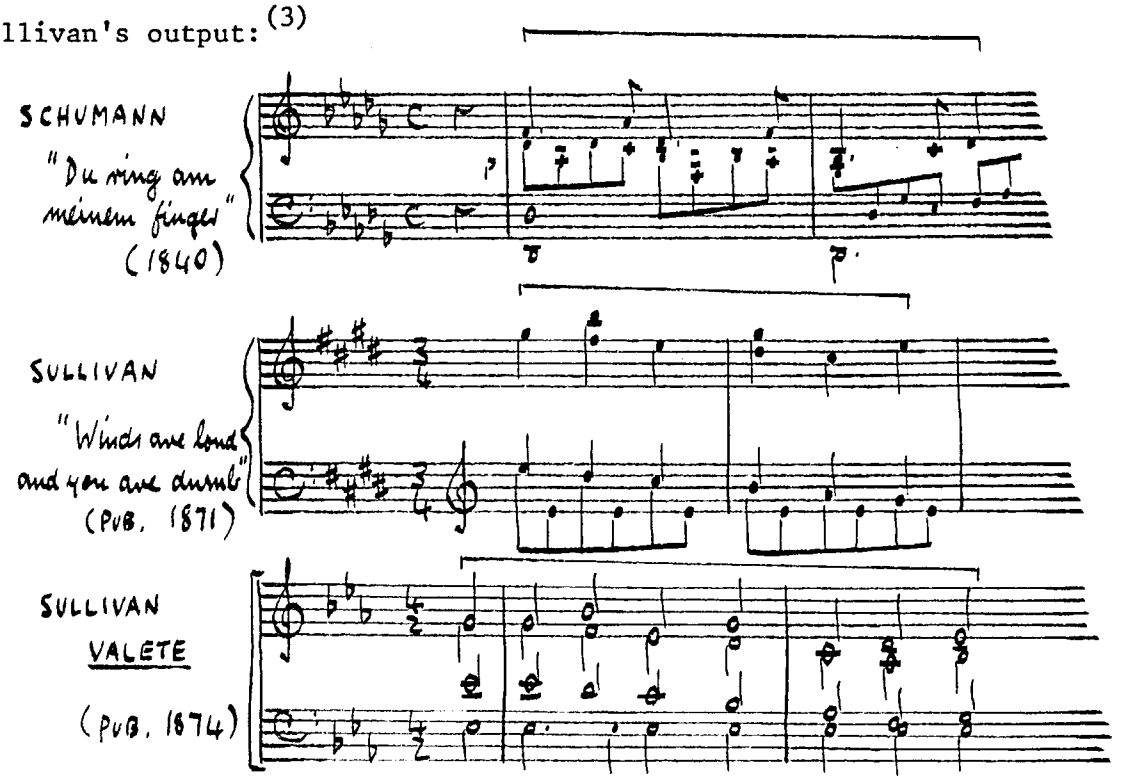
MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: MT, Vol.14, p.781

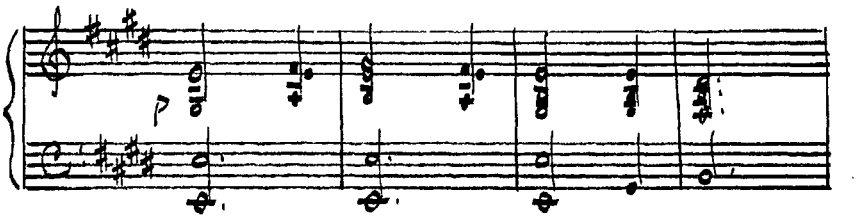
The eighth song resembles, in structure and partly in content, a standard 3-verse altered-strophic ballad.

The opening bars of the piano introduction betray, again, a knowledge of Schumann's Frauenliebe und leben[2] while the melody, harmony and metre are almost identical to the opening of the hymn tune Valete (published in 1874). A comparison of all three shows how heavily Sullivan leaned on Schumann and gives credence to C.V. Bridgman's remarks on the relationship between hymn and song in Sullivan's output:[3]

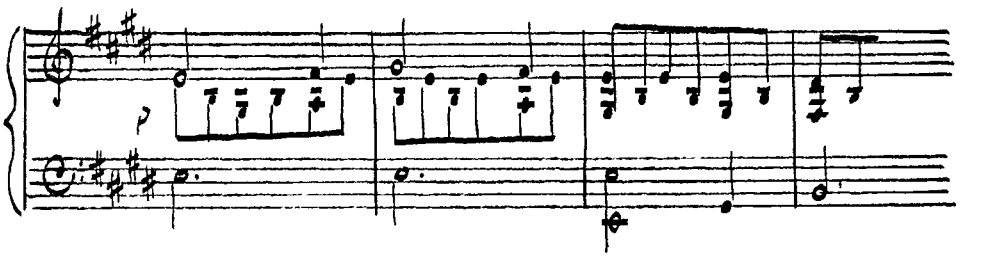


As in many 3-verse ballads the thematic material of verses 1 and 2 is the same, with new material introduced in verse 3. The piano part, however, is different for each verse and in the first two verses gives a rare example of the undulating quaver accompaniment, so typical of Sullivan's ballad style,(4) preceded by the basic chord sequence of which it is an activation:

Verse 1



Verse 2



Notes on No answer

(1) Both this song and the previous one are entitled No answer.

(2) See also song no.34 (above)

(3) See above p.53.

(4) One song, also in triple metre, in which this is found is Give (17).

SONG No.: 39

TITLE: The Window or The Songs of the Wrens No.9. The answer

FIRST LINE: "Two little hands that meet, Claspt on her seal, my sweet"

CATALOGUED IN: Bl, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1866-1870

PUBLISHED: Strahan, 1871

TEXT BY: Alfred, Lord Tennyson

MANUSCRIPT: -

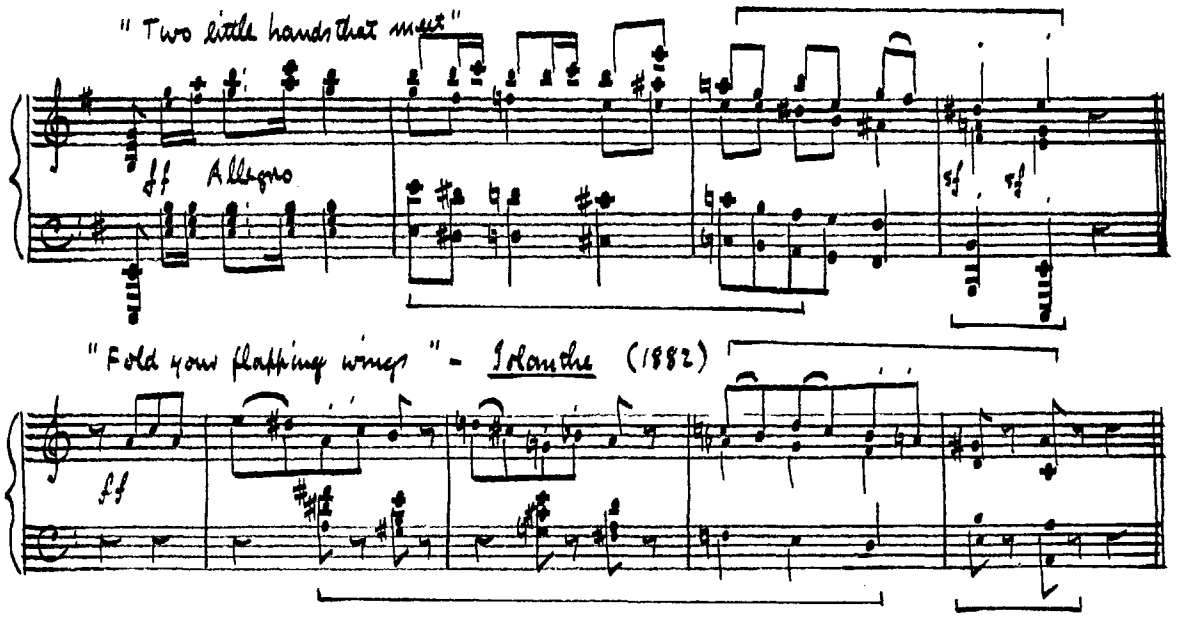
PUBLISHED COPY: DM

REVIEW: MT, Vol.14, p.781

A mere 24 bars, this through-composed setting is among the most concentrated of all Sullivan's songs. For the first time in the cycle two adjacent songs are linked other than by the key relationship of thirds. The previous song, No answer, ends with a tonic chord of E major while the present song opens with a figure that uses only the tonic and dominant notes of that chord. The effect of this is unusually subtle. The listener, hearing these songs for the first time mentally, adds a major third; the pianist on the other hand will hear a minor triad as his eye tells him that the key signature has changed.(1) The rhythm of this opening is then taken up by the voice, reverting again to a use of thirds.

The middle section is in the relative major and returns to the tonic minor only at the final vocal cadence. This section contains an example of a hemiola (a device seldom used by Sullivan)(2) although this is seen only in the accompaniment, the vocal line maintaining two bars of $\frac{3}{4}$ against the piano's $\frac{3}{2}$.

Among the most interesting features of this very un-typical song is the 4-bar epilogue. It is based on descending thirds set against an inverted pedal - a further variation of a pattern seen in eight out of the eleven songs in this cycle.(3) It may be grouped more specifically with the epilogues of Spring (35) and No answer (38) although it has a ferocity that links it with the first song, On the hill (31). There is a hint of Tchaikowsky (1840-1893) in the closing bars which also look forward to a little-known song from Iolanthe (1882) which appears only in the earliest published scores.



Notes on The answer.

(1) Sullivan may have taken this idea from the opening of Beethoven's Symphony no.9 in D minor op. 125 which is however deliberately ambiguous where Sullivan is deliberately misleading.

(2) Another example can be found in Rosalind (8).

(3) These are On the hill (31), At the window (32), Winter (34), Spring (35), The letter (36), No answer (38), The answer (39) and When (40).

SONG No.: 40

TITLE: The Window or The Songs of the Wrens No.10. When

FIRST LINE: "Sun comes, moon comes, Time slips away"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1866-1870

PUBLISHED: Strahan, 1871

TEXT BY: Alfred, Lord Tennyson

MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: MT, Vol.14, p.781

In the penultimate song of the cycle thirds are again prominent, both in the structure of the melody and in the tonal scheme; the first modulation is to the mediant (a third above the tonic) and the second is to the submediant (a third below the tonic). The accompaniment consists of arpeggiated chords which, as in the fifth song, Spring,(2) exploit piano sonorities in a manner rare in Sullivan's output.

Much of the melodic material is in minims and crotchets which seem to be superimposed on the accompaniment in the manner of Gounod's (1818-1893) Ave Maria.(3) Towards the end of the song, however, the accompaniment, too, gives way to crotchets and quavers at the line "Blaze upon her window, sun, In honour of the day!" Occasionally, as in the setting of this and similar lines, Sullivan had recourse to a style that aspired to the heroic although its sentiments are too overstated to be fully credible.(4) There are two verses set strophically.

Notes on When.

(1) This is actually the eleventh poem. The tenth poem (numbered 9b.) beginning "Be merry, all birds, today" was not set by Sullivan.

(2) Song no.35.

(3) Although Gounod belonged to a previous generation, the famous Ave Maria was not in fact written until 1877. In 1892 a year before his death Gounod produced Second Ave Maria: meditation sur le 2IÈMEPrelude de Bach.

(4) Further examples of this style can be found in If doughty deeds my lady please (12), The Troubadour (26), To one in paradise (80).

SONG No.: 41

TITLE: The Window or The Songs of the Wrens No.11. Marriage morning[1]

FIRST LINE: "Light so low upon earth you send a flash to the sun"

CATALOGUED IN: Bl, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1866-1870

PUBLISHED: Strahan, 1871

TEXT BY: Alfred, Lord Tennyson

MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: MT, Vol.14, p.781

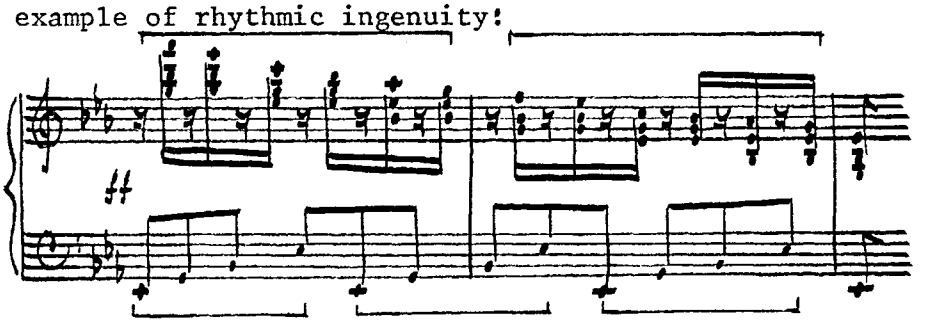
Beginning in the key of the previous song, the final song of the cycle moves quickly to its own key (a semitone higher) which is the relative major of the opening song On the hill.[2] The overall tonal scheme of the cycle is thus seen to lie within the bounds of a third while further unity is added by the fact that the first and last songs also have the same key signature.

Although Sullivan tried hard to match his setting of the opening poem there are signs that his inventive powers were beginning to dry up. There is, first of all, the link that joins the song to When; much less subtle than that which joins No answer[3] to The Answer[4] it is, however, lifted above the common-place by virtue of it's being a 5-bar phrase.

Tennyson's poem is written as narrative verse although Sullivan has divided it into three distinct verses; the setting is altered-strophic although the piano part, like that of the eighth song, No answer, is through-composed. Unlike No answer, however, it is a hymn tune rather than a ballad style that is suggested, particularly

in the first verse where the constant use of dotted minims and dotted crotchets suggests the harmonium or organ. This impression is dispelled as the song progresses, the accompaniment becoming more active. The syncopated figure which forms much of the accompaniment to the second verse is the basis of the vocal line of the third verse although this too shows a lapse of concentration, becoming unduly repetitive and, for Sullivan, rather contrived.

The closing section, which may be seen as a long crescendo e accel erando, finally attempts to emulate the spirit of the opening song, On the hill, and to round off the cycle in an appropriate manner although on the whole it falls short of these aims. The accompaniment looks back to Beethoven and consists of activated chords similar to those in An die ferne Geliebte.(5) These, too, are less successful than the figurations of earlier songs.(6) The final bars contain one more example of rhythmic ingenuity:



Despite its unevenness and considered in conjunction with the ballads that Sullivan wrote at about the same time, and which he was to continue to write afterwards, The Window is an impressive achievement; along with the early Shakespeare settings it represents the pinnacle of his song-writing. He never again attempted anything on this scale; three songs were published together under the collective title The Young Mother(7) and of a further three that he contemplated in the last year of his life (settings of lines from Tennyson's The Princess) only two were completed.(8)

Notes on Marriage morning.

(1) This is a setting of the twelfth poem. See above, song no.40, fn.1

(2) Song no.31.

(3) Song no.38.

(4) Song no.39.

(5) This technique can also be seen in Rosalind (8) and Sweet day, so cool (9).

(6) See for instance On the hill (31), Spring (35) and When (40).

(7) Songs nos. 51, 52 and 53.

(8) See O Swallow, Swallow (78) and Tears, Idle Tears (79)

SONG No.: 42

TITLE: Once again

FIRST LINE: "I linger round the very spot Where years ago we met"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1872

PUBLISHED: Boosey, c. 1872[1]

TEXT BY: Lionel H. Lewin

MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW:

A 2-verse strophic ballad, one of four which date from the early 1870's and which bear superficial similarities both in thematic content and pianistic layout.[2] The text is undistinguished and consists mainly of rhyming couplets although there is no trace of this jog-trot rhythm in Sullivan's setting.

The opening melodic material is a further variant of theme x, and despite the regularity of the ensuing phrases there is a fine sense of organic development whose momentum is coaxed forward by occasional irregularities of harmonic rhythm. In the second half of the verse (which is in the tonic major) the piano becomes increasingly active, culminating in a passage which is of above-average difficulty for a song of this type. The final cadence of the second verse is provided with vocal "Ossias", a feature found in the early songs, while the final piano flourish is an almost verbatim quotation (possibly another subconscious recollection)[3] of the opening bars of O Mistress Mine.[4]

Once again is perhaps the most successful of the songs with which it may be grouped[5] and has a freshness and spontaneity that recall the language of the early Shakespeare settings.

Notes on Once again

(1) BM accession stamp is 15th February, 1872

(2) See also Looking back (30), Golden Days (43), and None but I can say (44).

(3) See also remarks on A life that lives for you (28).

(4) Song no.5.

(5) See above, fn. 2.

SONG No.: 43

TITLE: Golden Days

FIRST LINE: "Once, in the days of golden weather, Days that were always fair"

CATALOGUED IN: Bl, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1872

PUBLISHED: Boosey, c. 1872(1)

TEXT BY: Lionel H. Lewin

MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: -

A 2-verse strophic ballad, the third of four similar songs dating from this period,(2) the text is again by Lionel Lewin. The thematic content is less extrovert than that of Once again and contains another thinly disguised reference to Anglican hymnody, not this time to his own work but to one of the finest hymn tunes of its period, the setting of "Praise, my soul, the King of Heaven" by Sullivan's old master Sir John Goss.(3)

Even within such a basic framework (which by now had almost assumed the proportions of a set formula) Sullivan's craftsmanship is still evident. This is particularly noticeable in his harmonic progressions which seldom follow a predictable path; here, the modulation to the dominant is effected by way of the submediant and is followed by a modulation to the supertonic using the vocal line as a pivot. The accompaniment consists mainly of the customary undulating quaver movement established in the earlier ballads. By now the left hand has lost the independence that it once had although Sullivan's harmonic literacy ensures that, even existing simply as a bass line, it is invariably strong and convincing.

Notes on Golden Days

(1) BM accession stamp is 3rd May 1872.

(2) See song no.42, fn. 2.

(3) This tune, called Praise my soul, first appeared in the Brown-Borthwick Supplemental Hymn and Tune Book, Third Edition, with New Appendix, 1869.

SONG No.: 44

TITLE: None but I can say

FIRST LINE: "The noon-day sun was fierce and bright, The land looked all a-thirst;"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1872

PUBLISHED: Boosey, c.1872(1)

TEXT BY: Lionel H. Lewin

MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: MW, 1872(2)

This is the fourth of a group of similar 2-verse strophic ballads, three of whose texts were provided by Lionel Lewin.(3) The pattern is as before although the range of influences is rather more widespread with traces of Mendelssohn and English folk song in the thematic content and Beethoven in the figurations of the accompaniment. The shape of the opening melodic material also recalls Sullivan's own incidental music to The Merchant of Venice which was first produced towards the end of the previous year.(4)

In the review cited above the opinion is expressed that

> "Whether it is likely to help the composer's reputation may ..... be open to doubt."

None but I can say is not one of Sullivan's best songs but neither is it one of his worst; other, previously published, songs better deserve such a comment. Lewin's verses are actually no better than most that Sullivan set but they are not concerned with death and, with the notable exception of Guinevere,(5) avoid the maudlin sentimentality of such versifiers as Adelaide Procter, Charles J. Rowe and the Reverend William Barnes. As such they have unwittingly been

responsible for ensuring that in setting them Sullivan did not don the mantle of pseudo-religiosity that can be seen in The Mother's Dream[6] and the worst excesses of Will he come?[7] Sad memories[8] and Guinevere.

Notes on None but I can say

(1) BM accession stamp is 3rd May,1872.

(2) Cited in Young, op.cit., p. 80. I have not so far been able to trace this particular volume.

(3) See song no.42, fn. 2.

(4) In Manchester, on 19th September, 1871.

(5) Song no.45.

(6) Song no.24.

(7) Song no.14.

(8) Song no.27.

SONG No.: 45

TITLE: Guinevere[1]

FIRST LINE: "There was deep calm shade in the cloister, Though the burning sun was high"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1872.

PUBLISHED: Cramer, c.1872[2]

TEXT BY: Lionel H. Lewin

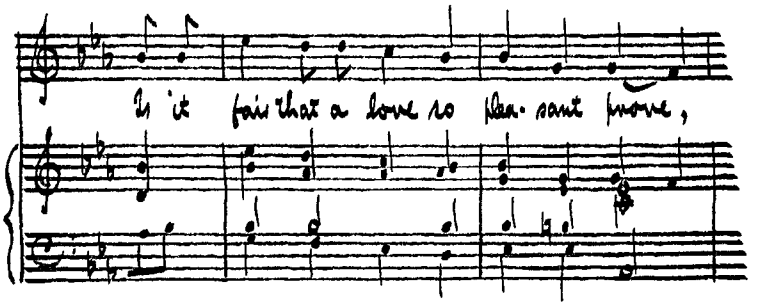
MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: -

A 4-verse ballad, the setting is altered-strophic. Of all the texts that Lewin provided for Sullivan this is the only one that is specifically religious, prompting (in sharp contrast to the previous group of ballads) Sullivan's quasi-religious style, one of the earliest examples of which is Will he come?[3] The construction of both songs is similar. From the opening line one might almost extract the location as a generic term for pseudo-religious ballads of this type.[4]

An 8-bar introduction, which is later developed in a perfunctory way, contains the mournful sound of the cloister bell in a phrase that also serves as an accompanying figure. The characteristic shape of theme  is also seen, first of all at the line "But ever a mournful cry" (the harmony of this phrase incorporating a minor ninth)[5] and also in the last line of each verse in a passage whose harmony and pianistic layout are archetypal:



As in Will he come? there is a curious mixture of styles. In the third verse the ballad style is momentarily superceded by that of the art song while the cloying suggestion of the harmonium gives way to a passage that is decidedly pianistic. Rippling arpeggiated chords, deriving from Schubert,represent the "ceaseless plashing" of the rain while the left hand has a certain independence characteristic of the earlier songs. The opening of this passage looks forward to "Painted emblems of a race" from Act II of Ruddigore (1887).

In his construction of 3 and particularly 4-verse ballads Sullivan invariably links the last two verses in some way. The construction here is similar to a passage in Oh sweet and fair![6] where the fourth verse begins in the tonic but over a dominant pedal which does not finally resolve onto the tonic until the second half of the verse. In this last section the piano again becomes more active, introducing crossing of hands, in which the left hand sounds a more optimistic version of the tolling bell.[7] A 4-bar epilogue recalls the original form of this figure.

There is no paucity of material in this song nor is there any lack of organic growth but the combination of such thought-processes and the almost suffocating mantle of hushed reverence produces a curious hybrid that has few parallels in the nineteenth century.

Notes on Guinevere.

(1) Rachel Scott Russell, the dedicatee of O fair dove! O fond dove! (21), once suggested to Sullivan that he write an opera with the title Guinevere. See Young, op.cit., p.59.

(2) BM accession stamp is 24th January, 1873 although MD lists the song as having been published during 1871-1872.

(3) Song no.14.

(4) See, however, The first departure (53) and The Chorister (53a).

(5) Sullivan also used diminished octaves in such contexts. See for instance, O fair dove! O fond dove! (21)

(6) Song no.23.

(7) A similar passage occurs in The Village Chimes (29).

SONG No.: 46

TITLE: The Sailor's Grave[1]

FIRST LINE: "There is in the wide lone sea, A spot unmark'd but holy"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1872

PUBLISHED: Cramer, c. 1872[2]

TEXT BY: Henry Francis Lyte (1793-1847)

MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: -

A 4-verse ballad, again on the subject of death, whose structure is similar to Will he come?[3] and Guinevere.[4] Despite some inimitable touches this song ranks (with The Mother's Dream[5] and others) among Sullivan's least distinguished settings. The customary modulation to the dominant in the first verse, for instance, is effected in a clumsy way that is wholly uncharacteristic.

Tonally, the third verse is the most interesting as it is built on an extended circle of fifths. This verse begins, however, with an accompaniment of re-iterated triplet chords which finally seal the song's fate. Their use in the third verse is quite effective as, for much of the time, they are marked mezzo forte and even piano, further interest being added by the addition of an independent bass part which often imitates the vocal line. Unfortunately, however, Sullivan maintains the pattern from this point to the very end of the song in an effort to provide a suitable interpretation of the final verse which is worth quoting in full:

> "And when the last trump shall sound,
> And tombs are asunder riv'n,
> Like the morning sun from the wave thou'lt bound,
> To rise and shine in Heav'n!"

To an accompaniment of by now pounding octaves there are no less than three separate climaxes which simply become progressively less effective. In many ways the antithesis of the language of Guinevere there is no better example, in all Sullivan's songs, of misplaced zeal.

Notes on The Sailor's Grave.

(1) Lyte entitled his poem On a Naval Officer; the alteration, presumably by Sullivan, is significant.

(2) BM accession stamp is 20th September, 1872.

(3) Song no.14.

(4) Song no.45.

(5) Song no.24.

SONG No.: 47

TITLE: Oh! ma charmante

FIRST LINE: "L'aube nait est ta porte est close"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1872

PUBLISHED: Cramer, c. 1872(1)

TEXT BY: Victor Marie Hugo (1802-1885)

MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: -

The style of this 3-verse strophic song is unusual for Sullivan and difficult to classify. The regularity of the structure, in terms of phrase lengths and harmonic procedure, suggests the ballad style, but in setting a French text Sullivan has infused a Gallic suaveness into the music which offsets this regularity and brings it closer to the art song. Despite this French influence, the closing bars are not far removed from the language of O Mistress Mine.(2)

The juxtaposition of this song with The Sailor's Grave recalls a similar juxtaposition of one of Sullivan's better songs with one of his worst.(3)

Notes on Oh! ma charmante.

(1) BM accession stamp is 20th September, 1872. MD lists as having been published during 1872-1873.
(2) Song no. 5.
(3) See The Mother's Dream (24) and I wish to tune my quivering lyre (25)

SONG No.: 47a

TITLE: Oh! bella mia[1]

FIRST LINE: "E la tua porta chiusa ancora"

CATALOGUED IN; Bl, W, Wyn 1, B2, Wyn 2, Sm, G,[2] Pol, Y

COMPOSED: c. 1872

PUBLISHED: Cramer, c. 1873[3]

TEXT BY: F. Rizzelli (? - ?)

MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: MT, Vol.16, p.53; MMR, Vol.3, p.64.

The text of this Italian version of Oh! ma charmante was provided by F. Rizzelli, who also provided the text for the Italian version of the Venetian Serenade[4] from Sullivan's incidental music to The Merchant of Venice.

Notes on Oh! bella mia

(1) A footnote in the original edition reads "Another Edition with French words, 'Oh, ma charmante'".

(2) Listed simply, below Oh! ma charmante, as "also Italian".

(3) BM accession stamp is 24th January, 1873.

(4) See appendix 1, songs nos. 84 and 84a.

SONG No.: 47b

TITLE: Sweet Dreamer[1]

FIRST LINE: "Tho' heavn's gate of light uncloses, Thine stirs not - thou'rt laid in rest,"

CATALOGUED IN: Bl, W, Wyn 1, B2, S,[2] Paz, Wyn 2, Sm, G,[3] Pol,[4] Y

COMPOSED: c. 1872

PUBLISHED: Cramer, c. 1874[5]

TEXT BY: Henry B. Farnie (? - ?)

MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: MMR, Vol.4, p.26.

This is the English version of Oh! ma charmante, with words by H.B. Farnie, which was published around the beginning of 1874. It was probably the best-known version of the three and was still in print well into the twentieth century.

Notes on Sweet Dreamer.

(1) Also subtitled "Oh! ma charmante."

(2) Listed as a separate song.

(3) Listed simply, below Oh! ma charmante, as "also English"

(4) Pol also lists a textual variation beginning "Morning dawns and thou still are hidden "which is an approximate translation (unascribed) of the original French text.

(5) BM accession stamp is 23rd January, 1874. MD lists as having been published during 1873-1874.

SONG No.: 48

TITLE: Looking forward

FIRST LINE: "Only a tress of hair, He had stolen one morning bright,"

CATALOGUED IN: Bl, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1873

PUBLISHED: Boosey , c. 1873[1]

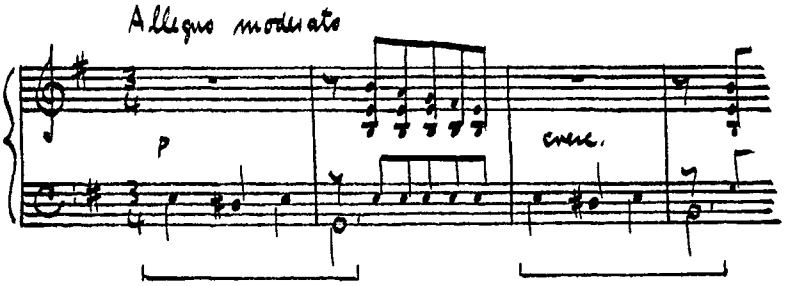
TEXT BY: Louisa Gray

MANUSCRIPT: -

PUBLISHED COPY: BM

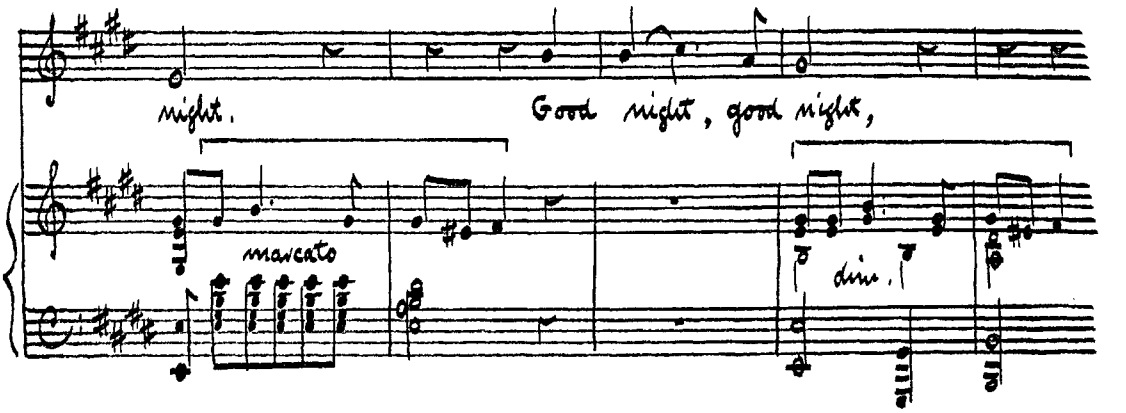
REVIEW:

Described on the title page as a sequel to Looking back[2] the music of this 2-verse strophic ballad looks back to earlier songs, such as The Maiden's Story[3] and Give.[4] The structure of each verse is quite unusual. The song opens with a 'cello-like melody which anticipates the motto theme of Brahms's (1833-1897) Symphony no.2 in D major, op.73 which, despite its possibilities, is only used occasionally in the course of the song, much of the vocal material being based on triadic figures:



Each verse, unusually long, is divided into three distinct sections, the tonal scheme being tonic, relative major and tonic major.

An 8-bar coda contains the only reference in the entire song to the sequel, Looking back, but this is confined to the piano part.



Notes on Looking forward.

(1) MD lists as having been published during 1872-1873. BM accession stamp is 4th May, 1956. The song was later published jointly by Boosey and Cramer.

(2) Song no.30.

(3) Song no.15.

(4) Song no.17.

SONG No.: 49

TITLE: There sits a bird on yonder tree[1]

FIRST LINE: "There sits a bird on yonder tree, More fond than cushat dove"[2]

CATALOGUED IN: Bl, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1873.

PUBLISHED: Cramer, c. 1873[3]

TEXT BY: Rev. Richard Harris Barham (1788-1845)[4]

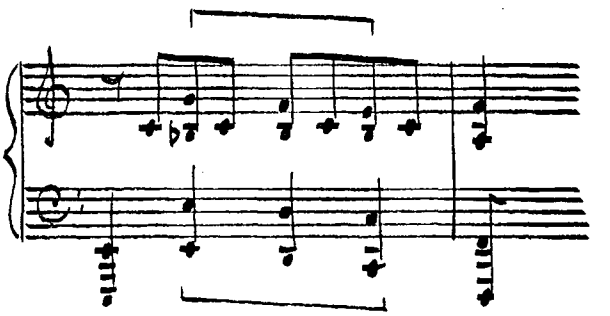
MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: MMR, Vol.4, p.42.

A 2-verse strophic ballad whose language is that of earlier songs. It is particularly reminiscent of She is not fair to outward view[5], both in its melodic contours and in the layout of the piano part, and could easily date from that time.

The setting is consistent in style, avoiding the excesses of such songs as The Sailor's Grave, and Schumann is recalled, particularly in a passage where the rising scale passage in thirds set against an inverted pedal (which is so much a feature of the early songs) is seen in retrograde:



This passage has a parallel in Schumann's setting of Heine's Dein Angesicht.

Although not one of Sullivan's best songs it is a good example of his ballad style at its least inhibited.

Notes on There sits a bird on yonder tree.

(1) Later published by Joseph Williams under the title My Love.

(2) The text comes from Barham's delightful collection of prose and verse, The Ingoldsby Legends.

(3) BM accession stamp is 23rd January, 1874. MD lists as having been published during 1873-1874.

(4) In the original edition Barham's initials are wrongly stated to be C.H.

(5) Song no.13. The text is by Hartley Coleridge, an almost exact contemporary of Barham.

SONG No.: 50

TITLE: Sleep, my love, sleep

FIRST LINE: "Sleep, my love, sleep, rest, my love, rest."

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1874.

PUBLISHED: Boosey, c. 1874(1)

TEXT BY: George John Whyte-Melville (1821-1878)

MANUSCRIPT: -

PUBLISHED COPY: BM

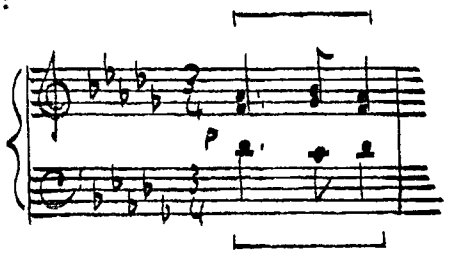
REVIEW: -

The setting is that of a standard 3-verse ballad, altered-strophic with verses 1 and 2 similar and new material introduced in verse 3. Whyte-Melville's text is couched in phrases beloved of and peculiar to the Victorians, including such lines as

> "Fainteth the lily, and fadeth the rose,
> Sighing and sad for desire of the bee."

Sullivan was always able to match but could seldom rise above verse of this order although as so often happens in his songs and ballads his innate musical qualities dictate the course of the setting.

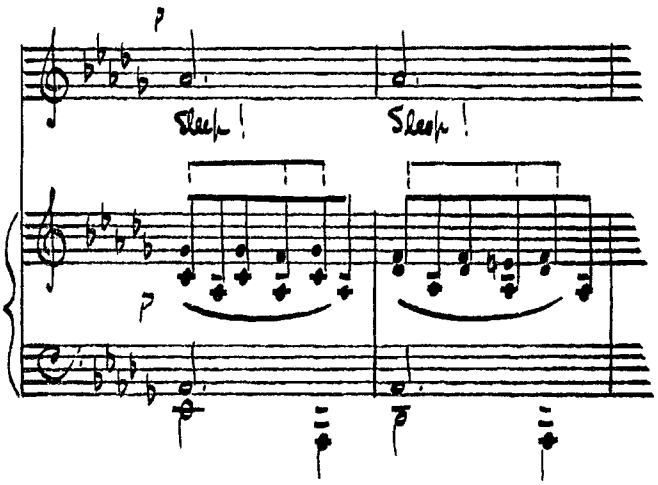
Most of the thematic material stems from one basic unit which is announced by the piano in the first bar, simultaneously with its inversion:



The ramifications of this can be seen in almost every bar of the song, mainly in the vocal line; at one point it is transformed

into a version of theme x and also becomes the basis of the new material in verse 3.

The ubiquitous undulating quaver movement which forms most of the right hand of the piano part serves mainly to activate a simple harmonic rhythm which is basically one chord per bar. At one point, however, the theme passes from voice to piano and is cleverly woven into the structure:



Note on Sleep, my love, sleep

(1) BM accession stamp is 20th May, 1874.

SONG No.: 51

TITLE: The Young Mother[1] No.1. Cradle Song[2]

FIRST LINE: "The days are cold, the nights are long, The north wind sings a doleful song."

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz,[3] Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1874

PUBLISHED: Cramer, c. 1874[4]

TEXT BY: Unascribed

MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: MMR, Vol.4, p.170

The three songs tenuously linked under the title The Young Mother are further designated, on the title page, Three Simple Songs. The first of these, Cradle Song, resembles a standard 3-verse altered-strophic ballad in its overall structure and keyboard figurations. The least pretentious of the three, it avoids both sentimentality and over-simplification. With his keen sense of rhythm Sullivan manages to avoid most of the pit-falls set by the text although he succumbs to sequential treatment of the couplet

> "Nay! start not at that sparkling light;
> Tis but the moon that shines so bright,"

in what is the weakest part of an otherwise charming setting of indifferent material.

Notes on Cradle Song.

(1) S lists The young mother as a separate song.

(2) Also sub-titled The days are cold. It was later published separately under the title Little Darling, sleep again which derives from the penultimate line of the poem.

(3) Only as Little Darling, Sleep Again

(4) Of the dated lists, only Sm and Y give 1874. All others give 1873. MD lists as having been published during 1873-74. BM accession stamp is 26th October 1874 (for Ay di mi, my bird (52) and The first departure (53) only. Cradle Song is unstamped) while the review cited above is in the issue of 1st December, 1874.

SONG No.: 52

TITLE: The Young Mother No.2. Ay di mi, my bird

FIRST LINE: "O bird that used to press, Thy head against my cheek"

CATALOGUED IN: Bl, W,[1] Wyn 1, B2, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1874

PUBLISHED: Cramer, c. 1874[2]

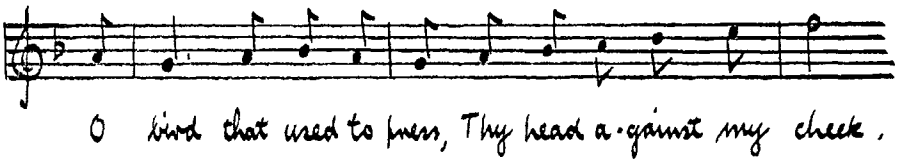
TEXT BY: Mary Ann Cross (1819-1880)[3]

MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: MMR, Vol.4, p.170

The second song has two verses. These are set strophically although the piano part is through-composed, showing a further example of quaver movement preceded by the chord sequence of which it is an activation.[4] Sullivan's rhythmic skill is again evident in his approach to the text; the first line, for instance, is set to a 3-bar phrase that quite transforms the metre:



Less extrovert than the first song, Ay di mi, my bird is characterised by a wistfulness that borders on sentimentality.

Notes on Ay di mi, my bird.

(1) Alternative title given as The Chorister (See below, song no.53a). This mistake was repeated in Wyn 1 but rectified in Wyn 2.

(2) See above, song no.51, fn. 4.

(3) Mary Ann Cross wrote under the pen name of George Eliot.

(4) See also No answer (38)

SONG No.: 53

TITLE: The Young Mother No.3. The first departure[1]

FIRST LINE: "How grand, oh sea, thou lonely sea, Is all thy wand'ring water"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1874

PUBLISHED: Cramer, c. 1874[2]

TEXT BY: Rev. Edward Monro (1815-1866)

MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: MMR, Vol.4, p. 170

A 3-verse poem, the setting is once again altered-strophic. Given that the author of the text was a clergyman it is not surprising that the final stanza runs as follows:

> "But greater far than thou, oh sea,
> Is He who lives in heaven,
> And He will keep my child for me,
> Through grace unfailing given."

The poem occasioned from Sullivan one of the most quasi-religious settings in his entire output. In No answer (the eighth song of The Window) the introduction contains a phrase whose melody and harmony, resembling the opening of the hymn tune Valete, show the relationship between song and hymn tune in Sullivan's writing although each style retains its distinctive qualities;[3] in The first departure, however, a similar thematic resemblance is couched in almost identical language, the hymn tune in this instance being Pilgrimage, first published in Church Hymns S.P.C.K., in 1874.

The introduction consists of a ponderous descending phrase which is imitated in the most elementary way. Written entirely in minims and semibreves this passage has the look as well as the

sound of organ (or perhaps harmonium) music although not all of the accompaniment continues in this way.(4) The opening vocal material is a static melody of a type that Sullivan invariably used when attempting to convey solemnity (usually within a religious context)(5) although, with his customary skill, he makes even such impotent material blossom gradually into something more meaningful.

This song and others of its type are among the most difficult to assess of all Sullivan's songs. From a purely musical standpoint they could not be further removed from the language of Orpheus with his lute(6) and O Mistress Mine(7) although the reasons for this are by no means exclusively musical. In setting such texts (usually concerned with death or having religious connotations) Sullivan adopted a religious style that he believed to be entirely appropriate; he was in fact giving aural expression to sentiments that lay at the very heart of Victorian Society.(8)

Notes on The first departure

(1) Also sub-titled How grand, oh sea.

(2) See above, song no.51, fn. 4.

(3) See above, song no.38.

(4) In the last verse for instance, Sullivan reverts to the re-iterated triplet chords that he had used so disasterously in The Sailor's Grave (46).

(5) Possibly the best-known example of this occurs in The Lost Chord (68). A similar theme serves as the opening of Sullivan's overture In Memoriam which was written on the death of his father in 1866.

(6) Song no.4.

(7) Song no.5.

(8) See below, song no.68, fn. 8.

SONG No.: 53a

TITLE: The Chorister

FIRST LINE: "O sweet and dim the light and shade, Across the minster stealing",

CATALOGUED IN: Bl, W,[1] Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1874

PUBLISHED: Metzler, c. 1876[2]

TEXT BY: Fred E. Weatherly[3]

MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: -

The music, which is that of The first departure, has become better-known in its present form. Weatherly, who later provided another text to the music of The Mother's Dream[4] caught the essence of Sullivan's music and produced a text that is almost a parody of itself. The first edition included "An accompaniment ad lib for Organ, American Organ, or Harmonium". This version soon ousted the original in popularity and it mistakenly came to be regarded as the original.[5] In a chapter concerned with Sullivan's days at the Chapel Royal and appropriately entitled "The Chorister", Sullivan and Flower speak of it as follows:

> "Who shall say what memories of those first days in the Chapel Royal strayed into his mind when, thirty-four years later, he composed his superb song The Chorister in the space of six hours!"[6]

It is a rare example of a text specifically designed to match the sentimentality of the music.

Notes on The Chorister

(1) Listed as a later version of Ay di mi, my bird. (See above, song no. 52, fn. 1).

(2) Of the dated lists, only W, Wyn 1, and Sm give 1876. B1, B2 and Wyn 2 give 1878. Y gives 1873 (i.e. before the publication of The first departure) which is almost certainly not correct. MD lists The Chorister as having been published during the year 1876-77.

(3) Weatherly was one of the most prolific lyricists of the late nineteenth and early twentieth centuries. He also produced the libretto for the English version of Mascagni's (1863-1945) Cavalleria Rusticana.

(4) See above, songs nos. 24 and 24a.

(5) Young quotes a letter from Sullivan to Arthur Boosey dated 21st April, 1877 in which he wrote "I have protested against Metzler's dishing up old songs of mine with new words, and advertizing them as 'new songs' by me." (Young, op.cit., p.108). This, in all probability, refers to The Chorister. There is a certain poetic justice in the fact that Cramer who published the original version, The first departure, eventually took over the firm of Metzler.

(6) Sullivan and Flower, op.cit., p.10.

SONG No.: 54

TITLE: Mary Morison

FIRST LINE: "O Mary, at thy window be, It is the wish'd the trysted hour;"

CATALOGUED IN: Bl, W,[1] Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: 1874[2]

PUBLISHED: Boosey, 1874[3]

TEXT BY: Robert Burns (1759-1796)

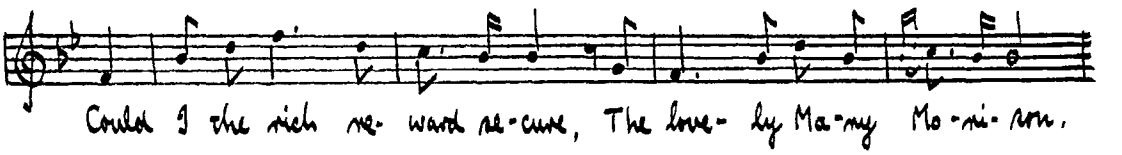
MANUSCRIPT: In possession of Messrs. Boosey and Co.

PUBLISHED COPY: BM

REVIEW: MMR, Vol.19, p.112 (ref.)[4]

Although he set several texts by Sir Walter Scott this is the only known setting by Sullivan of a text by Burns.[5] There are three verses, the setting being altered-strophic.

The music shows the influence of folk song more clearly, perhaps, than in any other song that Sullivan wrote. This is particularly noticeable in the suggestion of pentatonicism in the vocal line - an obvious allusion to the Celtic North. The opening vocal phrase has an almost exact parallel in the finale to Act I of Sullivan's last (and uncompleted) opera The Emerald Isle, 1900, while the last phrase of verses 1 and 2 is, in fact, entirely pentatonic:



This is altered slightly in the final verse although it still retains its pentatonic qualities.

Much of the accompaniment incorporates the vocal line - a procedure not often met with in the songs, while, conversely, there is no trace of the undulating quaver movement that forms the basis of

so many accompaniments. The introduction to the first verse again exploits pentatonicism although in the introduction to verses 2 and 3 there is a brief recollection of Schumann.

Although its tonal structure and regularity of phrasing bring it close to the ballad style, this gentle setting, like Oh! ma charmante[6], lies somewhere between that and the art songs of some ten years before.

Notes on Mary Morison

(1) Given as Mary Morrison. This mistake was copied in Wyn 1 but rectified in Wyn 2. See also song no.52, fn. 1, and song no.53a, fn. 1.

(2) The manuscript is dated 23rd June, 1874.

(3) BM accession stamp is 16th December, 1874.

(4) This reference in the issue of 1st May, 1889 is to a performance, in the Crystal Palace, by a Miss MacIntyre (sic) - probably Margaret Macintyre (1865-1943) who made her debut at Covent Garden in 1888 and was personally known to Sullivan. See also Young, op.cit., pp.233-34 and p.245 fn. 5.

(5) In this respect, Sullivan, for once, did not emulate Schumann who set many of Burns's poems.

(6) Song no.47.

SONG No.: 55

TITLE: My dear and only love

FIRST LINE: "My dear and only love, I pray that little world of thee"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y,[1]

COMPOSED: 1874[2]

PUBLISHED: Boosey, 1874[3]

TEXT BY: James Graham, 1st Marquis of Montrose (1612-1650)

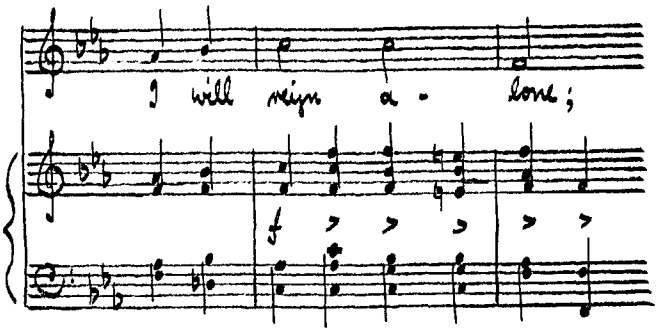
MANUSCRIPT: In possession of Messrs. Boosey and Co.

PUBLISHED COPY: BM

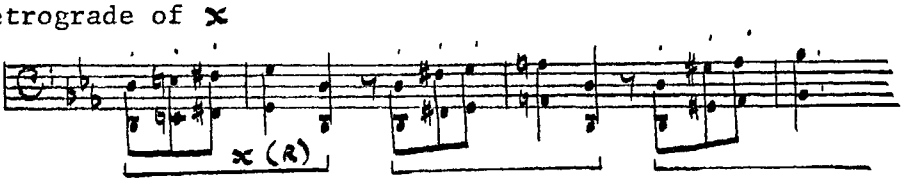
REVIEW: MMR, Vol.5, pp.135-137 (ref.)[4]

Dating from the same time as Mary Morison[5], My dear and only love also has Scottish connections although there is almost no trace of pentatonicism in the setting. Basically through-composed, it falls into three clearly-defined sections of which the last and shortest is a brief recapitulation of the first. The style is similar to that of I wish to tune my quivering lyre.[6]

The opening melodic material is again a version of theme 𝔠 and forms the basis for much of the ensuing material. Recalling the spirit of many of the earlier songs the vocal line has a curious tendency to adopt the attributes of a bass line while the melody itself is continued in the accompaniment. Perhaps the most unusual example of this is to be found in Will he come?[7] although its form here resembles an example in Winter[8], the fourth song of The Window. The melody, as it appears in the accompaniment, looks forward to a passage in the finale to Act I of Iolanthe (1882) at the words "an influential fairy":



The same ambivalence is noticeable in the middle section in which theme x , its inversion, its retrograde and its retrograde inversion are all seen. There is a brief development in which the left hand of the piano part takes up the vocal line which is derived from the retrograde of x



As well as the reference to Iolanthe cited above, mention might be made of other phrases that look forward to the Savoy operas and in particular to H.M.S. Pinafore (1878) and The Mikado (1885). By this time Sullivan had already collaborated with W.S. Gilbert in Thespis (1871) and they were within a year of their first joint success, Trial by Jury (1875), after which Sullivan's song writing virtually ceased. Much of the language of the Savoy Operas can indeed be found in the songs although, apart from the early Shakespeare settings, it required Gilbert's genius to exploit its full potential.(9)

Notes on My dear and only love

(1) Listed as My dearest only love.

(2) The manuscript is dated June, 1874

(3) BM accession stamp is 16th December, 1874.

(4) This reference, in the issue of 1st October, 1875 concerns a "Grand Ballad Concert" which formed part of the Norwich Festival of that year. Among the songs performed were My dear and only love, Sweethearts (64) and Golden Days (43).

(5) Song no.54.

(6) Song no.25.

(7) Song no.14.

(8) Song no.34.

(9) See also remarks in Preface, above.

SONG No.: 56

TITLE: Living Poems

FIRST LINE: "Come to me, O ye children! For I hear you at your play"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: 1874(1)

PUBLISHED: Boosey, 1874(2)

TEXT BY: Henry Wadsworth Longfellow (1807-1882)

MANUSCRIPT: In possession of Messrs. Boosey and Co.

PUBLISHED COPY: BM

REVIEW: -

A 3-verse altered-strophic ballad couched in compound duple time, a metre that Sullivan did not often adopt for songs of this type.(3) Concerning Sullivan's songs, Percy M. Young has said:

> "The dividing line between charm and elegance - virtues generally attributed to him by contemporary critics - and banality, was (and remains) thin and to put certain works on one side or other of the line is a matter of personal opinion."(4)

Living Poems is one such song that might well be put on either side. Its basic material is slight and in the hands of a less gifted musician would almost certainly become trite. Sullivan, however, shows that such apparently unproductive material is self-perpetuating; the third verse, in which the initial melodic fragment is treated sequentially over a bass line that is an inversion and augmentation of this same figure, is particularly interesting. A 12-bar coda introduces further development in which the vocal line and accompaniment lead quite separate existences and this is followed by a 6-bar epilogue in which the main thematic interest lies in the left hand.

Notes on Living Poems.

(1) The manuscript is dated 11th July, 1874.

(2) BM accession stamp is 16th December, 1874.

(3) Another example is A life that lives for you (28)

(4) Young, op.cit., p.80.

SONG No.: 57

TITLE: The Distant Shore

FIRST LINE: "A maiden sat at her door, And sighed as she looked at the sea:"

CATALOGUED IN: Bl, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1874

PUBLISHED: Chappell, 1874(1)

TEXT BY: Sir William Schwenck Gilbert (1836-1911)

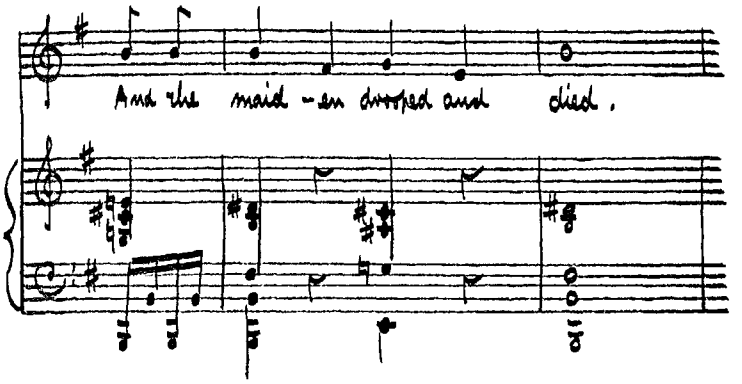
MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: -

The first of three settings of poems by Gilbert(2), this song follows the pattern of a 3-verse altered-strophic ballad. The text has an ironic twist. The wind, in carrying a message to the maiden's lover, whips up a storm which sinks the ship that is carrying the lover home to his beloved. Foreshadowing a trait that many commentators have found cruel and sadistic, it nevertheless drew from Sullivan a setting that is quite unlike the majority of his earlier songs that are concerned with death.(3)

Several of the songs which date from this time contain phrases which look forward to the Savoy operas, and in particular to Iolanthe (1882)(4) which is also foreshadowed in The Distant Shore. More than specific references, however, there is an unmistakeable flavour of the Savoy operas throughout this song, no more clearly seen than in the setting of "And the maiden drooped and died." In earlier songs such a line might have occasioned from Sullivan a drawn-out hymn-like phrase; here there is a brevity that cancels out any such sentimentality inherent in the text:



Much of the piano writing and particularly the beginning of the third verse requires a more-than-average technique which, again, is in marked contrast to other songs on the theme of death where the accompaniment as a rule makes no demands on the pianist.(5)

Notes on The Distant Shore.

(1) Publication date of 4th November, 1874 verified by the publishers on 30th May, 1973. BM accession stamp is 18th December, 1874.

(2) See also The love that loves me not (61) and Sweethearts (64).

(3) Among these are The Mother's Dream (24) Sad memories (27) and The Sailor's Grave (46).

(4) See remarks on My dear and only love (55). Traces of this can also be found in Living Poems (56).

(5) See, for instance, The Mother's Dream (24).

SONG No.: 58

TITLE: Thou art weary

FIRST LINE: "Hush! I cannot bear to see thee Stretch thy tiny hands in vain;"

CATALOGUED IN: B1, W,[1] Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1874

PUBLISHED: Chappell, 1874[2]

TEXT BY: Adelaide Anne Procter

MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: -

Although the publication date of this song has been verified this is not conclusive evidence of its date of composition. Certain internal evidence suggests that it might have been written some years earlier although it is doubtful if it dates from as early as 1866 and is in all probability not the song referred to as Hush.[3]

In contrast to certain other verses by Adelaide Procter[4] Thou art weary has a starkly realistic text which is couched in the most melodramatic language:

> "I am wasted, dear, with hunger,
> And my brain is all opprest;
> I have scarcely strength to press thee
> Wan and feeble, to my breast."

Sullivan's setting, which is once again altered-strophic, catches not a little of this, particularly in the agitated semiquavers of the piano part. Each verse is divided into two sections, the first (and longest) in the minor mode, the second (which is in the nature of a refrain) in the tonic major. The accompaniment in the first half derives ultimately from Schubert and there is also, in certain contours of the vocal line, a hint of Schumann; taken in conjunction, these factors

do suggest an earlier date of composition. In the third verse, however, there is a further development of the opening material - a feature that can be found in the songs of a later date. One such song is Living Poems[5] of 1874.

A 7-bar coda (in which voice and piano have rhythmically independent material) and a 4-bar piano epilogue also recall Living Poems which has similar structural features.

Notes on Thou art weary

(1) Listed as Thou are weary

(2) Publication date of 4th November, 1874 verified by the publishers on 30th May, 1973. BM accession stamp is 18th December, 1874.

(3) See above, song no.14, fn. 1. Hush was reputedly written for Charlotte Sainton-Dolby (1821-1885). The original edition of Will he come? states that that song was sung by her (although dedicated to Lady Katherine Coke). The original edition of Thou art weary however carries no dedication, or further information concerning its interpreters, on the title page.

(4) See for instance the texts of Will he come? (14) and Give (17)

(5) Song no.56.

SONG No.: 59

TITLE: Tender and true

FIRST LINE: "Could ye come back to me, Douglas, Douglas, In the old likeness that I knew"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1874

PUBLISHED: Chappell, 1874[1]

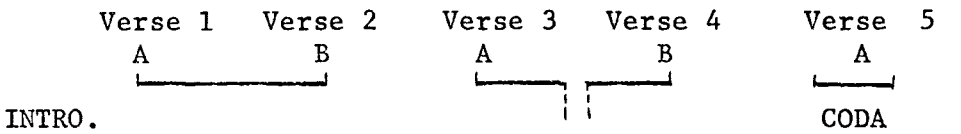
TEXT BY: Dinah Maria Mulock (1826-1887)[2]

MANUSCRIPT: -

PUBLISHED COPY: BBC

REVIEW: -

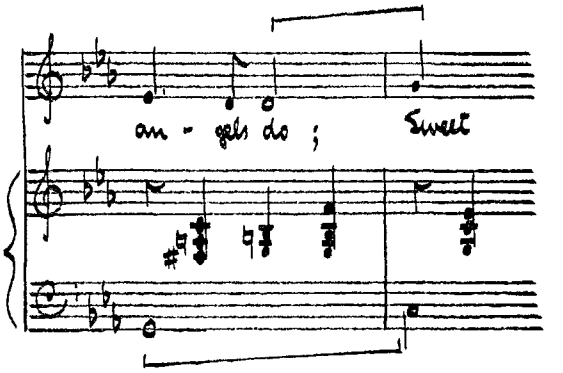
The structure of this song is interesting. There are five short verses which Sullivan has divided into two groups of two with the final verse serving as a coda. These are, furthermore, run together with only one bar of solo piano (between verses 3 and 4) to give the singer a short break. The overall form can thus be seen as follows ;



Tonally, this scheme works on Sullivans favourite device of thirds. The A sections are wholly in the tonic while the B sections begin in the relative minor and modulate to the mediant (which is, of course, the dominant of the relative minor). The piano part is through-composed and of cumulative complexity; the accompaniment to verse 3, for instance, is a further example of the activation of a previously announced chord sequence (i.e. that of verse 1).[3]

Almost all of the thematic material subsequently used in the song can be seen in the 4-bar introduction. This can be broken

down into three units, a,b, and c, of which a and b together form the retrograde inversion of theme ✕ while c is a compressed retrograde of a and b (and consequently an inversion of ✕). Sullivan's fondness for the use of a rising fourth in his melodic lines (again a constituent element of ✕) often leads him into octaves with his bass line.(4) In this song it has led him into an extremely rare perpetration of fifths :



The combination of overall structure, tonal organisation and thematic unity seen in this song is rare in any genre and no more so than in what is essentially a sentimental ballad.(5)

Notes on Tender and true.

(1) Publication date of 4th November, 1874 verified by the publishers on 30th May,1973. BM accession stamp is 18th December,1874.

(2) Afterwards Mrs. Craik, under which name she wrote her most enduring work, the novel John Halifax, Gentleman. Sullivan's setting is unascribed but the words were apparently so well known that he may have considered acknowledgement superfluous. The poem was also known under the title Douglas. See entry under Mulock in the Dictionary of National Biography.

(3) Examples of this can be found in No answer (38) and Ay di mi, my bird (52).

(4) An unusually extended example can be seen in Will he come? (14)

(5) In a setting of this poem by Lady John Scott (1810-1900), published under the title Douglas (See above, fn. 2), all five verses are given exactly the same music which is entirely in the tonic and uses only Chords I, IV and V.

SONG No.: 60

TITLE: Christmas Bells at Sea

FIRST LINE: "Still the night and calm the ocean"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1875

PUBLISHED: Novello, 1875(1)

TEXT BY: Charles Lamb Kenney (1821-1881)

MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: MT, Vol.17, p.20

This song is similar in many ways to Oh! ma charmante,(2) these two being the only songs in which a 3-verse text is set strophically. There is also a similar sophistication which stems partly from the melodic contours and partly from the activated accompaniment (unusually tightly controlled) which includes a "bell" motif built round one of Sullivan's favourite devices, an inverted pedal. In a previous song, The Village Chimes,(3) Sullivan resorted to a less subtle representation of bells, namely the notes of an actual peal; here his motif is more impressionistic.

In the last bar of the vocal line, the activation stops and the phrase becomes a rather commonplace $\frac{6}{4}\,\frac{5}{3}$. This, too, has an almost identical counterpart in Oh! ma charmante, complete even to the vocal "ossia" in the third bar.

Notes on Christmas Bells at Sea

(1) Year of publication verified by the publishers on 24th May, 1973.

(2) Song no.47.

(3) Song no.29.

SONG No.: 61

TITLE: The love that loves me not

FIRST LINE: "When the cold shadows gloam On the broad ocean's span,"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1875

PUBLISHED: Novello, 1875(1)

TEXT BY: Sir William Schwenck Gilbert

MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: MT, Vol.17, p.211

For this, his second song to a text by Gilbert, Sullivan reverted to his earlier ballad style. There are two verses set strophically with a coda. There is little in the text that suggests Gilbert's abilities and the music is no more than adequate. The opening of the second half (which is in the tonic major) is a particularly weak sequence although this is followed by another passage that looks forward to the Savoy operas (this time to The Sorcerer (1877)) and momentarily lifts the setting out of mediocrity.

Among the features which suggest the earlier ballad style are the use of repeated quaver chords in the right hand of the accompaniment with the left hand playing the vocal line, the use of the sharpened supertonic in the vocal line itself, and a liberal use of tonic and dominant pedals. The effect, however, is one of imperfect recollection of a former language although the song does avoid the worst excesses of The Mother's Dream(2) and The Sailor's Grave.(3)

Notes on The love that loves me not

(1) Year of publication verified by the publishers on 24th May,1973.

(2) Song no.24.

(3) Song no.46.

SONG No.: 62

TITLE: Thou 'rt passing hence[1]

FIRST LINE: "Thou 'rt passing hence, my brother! Oh! my earliest friend, farewell!"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: 1874[2]

PUBLISHED: Chappell, 1875[3]

TEXT BY: Felicia Dorothea Hemans (1793-1835)

MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: MMR, Vol.17, p.244 (ad.)[4]

The form of this song is unusual. There are four verses of which the first two, in the minor mode, are through-composed. Verses 3 and 4 are set strophically in the relative major. The poem (which could be mistaken for a much later piece) is again on the subject of death.

The song begins with a 6-bar introduction, orchestral in conception and sepulchral in character,[5] which leads to the entry of the voice on the dominant. This first verse, a quasi recitative, is weak, characterised as it is by that over-simplification that Sullivan felt to be appropriate to the subject matter, if not indeed obligatory. Towards the end of this verse, however, the thematic material becomes more animated, leading to an interesting sequential development in the second verse.

In the second half of the song, the language is closer to that of The first departure[6] although it is rhythmically more pliant and for the most part avoids direct comparison with a hymn-tune style. The coda contains the weakest bars of the entire song; the fervour of the last line, while well intentioned, is too overdone to be entirely credible.

Notes on Thou 'rt passing hence

(1) Subtitled (for no obvious reason) The Highland Message.

(2) According to Sullivan's diary, the manuscript was finished on 22nd September,1874 at Balcarresin Fife, the home of his friends Sir Coutts and Lady Lindsay. See Lawrence, op.cit., p.99. Sullivan was apparently working on several songs at this time and in terms of established publication dates, these could include all previous songs back to no.57. Ibid., p.98. See also song no.69.

(3) Publication date, 9.3.75 verified by the publishers on 30th May,1973.

(4) The advertisement refers to a concert given on 12th October, 1887 as part of the Norwich Festival. The first item on the programme was the overture to Mozart's opera The Magic Flute, the second item being Thou 'rt passing hence - a typical Victorian juxtaposition.

(5) A similar opening is that of the song St. Agnes' Eve (73)

(6) Song no.53.

SONG No.: 63

TITLE: Let me dream again

FIRST LINE: "The sun is setting and the hour is late,"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1875

PUBLISHED: Boosey, c. 1875[1]

TEXT BY: B.C. Stephenson (? - ?)[2]

MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: -

A 2-verse strophic ballad whose style is that of an earlier group of songs dating from the years 1870-1872.[3] The setting follows a clearly defined formula with certain features unusually prominent. The tonal scheme is based on thirds, the first half of each verse passing through the keys of the mediant and the dominant; the second half, in the nature of a refrain, is almost wholly in the tonic major although there is passing reference to the mediant and the submediant.

Each of the three clearly defined tonal areas of the first half begins with a 4-bar phrase over a tonic or double pedal and the second half begins with a 4-bar phrase, again over a double pedal. Although pedals are a prominent feature of Sullivan's songs it is unusual to find quite so many in the course of one song, particularly when all four are based on the tonic.

Despite these inimitable features this song is less successful than others of its type although again its language strongly resembles that of the early operas written in collaboration with W.S. Gilbert, particularly The Sorcerer (1877) and H.M.S. Pinafore (1878).

Notes on Let me dream again.

(1) MD lists this song as having been published during the year 1874-75. BM accession stamp is 8th May, 1876.

(2) Under the pen name "Bolton Rowe" Stephenson produced the libretto of The Zoo which was set by Sullivan and first produced on 15th June, 1875.

(3) See also Looking back (30), Once again (42), Golden Days (43) and None but I can say (44).

SONG No.: 64

TITLE: Sweethearts[1]

FIRST LINE: "'Oh, take this flow'r dear love', said he, He spake with a tearful sigh,"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1875

PUBLISHED: Chappell, 1875[2]

TEXT BY: Sir William Schwenck Gilbert

MANUSCRIPT: -

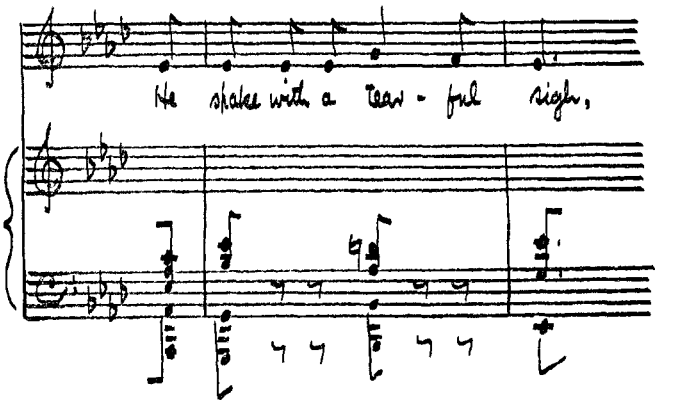
PUBLISHED COPY: BM

REVIEW: -

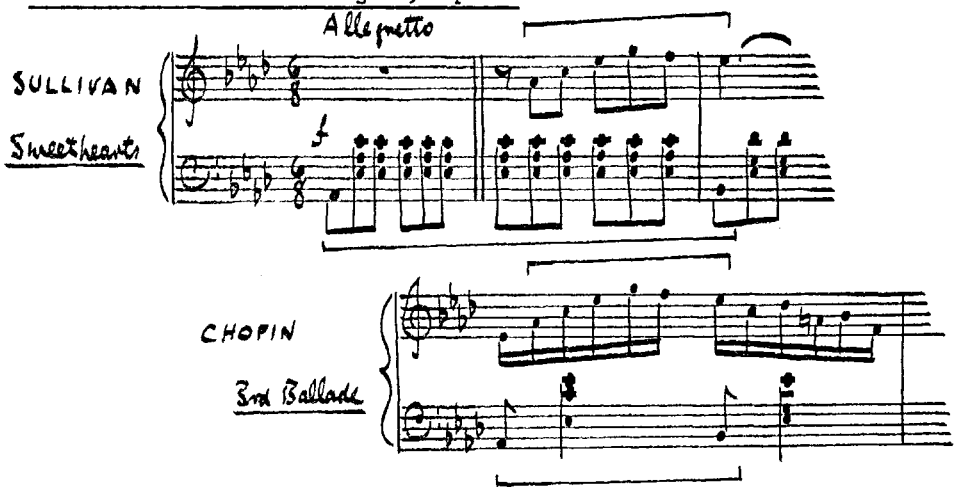
The third song that Sullivan wrote to a text by Gilbert[3] is, in the light of their later collaboration, the most characteristic of the three. The poem is that of a 3-verse altered-strophic ballad with new thematic material introduced in the third verse. The text, which is based on Gilbert's play of the same name,[4] consists of rhyming couplets which Sullivan has set in compound duple time, generally avoiding the pit-falls inherent in this metre; only in the opening of the third verse is the jog-trot rhythm apparent.

There is an extrovert quality in the music that removes any traces of sentimentality from the text and shows that sense of parody which is one of the most outstanding features of the Savoy Operas. This can be seen in earlier works, notably in Cox and Box which dates from 1866, but in the intervening years Sullivan fastidiously avoided the use of such elements in those of his songs which deal with "serious" subjects, such as love, death or wistful recollections of happier days. One brief lapse has already been noted in the first of the three Gilbert settings, The Distant Shore at the line "And the maiden drooped and died"[5] and another similar passage occurs in

Sweethearts at the line "He spake with a tearful sigh"



In the 9-bar introduction Sullivan again shows his acquaintance with the music of Chopin. In an earlier song, County Guy, the figurations of the piano part suggest that Sullivan may have known Chopin's 2nd Ballade in F major op.38.(6) In Sweethearts the point of reference is more specific and recalls the 3rd Ballade in A♭ major, op.47



Notes on Sweethearts.

(1) The song also exists in a duet version, listed as such only in Y.

(2) Publication date, 11.4.75 verified by the publishers on 30th May, 1973.

(3) See also The Distant Shore (57) and The love that loves me not (61).

(4) Gilbert's play Sweethearts was first performed at the Prince of Wales' Theatre, London, on 7th November, 1874.

(5) See above, song no.57.

(6) See above, song no.16. Also Introduction, pp. 4-5.

SONG No.: 65

TITLE: The River

FIRST LINE: "O tell me, pretty river! Whence do thy waters flow?"

CATALOGUED IN: Paz, Sm, G, Pol, Y

COMPOSED: c. 1875

PUBLISHED: Routledge; Novello, 1875

TEXT BY: Unascribed

MANUSCRIPT: -

PUBLISHED COPY: ULC

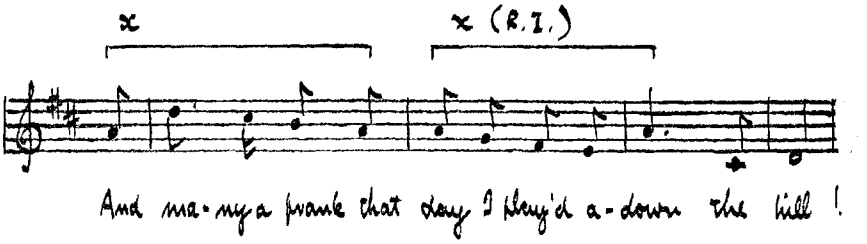
REVIEW: MT, Vol.17, p.300

This song and the following song We've ploughed our land were Sullivan's contributions to The Sunlight of Song - a collection of poems with music by various composers. They were omitted from all of the early lists and first catalogued in Paz. Musically, The River is the better of the two. Basically a 2-verse strophic song, it begins with a short recitative-like section.

The accompaniment of the verses consists mainly of rippling semiquaver movement which stems from Schubert and suggests the movement of the river. It also disguises the fact that the melody is very much in the style of a hymn tune, particularly in its static opening:

Towards the end of the first verse the activation ceases and the accompaniment becomes a simple piece of four-part harmony, showing more clearly the connection between hymn and song. The melody at this point consists of 𝄫 and its retrograde inversion and the

rhythm of x anticipates a phrase from Sullivan's hymn tune Bishopgarth published in 1897.



SONG No.: 66

TITLE: We've ploughed our land

FIRST LINE: "We've ploughed our land, and with even hand the seed o'er the field we've strown"

CATALOGUED IN: Paz, Sm, G, Pol, Y

COMPOSED: c. 1875

PUBLISHED: Routledge; Novello, 1875

TEXT BY: Unascribed

MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: MT, Vol.17, p. 300

Sullivan's second contribution to The Sunlight of Song is less successful. Designed as a simple song for children it is too condescending to be effective; the piano part is particularly weak in its adoption of the standard waltz tempo accompaniment and has no parallel throughout the entire canon of the songs.

The thematic material is a curious mixture of styles, ranging from Schumann to English folk song, while specific passages recall, of his own works, "A magnet hung in an ironware shop" from Patience (1881) and the hymn tune The Roseate Hues (published posthumously in 1901). Basically through-composed, the song does, however, fall into a simple ternary pattern (A B A) with the addition of a 4-bar coda.

SONG No.: 67

TITLE: My dearest heart

FIRST LINE: "All the dreaming is broken through, Both what is done and undone I rue."

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1876

PUBLISHED: Boosey, c. 1876[1]

TEXT BY: Harrison Millard (1836? - ?)[2]

MANUSCRIPT: -

PUBLISHED COPY: DM

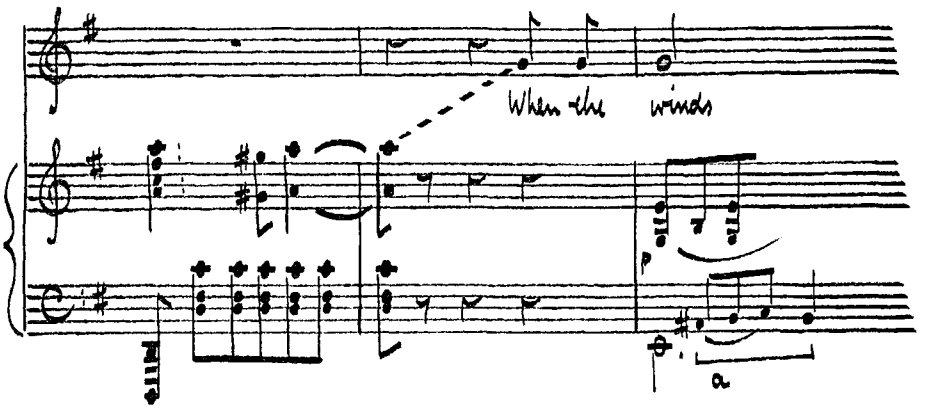
REVIEW: -

In this song (the only one published in 1876) Sullivan again shows his ability to evolve meaningful phrases from basic material and there is a fine sense of continuous development that recalls many of the early songs although the language is basically that of a ballad. The form is A B A with a through-composed piano part that is particularly interesting.

The first half of verse 1 is firmly in the tonic key although the accompaniment contains within its repeated quaver chords the suggestion of an inner chromatic line. In the second half of the verse, at the words "Nothing is steadfast, nothing is true", the vocal line takes up a descending version of this chromaticism while in the right hand of the piano part it is isolated and becomes a distinct motif. Against this the bass is seen as an inverted augmentation of the same theme. This culminates in a phrase which recalls "Ich grolle nicht" from Schumann's Dichterliebe.

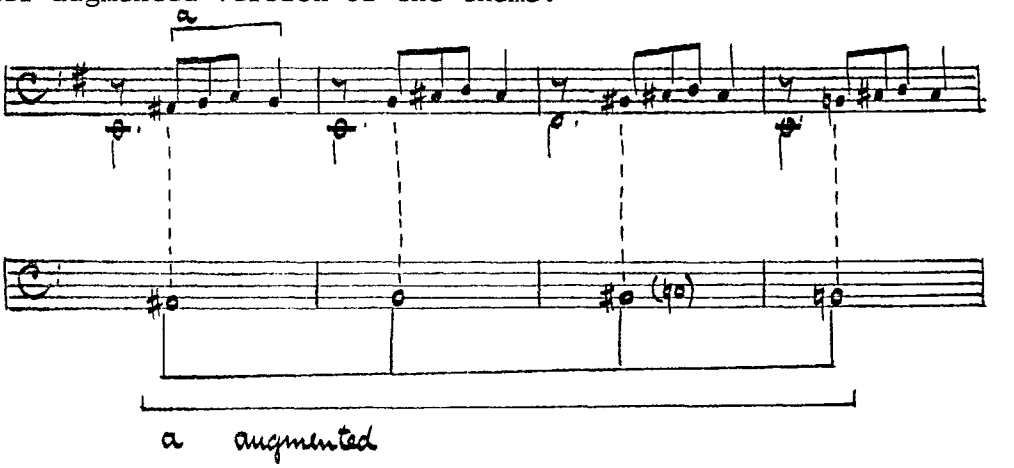
Among several interesting features in this song is the link between the first and second verses. Taking up from the end of the first verse, the accompaniment moves to a chord of the dominant seventh

in the tonic key; the resolution of this, however, is left to the vocal line, thus creating tonal ambiguity which is not resolved until the piano enters again in the following bar:



This recalls a similar ambiguity between two adjacent songs, No answer and The answer, the eighth and ninth songs of The Window.[3]

In the course of the song the chromatic line undergoes further development and at one point is heard four times, starting on each successive note of the motif itself; these notes thus form a further augmented version of the theme:



Such procedures are not immediately recognisable but they add to the sense of development already noted in the first verse.

In the last lines of the song Sullivan introduces re-iterated triplet chords for the accompaniment - a concession to the ballad style which constitutes the weakest element of the construction although the

craftsmanship is still evident.(4) The chromatic line and its inversion are both present and a neat touch is provided by a return to the opening material in which the first phrase is announced by the piano, the second by the voice. Despite its occasional lapses this is one of the most interesting of the many songs that may be loosely grouped under the single heading "ballad."

Notes on My dearest heart

(1) MD lists an entry for the year 1875-76 as My dearest.

(2) Sullivan's setting is unascribed but Pol attributes the text to Harrison Millard.

(3) See above, songs nos. 38 and 39.

(4) From evidence that has recently come to light it may be conjectured that this ending was a deliberate substitution - possibly to promote sales. See below, Appendix 3, pp. 253-254.

SONG No.: 68

TITLE: The Lost Chord[1]

FIRST LINE: "Seated one day at the organ, I was weary and ill at ease"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: 1877[2]

PUBLISHED: 1877

TEXT BY: Adelaide Anne Procter

MANUSCRIPT: -[3]

PUBLISHED COPY: DM

REVIEW: MMR, Vol.27, p.42 (ref.)

In 1886 Arthur Sullivan's voice was recorded for posterity. His opening words expressed admiration for this new wonder of the scientific world and he ended (with a trace of that gentle humour that is so often found in his music) by lamenting the fact that a great deal of bad music would inevitably be recorded with the good. Not many years after this, the first recorded song ever heard in Britain was played in Sullivan's drawing room; it was The Lost Chord, sung by its dedicatee Mrs. Ronalds.[4] Many of Sullivan's detractors, in considering the above facts, would have found a touch of irony in Sullivan's forecasts of 1886.[5]

The Lost Chord, undoubtedly one of the most popular songs ever written,[6] has long been regarded as the epitome of Sullivan's quasi-religious works and has been unjustly castigated on several grounds. From a distance of nearly a century it is difficult to accept its language wholeheartedly but unlike other songs of its type, notably The first departure[7], it has a ring of conviction.[8] This is partly due to the consistency of the idiom but is also due

to Sullivan's handling of his material. Despite its obvious division into four verses (three of which are basically strophic) the song is through-composed.

The 9-bar introduction explores in a tentative way the contrapuntal possibilities of theme x. This leads to the opening vocal phrase, one of the most extreme examples of that type of static melody that Sullivan often used when dealing with religious subjects or when expressing some personal sorrow.(9) The line opens with no less than thirteen repetitions of the key note, a fact that has been the basis of much of the criticism levelled at the song. It should, however, be seen simply as an example of one of Sullivan's favourite devices, an inverted pedal; as such it is used later in the accompaniment.

In the second verse, the vocal line begins with this inverted pedal but the accompaniment introduces a counter melody which is basically an activation of the accompaniment to verse 1. New melodic material is introduced in verse 3 at which point the inverted pedal is taken up in the right hand of the piano part. The middle of this verse is the most remote area, tonally, and is also the first real climax - a dominant minor ninth on the mediant. The build-up to this climax is partly effected by a telescoping of the material up to this point, the introductions and verses becoming progressively shorter as they become more active.

It is perhaps in the final verse that the level of credibility is reached - at least for those of subsequent generations; to the vast majority of Victorians it appeared as a magnificant peroration. With the exception of the two bars leading into this final verse Sullivan avoided the use of re-iterated quaver

chords, relying, instead, on massive block chords for an effect of power.

The thought-processes in this song are totally logical and changing tastes should not be allowed to obscure the fact that within its own terms of reference The Lost Chord is as consistent in style as the best of Sullivan's earlier songs.

Notes on The Lost Chord.

(1) The song appears to have had another title which has not, however, been recorded. See Sullivan and Flower, op.cit., p.83.

(2) The original manuscript was dated January 13, 1877.

(3) Several copies were made. One, in the possession of Mrs. Ronalds, dedicatee and interpreter of The Lost Chord, was apparently buried with her. See Sullivan and Flower, op.cit., p.84.

(4) ibid, p.84.

(5) Young quotes from the obituary notice written by J.A. Fuller-Maitland which contains some scathing comments on Sullivan's songs. (Young, op.cit., pp. 263-264).

(6) The Lost Chord ".... eclipsed in a few months in its sales all the songs of England for over forty years." (Sullivan and Flower, op.cit., p.83).

(7) Song no.53.

(8) In recent years, as the Victorian era has receded to within range of re-appraisal, there has been an undoubted upsurge of interest in many of its aspects, including (as well as music) painting, architecture, photography and literature. The inimitable qualities associated with each of these are at last beginning to be accepted on their own terms, thus preparing the way for more balanced judgements than, all too often, have hitherto been made.

(9) Another example is the opening of the overture In memoriam (1866). See above, song no.53, fn. 5.

SONG No.: 69

TITLE: Sometimes

FIRST LINE: "Sometimes, when I'm sitting all alone, Dreaming all alone in the gloom,"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1877

PUBLISHED: Boosey, c. 1877

TEXT BY: Lady Lindsay of Balcarres (? - ?)[1]

MANUSCRIPT: -

PUBLISHED COPY: BM,

REVIEW: -

The form of this song is that of a 2-verse strophic ballad with a coda; the music is a curious mixture of styles. Certain phrases and tonal procedures recall the language of If doughty deeds my lady please (1866)[2] and one of Sullivan's earliest operettas, The Contrabandista (1867), and there are also traces of earlier influences such as Mendelssohn and Schumann. In his song County Guy Sullivan anticipated the serenade from Bizet's The Fair Maid of Perth[3] and in Sometimes there are further traces of Bizet, notably the language of Carmen (1875).

There is little in this song to suggest that Sullivan's most fecund period was about to begin. It stands in relation to many outwardly similar songs and ballads as do the last of the Savoy Operas, Utopia Limited (1893) and The Grand Duke (1896), to the works produced between the years 1875-1889. In each case, the language of former times is only partly recalled and is combined with something that is quite definitely new. In terms of song writing, Sometimes carries within it the seeds that were to blossom only in the final year of Sullivan's life.[4]

Notes on *Sometimes*.

(1) Sir Coutts and Lady Lindsay were personal friends of Sullivan. See above, song no.62, fn.2.

(2) Song no.12.

(3) See above, song no.16.

(4) See *O Swallow Swallow* (78) and *Tears, Idle Tears* (79).

SONG No.: 70

TITLE: When thou art near

FIRST LINE: "When thou art away, Love, Sun and summer fly"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1877

PUBLISHED: Boosey, c. 1877(1)

TEXT BY: W.J. Stewart (? - ?)

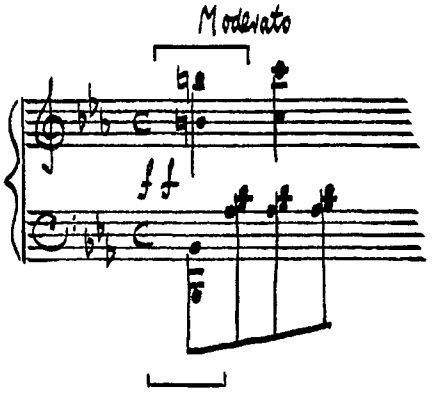
MANUSCRIPT: -

PUBLISHED COPY: BBC

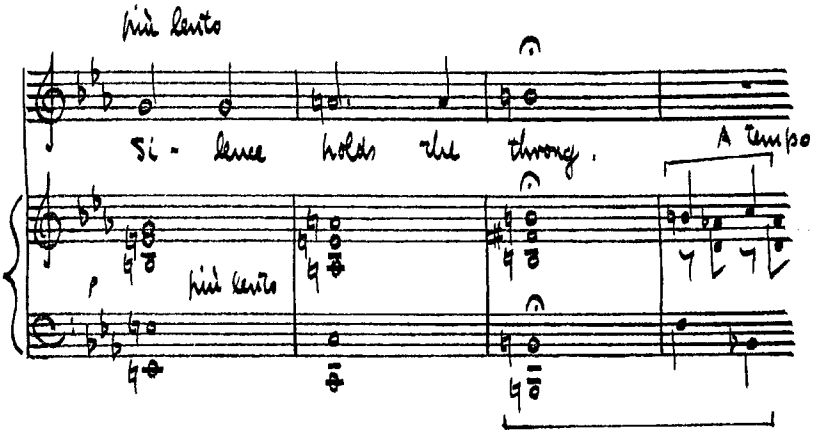
REVIEW: -

This 3-verse altered strophic ballad reverts to an earlier style and is more consistent than the previous song Sometimes. It is also closer to the language of the Savoy Operas, recalling in particular Trial by Jury (1875).

The song opens with an unusual clash which conflicts with the strictures of his old master Sir John Goss.(2)



This is later utilised in a modulating capacity. Verse 3 begins in the relative minor and modulates to the mediant (again the relationship of thirds). The mediant is then established as a home key and moves to its mediant whose key note is a semitone higher than the dominant of the original key to which return is made (by use of the phrase quoted above) in one of Sullivan's most unexpected modulations:



The closing bars contain a passage whose crotchet rhythm and harmonic language of descending sixths clashing against an inner pedal recall passages in The first departure[3] and To one in paradise.[4]

Notes on When thou art near.

(1) MD lists as having been published during 1877-78.

(2) See Introduction pp. 7-8. Goss was still alive when this song was published.

(3) Song no.53.

(4) Song no.80.

SONG No.: 71

TITLE: I would I were a King, fair maid

FIRST LINE: "I would I were a King, fair maid, As Kings there were of old,"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1878

PUBLISHED: Boosey, c. 1878[1]

TEXT BY: Sir Alexander Cockburn (1802-1880)[2]

MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: -

I would I were a King, fair maid belongs firmly in the tradition of virile male songs of which If doughty deeds my lady please[3] and The Troubadour[4] are the most characteristic examples. Through-composed, it falls into three clearly defined sections of which the last is really a coda based on the opening material. In keeping with the spirit of the text the interval of a fourth is prominent throughout the song, particularly in the vocal line, although the ramifications of this are more far-reaching tonally than in the songs cited above which also make use of this interval.

Of the songs which were published in the late 1870's this one has the most specific references to passages in the Savoy Operas. The middle section contains a passage whose harmonic sequence is built on a rising chromatic bass line. Examples of this can be found in "My name is John Wellington Wells" from The Sorcerer (1877) and Josephine's song from Act II of H.M.S. Pinafore (1878) beginning "On the one hand, papa's luxurious home...." This particular feature is not often found in the solo songs but one of the earliest examples can be seen in Will he come?[5]

The piano part is activated throughout and again the early songs are recalled, particularly the final verses of Rosalind[6] and Sweet day, so cool.[7] It is something of a "tour-de-force" for the pianist and is in sharp contrast to the majority of Sullivan's piano parts. As with many of the early songs the impression is of a piano reduction of an orchestral piece.

Notes on I would I were a King, fair maid.

(1) MD lists as having been published during the year 1877-78.

(2) The text is a translation from the French "Enfant, si j'etais roi" of Victor Hugo. Unlike Oh! ma charmante (also by Hugo) no version of this song was published with the original words. (See above, songs nos. 47 and 47b).

(3) Song no.12.

(4) Song no.26.

(5) See above, song no.14, fn. 4.

(6) Song no.8.

(7) Song no.9.

SONG No.: 72

TITLE: Old Love Letters

FIRST LINE: "A day - a week - a month are past, Another year is by:"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: c. 1879

PUBLISHED: Boosey, c. 1879(1)

TEXT BY: Samuel K. Cowan (? - ?)

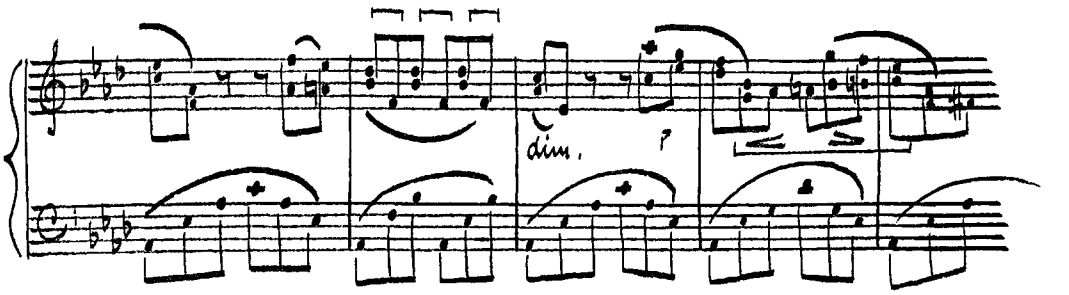
MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: -

This is the first of two songs dedicated to Sullivan's friend Mrs. Ronalds.(2) There are two verses which are basically strophic although each may be divided into three sections of which the second is different in each case. The song is similar in many ways to Sweethearts(3) not least in its adoption of compound duple metre which, however, sits rather uncomfortably on the rhyming couplets of the text. Sullivan's usually unerring judgement in terms of metre seems for once to have let him down. This is partly caused by an elongation of the phrase lengths, which give the impression of having been conceived in simple time and merely re-written in compound time to accord with the accompaniment.

The piano part is, on the whole, more successful than the vocal line. It is a further instance of Sullivan's awareness of the works of Chopin;(4) this is particularly noticeable in the introductions to the verses and in the 4-bar epilogue. The layout of the introduction is especially felicitous, showing both the superimposing of simple triple on compound duple and an inner chromatic melody - features that can often be found in Chopin's piano music:



Writing of this calibre is in contrast to some later passages when the piano assumes its role of accompanist; the second section of the second verse is particularly weak in both thematic content and pianistic layout.

Notes on Old Love Letters.

(1) BM accession stamp is 21st April, 1879. This copy also states on its title page, "New and revised edition" suggesting that an earlier version may have been published. So far, I have been unable to locate any such copy.

(2) For further information regarding Mrs. Ronalds see Young, op.cit., pp. 130-131.

(3) Song no.64.

(4) See also County Guy (16) and Sweethearts (64)

SONG No. 73

TITLE: St. Agnes' Eve

FIRST LINE: "Deep on the convent roof the snows are sparkling to the moon"

CATALOGUED IN: B1, W, Wyn 1, B2, S,[1] Paz, Wyn 2, Sm, G, Pol,[2] Y

COMPOSED: c. 1879

PUBLISHED: Boosey, c. 1879[3]

TEXT BY: Alfred, Lord Tennyson

MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: -

By the end of 1879 the Gilbert and Sullivan partnership was firmly established, with three full-length operas to its credit as well as the one-act Trial by Jury (1875). From now onwards the best of Sullivan's work went into the Savoy operas; his career as a song writer was virtually over and the few songs which date from the remaining twenty years of his life are generally much below the standard of his work with Gilbert.

St. Agnes' Eve is the second song dedicated to Mrs. Ronalds.[4] It has three verses and the setting is altered-strophic with the last verse extended into a coda. After a 7-bar introduction which resembles the opening of Thou 'rt passing hence[5] the voice enters with another of Sullivan's static melodies. The vocal material and pianistic layout of this opening are now reminiscent of The Lost Chord[6] which was probably the model for St. Agnes' Eve; further similarities can be seen as the song progresses. Perhaps the most obvious, if superficial, resemblance is in the attempt to emulate the slow build-up, the inexorable crescendo culminating in a paean of triumph.

This (if one can accept its idiom) Sullivan achieves in The Lost Chord but here it fails to produce the desired effect, partly through a mixture of styles and partly through some melodic weakness and harmonic miscalculations.

An unusual passage occurs at the beginning of the third verse, based on Sullivan's fondness for the interval of a third. The melodic line, which is built on thirds, dictates the course of the underlying harmony, built on a sequence whose bass line is an alternate rising fifth, falling third; this is not one of the sequences recommended by Sullivan's old harmony teacher Sir John Goss.(7)

The piano part is through-composed, with more complicated figurations being added to each verse. The final section of the last verse consists mainly of arpeggiated chords which do not produce the intended effect of grandeur, being essentially too fussy. The vocal line of this final section also makes use of a further variant of theme ✕.

Notes on St. Agnes' Eve.

(1) Listed as St. Agnes's Eve.

(2) Listed as a part-song.

(3) BM accession stamp is 21st April,1879. MD lists the song as having been published during 1878-79.

(4) The first was Old Love Letters (72).

(5) Song no.62.

(6) Song no.68.

(7) See Introduction p.8.

SONG No.: 74

TITLE: Edward Gray

FIRST LINE: "Sweet Emma Moreland of yonder town Met me walking on yonder way,"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: 1879[1]

PUBLISHED: Stanley Lucas, Weber and Co., c. 1880[2]

TEXT BY: Alfred, Lord Tennyson

MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: -

As in the previous song St. Agnes' Eve the combination of the Poet Laureate and the most gifted musician in England did not produce an outstanding setting although the idiom of Edward Gray is more consistent than that of St. Agnes' Eve. The construction is unusual; the first two verses are set strophically while the last two are through-composed but with echoes of the opening material.

The simple 4-part harmony of the introduction is again the language of Anglican hymnody; the first phrase, which recurs throughout the song, recalls the opening of Sullivan's overture, In memoriam.[3] The contours of the ensuing vocal line also suggest the influence of folk-song although this may be partly the result of the timelessness of the opening line of the text (see above). The setting of this line is accompanied by the piano in octaves, a device rarely used by Sullivan.[4]

The third verse, which begins in the tonic minor, is the most interesting harmonically. The line "I repent me of all I did" is set to a plaintive phrase which recalls the slow movement of Schubert's

(1797-1828) Piano trio in B♭ major op.99[5] and is in the key of the flattened supertonic, a Neapolitan relationship which Sullivan explored briefly in the previous song St. Agnes' Eve. This leads into the final verse which is weakened by the inclusion of new material that is commonplace and quite uncharacteristic.

Notes on Edward Gray.

(1) Apparently in November, 1879. See Sullivan and Flower, op.cit., p.97.

(2) MD lists the song as having been published during the year 1879-1880.

(3) See above, song no.53, fn.5. This opening was later adapted as a hymn tune.

(4) Another example occurs in The Bride of the Isles (1a).

(5) Sullivan's knowledge of at least one other piano trio has already been noted. See above, song no.20, fn. 5.

SONG No.: 75

TITLE: A Shadow

FIRST LINE: "What lack the valleys and mountains that once were green and gay?"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, G, Pol, Y

COMPOSED: 1884[1]

PUBLISHED: Patey and Willis, c. 1884[2]

TEXT BY: Adelaide Anne Procter

MANUSCRIPT: -

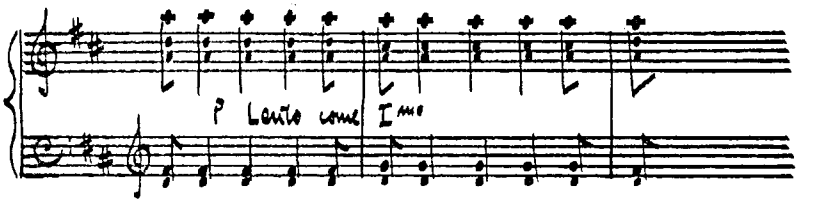
PUBLISHED COPY: BM

REVIEW: -

For the last time in his career as a song writer Sullivan turned to the verses of Adelaide Procter.[3] As far as is known he had composed no song since Edward Gray[4] in 1879 but the intervening years had seen the production of the operas Patience (1881), Iolanthe (1882) and Princess Ida (1884). Of these, the language of Iolanthe is perhaps the strongest influence in A Shadow although in some ways the song looks further back. Its form, for instance, is that of a 3-verse altered-strophic ballad.

The introduction opens with a fanfare-like figure and is orchestral in conception; it may well have been a discarded idea from one or other of the operas. With the entry of the voice, the language immediately becomes that of Iolanthe and particularly the finale to Act I at the Fairy Queen's words "Oh Chancellor unwary...." A comparison of these two is interesting as it shows not only the difference between Gilbert's text and that of Adelaide Procter but the difference between settings of these texts that use almost identical material.[5]

Despite the orchestral implications of the introduction much of the piano writing consists of figurations that appear in many of the earlier songs and ballads. The second half of verses 1 and 2 utilises undulating quaver movement which activates a harmonic rhythm of basically one chord per bar while the third verse uses a chordal activation that recalls The Troubadour[6] and Christmas Bells at Sea.[7] In the final section of the last verse, however, Sullivan makes use of a rhythm that appears only very occasionally in the earlier songs.[8]



This looks forward to one of the last songs that Sullivan wrote, Tears, Idle Tears[9] and is one feature that places A Shadow in a transitional period between the last songs of the period up to 1880 and the two songs of 1900 which show Sullivan, in the year of his death, adopting a new mode of expression in his song writing.[10]

Notes on A Shadow

(1) A "new version" of this song was apparently written on September 13, 1884. See Sullivan and Flower op.cit., p.147.

(2) Most compilers give 1885, Sm and Y give 1886 (BM accession stamp is 21st September, 1886). MD however lists the song as having been published during the year 1883-84.

(3) See also Will he come? (14), Give (17), Thou art weary (58) and The Lost Chord (68).

(4) Song no.74, but see also fn. 1 above.

(5) This is only one of many such examples that could be cited of thematic similarities between the songs and the Savoy operas.

(6) Song no.26.

(7) Song no.60.

(8) Examples can be found in Sweet day, so cool (9), Looking back (30), and Christmas Bells at Sea (60).

(9) Song no.79.

(10) See below, O Swallow Swallow (78) and Tears, Idle Tears (79).

SONG No.: 76

TITLE: Ever

FIRST LINE: "In waves the music rose and fell!"

CATALOGUED IN: B1, W, B2, Paz, Wyn 2,[1] Sm, G, Pol, Y

COMPOSED: c. 1887

PUBLISHED: Chappell, 1887[2]

TEXT BY: Mrs. Bloomfield Moore (? - ?)

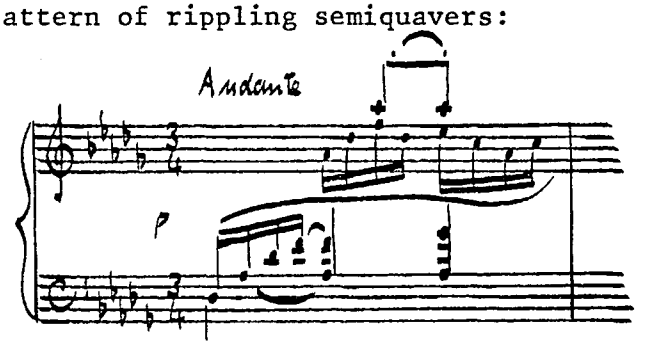
MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: -

This song, like A Shadow,[3] stands in a transitional period. The form is that of a 3-verse altered-strophic ballad and the accompaniment looks back to Sullivan's earliest days as a song-writer, but the mode of expression despite some inimitable use of the characteristic rising fourth is, for Sullivan, restrained. It represents a maturity of style that is highlighted by its lone position among the published songs.

The pattern of rippling semiquavers:



suggested by the opening metaphor (see above) is maintained with a consistency surpassed only by that of Gone,[4] the third song of The Window, although paradoxically this helps to confirm the position of Ever as a transitional song. The consistency of Gone is rare, even in the early songs, many of which are characterised by an exuberance that sometimes results in slackness, particularly in the

accompaniments. Here, as in the remaining songs, there is careful attention to detail but with the loss of the earlier spontaneity.

Notes on Ever.

(1) The omission from Wyn 1 (rectified in Wyn 2) was in all probability a typographical error, since Ruddigore which also dates from 1887 was likewise omitted.

(2) Year of publication verified by the publishers on 30th May, 1973.

(3) Song no.75.

(4) Song no.33.

SONG No.: 77

TITLE: The Absent-minded Beggar

FIRST LINE: "When you've shouted 'Rule Britannia' - when you've sung 'God save the Queen'"

CATALOGUED IN: W, Wyn 1, B2, Paz,[1] Wyn 2, Sm, G, Pol, Y

COMPOSED: 1899[2]

PUBLISHED: Enoch/Daily Mail 1899

TEXT BY: Rudyard Kipling (1865-1936)

MANUSCRIPT: -[3]

PUBLISHED COPY: DM

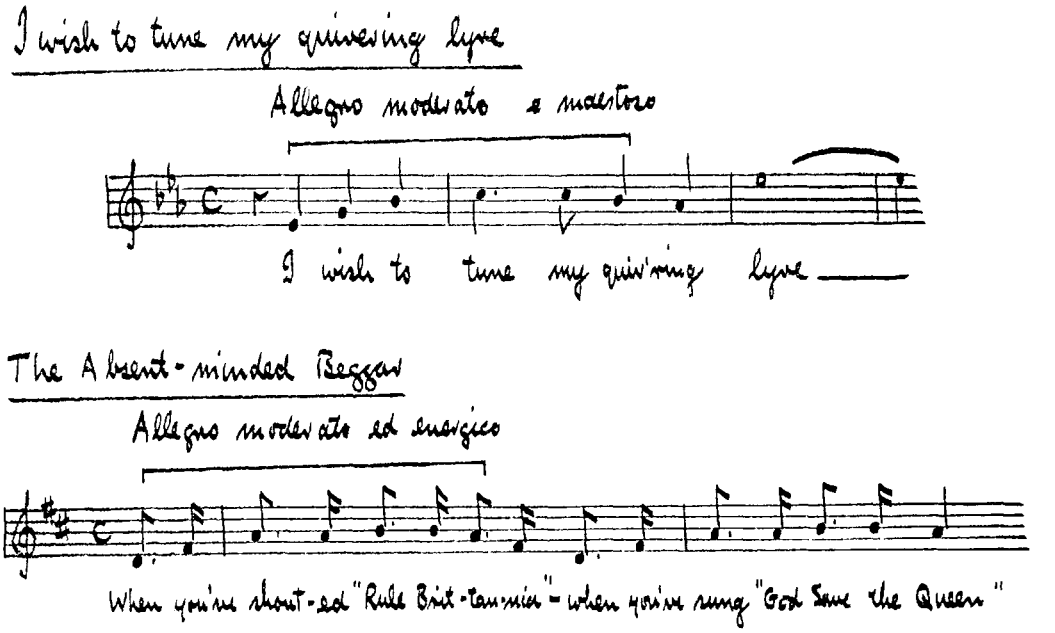
REVIEW: MN, Vol.17, p. 437; MN, Vol.19, p.201 (ref.)

In 1897, the year of Queen Victoria's Diamond Jubilee and ten years after the publication of his song Ever,[4] Sullivan wrote to the Poet Laureate, Alfred Austin:

"I am not writing songs, qua songs, any more..."[5]

Two years later, however, the circumstances of the Boer War occasioned from him this setting of Kiplings poem.[6] Described as a "Song (with chorus ad lib)" it is a strophic setting of the 4-verse text. The "chorus ad lib" is simply a repeat of the refrain.

The setting was probably conceived in its orchestral version and this is borne out by the accompaniment of the version published for voice and piano. In this respect it is in the same category as I wish to tune my quivering lyre[7] and there is further similarity between these two in the shape of the opening thematic material:



In each case this may have been a subconscious recollection of the military sounds of Sandhurst which, to Sullivan in 1899, was over half a century away.(8)

One harmonic sequence in this song recalls a passage in Golden Days which in its turn is closely related to Anglican hymnody and in particular to Sir John Goss's setting of "Praise, my Soul, the King of Heaven".(9) This is a further instance of a basic language used in settings that are, stylistically, quite different. The compound quadruple setting of the refrain however belongs quite definitely to a later period in Sullivan's life, recalling "The Prince of Monte Carlo" from The Grand Duke (1896).

According to Kipling this setting had "... a tune guaranteed to pull teeth out of barrel organs..."(10) and it became immensely popular, its sales contributing handsomely to war charities.

Notes on The Absent-minded Beggar.

(1) Listed as a march.

(2) Between the 1st and 5th of November,1899. See Sullivan and Flower, op.cit., p.252.

(3) See below, Appendix 3, pp. 252-253.

(4) Song no.76, but see also Longing for home (81).

(5) Quoted in Sullivan and Flower, op.cit., p.241.

(6) For further biographical details concerning this song, see ibid, pp.252-253.

(7) Song no.25.

(8) See Introduction pp. 1-2.

(9) See above, song no.43.

(10) Quoted in Baily, op.cit., p.373.

SONG No. 78

TITLE: O Swallow Swallow

FIRST LINE: "O swallow, swallow flying, flying South"

CATALOGUED IN: W, Wyn 1, B2, Wyn 2, Sm, G, Pol, Y

COMPOSED: 1900

PUBLISHED: John Church Co., 1900

TEXT BY: Alfred, Lord Tennyson

MANUSCRIPT:

PUBLISHED COPY: DM

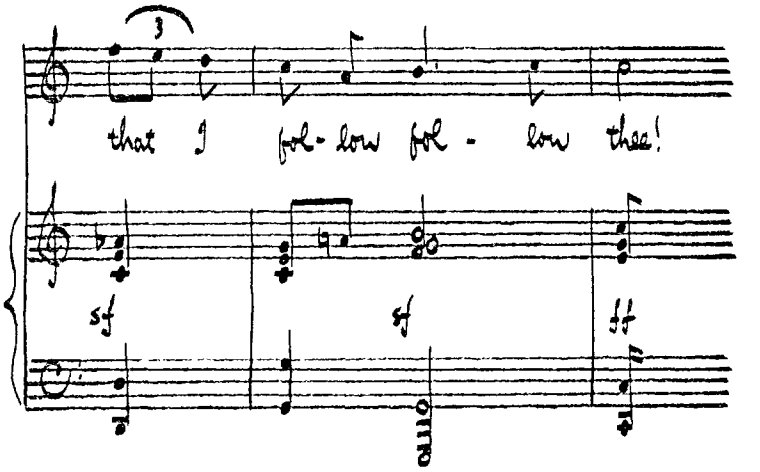
REVIEW: MMR, Vol.30, pp.243 and 255 (refs.)

In the last year of his life Sullivan returned to the poetry of Tennyson,(1) setting two poems from The Princess.(2) These songs are in a recognisably different style whose beginnings can be seen in Sometimes(3) and which becomes more noticeable in A Shadow(4) and Ever.(5) Of the two O Swallow Swallow, which is through-composed, is closer to Sullivan's earlier style and contains several features found in previous songs. Among these are the use of pedals and the inclusion of a $\frac{\#7}{4}_{2}$ between the $\frac{6}{4}$ and $\frac{5}{3}$ chords at cadence points. The contours of the vocal line (including a version of $\mathcal{X}$) can also be seen in songs dating from the early 1860's.

What is essentially new is the elasticity of the phrase lengths and the exploration of wide-ranging tonality. Many of Sullivan's earlier songs contain unusual modulations but these are usually momentary, with the tonic key being re-instated almost immediately.(6)

The accompaniment is activated throughout, again as in many earlier songs,(7) but is of a complexity that is also new; there is for instance much interplay between the right hand and the vocal

line. Only in the final bars of the song does it look back to an earlier style:



Notes on O Swallow Swallow.

(1) See also What does little birdie say? (19), The Window (31-41), St. Agnes' Eve (73), Edward Gray (74), Tears, Idle Tears (79) and The Sisters (100).

(2) There were to have been three settings. See Young, op.cit., p.255 and p.262, fn. 14. Two years earlier, in 1898, Stanford (1852-1924) had published A Cycle of Songs from The Princess.

(3) Song no.69.

(4) Song no.75.

(5) Song no.76.

(6) One such example occurs in Orpheus with his lute (4) (a modulation to the flattened submediant) while another (to the flattened mediant) can be seen in Rosalind (8).

(7) Among the earliest songs O Mistress Mine (5) has the most consistent activation although many of the early ballads such as The Maiden's Story (15), Give (17) and The snow lies white (22) are activated by the undulating quaver movement that is so much a part of these songs.

SONG No. 79

TITLE: Tears, Idle Tears

FIRST LINE: "Tears, idle tears, I know not what they mean,"

CATALOGUED IN: W, Wyn 1, B2, S, Wyn 2, Sm, G, Pol, Y

COMPOSED: 1900

PUBLISHED: John Church Co., 1900

TEXT BY: Alfred, Lord Tennyson

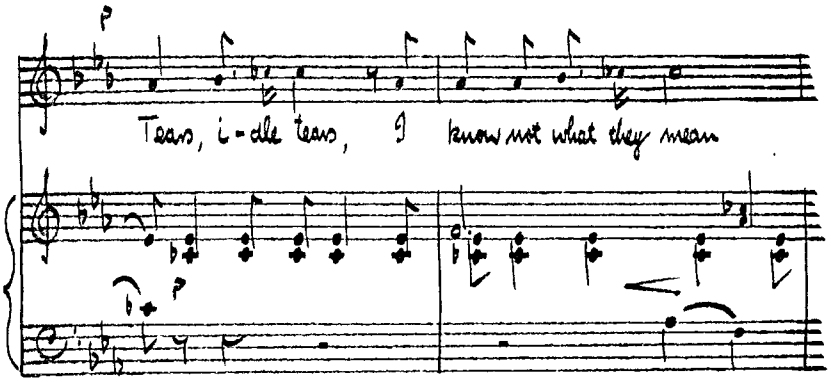
MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: MMR, Vol.30, pp.243 and 255 (refs.)

It is not known which of the last two was actually the last song that Sullivan wrote (he may have worked on both simultaneously) but Tears, Idle Tears is different even from O Swallow, Swallow and bears little resemblance to any other song in the canon. Its text is ominously prophetic, ending with the words "Oh Death in life, the days that are no more." Through-composed, like O Swallow, Swallow, it nevertheless falls into a more recognisable A B A structure with a coda.

There are many unusual features in this song, not least the opening. After a 4-bar introduction, which contains some massive block chords in an unusual harmonic progression, the voice enters in the subdominant minor. The piano at this point takes up a rhythm (previously seen in A Shadow[1]) which it maintains throughout most of the song:



As in O Swallow, Swallow there is an exploration of remote tonalities. The B section, based on the material of A, actually begins a semitone higher, in the mediant, and modulates to the key of the leading note.

The final section is extended into a coda in which for the first time the language becomes familiar. Among the songs that it recalls specifically is On the hill[2] the opening song of Sullivan's cycle The Window (the text of which is also by Tennyson) dating from fully thirty years before. The final bars, with which, in effect, he ended his career as a song-writer, contain a surprising number of stylistic features that can be seen throughout the entire range of songs. These can be enumerated as follows:

a. The static melody

b. The use of a $\frac{6}{5}$ chord

c. The Schumannesque sharpened supertonic

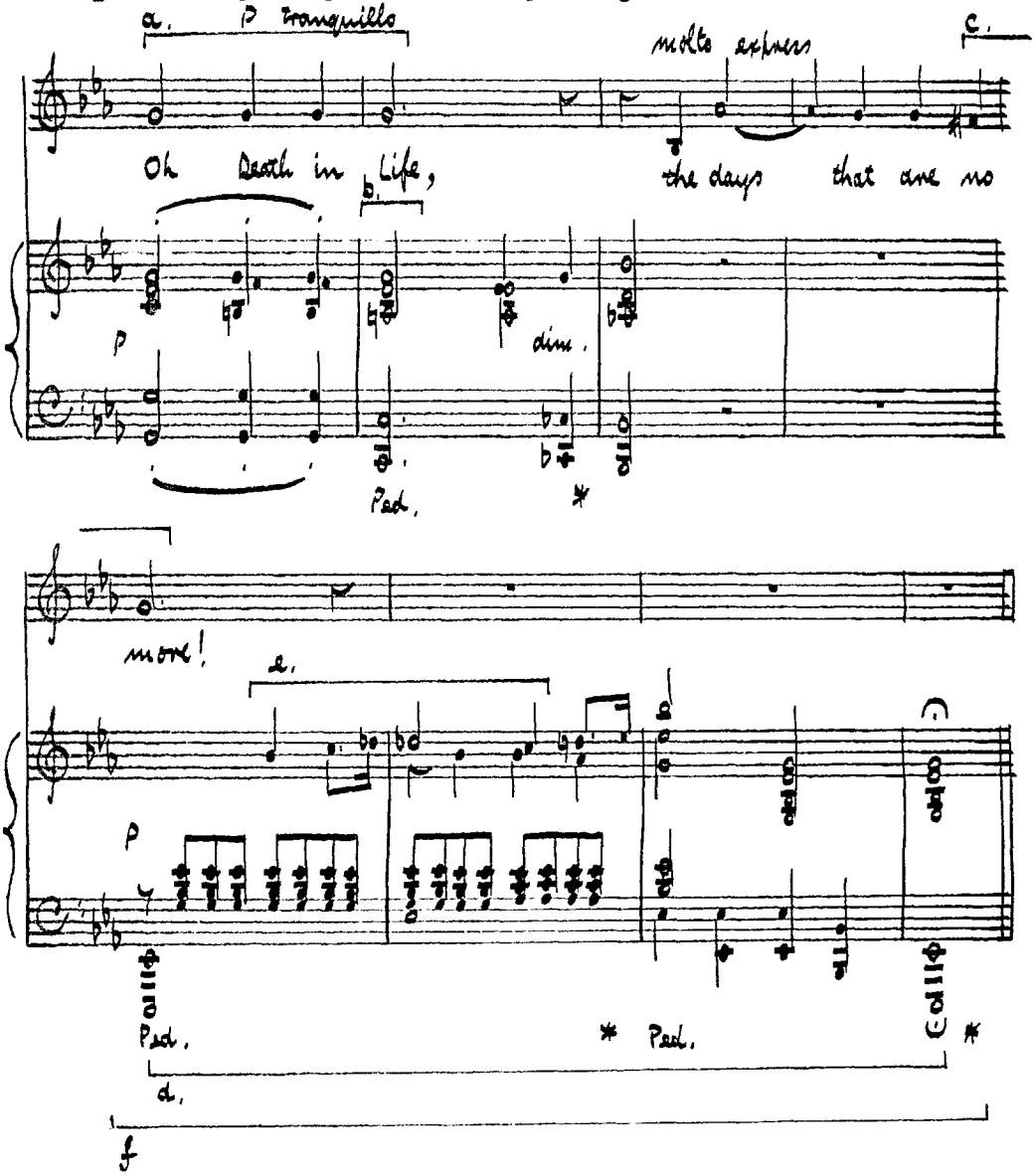
d. The use of a tonic pedal

e. A brief modulation to the subdominant before the final cadence

f. A short epilogue (containing elements d and e) which recalls the most Schumannesque of all his epilogues, that of Sweet day, so cool[3]

The one element that is new is the unaccompanied vocal line at the words "the days that are no more."

This passage is remarkable not only for its inclusion of all of the above stylistic features but for the unity produced from the combination of such disparate elements. A final backward glance, with a tinge of sadness, it is a microcosm of nearly forty years of song writing. The passage is worth quoting in full.



Notes on Tears, Idle Tears.

(1) Song no.75.

(2) Song no.31.

(3) Song no. 9.

SONG No.: 80

TITLE: To one in paradise

FIRST LINE: "Thou wast that all to me, love, For which my soul did pine,"

CATALOGUED IN: B2, Paz,[1] Wyn 2, Sm, G, Pol, Y

COMPOSED: -

PUBLISHED: Novello, 1904

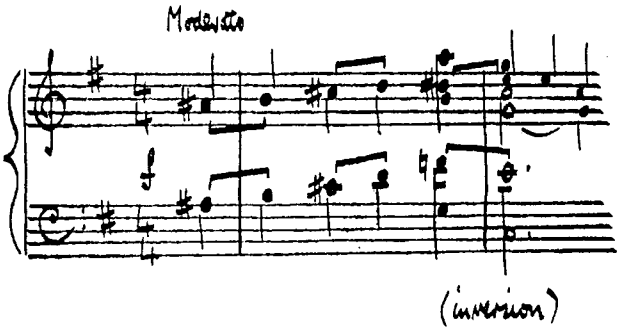
TEXT BY: Edgar Allan Poe (1809-1849)

MANUSCRIPT: -[2]

PUBLISHED COPY: BM

REVIEW: -

Of the three songs published posthumously by Novello and Co., only To one in paradise cannot be dated with accuracy, although it has many features that place it among the earliest of Sullivan's songs; the setting is through-composed. The vocal line has an urgency that recalls that of If doughty deeds my lady please[3] and O fair dove! O fond dove![4] while certain harmonic movement has parallels in A weary lot is thine, fair maid[5] and I wish to tune my quivering lyre,[6] all of which date from the years 1866-1868. One of the most interesting features of this song, used melodically and harmonically, is the Schumannesque sharpened supertonic which, with its resolution, becomes a unit on which much of the material of the song is based. This is clearly seen in the tonally ambiguous opening that foreshadows Richard Strauss's (1864-1949) portrayal of the rapscallion Till Eulenspiegel:



The piano part is unusually difficult, particularly in the first half of the song where certain passages are almost virtuosic. Characterised by several different methods of activation this is a further indication that the song is probably an early one. There are almost too many ideas, no one of which is retained throughout the song.

The last verse of the song, whose material recalls that of the opening, is curiously subdued, particularly after the headlong torrent of enthusiasm seen in earlier bars. Certainly the text is more reflective and this contrast may be nothing more than one other aspect of Sullivan's over-abundance of ideas, throwing aside consistency of development to catch every nuance of the text. There is, however, another possible explanation. The song ends with a tonic chord sounded three times in the same position - a feature that can be found in no less than seven songs, all of which were published between the years 1874-78.(7) It may be that the setting of To one in paradise was begun in the 1860's, put aside for some years, and finished in the 1870's, possibly a full decade later. This could also account for its having remained unpublished.

Notes on To one in paradise

(1) Listed as Thou wast that all to me, love.

(2) The publishers are not in possession of this manuscript and it is not known if it is still in existence.

(3) Song no.12.

(4) Song no.21.

(5) Song no.11.

(6) Song no.25.

(7) These songs are Sleep my love, sleep (50), Mary Morison (54), Tender and true (59), The love that loves me not (61), Sometimes (69) When thou art near (70) and I would I were a King, fair maid (71).

SONG No.: 81

TITLE: Longing for home

FIRST LINE: "I shaded mine eyes one day, when a boat went curtseying over the billow"

CATALOGUED IN: B2, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: 1885(1)

PUBLISHED: Novello, 1904

TEXT BY: Jean Ingelow

MANUSCRIPT: In possession of Messrs. Novello and Co.

PUBLISHED COPY: BM

REVIEW: -

Chronologically this song comes between A Shadow(2) and Ever(3) but unlike either of these its language is essentially that of the Savoy operas; the constant use of a double pedal in the left hand of the accompaniment recalls the rustic qualities of Iolanthe (1881) while the most specific thematic references actually look forward several years to The Yeomen of the Guard (1888). The form is, once more, that of a 3-verse altered-strophic ballad.

The song is couched throughout in compound duple metre although in the final section Sullivan has resorted to re-iterated triplet chords with the metre changed to simple quadruple. This feature can be seen in some of Sullivan's early songs, dating from the 1860's, one such being O fair dove! O fond dove!(4) but there, as here, the medium is not altogether successful. Recent research has shown that this is not, in fact, the original ending(5) and suggests that similar endings to other songs may not have been Sullivan's first thoughts.(6)

Notes on Longing for home

(1) The manuscript is dated June 5, 1885.

(2) Song no.75.

(3) Song no.76.

(4) Song no.21.

(5) See below, Appendix 3, pp. 253-254.

(6) My dearest heart (67) has a similar ending, which, like that of Longing for home, is the weakest part of its construction and may also have been an afterthought.

SONG No.: 82

TITLE: My heart is like a silent lute

FIRST LINE: "My heart is like a silent lute Some faithless hand has thrown aside,"

CATALOGUED IN: B2, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: 1874

PUBLISHED: Novello, 1904

TEXT BY: Benjamin Disraeli (1804-1881)(2)

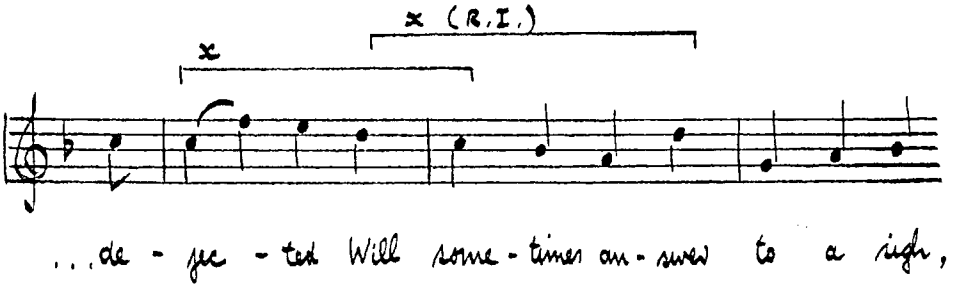
MANUSCRIPT: In possession of Messrs. Novello and Co.

PUBLISHED COPY: DM

REVIEW: -

The last of the three songs published posthumously in 1904 is a 2-verse strophic ballad with a short coda. Dating from the same period as Living Poems (3) it is basically sentimental in character. The language recalls Sullivan's church style in its adoption of phrases in which both melody and accompaniment have the same unchanging crotchet rhythm although this is also enlivened by some activation, occasionally with the added rhythmic interest of a feminine cadence.

The interval of a fourth is prominent in the construction of the vocal line and there are several versions of theme x. One of these anticipates a passage in The River (which dates from the following year, 1875) where x is immediately followed by its retrograde inversion. In this case there is an overlap of one note.(4)



The accompaniment also contains several instances of the use of fourths since much of the harmonic structure is built on the circle of fifths with its constant alternation of rising fourth, falling fifth. The closing bars of the coda look forward to "Ah, leave me not to pine, alone and desolate," from The Pirates of Penzance (1879) showing once more that Sullivan often used the same basic language in quite different contexts and that, at its best, it is often a parody of his own style.

Notes on My heart is like a silent lute.

(1) The manuscript is dated July,1874.

(2) On the title page of the manuscript, Sullivan has used the old form of the name, D'Israeli.

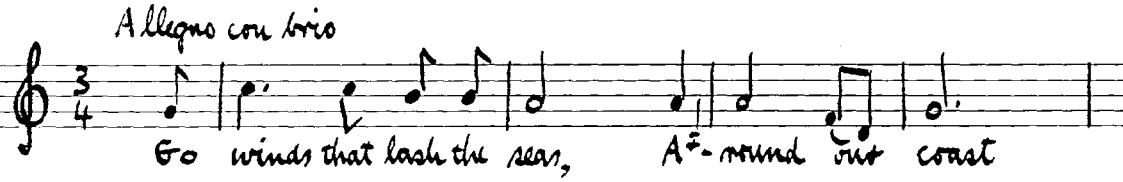
(3) Song no.56.

(4) See above, song no.65.

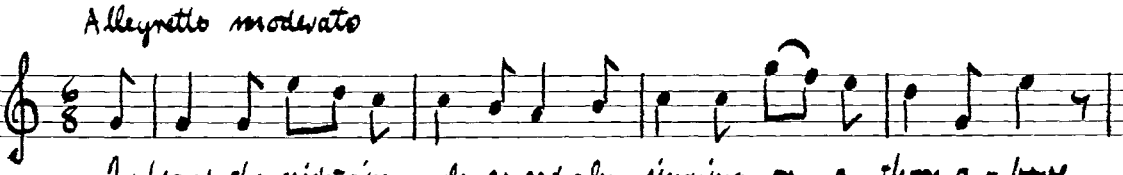
THEMATIC CATALOGUE
OF SONGS BY
SIR ARTHUR SULLIVAN

ALL ENTRIES TRANSPOSED INTO C MAJOR OR A MINOR

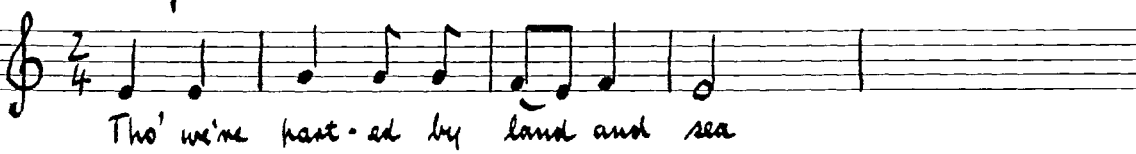
1. Bride from the North (The Bride of the North), The Bride of the Isles, The White Plume



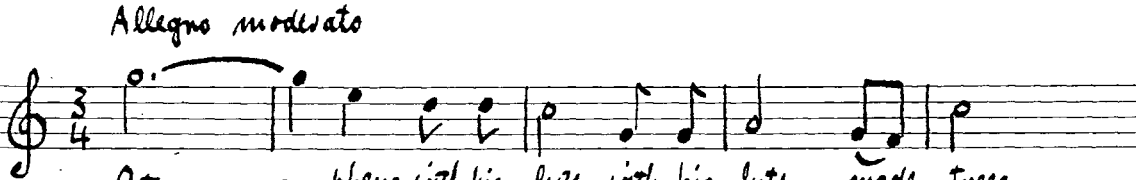
2. I heard the nightingale



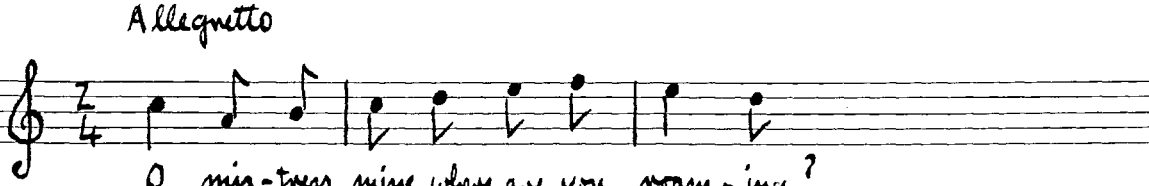
3. Thou art lost to me



4. Orpheus with his lute

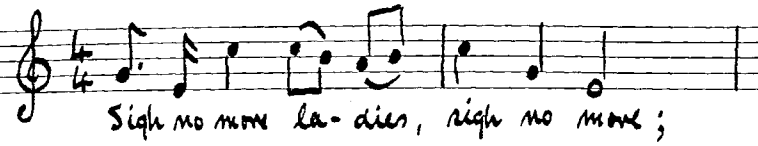


5. O Mistress Mine



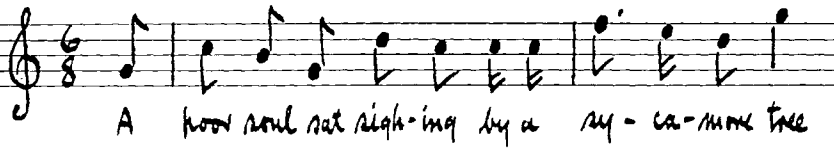
6. Sigh no more, ladies

Risoluto



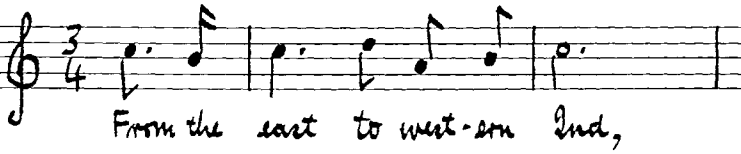
7. The Willow Song

Andante



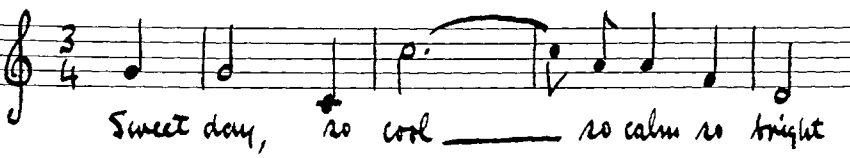
8. Rosalind

Andante non troppo lento



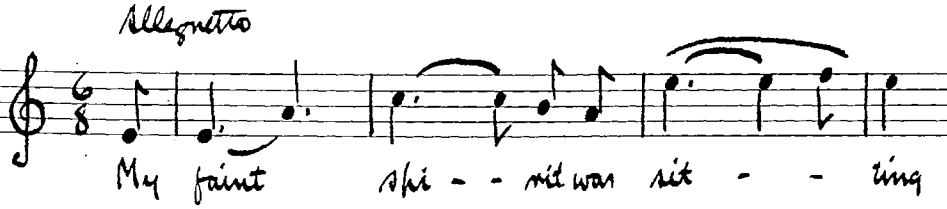
9. Sweet day, so cool

Andante tranquillo



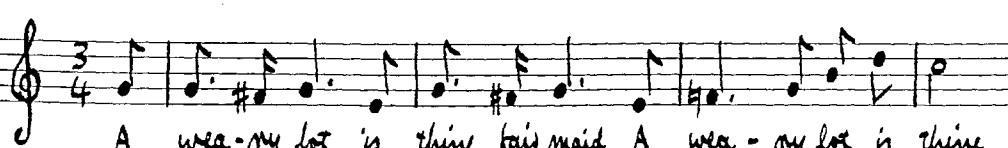
10. Arabian Love Song

Allegretto



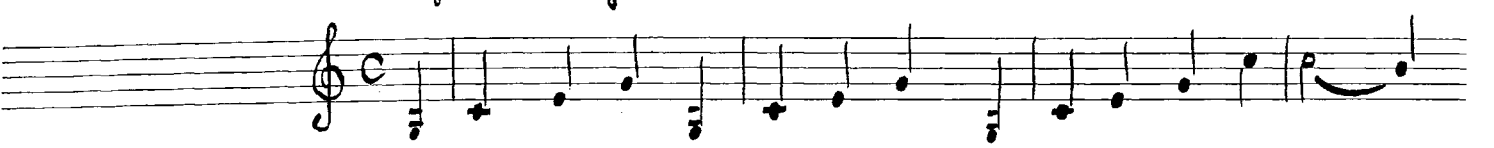
11. A weary lot is thine, fair maid

Andante moderato



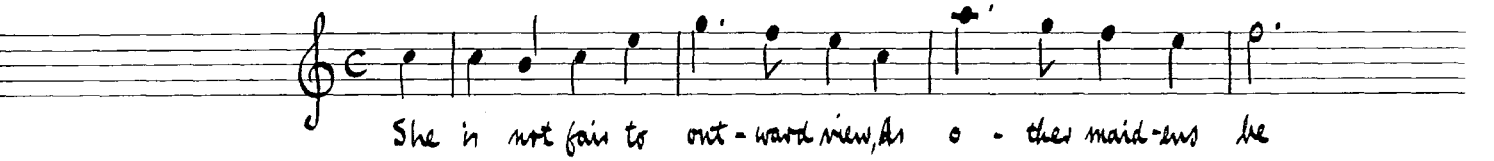
12. If doughty deeds my lady please

Allegro con energio



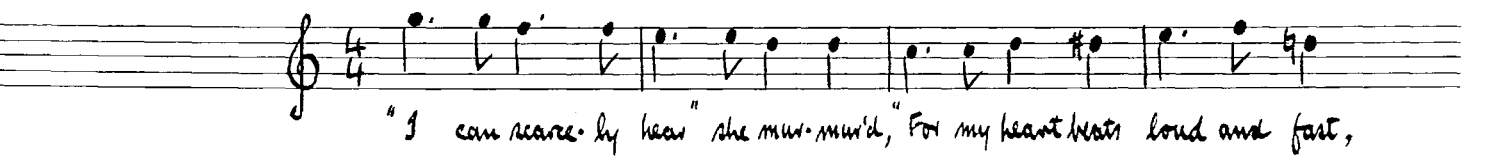
13. She is not fair to outward view

Andantino espressivo



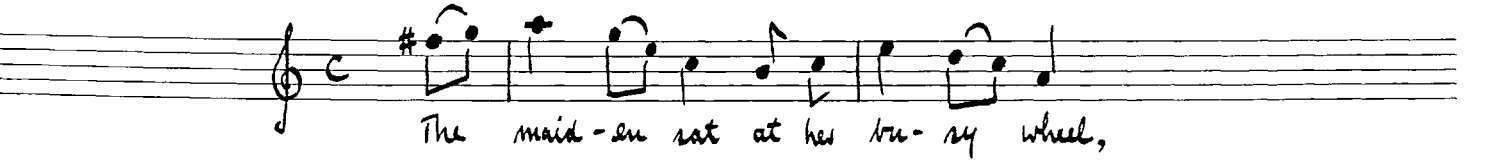
14. Will he come?

Moderato e tranquillo



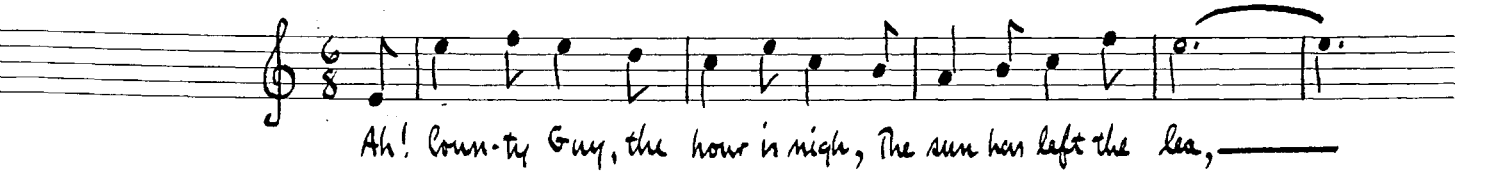
15. The Maiden's Story

Allegro moderato



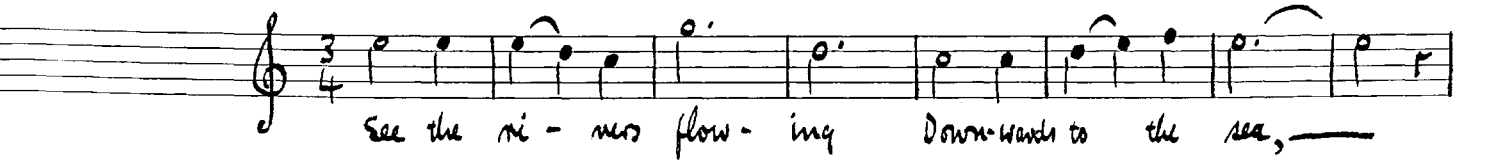
16. County Guy

Andantino



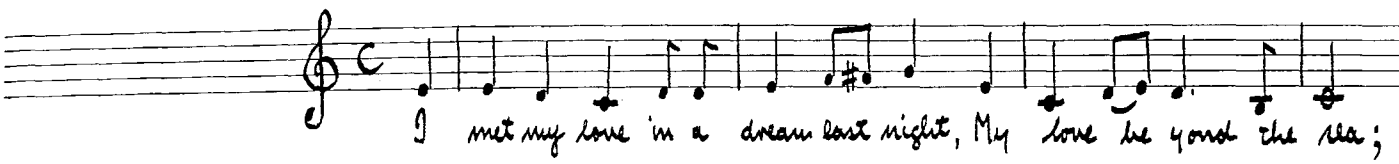
17. Give

Allegretto



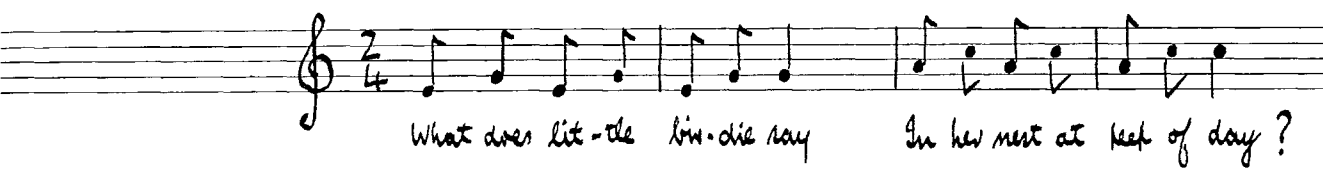
18. In the summers long ago

Allegro moderato



19. What does little birdie say?

Allegretto

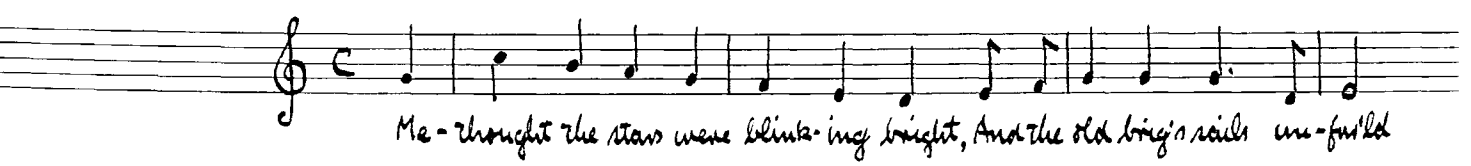


20. The moon in silent brightness

Andante quasi allegretto

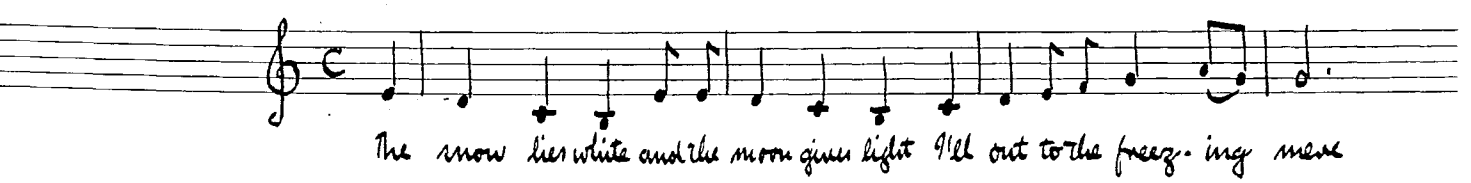
21. O fair dove! O fond dove!

Allegro moderato



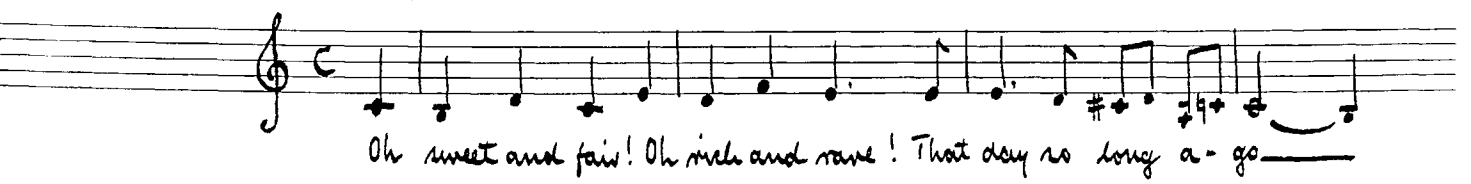
22. The snow lies white

Allegro moderato



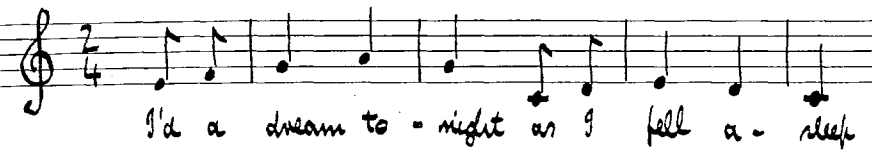
23. Oh sweet and fair!

Allegro moderato



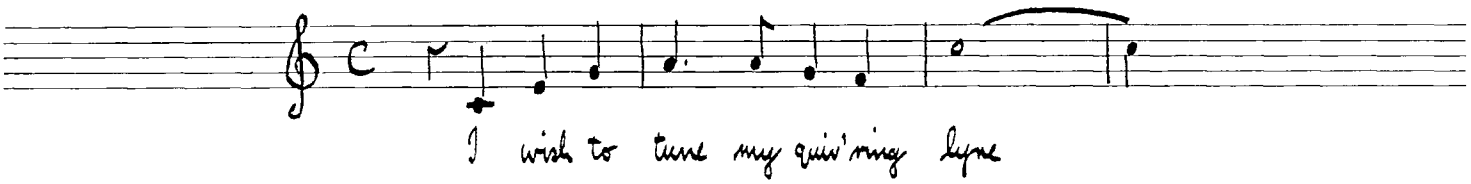
24. The Mother's Dream, My child and I

Andante



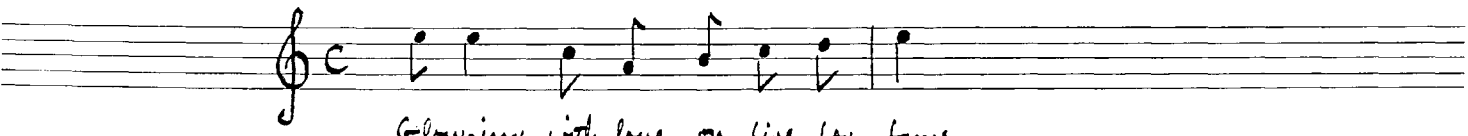
25. I wish to tune my quivering lyre

Allegro moderato e maestoso



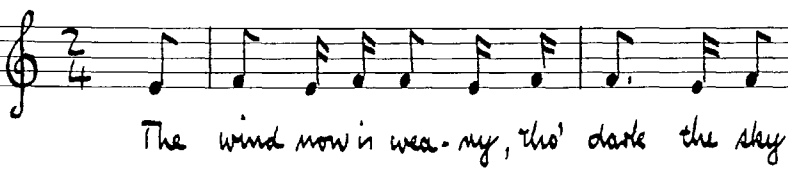
26. The Troubadour

Più moderato



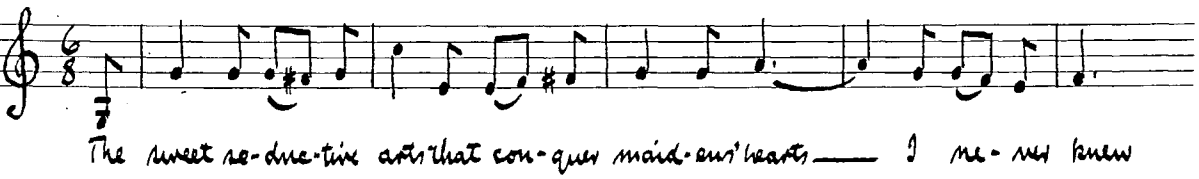
27. Sad memories

Andante



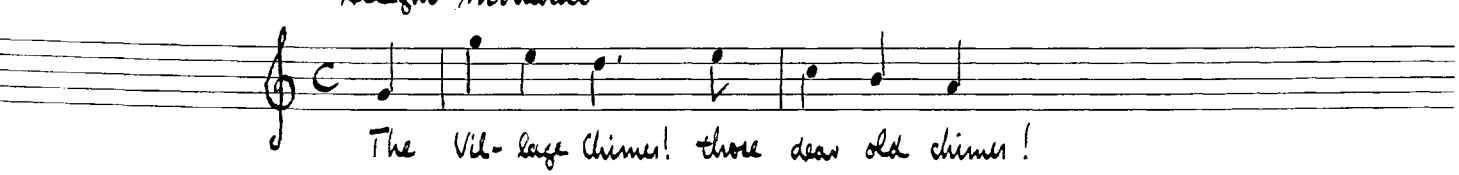
28. A life that lives for you

Allegro animato

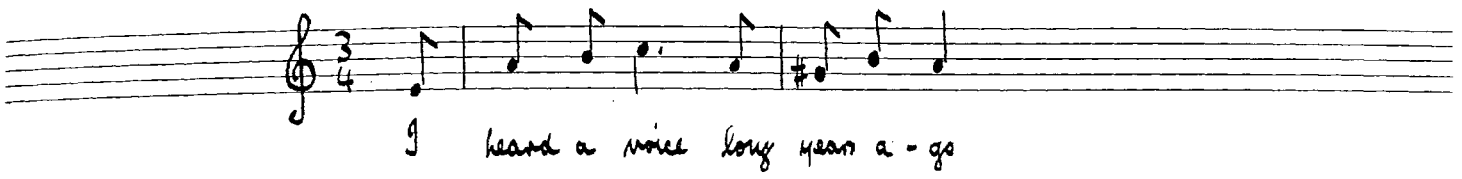


29. The Village Chimes

Allegro moderato

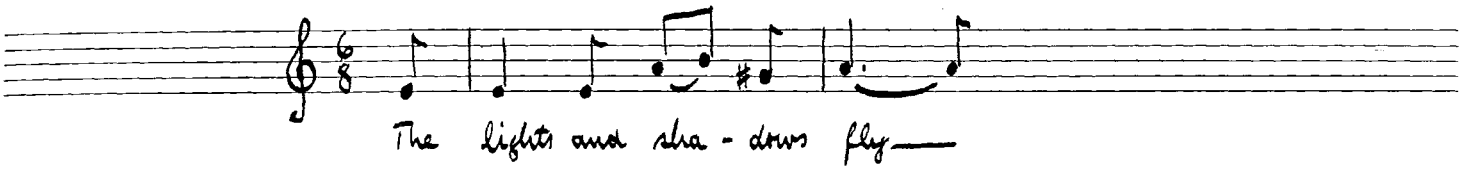


30. Looking back



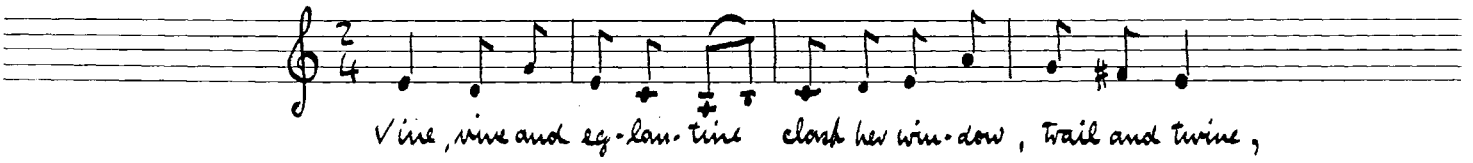
31. The Window No 1. On the hill

Allegro vivace e poco agitato



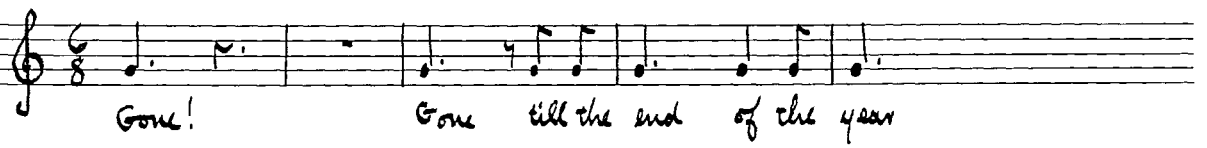
32. The Window No. 2 At the window

Allegretto con molta tenerezza



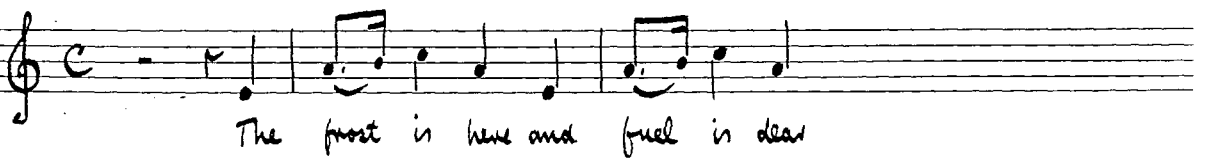
33. The Window No. 3. Gone

Andantino quasi Allegretto



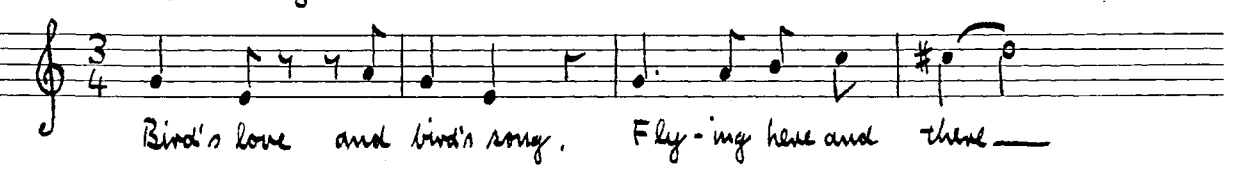
34. The Window No. 4 Winter

Allegro comodo ma vivace



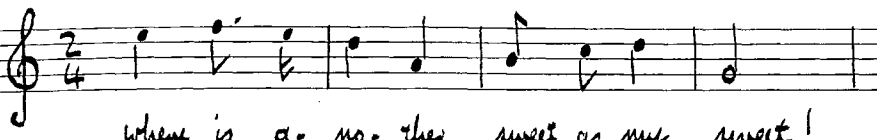
35. The Window No. 5 Spring

Allegro scherzando



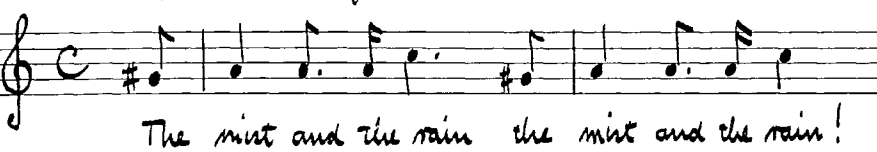
36. The Window No. 6 The letter

Andante con molta tenerezza



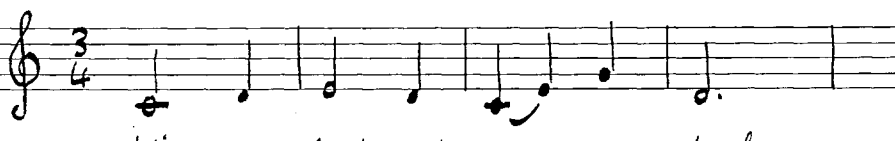
37. The Window No. 7 No answer

Allegro molto e agitato

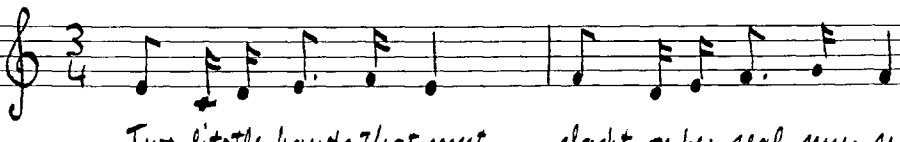


38. The Window No. 8 No answer

Andante espressivo

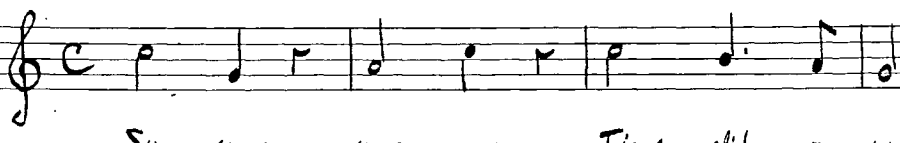


39. The Window No. 9 The answer



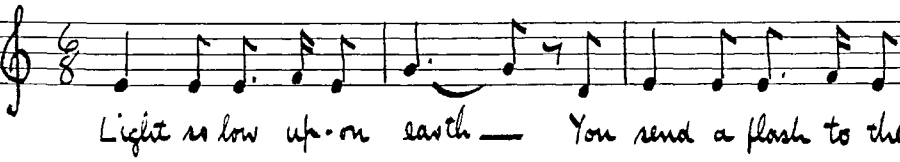
40. The Window No. 10 When

Allegro molto



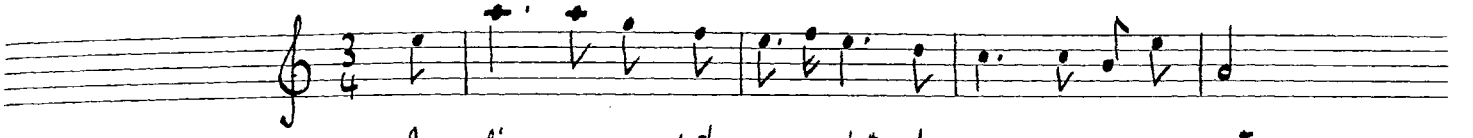
41. The Window No. 11 Marriage morning

Andante con moto



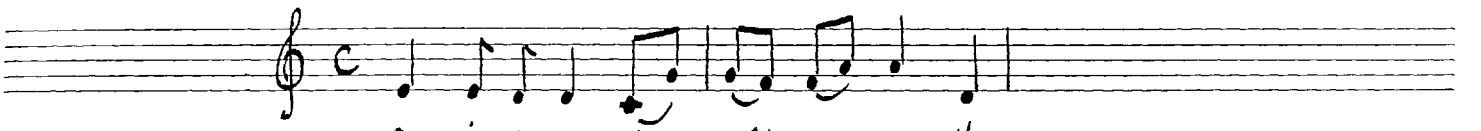
42. Once again

Andante espressivo



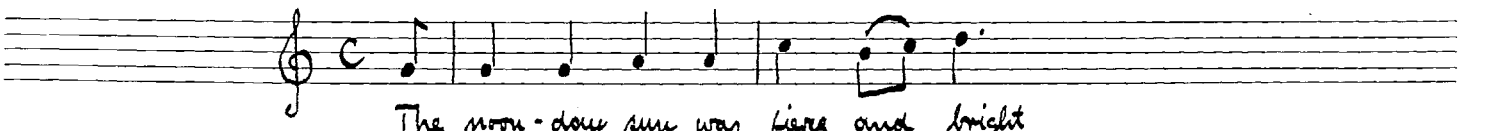
43 Golden Days

Andante

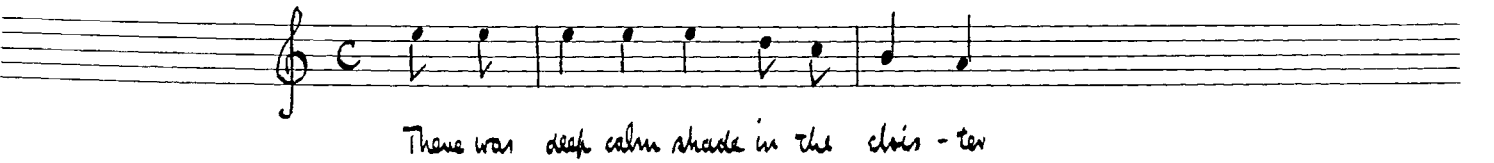


44. None but I can say

Moderato



45 Guinevere

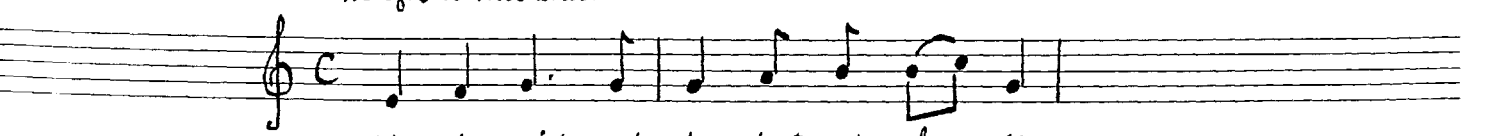


46 The Sailor's Grave

Moderato

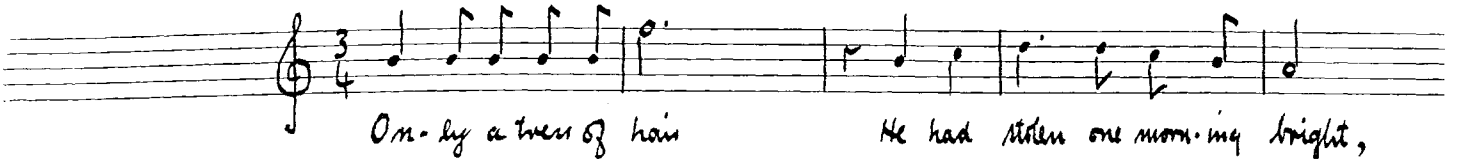
47. Oh! ma charmante, Oh! bella mia, Sweet Dreamer

Allegretto moderato

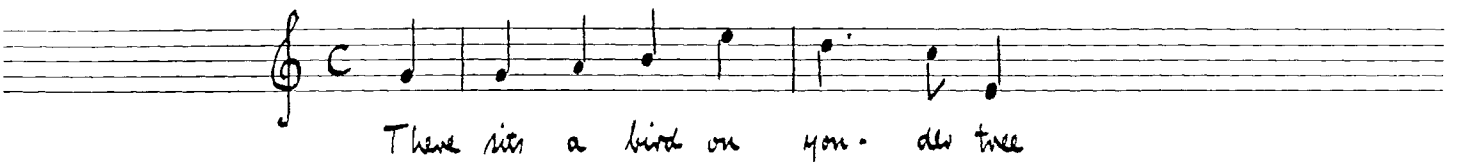


48. Looking forward

Allegro moderato

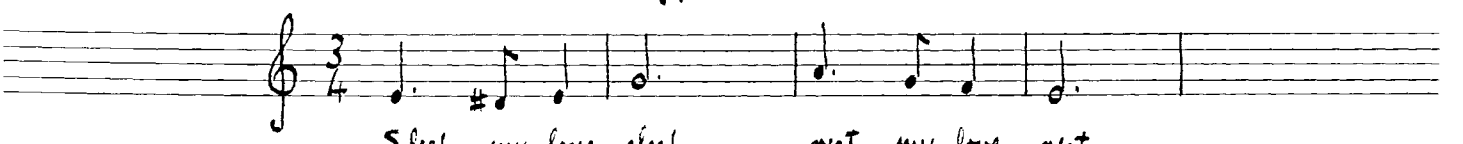


49 There sits a bird on yonder tree



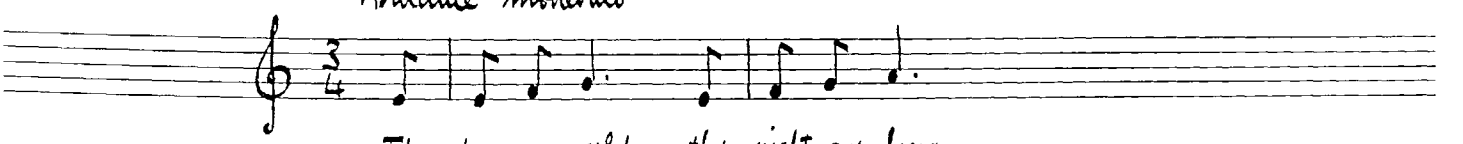
50. Sleep, my love, sleep

Andante con tenerezza



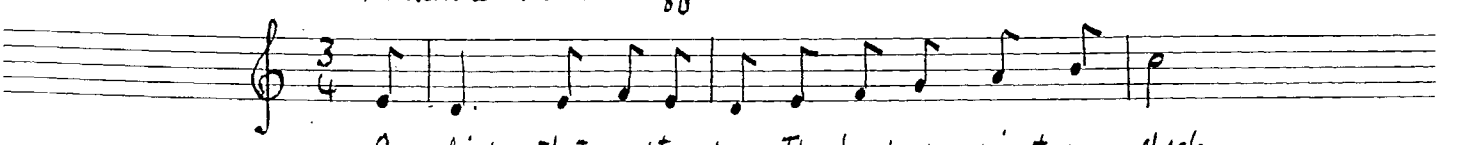
51 The Young Mother No 1. Cradle Song

Andante moderato



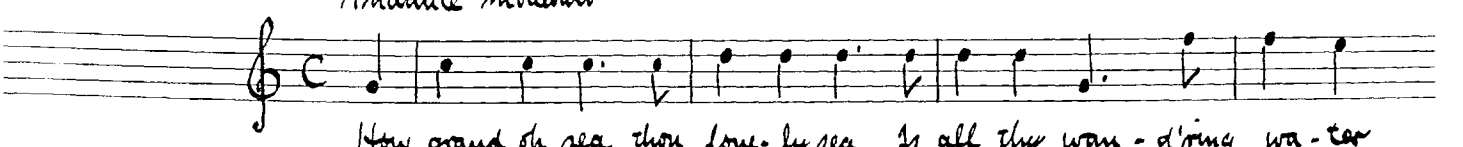
52. The Young Mother No 2. Ay di mi, my bird

Andante con tenerezza



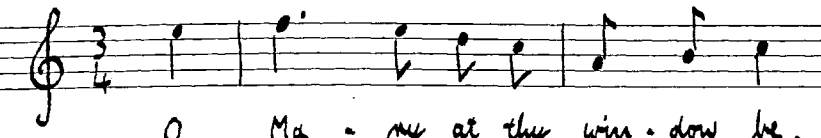
53 The Young Mother No 3. The first departure, The Chorister

Andante moderato



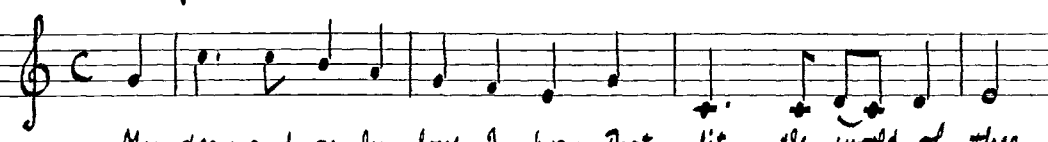
54. Mary Morison

Andante espressivo



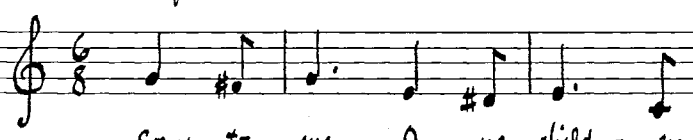
55. My dear and only love

Allegro moderato



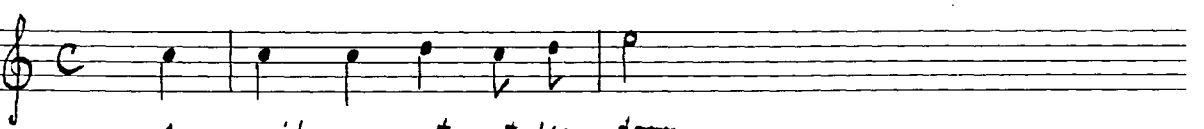
56 Living Poems

Allegretto non troppo vivo



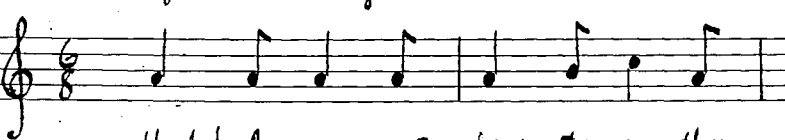
57. The Distant Shore

Allegro comodo



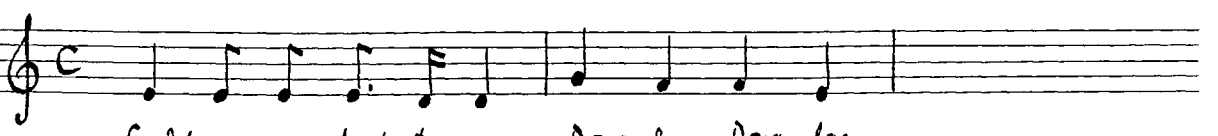
58 Thou art weary

Allegro vivace e agitato



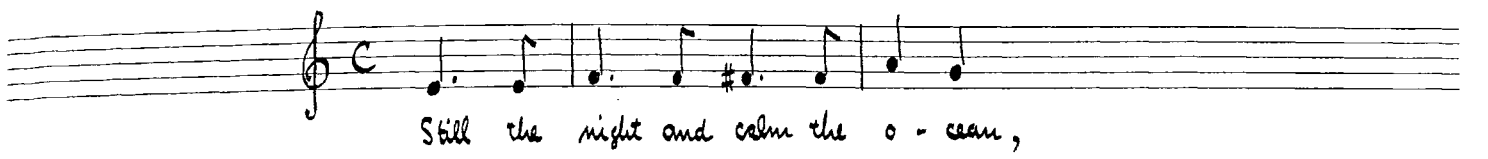
59 Tender and true

Andante comodo



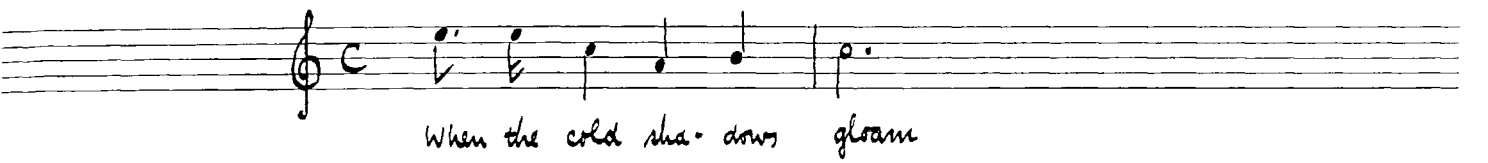
60. Christmas Bells at Sea

Allegretto moderato



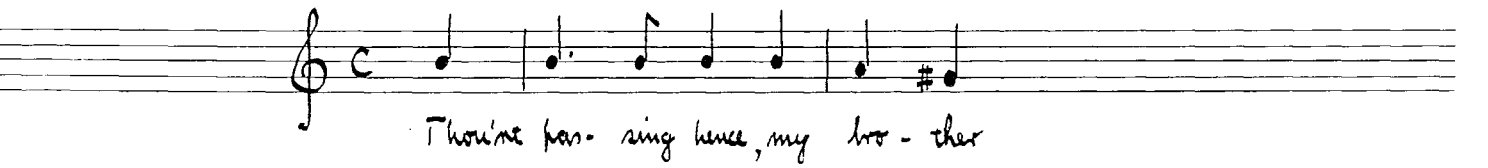
61. The love that loves me not

Andante moderato ed espressivo



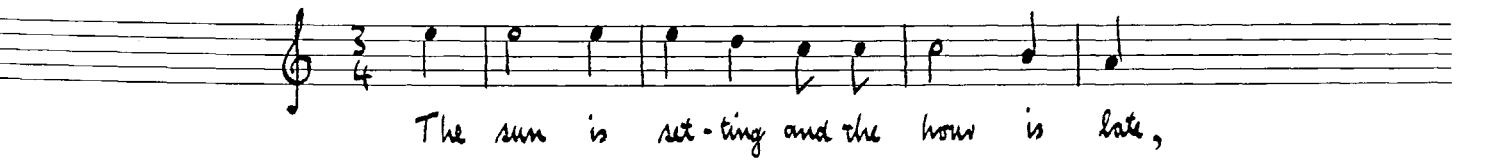
62. Thou'rt leaving hence

Andante



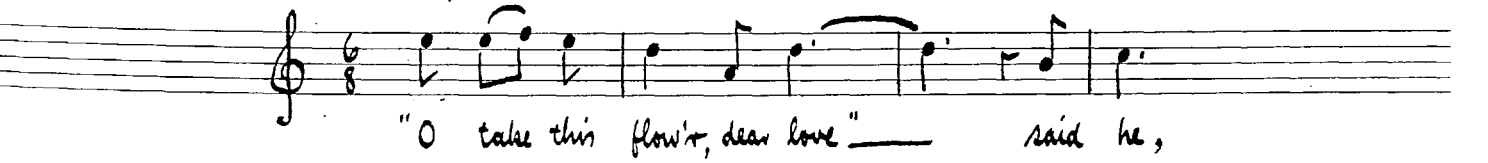
63 Let me dream again

Andante espressivo



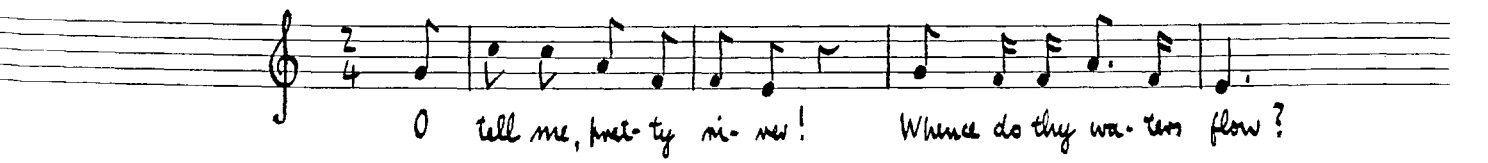
64 Sweethearts

Allegretto



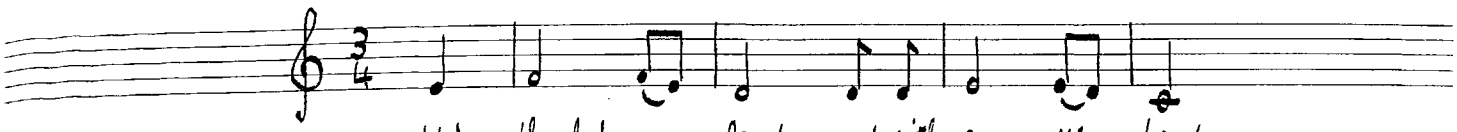
65. The River

Allegretto



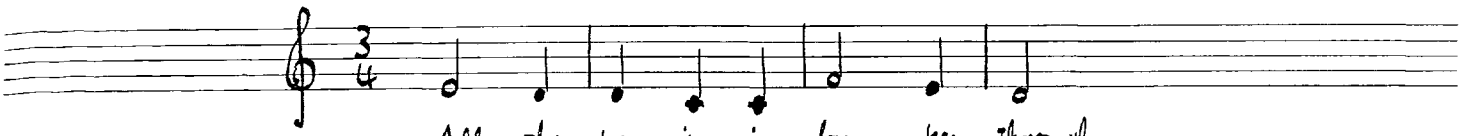
66. We've ploughed our land

Andante moderato



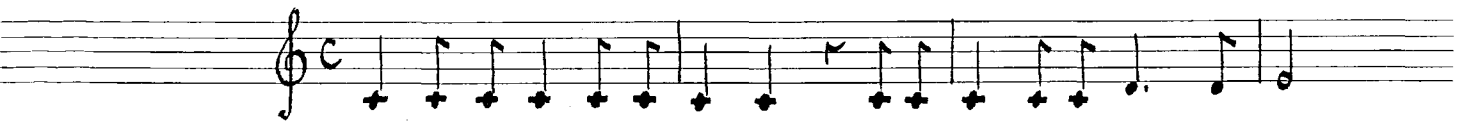
67 My dearest heart

Andante con tenerezza



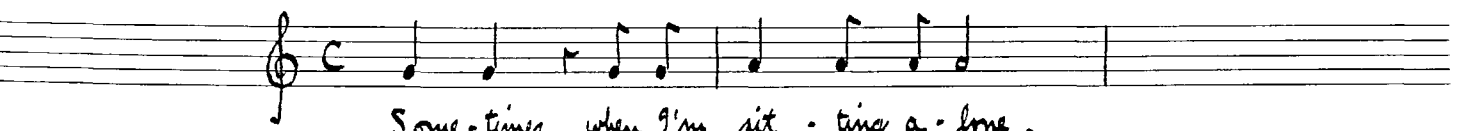
68 The Lost Chord

Andante moderato



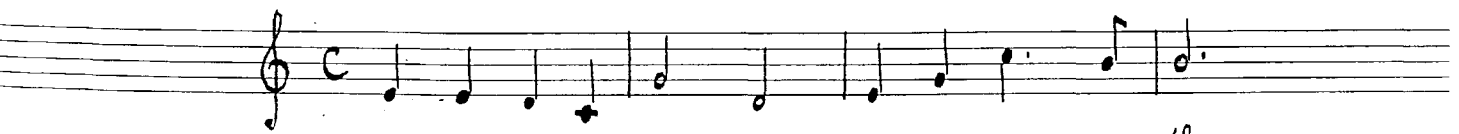
69 Sometimes

Andante tranquillo



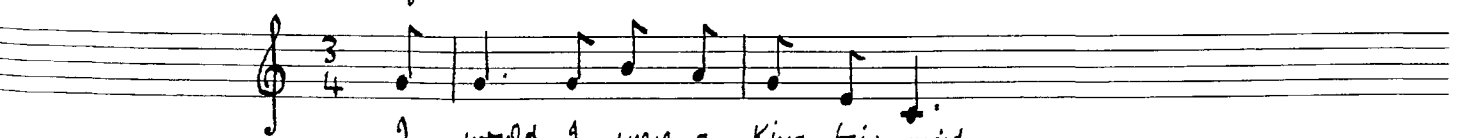
70 When thou art neow

Moderato



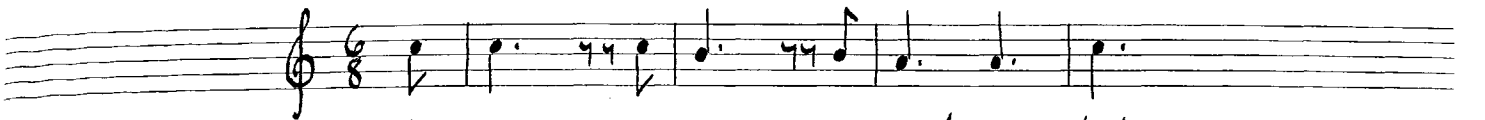
71 I would I were a King, fair maid

Allegro con brio



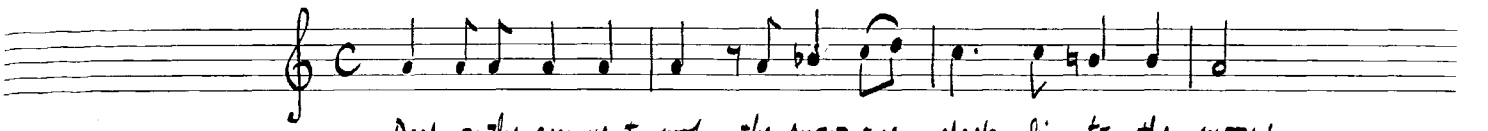
72 Old Love Letters

Allegretto grazioso



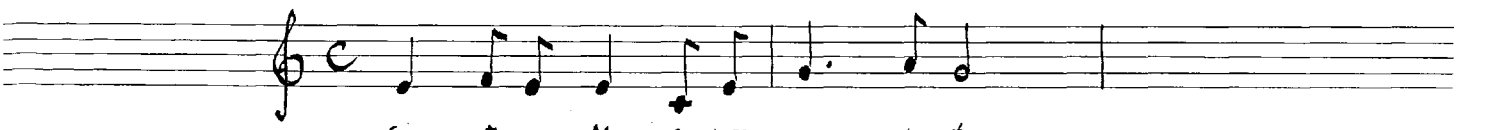
73 St. Agnes' Eve

Andante, non troppo lento



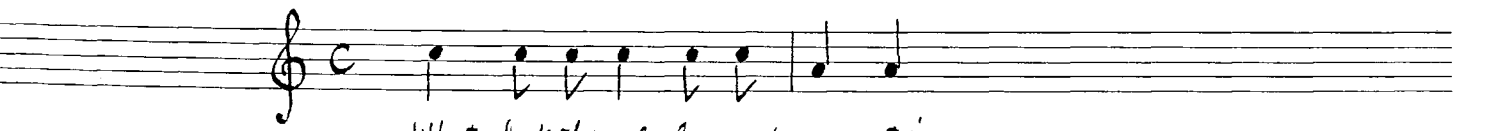
74 Edward Gray

Moderato



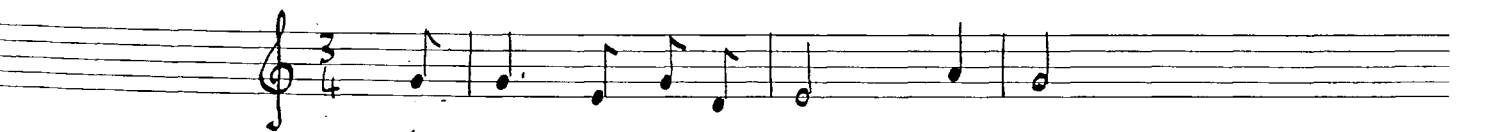
75 A Shadow

Andante



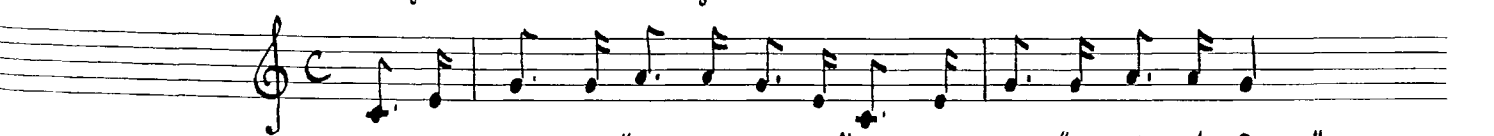
76 Ever

Andante



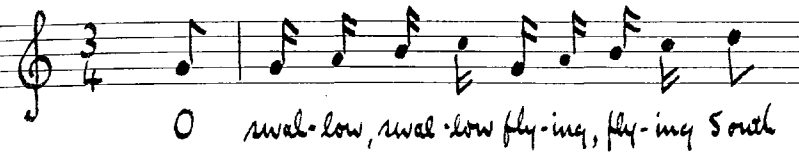
77 The Absent-minded Beggar

Allegro moderato ed energico



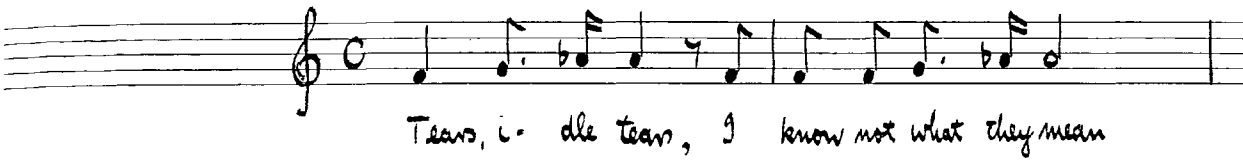
78 O Swallow, Swallow

Allegretto con moto



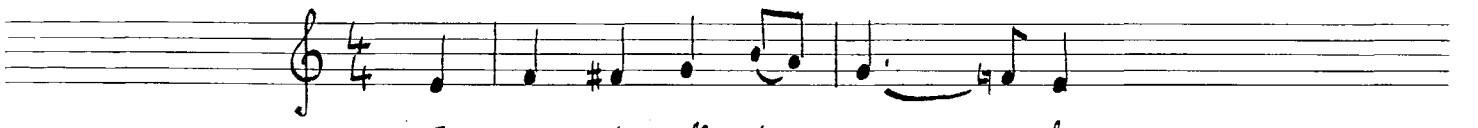
79 Tears, Idle Tears

Andante molto espressivo

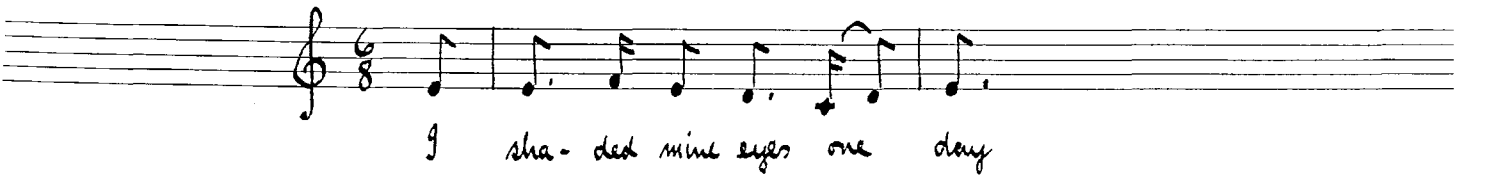


80. To one in Paradise

Moderato

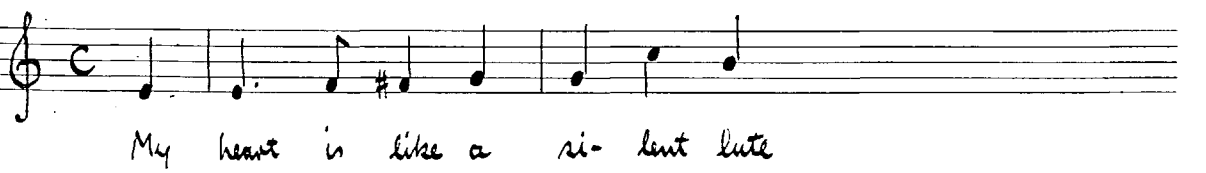


81 Longing for home



82 My heart is like a silent lute

Andante espressivo



APPENDIX 1.

TITLES OMITTED FROM THE MAIN BODY OF THE THESIS.

The majority of the following titles have appeared in at least one of the published lists. I append them here for the sake of completeness. They may be sub-divided as follows: (further adaptations are noted where appropriate)

Nos. 83-88 : Songs originally written as part of incidental music or inserted into stage presentations.

Nos. 89-92 : Songs from completed scores that were either not published or are not now generally known.

Nos. 93-95 : Adaptations of new words to existing music from Sullivan's comic operas.

Nos. 96-98 : Sacred and patriotic songs.

Nos. 99-100 : Two duets.

No. 101 : One trio.

No. 102 : One unpublished song.

No. 103 : One possibly uncompleted song.

With the exception of the last three entries the songs in each sub-division are catalogued chronologically by publication as in the main body of the thesis.

SONG No.: 83

TITLE: Dove Song

FIRST LINE: "When sleep descends on mortals, And the dew lies on the flowers,"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Po1, Y

COMPOSED: 1869

PUBLISHED: Boosey, c. 1869

TEXT BY: Unascribed (W. Brough?)

MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: In The Manchester Guardian of 29th December, 1869

This song formed part of the pantomime Froggee would a wooing go written by W. Brough and performed at the Prince's Theatre, Manchester, during Christmas 1869.

SONG No.: 84

TITLE: Venetian Serenade

FIRST LINE: "Bright o'er the lagoon Rideth the moon High on azure way;"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Wyn 2, Sm, G, Pol, Y

COMPOSED: 1871

PUBLISHED: Cramer, 1873

TEXT BY: Will Ransom (? - ?)

MANUSCRIPT: Believed to be in private hands

PUBLISHED COPY: BM

REVIEW: -

Venetian Serenade formed part of the incidental music to a production of Shakespeare's The Merchant of Venice first performed at the Prince's Theatre, Manchester, on 19th September, 1871.
A version with Italian words was also published (song no.84a). These were ambiguously catalogued in Wyn 1 suggesting that they were two quite separate songs. In 1898 Bosworth published a version in which both English and Italian texts were printed.

SONG No.: 84a

TITLE: Nel ciel seren

FIRST LINE: "Nel ciel seren, Di stelle pien, Splende la luna"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Wyn 2, Sm, G, Pol, Y

COMPOSED: 1871

PUBLISHED: Cramer, 1873

TEXT BY: F. Rizzelli

MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: -

Rizzelli, who wrote the text of this Italian version of Venetian Serenade later produced an Italian version of Sullivan's song Oh! ma charmante (see Oh! bella mia (47a)). The BM accession stamp is 17th January,1873.

SONG No.: 85

TITLE: Love laid his sleepless head

FIRST LINE: "Love laid his sleepless head On a thorny rosy bed,"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: 1874

PUBLISHED: Boosey, c. 1875

TEXT BY: Algernon Charles Swinburne (1837-1909)

MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: -

In 1874 Sullivan provided some incidental music for a production of Shakespeare's The Merry Wives of Windsor which was first performed on 30th August of that year at the Theatre Royal, Manchester. For a later production in London he set this text by Swinburne and it was first performed at the Gaiety Theatre on 19th December, 1874.

SONG No.: 86

TITLE: King Henry's Song

FIRST LINE: "Youth will needs have dalliance, Of good or ill some pastance;"

CATALOGUED IN: Bl, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, Pol

COMPOSED: 1877

PUBLISHED: Metzler, 1877

TEXT BY: King Henry VIII, (1491-1547)

MANUSCRIPT: Believed to be in private hands

PUBLISHED COPY: DM

REVIEW: -

King Henry's Song formed part of the incidental music to Shakespeare's Henry VIII, first performed at the Theatre Royal, Manchester, on 29th August, 1877. Of the dated lists above, all but Sm give a publication date of 1878; Sm alone gives 1877. This is confirmed by MD which lists the song as having been published during the year 1876-77. It was published with an ad.lib. chorus part.

SONG No.: 86a

TITLE: We sing a song of Christmas-time

FIRST LINE: "We sing a song of Christmas-time"

CATALOGUED IN: -

COMPOSED: 1877

PUBLISHED: Metzler, 1909

TEXT BY: A. Ernest Smith (? - ?)

MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: -

This is an adaptation of the music of King Henry's Song. It does not appear in any of the published lists.

SONG No.: 87

TITLE: You sleep

FIRST LINE: "The moon no longer rules on high You sleep"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: 1889

PUBLISHED: Chappell, 1889

TEXT BY: B.C. Stephenson

MANUSCRIPT: -

PUBLISHED COPY: ULC

REVIEW: -

This song was inserted into Arthur Wing Pinero's play The Profligate and was first performed at the Garrick Theatre, London, on 24th April, 1889. A publication date of 26.7.89 was verified by the publishers on 30th May,1973. A version with Italian words was also published. These were ambiguously catalogued in Wyn 1 and Wyn 2 suggesting that they were two quite separate songs while in S they were catalogued separately. (See also song no.84) Stephenson, who provided the text, also wrote the words of Let me dream again (63).

SONG No.: 87a

TITLE: E tu nol sai

FIRST LINE: "La luna im pallidisce, e tu nol sai!"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Wyn 2, Sm, G, Pol, Y

COMPOSED: 1889

PUBLISHED: Chappell, 1889

TEXT BY: G. Mazzucato (? - ?)

MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: -

This version of You sleep with an Italian text was published simultaneously with the English version.

SONG No.: 88

TITLE: Bid me at least good-bye

FIRST LINE: "Tis twenty years since our last meeting, Hush'd is anger, numb'd is pain;"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: 1894

PUBLISHED: Chappell, 1894

TEXT BY: Sydney Grundy (1848-1914)

MANUSCRIPT: -

PUBLISHED COPY: ULC

REVIEW: -

Sullivan had first collaborated with Grundy in Haddon Hall (1892). This song was sung in Grundy's play An Old Jew, first performed at the Garrick Theatre, London, on 6th January, 1894. Copyrighted in America (see Young, op.cit., p.277, fn. 2) it was later published in Britain; a publication date of 24.11.94 was verified by the publishers on 30th May, 1973.

SONG No.: 89

TITLE: Over the roof

FIRST LINE: "Over the roof, and over the wall, grow, grow, the jessamine grow",

CATALOGUED IN: Bl, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol

COMPOSED: c. 1863-64

PUBLISHED: Cramer, 1866

TEXT BY: Henry Fothergill Chorley

MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: -

This song was salvaged from Sullivan's unpublished and possibly unfinished opera The Sapphire Necklace (See Young, op.cit., pp. 38 and 284). One other number, a madrigal entitled When love and beauty, was published by Novello in 1898. The overture to The Sapphire Necklace is known to have survived almost as long as Sullivan himself and was performed at a Crystal Palace concert in 1899. (See MMR Vol.29, p. 255).

SONG No.: 90

TITLE: Little maid of Arcadee

FIRST LINE: "Little maid of Arcadee, Sat by Cousin Robin's knee,"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Po1

COMPOSED: 1871

PUBLISHED: Cramer, c. 1872

TEXT BY: Sir William Schwenck Gilbert

MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW:

Thespis, the first collaboration between Gilbert and Sullivan, was first performed at the Gaiety Theatre, London, on 23rd December, 1871. Like The Sapphire Necklace it remained unpublished but from the score Sullivan took Little maid of Arcadee which was published separately. It was catalogued in B1, W, Wyn 1 and Wyn 2 as The Maid of Arcadie and in B2 as The Maid of Arcadia.

SONG No.: 91

TITLE: The Marquis de Mincepie

FIRST LINE: "The Marquis de Mincepie am I, From the land of cold plum pudding"

CATALOGUED IN: B1, W, Wyn 1, B2, S, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: 1873

PUBLISHED: Cramer, c. 1874

TEXT BY: Sir Francis Cowley Burnand (1836-1917)

MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: MMR, Vol.4, p. 25

Burnand's "Drawing Room Extravaganza" The Miller and his Man contained songs by Sullivan and "Incidental music composed and arranged by James F. Simpson" which included quotations from the opera Zampa by Hérold (1791-1833). Young has surmised that certain other numbers were also by Sullivan (see Young op.cit., p.275 fn. 3) but the review cited above had an interesting sequel in a reply from Sullivan or Simpson (the identity is deliberately concealed) concerning the authorship of "You do not mean it," ascribed to Sullivan by the reviewer. (See MMR, Vol.4, p.57).

SONG No.: 92

TITLE: Care is all fiddle-de-dee

FIRST LINE: "Now as a fairy tale always ends (Despite all cynical laughter)."

CATALOGUED IN: B1, W, Wyn 1, B2, Paz, Wyn 2, Sm, G, Pol, Y

COMPOSED: 1873

PUBLISHED: Cramer, c. 1874

TEXT BY: Sir Francis Cowley Burnand

MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: MMR, Vol. 4, p.25

This song formed the finale to Burnand's The Miller and his Man. (See also song no.91). As published separately (complete with chorus parts) it is almost twice as long as in the original vocal score. It was catalogued in B1, W, Wyn 1, B2 and Wyn 2 as Finale.

SONG No.: 93

TITLE: Birds in the night

FIRST LINE: "Birds in the night that softly call, Winds in the night that strangely sigh,"

CATALOGUED IN: B1, W, Wyn 2, B2, S, Paz, Wyn 2, Sm, G, Pol

COMPOSED: 1866

PUBLISHED: Boosey, c. 1869

TEXT BY: Lionel H. Lewin

MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: -

This song is one of several in which new words were added to music taken from Sullivan's comic operas. The music of Birds in the night is that of the lullaby "Hush'd is the bacon on the grid" from Cox and Box which received its first public performance at the Prince's Theatre, Manchester, on 17th December, 1866. (See Young, op.cit., pp. 54-55). Lionel Lewin provided five other texts which were accorded original settings by Sullivan. (See A life that lives for you (28), Once again (42), Golden Days (43), None but I can say (44) and Guinevere (45).

SONG No.: 94

TITLE: In the twilight of our love

FIRST LINE: "In the twilight of our love, In the darkness falling fast;"

CATALOGUED IN: B1, W, Wyn 1, B2, Paz, Wyn 2, Sm, G, Pol

COMPOSED: 1881

PUBLISHED: Chappell, c. 1881

TEXT BY: Hugh Conway (? - ?)

MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: -

The music of this song is that of "Silver'd is the raven hair" from Act II of Patience, first performed at the Opera Comique, London, on 23rd April, 1881. MD lists In the twilight of our love as having been published between 1st October,1881 and 30th September,1882. The BM accession stamp is 4th January,1882.

SONG No.: 95

TITLE: Other days

FIRST LINE: "When we were young To the wind our cares we flung;"

CATALOGUED IN: Pol

COMPOSED: (?)

PUBLISHED: Chappell, 1943

TEXT BY: Harry Graham (? - ?)

MANUSCRIPT: -

PUBLISHED COPY: DM

REVIEW: -

The text of this song was taken from the French of Charles Francois Panard (1674-1765). I have so far been unable to identify the music. Its language suggests that it belongs to the last decade of Sullivan's life, possibly the early 1890's and the accompaniment is almost certainly a reduction of an orchestral score. Chappell published all seven operas by Sullivan which date from this time and the most likely explanation is that the music is that of a now deleted number from one of these.

SONG No.: 96

TITLE: O Israel

FIRST LINE: "O Israel, return, return, return unto the Lord thy God;"

CATALOGUED IN: B1, W, Wyn 1, B2, Wyn 2, Sm, G, Pol, Y

COMPOSED: 1855

PUBLISHED: Novello, 1855

TEXT BY: From Scripture

MANUSCRIPT: Believed to be in private hands

PUBLISHED COPY: BM

REVIEW: -

The sacred song O Israel was Sullivan's first published composition, written while on holiday in Devon at the home of a fellow chorister of the Chapel Royal, Christopher Vickry Bridgman. (See Introduction pp. 3-4).

SONG No. 97

TITLE: Hymn of the Homeland

FIRST LINE: "The Homeland! the Homeland! The land of the free-born;"

CATALOGUED IN: Paz, Pol

COMPOSED: 1867

PUBLISHED: Strahan, 1867

TEXT BY: Rev. Hugh Reginald Haweis (1838-1901)

MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: -

Originally published as a 4-part arrangement, a version entitled A Song of the Homeland was published as a song by Boosey in 1906. This contained a piano part fashioned from the original harmony by J.E. Newell. In 1931 Paxton issued a volume of twelve songs by Sullivan which included a further arrangement, with an accompaniment consisting of the original 4-part harmony. The title reverted to Hymn of the Homeland.

SONG No.: 98

TITLE: The Dominion Hymn

FIRST LINE: "God bless our wide Dominion, Our father's chosen land,"

CATALOGUED IN: Paz, Pol, Y

COMPOSED: 1880

PUBLISHED: De Zouch and Co. / Chappell, 1880

TEXT BY: Unascribed

MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: -

This patriotic song (whose text consists of no less than seven long verses) was the outcome of a visit to Canada in 1880. (See Young, op.cit., p.125). Like Hymn of the Homeland (97) it was originally published as a 4-part arrangement.

SONG No.: 99

TITLE: Coming home

FIRST LINE: "While swiftly the tide by the willow bank flows,
While near roars the western breeze,"

CATALOGUED IN: Paz, Sm, G, Pol, Y

COMPOSED: 1866

PUBLISHED: Boosey, c. 1873

TEXT BY: Robert Reece (1838-1891)

MANUSCRIPT: -

PUBLISHED COPY: -

REVIEW: -

The music of this duet is that of "The buttercup dwells on the lowly mead" from Cox and Box, a fact that has hitherto not been recorded. Bars 20-21 contain minor alterations from the original. The BM accession stamp is 20th January,1873. (See also songs nos. 93 and 99a).

SONG No.: 99a

TITLE: The Dicky bird and the Owl

FIRST LINE: "A dicky-bird sat on an apple tree bough And warbled by night and day,"

CATALOGUED IN: -

COMPOSED: 1866

PUBLISHED: Bayley and Ferguson, - (?)

TEXT BY: Margaret A. Sinclair (? - ?)

MANUSCRIPT: -

PUBLISHED COPY: BBC

REVIEW: In The Guardian of 1st August, 1973 (ref.)

This is a further adaptation of the duet "The buttercup dwells on the lowly mead" from Cox and Box (See above, song no.99). It does not appear in any of the published lists.

SONG No.: 100

TITLE: The Sisters

FIRST LINE: "O diviner Air, Thro' the heat, the drowth, the dust, the glare,"

CATALOGUED IN: B1, W, Wyn 1, B2, Wyn 2, Sm, G, Pol, Y

COMPOSED: 1881

PUBLISHED: Leisure Hour, 1881 / Stanley Lucas, Weber and Co., c. 1881

TEXT BY: Alfred, Lord Tennyson

MANUSCRIPT: -

PUBLISHED COPY: BM

REVIEW: -

This duet, to a text by Tennyson, has been listed by most compilers in the canon of the songs, although it is listed separately in G. In W and Wyn 1 it is listed as The Sisters' Song. Sullivan set many of Tennyson's texts throughout his career. (See What does little birdie say? (19), The Window (31-41), St. Agnes' Eve (73), Edward Gray (74), O Swallow, Swallow (78) and Tears, Idle Tears (79)).

SONG No. 101

TITLE: Morn, happy morn

FIRST LINE: "Morn, happy morn, the time for lovers, thou,"

CATALOGUED IN: Bl, W, Wyn 1, B2, Paz, Sm, G, Pol

COMPOSED: 1878

PUBLISHED: Mëtzler, 1878

TEXT BY: William Gorman Wills (1828-1891)

MANUSCRIPT: -

PUBLISHED COPY: BM

This vocal trio has been listed by most compilers in the canon of the songs, although it is listed separately in G. The text formed part of Wills's play Olivia, first performed at the Royal Court Theatre, London, on 30th March, 1878. The original edition contains a flute obbligato as well as a piano accompaniment.

SONG No.: 102

TITLE: -

FIRST LINE: "Ich mochte hinaus es jauchzen"

CATALOGUED IN: Y

COMPOSED: 1859

PUBLISHED: -

TEXT BY: August Corrodi (1826-1885)

MANUSCRIPT: Believed to be in private hands

PUBLISHED COPY: -

REVIEW: -

This is the earliest surviving secular solo song by Sullivan, dating from his student days in Leipzig. (See Introduction pp. 10-11; Baily, op.cit., pp. 23-26).

SONG No.: 103

TITLE: Life's river

FIRST LINE: -

CATALOGUED IN: Y

COMPOSED: 1881 (?)

PUBLISHED: -

TEXT BY: William Boosey (c. 1863-1933)

MANUSCRIPT: -

PUBLISHED COPY: -

REVIEW: -

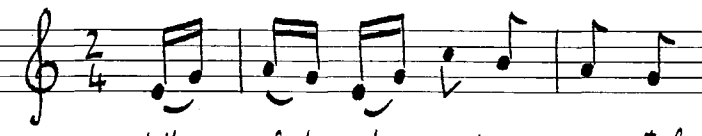
According to Percy M. Young, a song of this title was intended. It was certainly not published and may not even have been written. (See Young, op.cit., p.277, fn. 1).

APPENDIX 2

THEMATIC CATALOGUE OF SONGS IN APPENDIX 1

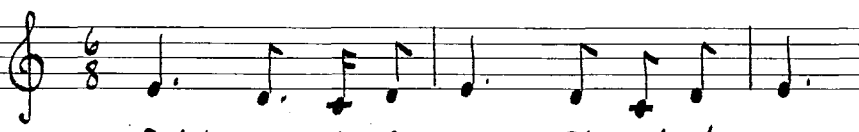
ALL ENTRIES TRANSPOSED INTO C MAJOR OR A MINOR

83. Dove Song



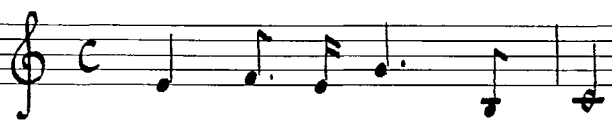
84 Venetian Serenade, Nel ciel seren

Andante con moto



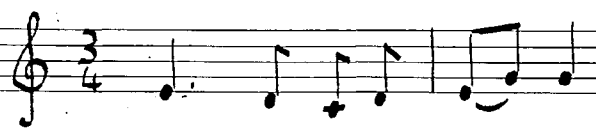
85. Love laid his sleepless head

Andante



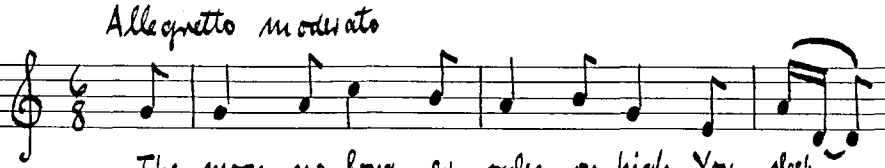
86 King Henry's Song, We sing a Song of Christmas-time

Andante moderato



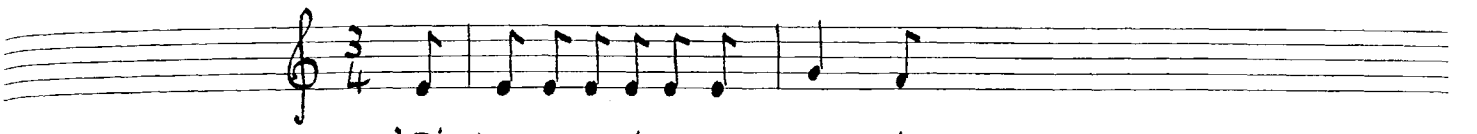
87 You sleep, E tu nol sai

Allegretto moderato



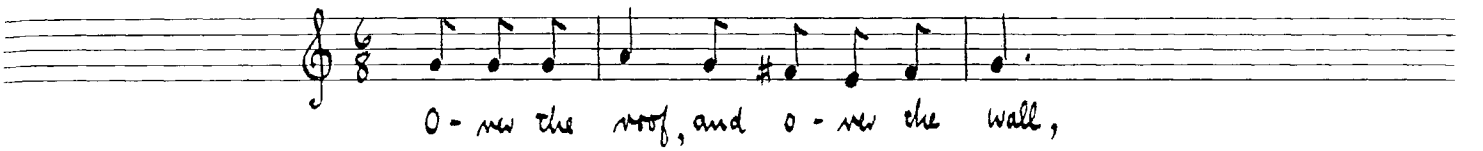
88 Bid me at least good-bye

Andante moderato



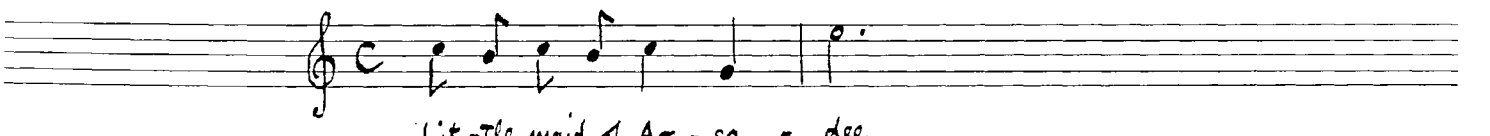
89 O'er the roof

Allegretto moderato



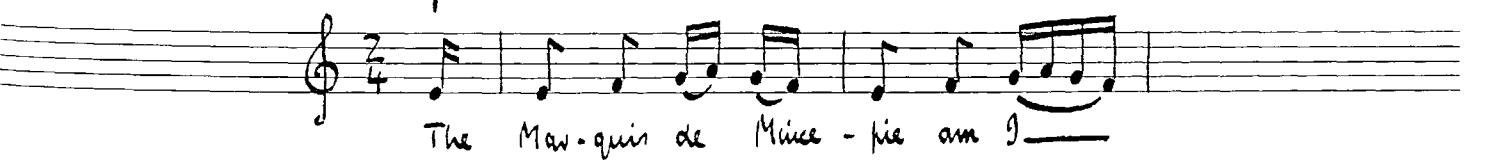
90 Little maid of Arcadee

Allegretto moderato

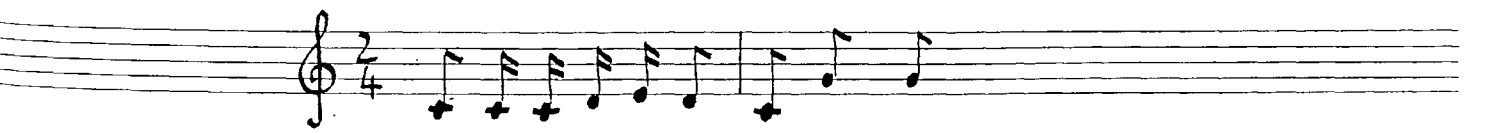


91 The Marquis de Mincepie

Allegretto

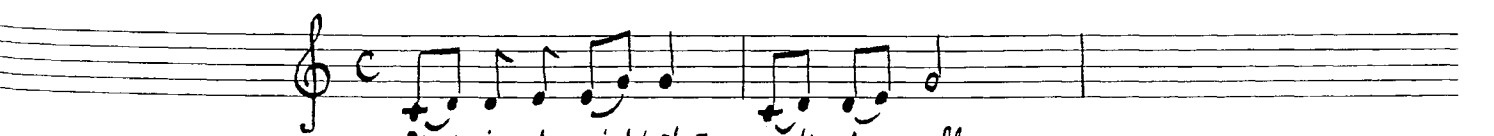


92 Come in all fiddle-de-dee



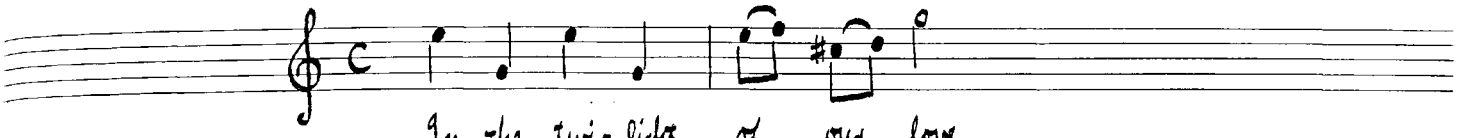
93 Birds in the night

Andante, ma non troppo lento



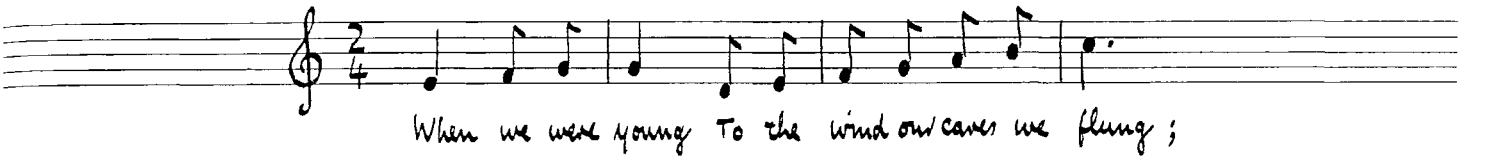
94 In the twilight of our love

Andante moderato



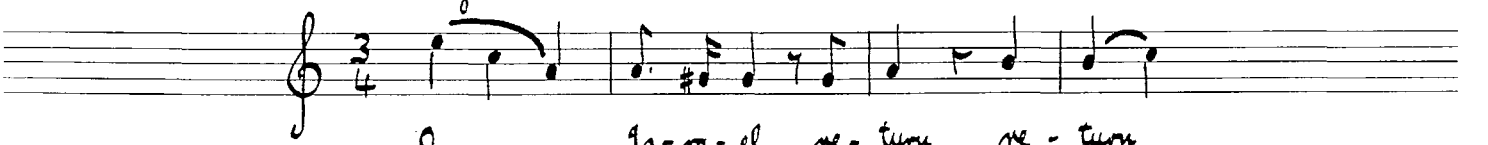
95 Other days

Allegretto



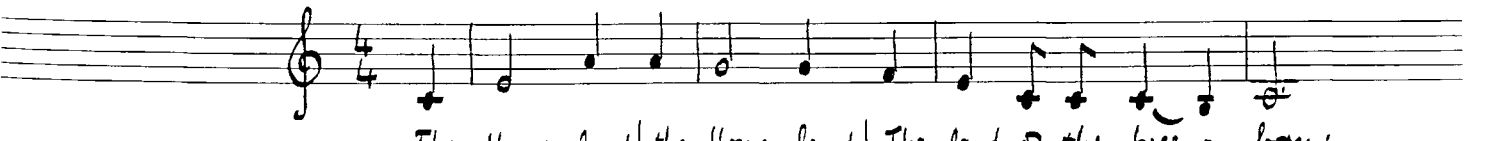
96 O Israel

Adagio



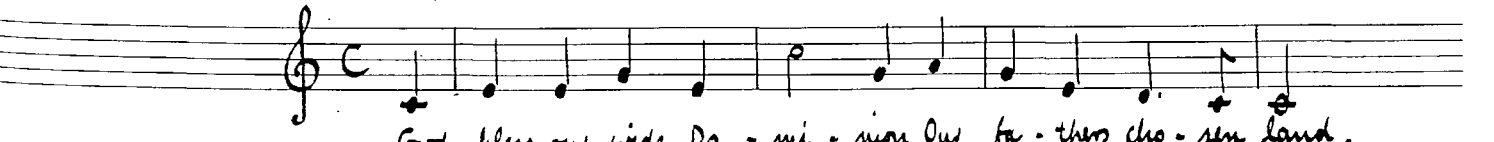
97 Hymn of the Homeland

Moderato



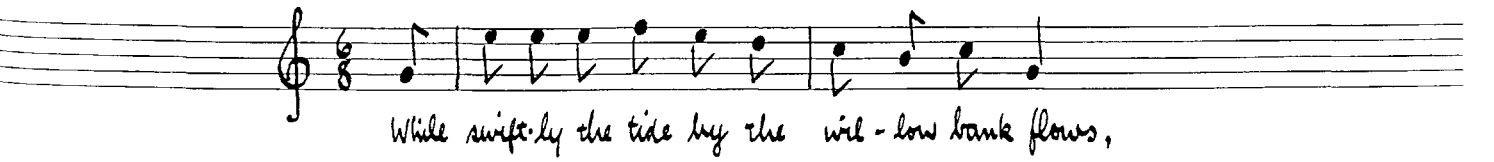
98 The Dominion Hymn

Allegro marziale



99 Coming home , The Dicky bird and the Owl

Allegretto con espressione

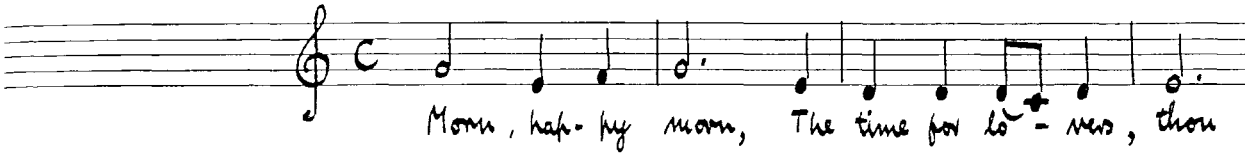


100 The Sisters

Andante con moto

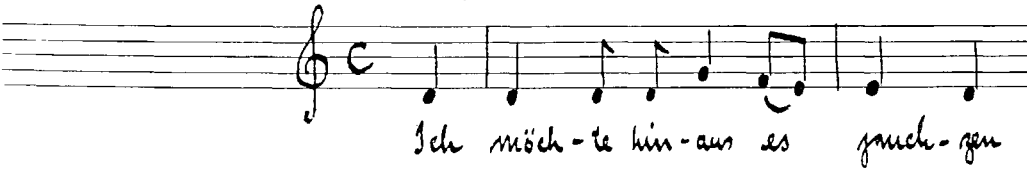
101 Morn, happy morn

Allegro moderato

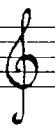


102 "Ich möchte hinaus es jauchzen"

Allegretto



103 Life's nines



APPENDIX 3.

THE SURVIVING MANUSCRIPTS

It is not known for certain how many manuscripts of Sullivan's songs have survived. A copy of each song was presumably sent to the publisher concerned but it is not clear how many were retained by the publishers and how many (if any) were returned to Sullivan himself. It is also possible that any manuscripts returned to the composer may have been given to his friends as presents and may still be in private hands. Of the known collections of manuscripts by Sullivan that I have been able to trace none contains copies of the songs in his hand. Two contemporary manuscript copies in the archives of the Royal College of Music have been identified as follows:

a. Thou art passing hence (sic) in the hand of Arthur Frederick D'Oyley (RCM Ms 1034)

b. I wish to tune my quivering lyre, from the library of the Honourable S.G. Lyttleton (RCM Ms 2233)

Perhaps the most interesting collection of hitherto unknown manuscripts came to light during July and August 1973 in the archives of Messrs Boosey and Hawkes relating specifically to the original Boosey and Co. These are of the songs Give (17), The Mother's Dream (24), I wish to tune my quivering lyre (25), Mary Morison (54), My dear and only love (55) and Living Poems (56). Of the other publishers of Sullivan's songs, Messrs. Novello and Co. are in possession of the manuscripts of two of the songs published posthumously by them in 1904, namely Longing for home (81) and My heart is like a silent lute (82), although they are not in possession of the manuscript of the third song To one in paradise (80). I am grateful to Boosey and Hawkes Ltd.,

and to Novello and Co., for supplying photostat copies of these manuscripts (which constitute the bulk of the primary source material) as I have not been able to examine them personally.

In 1964 fire destroyed the premises of Messrs. Chappell and Co., and much valuable data was lost. It is possible that many manuscripts were also lost at this time. There also remains the possibility of collections in other countries, particularly in America, although tentative enquiries have so far failed to produce any positive results. The manuscripts are dealt with in the order in which the songs appear in this thesis.

Song no. 17 Give Ms dated London 9 April, 1867

The first of three manuscripts discovered in the archives of Boosey and Hawkes Ltd., c. July, 1973. Sullivan has written the authoress's name as Proctor rather than Procter, a mistake which crept into many early editions of Sullivan's settings of her poems. The vocal line has been written out for the convenience of the engraver but the accompaniment of the second verse (a full 50 bars) is omitted. Each successive stave is complete with clefs and key signature, a procedure Sullivan often dispensed with.

Song no. 24 The Mother's Dream Ms undated

The second of three manuscripts discovered in the archives of Boosey and Hawkes Ltd., c. July, 1973. Although undated there is what appears to be a Swiss postmark which bears the date 14.1X.68 below Sullivan's signature. (The third manuscript discovered c. July, 1973 confirms that Sullivan was in Switzerland towards the end of September, 1868. See below, song no. 25). The manuscript appears to have been

folded twice which also suggests that it was posted at some time; it also appears to have suffered in transit. Several minor alterations show that Sullivan changed his mind with regard to certain details of the accompaniment and also to the tempo indication which has been changed from moderato to andante. Apart from the opening stave, clefs and key signature have been dispensed with throughout.

Song no. 25 I wish to tune my quivering lyre Ms dated Zurich 25 Sept. 1868
The third of three manuscripts discovered in the archives of Boosey and Hawkes Ltd., c. July, 1973. The folio is oblong. This is very possibly a reduction from a full score or short score (See above, song no. 25). There are several alterations; the tempo indication of the fourth section has been changed from piu lento to andante while that of the final section has been changed from animato (?) to allegro, tempo 1 MG

Song no. 54 Mary Morison Ms dated 23 June, 1874
The first of three manuscripts discovered in the archives of Boosey and Hawkes Ltd., c. August 1973. Sullivan has again dispensed with clefs and key signature other than in the opening stave. The original intention seems to have been for the piano to play the vocal line throughout most of verses 1 and 2 but part of this has been eliminated. Bars 14 and 15 also show that the vocal line as published was originally somewhat different. Due to the limitations of a photostat copy I have been unable to identify all of the original.

Song no. 55 My dear and only love Ms dated June, 1874
The second of three manuscripts discovered in the archives of Boosey and Hawkes Ltd., c. August, 1973. There are two points of

particular interest. On the title page Sullivan has written "Dedicated to" followed three staves below by the title My dear and only love. This could be an early, if cryptic, reference to Mrs. Ronalds to whom Sullivan later dedicated Old love letters (72) and St. Agnes' Eve (73). (See also frontispiece).

Perhaps the most interesting feature of this manuscript is the proof it gives that the entire middle section of the song was recomposed after the original had been written out in a fair copy. If the revision had been undertaken earlier there might have been no evidence to show any change, and, as it stands, most of the original (running possibly to some 40 bars) has been removed. (The present middle section runs to only 21 bars). Rather than rewrite the entire song Sullivan simply removed as much as possible, namely one complete folio. The remainder, consisting of the opening 6 bars and the closing 2 bars were crossed out and a new middle section substituted. The 8 bars of the original thus remain a tantalising fragment which I append on p.256.

Song no. 56 Living Poems Ms dated London, 11 July, 1874
The third of three manuscripts discovered in the archives of Boosey and Hawkes Ltd., c. August, 1973. As in the manuscript of Give (See above, song no. 17) the vocal line of this song has been written out in full for the convenience of the engraver but with the piano staves of the second verse left blank. Sullivan worked well under pressure, often leaving his commitments until the last moment, and it may be that in this case he had overstepped his publishers' deadline. This could account for the fact that the title page carries, in an unknown hand, the legend "this song to be done at once"; alternatively this could indicate that the song was not

engraved until sometime after it was submitted by Sullivan. The actual dates of publication of this song and nos. 54 and 55 (above) are not known but the BM accession stamp is the same for all three, 16th December 1874. Three other songs The Distant Shore (57), Thou art weary (58) and Tender and true (59) were published by Chappell and Co. on 4th November,1874 and all three bear a BM accession stamp of 18th December,1874, but unfortunately none of these manuscripts has survived.

Song no. 68 The Lost Chord Ms dated January 13, 1877
Apparently several copies of this song were made. One, in the possession of Mrs. Ronalds was, on her instruction, actually buried with her. (See Sullivan and Flower, op.cit., p. 84). A facsimile of another copy (possibly the original) appeared in H. Saxe Wyndham's Arthur Sullivan of 1903. It is not known what became of this copy.

Song no. 77 The Absent-minded Beggar Ms dated 6 Nov. 1899
Sullivan and Flower (op.cit., p.252) claim that Sullivan's diary for 5th November, 1899 reads "Finished and wrote out 'Absent-Minded Beggar'". This discrepancy of dates tallies with a letter that Sullivan wrote from Scotland, part of which reads

> "Balcarres, Fife, September 21, 1874 - I finished and wrote out my song 'Thou art sic passing hence, my Brother' and dated it the 22nd."

(See Lawrence, op.cit., p.99. See also Thou'rt passing hence (62))
To help the war effort, both Kipling's and Sullivan's manuscripts were put up for auction. The latter was purchased (for 500 guineas) by Mr. (later Sir) Alfred Cooper, Chairman of Ridgways Ltd., who published a de-luxe facsimile edition of 100,000 copies. Efforts

to trace this manuscript have so far proved negative. It is not in the possession of Ridgways Ltd., nor is it (as far as is known) in the possession of surviving members of the Cooper family.

The facsimile shows a much neater hand than the early manuscripts that have recently come to light (See above nos. 17, 24, 25, 54, 55 and 56). Writing in 1928 Ellaline Terriss claimed to have been given the original manuscript of "Cook's Son" by Sullivan's nephew, Herbert Sullivan. (See Ellaline Terriss, Ellaline Terriss, by Herself and with Others, p. 108). It is more likely that this refers to the orchestral score. I have not been able to ascertain if this manuscript is still in existence.

Song no. 81 Longing for home Ms dated 5 June, 1885
This manuscript is in the possession of Messrs. Novello and Co. The folio is oblong. There are several interesting features. A further date on the title page reads June 9, 1885 together with the names of authoress and composer. This appears to be in Sullivan's hand but written with a different pen, and possibly many years later. The reason for this apparent conflict may be perhaps be explained by the fact that the manuscript contains not only the published ending but an earlier unpublished ending. Fortunately, unlike the middle section of My dear and only love (See above, song no. 55), the original version has survived intact.

As published, the song is couched throughout in compound duple time with the exception of the ending which is in common time with an accompaniment of re-iterated triplet chords. This seems to be a concession to the ballad style and is the weakest part of the song's construction. The original ending shows however that

Sullivan's first thoughts were to maintain the compound duple to the last bar. This in fact gives the song a greater unity. It also suggests that the ending of My dearest heart (67), which also breaks an earlier stylistic unity by resorting to re-iterated triplet chords, may have been similarly altered by Sullivan. I append the original unpublished ending on pp. 257 and 258.

Song no. 82 My heart is like a silent lute Ms dated July,1874 This manuscript is in the possession of Messrs Novello and Co., and shows minor differences from the published version. As this is a 2-verse strophic ballad, Sullivan has simply written the music once, with first and second time bars; the published version has however followed the normal procedure of printing the music for each verse separately. Sullivan's time signature is C while that of the published copy is $\frac{4}{4}$. In bars 24 and 50 of the published copy the ♮ is missing from the third chord in the right hand of the accompaniment although this is quite clearly marked in the manuscript. Similarly, in bar 53 of the published copy the piano part does not play the vocal line as it does in the manuscript. The published copy also contains several phrase marks which are not in the manuscript.

Song no. 84 Venetian Serenade

The autograph full score of the incidental music to The Merchant of Venice was sold at Sotheby's on 13th June, 1966.

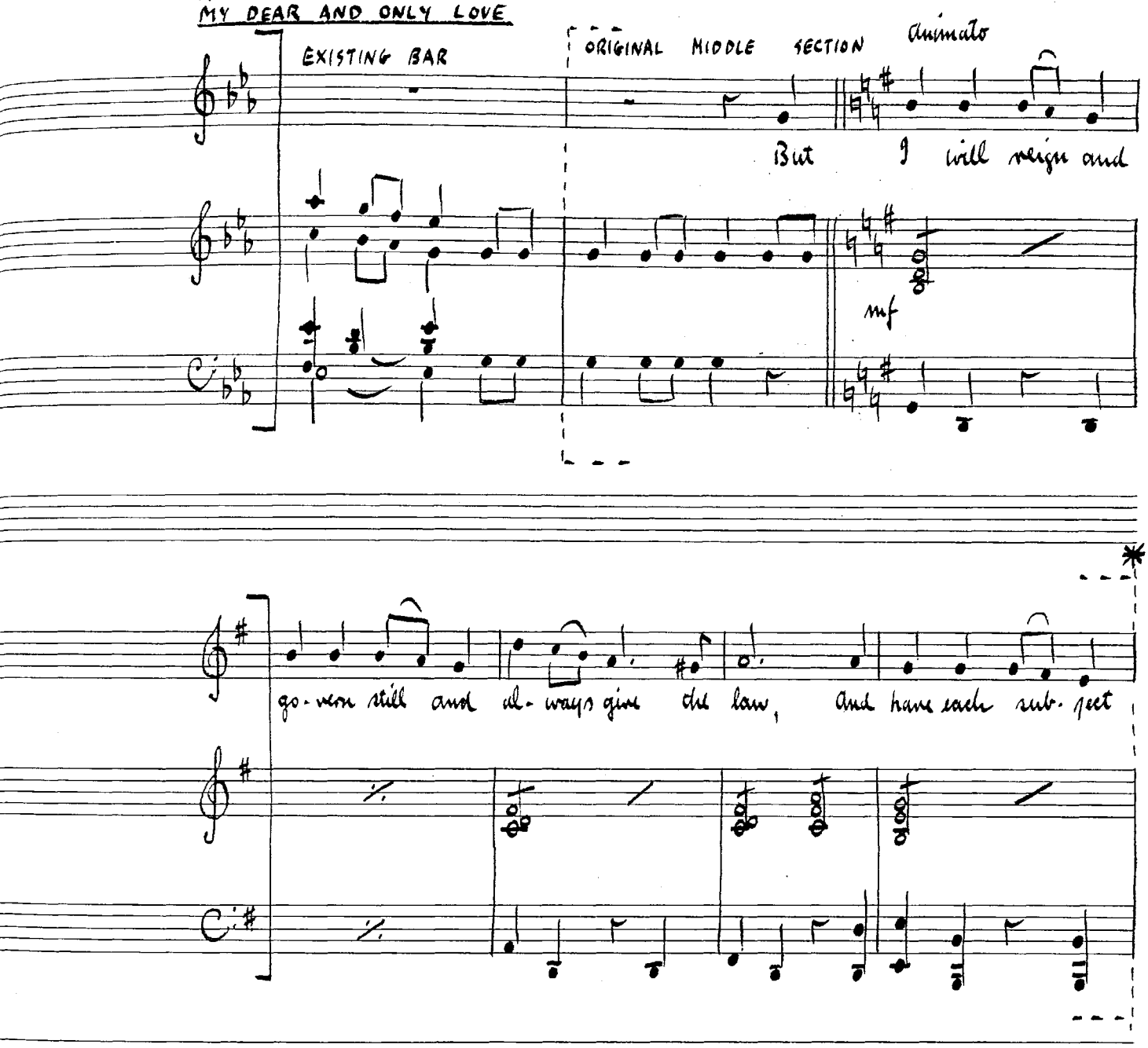
Song no. 86 King Henry's Song

The autograph full score of the incidental music to Henry VIII was sold at Sotheby's on 13th June, 1966.

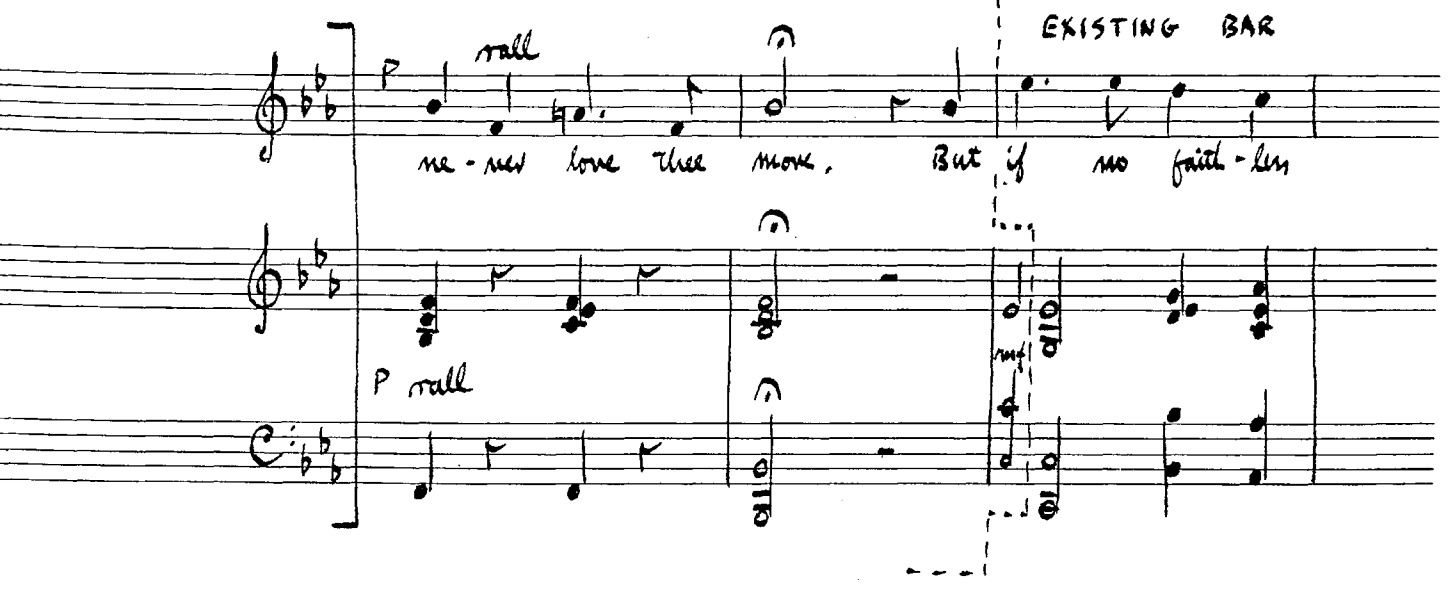
Song no. 96 O Israel Ms dated Sept. 1st, 1855
Contained in an autograph manuscript book sold at Sotheby's on 13th June, 1966.

Song no. 102 Ich möchte hinaus es jauchzen Ms dated Leipzig, 3rd December, 1859
This manuscript was sent to Leslie Bailey by a Mr. F. Edward Francillon in 1947. A facsimile of it appeared in The Gilbert and Sullivan Book (See Baily, op.cit., pp. 23-26). In a letter to the author dated September 15th, 1973 Mr. Baily stated that the manuscript was returned to Mr. Francillon in 1952.

SURVIVING BARS OF ORIGINAL MIDDLE SECTION OF MY DEAR AND ONLY LOVE

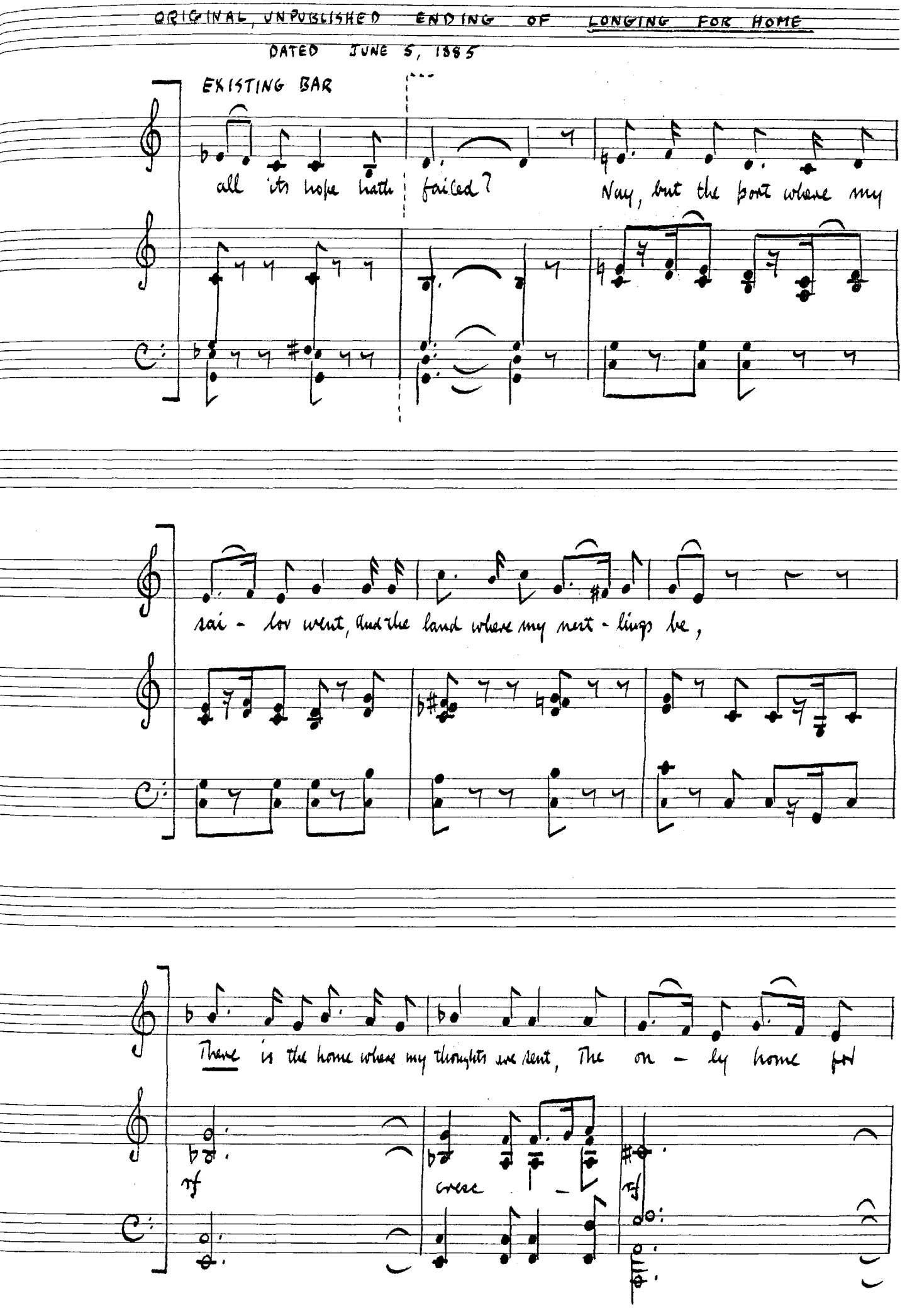


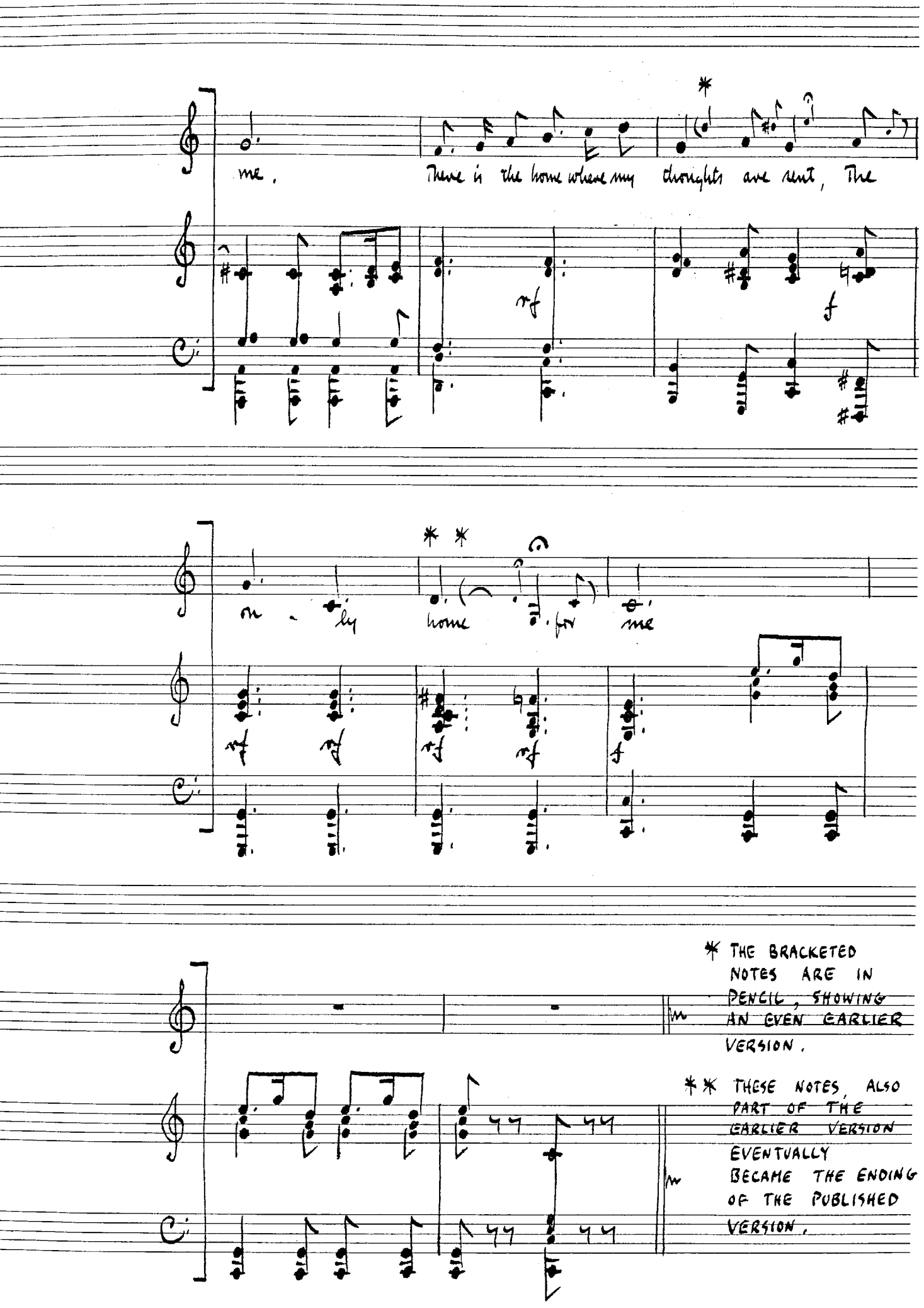
* AT THIS POINT THE PAGE ENDS. THE FOLLOWING PAGE WAS REMOVED AND THE PRESENT MIDDLE SECTION SUBSTITUTED. THE NEXT PAGE HAS THE FINAL TWO BARS OF THE ORIGINAL, SHOWING THAT IN THE COURSE OF THE MIDDLE SECTION THE MUSIC MODULATED BACK TO THE TONIC BEFORE MOVING TO THE DOMINANT.



ORIGINAL, UNPUBLISHED ENDING OF LONGING FOR HOME

DATED JUNE 5, 1885





* THE BRACKETED NOTES ARE IN PENCIL, SHOWING AN EVEN EARLIER VERSION.

** THESE NOTES, ALSO PART OF THE EARLIER VERSION EVENTUALLY BECAME THE ENDING OF THE PUBLISHED VERSION.

APPENDIX 4.

LIST OF KNOWN DEDICATEES

Song no.		
1.	Bride from the North	- None
1a.	The Bride of the Isles	- None
1b.	The White Plume	- None
2.	I heard the nightingale	- Captain C.J. Ottley
3.	Thou art lost to me	- Mrs. Charles Freake
4.	Orpheus with his lute	- Louisa Crampton
5.	O Mistress Mine	- Charles Santley
6.	Sigh no more, ladies	- Sims Reeves
7.	The Willow Song	- Charlotte Sainton-Dolby
8.	Rosalind	- William H. Cummings
9.	Sweet day, so cool	- Jenny Lind-Goldschmidt
10.	Arabian Love Song	- Frederic Clay
11.	A weary lot is thine, fair maid	- B.C. Stephenson
12.	If doughty deeds my lady please	- Mrs. Scott Russell
13.	She is not fair to outward view	- Arthur Duke Coleridge
14.	Will he come?	- Lady Katherine Coke
15.	The Maiden's Story	- Mrs. Quintin Twiss
16.	County Guy	- Lady Alexina Duff
17.	Give	- Mrs. Thomas Helmore
18.	In the summers long ago	- The Honourable Mrs. Swinton
19.	What does little birdie say?	- None
20.	The moon in silent brightness	- None
21.	O fair dove! O fond dove!	- Rachel Scott Russell
22.	The snow lies white	- Lady Edith Fergusson
23.	Oh sweet and fair!	- The Honourable Mrs.Francis Byng

Song no.		
24.	The Mother's Dream	- None
24a.	My child and I	- None
25.	I wish to tune my quivering lyre	- None
26.	The Troubadour	- None
27.	Sad memories	- None
28.	A life that lives for you	- None
29.	The Village Chimes	- None
30.	Looking back	- Zelia Trebelli
31-41.	The Window or The Songs of the Wrens	- None
42.	Once again	- None
43.	Golden Days	- None
44.	None but I can say	- Cornelie D'Ankara
45.	Guinevere	- Therese Tietjens
46.	The Sailor's Grave	- Mrs. Bourne of Hilderstone Hall
47.	Oh! ma charmante	- Madame Conneau
47a.	Oh! bella mia	- None
47b.	Sweet Dreamer	- None
48.	Looking forward	- None
49.	There sits a bird on yonder tree	- None
50.	Sleep, my love, sleep	- None
51-53.	The Young Mother	- Lady Muriel Talbot
53a.	The Chorister	- None
54.	Mary Morison	- None
55.	My dear and only love	- "My dear and only love"
56.	Living Poems	- The Countess of Shrewsbury
57.	The Distant Shore	- None

Song no.		
58.	Thou art weary	- None
59.	Tender and true	- None
60.	Christmas Bells at Sea	- None
61.	The love that loves me not	- Mrs. D.B. Grant
62.	Thou'rt passing hence	- None
63.	Let me dream again	- None
64.	Sweethearts	- None
65.	The River	- None
66.	We've ploughed our land	- None
67.	My dearest heart	- Mrs. Osgood
68.	The Lost Chord	- None
69.	Sometimes	- None
70.	When thou art near	- None
71.	I would I were a King, fair maid	- H.R.H. Prince Leopold, K.G.
72.	Old Love Letters	- Mrs. Ronalds
73.	St. Agnes' Eve	- Mrs. Ronalds
74.	Edward Gray	- None
75.	A Shadow	- None
76.	Ever	- None
77.	The Absent-minded Beggar	- None
78.	O Swallow, Swallow	- None
79.	Tears, Idle Tears	- None
80.	To one in paradise	- None
81.	Longing for home	- None
82.	My heart is like a silent lute	- None
83.	Dove Song	- None
84.	Venetian Serenade	- None

Song no.		
84a.	Nel ciel seren	- None
85.	Love laid his sleepless head	- The Honourable Eliot Yorke
86.	King Henry's Song	- None
86a.	We sing a Song of Christmas-time	- None
87.	You sleep	- None
88.	Bid me at least good-bye	- None
89.	Over the roof	- None
90.	Little maid of Arcadee	- None
91.	The Marquis de Mincepie	- None
92.	Care is all fiddle-de-dee	- None
93.	Birds in the night	- None
94.	In the twilight of our love	- None
95.	Other days	- None
96.	O Israel	- Mrs. C.V. Bridgman
97.	Hymn of the Homeland	- None
98.	The Dominion Hymn	- The people of Canada
99.	Coming home	- None
99a.	The Dicky bird and the Owl	- None
100.	The Sisters	- None
101.	Morn, happy morn	- Mrs. John Fairs
102.	Ich möchte hinaus es jauchzen	- Rosamund Barnett
103.	Life's river	- None

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