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Composer William Denis Browne died at the age of 26 in World War I. The executor of his musical estate, Edward J. Dent, prevented many of his compositions from being performed or published in the years following his death. Because of these unfortunate circumstances, Browne's songs fell into relative obscurity and are now under-represented in both scholarship and performance. However, they are deserving of more attention.

Browne composed in several genres during his short lifetime, but his nine extant songs represent more than half of his surviving output. Musicians and scholars should be aware of the existence of these songs and their historical context. This study familiarizes scholars, singers, collaborative pianists, and teachers of voice with his extant songs through documentary research into Browne's life, an introduction to the poets whose texts he chose to set, and a comparative study of each song's musical score, their setting of the texts, and their pedagogic value.

This document examines the poems, their poets, and the musical settings of the nine songs Browne composed between 1908 and 1914. For the musical settings, attention is paid to musical forms, harmony, rhythm, vocal articulation, vocal ranges, piano accompaniments, overall effectiveness, and singer accessibility. These songs represent the full range of Browne's compositional abilities in the art song genre. Aspects of Browne's relationships with Edward J. Dent, Rupert Brooke, Edward Marsh, and other important historic figures illuminate the reality in which Browne lived and the

circumstances under which he composed this handful of songs. His musical settings blend quality poetry and music. The songs, though small in number, illustrate Browne's maturation into a composer whose songs deserve to be placed at the center of the British art song canon. Knowledge and understanding of his life from his youth until his death allows performers to convey a sensitive and informed expression necessary to bring his songs to life.

A COMPARATIVE STUDY OF THE SONGS OF
WILLIAM DENIS BROWNE

by

Kelly Wilson Burns

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CHAPTER I

INTRODUCTION

William Charles Denis Browne attained notoriety as a pianist, conductor, critic, and composer. He produced a number of compositions in a variety of styles during his short life, but his compositions are rarely programmed or studied. Likewise, scholarship dedicated to Browne's works is almost non-existent; most music dictionaries do little more than mention his dates, birthplace, and place of death. Other scholarship mentions his many musical jobs as a music critic, teacher, or performer. Browne's oeuvre consists of 9 songs for solo voice and piano, 2 choral compositions, 3 small works for orchestra, and one ballet scored for four-hand piano in two versions. The executor of Browne's musical estate, Edward Joseph Dent (1876–1957), mentions many other compositions by Browne in his diaries. None of their scores have survived. Although his overall compositional output was small, Browne's work represents outstanding British composition from the early twentieth century and places him in the second generation of the nineteenth-century renaissance of British art song.¹ Of his compositions, however, most notable are the 9 songs he composed between 1908 and 1914.

¹ Song composition in the British Isles flourished in the 16th and 17th century. Throughout the 18th and early 19th centuries, most compositions were simple parlor songs or music that was written specifically for the theater. A revival of British art song began in the late 19th century with composers such as Roger Quilter (1877–1953), Percy Grainger (1882–1961), Cyrell Scott (1879 – 1970), Hubert Parry (1848–1918) and Charles Villiers Stanford (1852–1924). Parry and Stanford were teachers who trained the second generation of song composers, which included Ralph Vaughan Williams (1872–1958), Gustav Holst (1874 – 1934), John Ireland (1879–1962), and Herbert Howells (1892–1983). This second generation composed the majority of works at the core of the British song literature and greatly influenced their contemporaries.

The purpose of this document is to re-introduce Browne's extant songs for solo voice and piano accompaniment to voice teachers, singers, and vocal coaches and to provide understanding and familiarity through documentary research and musical analysis. This document focuses on this relatively unknown body of repertoire through a comparative study of the song texts, their musical settings, pedagogic analyses, and their overall effectiveness and placement in the British art song repertoire. The songs studied in this document are: "The Isle of Lost Dreams," (c. 1908) on text by William Sharp (1855–1905); "Dream-Tryst" (1909) on text by Francis Thompson (1859–1907); "Had I the Heaven's Embroidered Cloths" (1909) and "The Fiddler of Dooney" (1909), both on texts by William Butler Yeats (1865–1939); "Parting" (1910) on an anonymous translation of the German poem "Im Volkston" by Arno Holz (1863–1929); "Diaphenia" (1912) on text by Henry Constable (1562–1613); "Epitaph on Salathiel Pavy" (1912) on text by Ben Jonson (1572–1637); "To Gratiana, dancing and singing" (1913) on text by Richard Lovelace (1618–1658); and "Arabia" (1914) on text by Walter de la Mare (1873–1956). Browne composed two songs, "Move eastward, happy earth" and "The Snowdrop," on texts by Alfred, Lord Tennyson (1809–1892), but manuscripts for these songs have not been located and are presumed lost or destroyed; therefore, they are not a part of this study.

Chapter One serves as an introduction to Browne and his extant songs and provides a brief biographical sketch of Browne to build context around the compositions. Chapter Two focuses on the poets, their texts, and whether Browne's settings adhere to or depart from the poetic forms established by the authors. Chapter Three provides musical

and pedagogical analyses of the songs Browne composed between 1908–1914. Chapter Four concludes the research presented in the document and offers direction for future scholarship.

In autumn 2010, I bought the album *The English Songbook* featuring tenor Ian Bostridge and pianist Julius Drake. Of all the songs on the album, Browne’s “To Gratiana, dancing and singing” intrigued me most. I quickly searched for its score and found it in a Thames Publishing songbook titled *Six Songs*,² which also included five other songs by Browne. I read through each of the songs. After singing through them, I knew that I had to learn more about this composer. I traveled to the United Kingdom in December 2012 to peruse Browne’s manuscripts as well as the personal papers of Dent. These collections are held at Clare College Archives, the Archive Center at King’s College, Cambridge, and The British Library in London.

While Browne is a relatively unknown composer to modern audiences, his music is of high caliber and is composed with the utmost attention to detail. Browne chose texts by British, Scottish, and Irish authors from the Elizabethan Age through to poets contemporary to him. Textual themes in his songs range from the pastoral “Diaphenia” to the sophisticated “Epitaph” and “Gratiana” to the exotic “Arabia.” Browne’s songs reflect both his upbringing in the English countryside as well as his young adulthood in Cambridge and London.

Beyond their beauty and compositional clarity, Browne’s songs also offer strong pedagogic and artistic value to a variety of voices. His songs are well suited not only for

² *Six Songs* is edited by Trevor Hold.

performance by professional or advanced singers but also for developing young singers. The songs employ high quality texts that are set well and with great care. A clear demarcation in difficulty level exists in Browne's songs, but, with the exception of "Arabia," "Epitaph on Salathiel Pavy," and "To Gratiana, dancing and singing," all of Browne's songs are appropriate for beginning voice students.

Browne was born on 3 November 1888 in Leamington Spa, Warwickshire to an Irish family. In 1903 Browne enrolled at Rugby School in Warwickshire where he received a Classics Scholarship.³ In addition to his Classics curriculum, his years at Rugby School provided him with positive experiences in music performance, arranging, and composing that would form the basis of his desire to pursue music as a career at Cambridge. Browne led school concerts at the organ and piano, substituted for the organist and director of music on Sundays, and eventually composed incidental music for school assemblies and other special events.⁴

Browne also met Rupert Brooke (1887–1915) at Rugby. They formed a life-long friendship that would see them from secondary school to their deaths.

Their lives, poet and musician, ran in uncanny parallel. After Rugby they continued to Cambridge (Brooke to King's, Browne to Claire), became leading members of Edward Marsh's artistic circle, were commissioned in the same battalion at the outbreak of war and died within six weeks of each other during the Dardanelles expedition of 1915. One of Browne's last duties to his friend was to act as a pall-bearer at Brooke's burial on the island of Skyros.⁵

³ Trevor Hold, "Introduction" to *Six Songs* by W Denis Browne (London: Thames, 1989), 4.

⁴ Christopher Hassall, *Rupert Brooke: a Biography* (London: Faber, 1946), 96-97.

⁵ Trevor Hold, "Introduction" to *Six Songs* by W Denis Browne (London: Thames, 1989), 4.

Brooke played an incredibly important role in Browne's entire life. Their earliest known collaborations came in the Spring of 1906. In early April, Browne requested a poem from Brooke to set to music. Brooke produced his poem "An Easter-Day Song in Praise of Cremation," and Browne composed the music in time for Easter service later that month.⁶ Two months later in June, Browne composed and performed musical interludes during Brooke's recitation of his now-famous poem "The Bastille."⁷ Browne's relationship with Brooke and the rich musical experiences at Rugby would become the basis on which Browne's musical talents would develop at Clare.

In December 1906, Browne received a Classics scholarship to Clare College, Cambridge. Even though he began study in Classics, Browne spent most of his time pursuing activities in music.⁸ After he arrived in October 1907, he joined several performing organizations: the Marlowe Dramatic Society; the Cambridge University Musical Society (CUMS) and the Cambridge University Music Club (CUMC).⁹ These organizations served as outlets for Browne's musical interests. His participation in them fostered many important connections for him at the time, most importantly his introduction to senior faculty member Edward Joseph Dent (1876–1957). Dent recognized the younger man's potential and encouraged him to study music. However,

⁶ Christopher Hassall, *Rupert Brooke: a Biography* (London: Faber, 1946), 88–89. The manuscript for "An Easter-Day Song in Praise of Cremation" did not survive.

⁷ Ibid. The manuscript for the interludes did not survive.

⁸ Mansfield Duval Forbes, ed., *Clare College, 1326-1926* (Cambridge: Cambridge University Press, 1928), I: 264.

⁹ Hugh Taylor, "The Life and Works of William Charles Denis Browne" (master's thesis, Cambridge University, 1973), 6.

Browne's father did not wish him to become a musician. Dent remarked in his diary that Browne "is very unhappy as his father will not let him take up music... and being over 70 and stone deaf is not to be argued with."¹⁰ Despite the familial objections, Browne officially began the study of music at Clare in 1908.¹¹

While attending Clare College, Cambridge, Browne studied composition with Charles Wood (1866–1926), organ with Alan Gray (1855–1935), piano with Ursula Newton, conducting with Cyril Rootham (1875–1938), and music history with Dent.¹² Charles V. Stanford (1852 – 1954) was a non-resident professor and head of the Music Board; he appointed examiners and arranged the lectures.¹³ In April 1909 Browne composed two of his first extant songs on texts by Yeats. The songs are "Had I the Heaven's Embroidered Cloths" and "The Fiddler of Dooney." Browne intended both to be performed together and gave the small grouping the title *Two Songs*.¹⁴

Ralph Vaughan Williams (1872–1958) was a frequent guest at Cambridge, and Browne often performed Vaughan Williams' works in concert or in lectures at his

¹⁰ Edward J. Dent, diary entry, 28 October 1908, Box 3, file 1, The Papers of Edward Joseph Dent, The College Archive Center, King's College, Cambridge University.

¹¹ Ibid.

¹² Mansfield Duval Forbes, ed., *Clare College, 1326-1926* (Cambridge: Cambridge University Press, 1928), I: 264.

¹³ Hugh Taylor, "The Life and Works of William Charles Denis Browne" (master's thesis, Cambridge University, 1973), 9.

¹⁴ Browne, "Had I the Heavens' Embroidered Cloths," and "The Fiddler of Dooney," mss. scores, 1909, CCPP/BRO/1/2, The Personal Papers of William Charles Denis Browne, The Clare College Archives, Cambridge University. Browne marked the manuscript for "Had I the Heavens' Embroidered Cloths" as no. 1 and "The Fiddler of Dooney" as no. 2 of *Two Songs*.

request. Browne's contemporaries at Cambridge included composers Cecil Armstrong Gibbs (1889–1960) and Arthur Bliss (1891–1975), as well as singers Clive Carey (1883–1968) and Steuart Wilson (1889–1966).¹⁵ Each of these musicians influenced Browne in one form or another. Browne often premiered works by Vaughan Williams or performed the latter composer's works at his request in lectures.¹⁶ Browne accompanied Carey and Wilson in art song recitals and in concerts. Browne later composed his most popular song "To Gratiana, dancing and singing" for Wilson in 1913.¹⁷

In April 1912, Browne accepted the post of Assistant Music Master and Organist at Repton School in Derby.¹⁸ He returned to Cambridge at the end of May to sit for Part II of the music exam, which he passed with distinction, and graduated in June with a Bachelor of Arts in Music.¹⁹ He spent the summer of 1912 in Switzerland and Germany studying piano with Ferruccio Busoni (1866–1924), and returned to Derby in late September for the upcoming Michaelmas Term at Repton. Due to excessive piano practice with Busoni in Berlin, Browne developed tenosynovitis and for a few months could not effectively play the piano or the organ.²⁰ Despite this momentary paralysis

¹⁵ Mansfield Duval Forbes, ed., *Clare College, 1326-1926* (Cambridge: Cambridge University Press, 1928), I: 264.

¹⁶ Trevor Hold, "Introduction" to *Six Songs* by W Denis Browne (London: Thames, 1989), 4.

¹⁷ *Ibid.*, 6.

¹⁸ Mansfield Duval Forbes, ed., *Clare College, 1326-1926* (Cambridge: Cambridge University Press, 1928), I: 264.

¹⁹ *Ibid.*, 265.

²⁰ Rhian Davies, "Browne, William Charles Denis" in *Oxford Dictionary of National Biography*, <<http://www.oxforddnb.com/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-56650>> (accessed 26 July 2017).

during autumn 1912, Browne composed the love song “Diaphenia” (Constable) and the lament “Epitaph on Salathiel Pavy” (Jonson) in October and November 1912, respectively.²¹ While Constable’s “Diaphenia” is a well-known poem, Jonson’s “Epitaph” is somewhat obscure.²² Browne intended both songs to be performed together as *Two Elizabethan Songs for Tenor or Soprano*,²³ but Oxford University Press (OUP) first published them separately: “Diaphenia” in 1923 and “Epitaph” in 1927.

Browne’s tenosynovitis forced him to resign from his post at Repton School in December 1912. He recovered from the ailment during the winter and quickly moved to the Chelsea neighborhood of London in January 1913. There he began a freelance career in the city as a teacher and performer. Guy’s Hospital hired him as organist, and Morley College appointed him to a part-time position teaching composition.²⁴ He also found work writing occasional music criticism for various publications and performing – usually as accompanist to the baritone Clive Carey, the tenor Steuart Wilson, and the French mezzo-soprano Jane Bathori-Engel (1877–1970).²⁵

²¹ According to the dates of composition on the manuscripts for both songs.

²² Chapter III contains information on Jonson’s “Epitaph on Salathiel Pavy.”

²³ Browne, “Diaphenia” and “Epitaph on Salathiel Pavy,” mss. scores, 1912, CCPP/BRO/1, items 8 and 9, The Personal Papers of William Charles Denis Browne, The Clare College Archives, Cambridge University. Browne marked the manuscript for “Diaphenia” as no. 1 and the manuscript for “Epitaph for Salathiel Pavy” as no. 2.

²⁴ Rhian Davies, “Browne, William Charles Denis” in *Oxford Dictionary of National Biography*, <<http://www.oxforddnb.com/view/10.1093/ref.odnb/9780198614128.001.0001/odnb-9780198614128-e-56650>> (accessed 26 July 2017).

²⁵ Hugh Taylor, “The Life and Works of William Charles Denis Browne” (master’s thesis, Cambridge University, 1973), 16.

Brooke introduced Browne to Edward Marsh (1872–1953) in September 1912.²⁶ In the months following his relocation to London in January 1913, Browne and Marsh developed a close friendship, and Browne became a central figure, along with Brooke, in Marsh’s artistic circle.²⁷ Marsh impacted Browne’s life in two significant ways. First, Marsh was a wealthy patron of the arts who provided financial assistance to his friends and connected them with other wealthy patrons. Second, Marsh was private secretary to Winston Churchill (1874–1965), then the First Lord of the Admiralty and political head of the Royal Navy. Through Marsh, Browne and Brooke secured the naval commissions²⁸ that led to their premature deaths in World War I.

In February 1913, Browne composed his most popular song “To Gratiana, dancing and singing.” He based the piano accompaniment on an anonymous *Allmayne* from *Elizabeth Roger’s Virginal Booke* (c. 1656) which he had heard while dancing in the 1908 production of *Comus*.²⁹ Lovelace’s poem captures a bystander’s admiration of a dancer and singer named Gratiana as she performs for a crowded room. OUP first published the song in 1923 alongside “Diaphenia.” English tenor John Coates (1865–

²⁶ Christopher Hassall, *Rupert Brooke: a Biography*, (London: Faber, 1964), 360.

²⁷ Christopher Hassall, *Edward Marsh: Patron of the Arts, A Biography* (London: Longmans, 1959), 234–239.

²⁸ Edward Marsh to Browne, 14 September 1914, Edward Howard Marsh Collection of Papers, The Berg Collection, New York Public Library.

²⁹ Dent arranged the *Allmayne* for the Marlowe Dramatic Society’s production of *Comus* in which Browne had taken part as a dancer.

1941) remarked that “Gratiana” was “one of the few great songs written by a modern British composer.”³⁰

Browne wrote his final song “Arabia” in June 1914. His setting achieves a sonic realization of de la Mare’s exotic dream landscape through the use of bitonality and contrasting declamatory and lyric vocal phrases. “Arabia” became Browne’s first song published posthumously when The Poetry Bookshop included the song in *The Monthly Chapbook* in 1919.³¹

In August 1914 Browne and Brooke obtained a commission in Churchill’s Royal Naval Division a few days after the United Kingdom entered World War I. Their commission appointed them to the Anson Battalion during the autumn of 1914. They transferred to the Hood Battalion in December. On 28 February 1915, Browne and his compatriots set sail on the H.M.T. *Grantully Castle* for the Dardanelles.³² Brooke died from acute blood poisoning on 23 April while aboard the transport; Browne chose Brooke’s burial site on the island of Skyros, arranged his funeral service, and served as pall-bearer.³³ Approximately six weeks later on 4 June 1915, Browne was killed in battle

³⁰ Mansfield Duval Forbes, ed., *Clare College, 1326-1926* (Cambridge: Cambridge University Press, 1928), I: 266.

³¹ *The Monthly Chapbook*, No. 6, vol. 1 (London: The Poetry Bookshop, December 1919). This volume featured songs by Browne, Cecil Armstrong Gibbs, Malcolm Davidson (1891–1949), and Clive Carey.

³² Trevor Hold, “Introduction” to *Six Songs* by W Denis Browne (London: Thames, 1989), 5.

³³ Christopher Hassall, *Rupert Brooke: a Biography*, (London: Faber, 1964), 501–513.

in Achi Baba, Turkey on the Gallipoli peninsula; his body was never recovered.³⁴ Letters taken from Browne's person were later delivered to his family, Dent, and Marsh.³⁵

Browne's busy musical life and his premature death at the age of 26 explain why his compositional output was so small. Stainer & Bell published his two Tennyson songs "Move Eastward, Happy Earth" and "The Snowdrop" when he was 21.³⁶ Shortly before his death, Browne had named Dent executor of his musical estate. According to a letter Dent sent Clive Carey, Browne had instructed Dent to "destroy any music that did not represent Denis Browne at his best."³⁷ Dent allowed four of his songs to be published during his lifetime: "Arabia" in 1919, "Diaphenia" and "Gratiana" in 1923, and "Epitaph" in 1927. Trevor Hold (1939–2004) edited the most recent printings of Browne's songs in 1985 for Thames Publishing³⁸ in a songbook titled *Six Songs*. In addition to the four songs first published by OUP, Hold included the first publications of "Dream-Tryst" and "The Isle of Lost Dreams" in the songbook.

³⁴ "Browne, W Denis," armed forces service record from the Royal Naval Division. Microfiche copy in The National Archives, Admiralty and War Office: Royal Naval Division: Records of Service, Catalogue no. ADM 339/3/243.

³⁵ Christopher Hassall, *Edward Marsh: Patron of the Arts, A Biography* (London: Longmans, 1959), 364.

³⁶ Rhian Davies, "Browne, William Charles Denis" in *Oxford Dictionary of National Biography*, <<http://www.oxforddnb.com/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-56650>> (accessed 26 July 2017).

³⁷ Edward J. Dent to Clive Carey, 20 June 1915, collection 1, box 1, folder 6, The Papers of Francis Clive Savill Carey, The College Archives, King's College, Cambridge University.

³⁸ Thames Publishing is currently a subsidiary of Novello & Company Ltd., London.

CHAPTER II

POETS AND POEMS

Browne crafted his songs from exemplary texts written by British, Irish, Scottish, and German authors spanning from the Elizabethan to the Modern eras and whose themes ranged from the pastoral to the sophisticated to the exotic. Browne treated each text with the utmost care and sensitivity. His friend and mentor Edward J. Dent observed,

One secret of Denis Browne's success in song-writing was his own deep poetic sensitiveness. The idea of a poem, felt fully in every nuance, had every chance with him of finding ideal musical expression in interior rhythms authentically evoked.³⁹

This chapter provides a brief biographical sketch of each text's author and explores Browne's treatment of the texts in his musical settings. Indications are always given in cases in which Browne altered, repeated, or omitted text in his settings. In the case of the song "Parting," this chapter provides both Arno Holz's original German poem, a word-for-word English translation, and the poetic translation Browne set.

All of the texts Browne set follow standard rhyming schemes and scansion, and they evoke a variety of emotions and themes. Browne's songs show that he was particularly drawn to lyric poetry. Seven of his nine existing songs are composed to lyric poems of 24 lines of text or less (see Table 1).

³⁹ Mansfield Duval Forbes, ed., *Clare College, 1326-1926* (Cambridge: Cambridge University Press), 1: 267.

Table 1. A Comparative Overview of Browne's Song Texts

Title of Song, Date of Composition	Poet, Date written	Era. Themes	Poetic Form	Musical Form
The Isle of Lost Dreams c. 1908	William Sharp 1888	Romantic. Strong emotions, Nature, dreams.	Lyric Poem. 12 lines in 3 verses	modified <i>da capo</i>
Had I the Heavens' Embroidered Cloths 16 April 1909	William Butler Yeats 1899	Early Modern. Light, Night, Colors, Morose.	Lyric Poem. 8 Lines	Through- composed.
The Fiddler of Dooney 18 April 1909	William Butler Yeats 1899	Victorian: Celtic Revival. Music, dance, celebration, Ireland.	Ballad. 20 lines in 5 verses	ABA. A section = jig. B section = lament.
Dream-Tryst 27 December 1909	Francis Thompson 1888	Victorian. Romance, dreams, time.	Lyric Poem. 24 lines in 3 verses	Modified strophic.
Parting 9 January 1910	Arno Holz (German) (Eng. trans. unknown) 1886	Modern: Naturalism. Nature, Love, Loss, Sorrow	Lyric Poem. 24 lines in 3 verses	Modified strophic.
Diaphenia October 1912	Henry Constable 1600	Elizabethan. Love, nature, youth.	Pastoral lyric. 18 lines in 3 verses	Modified strophic.
Epitaph on Salathiel Pavy November 1912	Ben Jonson 1616	Elizabethan. Death, tears, sorrow subtle humor.	Epigram: Elegy. 24 lines	Modified strophic. Lute song with ground bass.
To Gratiana, dancing and singing 1913	Richard Lovelace 1649	Renaissance. Dancing, singing, beauty, sensuality, Classical references	Cavalier Lyric. 24 lines in 4 verses (Browne omits the second verse.)	Modified strophic. Pavan.
Arabia 1914	Walter de la Mare 1912	Modern. Exoticism, fantasy, dreams, sensuality, nature.	Lyric. 24 lines in 3 verses	Through- composed.

Browne rarely altered the texts he set. The two most notable instances of altered text are his omission of the second verse of “To Gratiana, dancing and singing” (Lovelace) and his use of a poetic translation for “Parting” (Holz). The remainder of his songs include the poems in their entirety. Table 1 also shows that five of the seven lyric poems are formally organized into three verses. “To Gratiana, dancing and singing” is a four-verse lyric, but Browne omitted the second verse in his musical setting. The remaining lyric poem in Browne’s catalogue is “Had I the Heaven’s Embroidered Cloths” (Yeats), which contains only eight lines of text. The remaining two poems that are not lyric in form are “The Fiddler of Dooney” (Yeats) and “Epitaph on Salathiel Pavy” (Jonson). “The Fiddler of Dooney” is a short ballad, and “Epitaph on Salathiel Pavy” is an epigram.

All of Browne’s songs grew organically out of their respective poetic forms. Five of his songs are strophic or modified strophic, two are ternary, and two are through-composed. Browne’s settings of the poetry indicate that he overwhelmingly favored balance between the sections of his songs. In all songs, the vocal articulation is predominantly syllabic and highly lyric. The songs that move furthest, but not fully, from this paradigm are the last four songs Browne composed: “Diaphenia,” “Epitaph on Salathiel Pavy,” “To Gratiana, dancing and singing,” and “Arabia.” These songs employ more melismatic passages for the voice, and Browne makes strong use of declamatory and recitative-like articulations in “Arabia.” In Chapter Three, a detailed discussion of the musical settings of the poetry occurs.

Browne's choice of poets is equally important to his choice of texts. The composers Stanford and Parry established a movement to use poems by older English authors such as William Blake (1757–1827), William Shakespeare (1564–1616), and Lovelace, while Browne's contemporaries favored Tennyson, Thomas Hardy (1840–1928), Robert Louis Stevenson (1850–1894), Christina Rossetti (1830–1894), and Dante Gabriel Rossetti (1828–1882). Browne composed his handful of songs during a time when trends among British song composers varied widely. Browne's contemporaries drew inspiration from English folk songs and “reflected a variety of influences: German romanticism, French impressionism, neoclassicism, and modernism.”⁴⁰

Vaughan Williams, for whom Browne held high esteem, favored a nationalistic style and likely influenced Browne's choice of poets and texts. In an article Browne wrote for *The Granta*, he commented the following on Vaughan Williams:

Dr Vaughan Williams... has assimilated the principles and the technique of Alkan, Ravel and Debussy: but he has brought his own individuality to bear on them; he... has translated their methods into his characteristic idiom, without the least detriment to his own genius.⁴¹

Browne also predicted in the same article that Vaughan Williams “will help to raise British music to greater heights than it has ever yet attained.”⁴² With the exception of the text translated from a German poem by Arno Holz, Browne followed the trends of his

⁴⁰ Carol Kimball, *Song*, Revised Edition (Milwaukee: Hal Leonard, 2005), 352.

⁴¹ William Denis Browne, “The Music of *The Wasps*” in *The Granta*, December 4, 1909.

⁴² *Ibid.*

teachers and his contemporaries and set poems by authors exclusively from the British Isles. Table 1 also shows that Browne set an equal number of texts from the Elizabethan/Renaissance, Romantic/Victorian, and Modern periods, each with three representative texts. Clearly Browne's choices of poets and poems were influenced both by his teachers and his contemporaries, which included Stanford and Vaughan Williams, respectively.

Scottish-born William Sharp penned the first poem Browne set to music. Sharp was educated at Glasgow Academy and later at the University of Glasgow. He spent the majority of his adult life working as a writer, literary biographer, and editor of Scottish and Gaelic poetry. He lived primarily in London but spent much of his time traveling extensively throughout Europe and Australia. While he remains a relatively less influential figure in the Celtic Revival and in Romantic era poetry, Sharp is best known for authoring and publishing several works of prose and poetry under the pseudonym Fiona Macleod.⁴³ Sharp managed to keep the pseudonym secret until he died in 1905. His wife revealed his alter-ego in a memoir after his death.

Sharp was a long-standing member of Dante Gabriel Rossetti's (1828–1882) Pre-Raphaelism⁴⁴ literary group which sought to modernize England's approach to the

⁴³ Murray G. H. Pittock, "Sharp, William [pseud. Fiona MacLeod] (1855–1905), novelist and mystic" in *Oxford Dictionary of National Biography*, <<http://www.oxforddnb.com/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-36041>> (accessed 4 November, 2017).

⁴⁴ The Pre-Raphaelite Brotherhood consisted of seven London-based artists who protested academic conventionalism in English art and literature. The Brotherhood nurtured or partly inspired further developments in aestheticism, symbolism, decadence, modernism, postmodernism, and Language poetry. Important literary figures in this movement included Rossetti, William Morris (1834–1896), Christina Rossetti (1830–1894), and Algernon Charles Swinburne (1837–1909). The movement influenced a number of turn-of-the-century poets including Sharp and Thomas Hardy (1840–1928).

education of her artists and writers; Rosetti's group influenced Sharp's writing heavily and can be seen in his poem "The Isle of Lost Dreams," which Browne most likely set to music in early 1908.⁴⁵ Sharp's 12-line, 3-verse poem first appeared in his self-published 1888 poetry collection titled *Romantic Ballads and Poems of Phantasy* and exemplifies the Romantic English lyric poem. The poem emphasizes pictorial images and sound as seen in line 3, "Gray Hopes enshadow," and line 8, "The furtive voice of Sorrow sings." Others reference nature as seen in line 5, "water-springs," or evoke strong emotions as in line 11, "Sad, oh, so sad." Sharp established the seemingly unreachable, ethereal landscape in the first line, "There is an Isle beyond our ken." The poem personified intangible ideas like "Dreams," "Hopes," and "Sorrow," thus allowing them to function as characters in a poem that shows no action.

⁴⁵ "The Isle of Lost Dreams" is the only song for which Browne did not include a date of composition on his manuscript score. The date assigned to its composition is discussed in detail in Chapter III of this document.

Table 2. Poetic and Musical Forms of “The Isle of Lost Dreams”

Poetic Form	Poem	Musical Form
		Introduction
Verse 1 (Introduction)	1 There is an Isle beyond our ken,	A
	2 Haunted by Dreams of weary men.	
	3 Gray Hopes enshadow it with wings	
	4 Weary with burdens of old things:	
Verse 2 (Development)	5 There the insatiate water-springs	B
	6 Rise with the tears of all who weep:	
	7 And deep within it, -- deep, oh, deep! --	
	8 The furtive voice of Sorrow sings. <i>(Browne repeats line 8.)</i>	
Verse 3 (Conclusion)	9 There evermore,	A
	10 Till Time be o'er, <i>(Browne repeats lines 9 and 10.)</i>	
	11 Sad, oh, so sad! the Dreams of men	
	12 Drift through the Isle beyond our ken.	

Table 2, above, shows the overall forms of both Sharp’s poem and Browne’s song. Italicized words indicate repetitions of the poetry that Browne set. The score of Browne’s song matches Sharp’s poetic form almost exactly. The musical setting transforms Sharp’s three verses into a simple ternary form. Browne repeats line 8 at the end of the B section and lines 9 and 10 at the end of the A’ section to round out musical phrasing. Browne’s vocal articulation is lyric and predominantly syllabic with few melismatic moments that never extend beyond three notes per syllable. Overall, the text underlay sounds syllabic to the listener.

Browne’s next two songs from April 1909 were written by William Butler Yeats. Widely considered to be one of the greatest poets of the twentieth century, Yeats lived most of his young adulthood in London but affirmed his Irish roots in much of his writing. Both “Had I the Heavens’ Embroidered Cloths” and “The Fiddler of Dooney”

were published in 1899 in a collection of Yeats poems titled *The Wind Among the Reeds*. The poems complement each other in form and tone. “Had I the Heavens’ Embroidered Cloths” is a short, serious lyric poem whereas “The Fiddler of Dooney” is a celebratory ballad. Yeats originally titled the former poem as “Aedh Wishes for the Cloths of Heaven.” He intended the poem – as well as several others from the collection – to be read from the perspective of the character Aedh,⁴⁶ who is taken from Yeats’ Irish myths.

“The Fiddler of Dooney” is set in Sligo, Ireland and tells the story of a gifted and mischievous fiddler who boasts of his ability to play his way into Heaven. Browne was likely drawn to this text for a couple of reasons. First, Browne was of Irish descent on both sides of his family. He had very strong connections to Sligo, Ireland where his family name continues in the lineage of the Marquess of Sligo. The other attraction is the title character: a young, talented, popular, and successful musician of Irish heritage.

Browne’s setting of “Had I the Heavens’ Embroidered Cloths” is a simple, through-composed song. It follows his standard compositional characteristics of text setting and vocal articulation. “The Fiddler of Dooney” is an outlier for Browne’s songs because the musical score breaks away from the inherent form of Yeats’ ballad, as illustrated in Table 3 below. Yeats’ ballad introduces the three brothers and their daily activities in the first two verses, asks the central question and provides the answer in the third verse, and offers reasoning and conclusion in the fourth and fifth verses. These

⁴⁶ Aedh is one of three characters of Yeats’ Irish mythology. He appears in several of Yeats’ poems throughout his life. Aedh is known in the myth as the god of death. He is described by Yeats as “fire burning by itself” and as “pale and lovelorn.” The other two characters from Yates’ myth are Michael Robartes and Red Hanrahan. Collectively, the three characters are known as “the principles of the mind.” Yeats scholars believe these characters are poetic expressions of Yeats’ conflicting personalities.

divisions yield a clear and balanced three-part story, for which Browne could have composed a more balanced ternary form. However, Browne chooses to set the first two verses in Section A, the third and fourth verses plus half of the fifth verse in section B, and the final two lines in the Section A'. The musical result is still a ternary form, but a form in which the sections are quite unequal.

Table 3. Poetic and Musical Forms of “The Fiddler of Dooney”

Poetic Form	Poem	Musical Form
Verses 1 & 2 (Introduction)	1 When I play on my fiddle in Dooney,	Introduction A
	2 Folk dance like a wave of the sea;	
	3 My cousin is priest in Kilvarnet,	
	4 My brother in Mocharabuiee.	
	5 I passed my brother and cousin:	
	6 They read in their books of prayer;	
	7 I read in my book of songs	
	8 I bought at the Sligo fair.	
Verse 3 (Development)	9 When we come at the end of time	B
	10 To Peter sitting in state,	
	11 He will smile on the three old spirits,	
	12 But call me first through the gate;	
Verses 4 & 5 (Conclusion)	13 For the good are always the merry,	A'
	14 Save by an evil chance,	
	15 And the merry love the fiddle,	
	16 And the merry love to dance:	
	17 And when the folk there spy me,	
	18 They will all come up to me,	
	19 With "Here is the fiddler of Dooney!"	
	20 And dance like a wave of the sea.	

Browne was more successful with “Dream-Tryst” than any other song from his “early” period. Francis Thompson was born in 1859 in Lancashire to an English Roman Catholic doctor. Both of Thompson’s paternal uncles were authors, and Thompson wished to pursue his talent as a writer. At the insistence of his father, however, Thompson studied medicine at Owens College⁴⁷ for eight years. In 1885 at age 26, he relocated to London where he spent the next three years of his life as a vagrant, beggar, and opium addict. In 1888 Wilfrid Meynell (1852–1948) and his wife Alice (1847–1822) published “Dream-Tryst” in their literary journal *Merry England*. They also opened their home to Thompson and later sent him to a hospital to overcome his opium addiction.⁴⁸ In 1893 the Meynells arranged the publication of Thompson’s first collection of poetry titled *Poems*. Thompson wrote most of his poetry between 1888–1897.

Like almost all of his songs, Browne’s musical setting of “Dream-Tryst” aligns with the poetic form of Thompson’s poem. The poem contains three verses, each with eight lines of text. The rhyme scheme and meter are consistent throughout all three verses. From a thematic standpoint, each verse functions as one part of a literary arch: the first verse serves as introduction, the second verse as the development, and the third verse as the conclusion. The regularity of Thompson’s poem easily lends itself to a strophic form. Browne manages some important differences from verse to verse, but overall his composition is written in a modified strophic form. Browne does not repeat any text from

⁴⁷ Now the University of Manchester.

⁴⁸ Brigid Boardman, “Thompson, Francis Joseph (1859–1907), poet and writer,” in *Oxford Dictionary of National Biography*, <<http://www.oxforddnb.com/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-36489>> (accessed November 4, 2017).

the poem. The vocal articulation is a mixture of lyric melody of mostly syllabic text underlay with some quasi-recitative in the second half of the second and third verses.

Browne's choice of text for "Parting" is a curious case. His setting of the English text aligns with the characteristics of his other songs, but his choice of text is what makes "Parting" interesting. Browne settled on a text not originally written in the English language nor by an author from the British Isles. He set a poetic translation loosely based on a German poem by Arno Holz titled "Im Volkston." The poem is the eighth and last poem of a cycle titled *Arme Lieder* (Poor Songs). The Zürich-based magazine publisher Schabelitz first printed the poem in *Buch der Zeit: Lieder eines Modernen* (Book of Time: Songs of a Modern Man) in 1886, and a Berlin publishing house printed a second edition in 1892. Although the overall tone of Browne's poetic translation matches that of the original German poem, there are several differences in mood and meaning. Table 4 presents the original German poem and its word-for-word English translation.

Table 4. Word-For-Word Translation of Arno Holz’s Poem “Im Volkston”

Original German Poem		Word-for-Word English Translation
Das Scheiden, ach das Scheiden, Wer hat das nur erdacht Und ein so schweres Leiden Mir übers Herz gebracht? Und wär’s ein Kräutelein, Ich nähm mein Messerlein Und wollte flink zerschneiden Die bösen Würzelein.	1 2 3 4 5 6 7 8	The parting, ah (the) parting, Who has this just thought And one such difficult suffering To my over heart brought? And were it a little herb I take my little knife And would quickly cut up the evil little spice.
Ich hörte von den Weiben Herzliebe und Herzleid, Wo Herzelieb mag bleiben Ist Herzeleid nicht weit. Herzliebe war uns hold Und fluchs kam angetrollt, Die Schwester zu vertreiben, Herzleide, die ihr grollt.	9 10 11 12 13 14 15 16	I heard from the women heart’s joy and heart’s sorrow, Where heart’s love likes to stay Is heart’s sorrow not far away. Heart’s love (was) to us fair And curses came rolling the sister to cast out Heart’s sorrow, that you grudged.
Aus Thor und Thurm und Mauern Zieh ich hinab das Thal Und blicke noch in Trauern Zurück zum letzten Mal. Horch, wie die winde gehn, Schau, wie die Blätter wehn – Ach Gott, wie lang wird’s dauern, Bis wir uns wiedersehn!	17 18 19 20 21 22 23 24	Out of the gate and tower and walls Draw I down the valley And look again in mourning back for the last time. Hear how the wind goes See how the leaves blow Ah God, how long will it last Until we each other see again!

Arno Holz was a naturalist poet. Naturalism was a subset movement in modern literature in which observation and the scientific method are emphasized in the literary portrayal of reality. Naturalism emphasizes literary devices such as detachment and determinism.⁴⁹ We see both of these devices in use in Holz’s poem “Im Volkston,” but they are not as clear in the poetic translation Browne uses (see Table 5).

⁴⁹ Roland Greene, ed. et. al., “Naturalism” in *The Princeton Encyclopedia of Poetry and Poetics*, Fourth Edition (Princeton: Princeton University Press, 2012), 919–920.

Table 5. Browne’s Poetic Translation of “Im Volkston”

Poetic Form	Poem	Musical Form
Verse 1 (Introduction)	1 O parting, O parting	Strophe 1
	2 Who found thee out the first?	
	3 That with such cruel smarting	
	4 My heart is like to burst!	
	5 O were my heart a herb	
	6 I’d hack it bit by bit	
	7 My knife I should be darting	
	8 In the wicked roots of it.	
Verse 2 (Development)	9 I heard it from the women	Strophe 2
	10 Who loves must sorrow know,	
	11 That heart-love does but swim in	
	12 A cauldron of hearts-woe.	
	13 Hearts-love was gracious to us,	
	14 And rose when fires did glow	
	15 To bubble and to brim in	
	16 A cauldron of hearts-woe.	
Verse 3 (Conclusion)	17 With funeral bells to chime me,	Strophe 3
	18 I turn me to the dale	
	19 O hills, when I did climb ye,	
	20 What reached I of the gale?	
	21 The leaves blow from the lime, see!	
	22 The leaves are soaked with rain,	
	23 O God, how long will the time be,	
	24 Until we meet again?	

In order to represent detachment, poets must avoid use of language that establishes personal points of view; the goal is to remain distant and indifferent. In “Im Volkston” Holz sparingly uses pronouns indicative of the first-person point of view or their possessive forms, which make the poem personal to the reader. In German, these words are *ich* (I), *mir* (me), *wir* (we), *uns* (us), *mein-* (mine), and *unser-* (our). From Table 4, one sees that Holz uses first-person pronouns seven times throughout the poem. However, the poetic translation uses their English counterparts thirteen times. The overuse of these pronouns in the poetic translation undercut the literary style Holz

achieved in the German poem. Holz's German is more direct than the poetic translation. Holz uses simple words that provide potency to the core meaning and mood of the poem. By contrast, the poetic translation contains more romanticized words which dilute the pointed, intended style of naturalism. Consider lines 13 through 16 of both the original and poetic translation. A more precise translation of the German is "Heart's love was fair to us / And curses that come rolling in / are cast out by the sister / of heart's sorrow, that you begrudge." The poetic translation pulls focus from the German poem's matter-of-fact message, and the tone of the translation is more sentimental than the original German.

The author of the poetic translation for "Parting" is unknown. The manuscript does not indicate his or her name, nor does it indicate "Anonymous." Instead, Browne simply wrote "From the German of Arno Holz." Given that Browne possessed strong linguistic skills,⁵⁰ it is possible that he translated Holz's poem himself.

The first three songs Browne composed after leaving Cambridge were all settings of Elizabethan or Renaissance poetry. The poet, politician, spy, and diplomat Henry Constable authored "Damelus' Song of his Diaphenia." The poem appeared in *England's Helicon* in 1600 with the initials "H.C." above the text, and the text remains a fixture among the most popular poems from the Elizabethan period. The pastoral poem encompasses themes of youth, nature, and love. Browne captures the lighthearted spirit of

⁵⁰ In 1901, Browne passed the Oxford Local Examinations in French, Greek, and Latin. He also traveled extensively through Germany and Switzerland in the summer of 1912 while he studied piano with Ferruccio Busoni. And in January 1913, Albert Lavignac (1846–1916) hired Browne to write an article in French on the history of English music for the *Encyclopédie de la Musique*. His article was not included in the final publication.

the poetry well in his modified strophic setting which lilts along in triple meter time. Browne also begins to employ more melismatic vocal articulation in the vocal passages of his songs beginning with “Diaphenia.”

Ben Jonson was an important dramatist, poet, and critic during the English Renaissance. In 1616, he received a royal pension from James I (1566–1625). He is often identified as the first Poet Laureate of Britain.⁵¹ Jonson was well-connected to socio-political figures in London and in the court of James I. He also knew and worked with contemporaneous authors such as Shakespeare, John Donne (1572–1631), and Francis Bacon (1561–1626).⁵² Jonson was well-known in his lifetime for his satires and epigrams. His literary works combine classical learning with dramatic accuracy. These works often include tributes to his friends. His epigrams typically provide “miniature portraits of city and court denizens.”⁵³

Jonson’s epigram for Salathiel Pavy relays the death of a popular child actor he knew from the court of Elizabeth I and with whom he worked. Jonson published the poem as “An Epitaph on Salathiel Pavy, a Child of Queen Elizabeth’s Chapel” in his 1616 folio titled *Epigrams*.⁵⁴ The text beautifully captures both sorrow and humor. In the

⁵¹ The post of Poet Laureate of Britain was officially created until 1668, but it can be traced back to Jonson’s pension from James I in 1616. The post is now known as the Poet Laureate of the United Kingdom.

⁵² Ian Donaldson, “Jonson, Benjamin [Ben] (1572–1637)” in *Oxford Dictionary of National Biography*. <<http://www.oxforddnb.com/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-15116>> (accessed 4 November 2017).

⁵³ Roland Greene, ed. et al., “Epigram” in *The Princeton Encyclopedia of Poetry and Poetics*, Fourth Edition (Princeton: Princeton University Press, 2012), 449.

⁵⁴ Trevor Hold, “Introduction” to *Six Songs* by W Denis Browne (London: Thames, 1989), 6.

following excerpt, one can find subtle humor in Jonson's claim that the Fates (or Parcae) mistakenly took the Salathiel because he convincingly played old men in the court plays:

Years he numbered scarce thirteen
When Fates turn'd cruel,
Yet three fill'd zodiacs had he been
The stage's jewel;
And did act (what now we moan)
Old men so duly,
As sooth the Parcae thought him one,
He play'd so truly.⁵⁵

Browne's treatment of Jonson's text is some of the most haunting of all his songs. Each stressed syllable is set on a downbeat in a score in which no two consecutive bars of music have the same number of beats. The result is a meticulously planned and clear delivery of Jonson's text superimposed on a chilling lament.

The poet and dramatist Richard Lovelace lived during the Late English Renaissance. He was a cavalier poet and supported Charles I (1600–1649) during the English Civil War. Lovelace was a soldier and courtier and was “much admired and adored by the female sex.”⁵⁶ First published in 1649, “To Gratiana, dancing and singing” captures a scene in which a room full of spectators, presumably men, admire a beautiful woman named Gratiana as she dances to her own singing. The poem is typical of the cavalier poets. Cavalier poems usually focus on love, grief, sex, drinking, courtly

⁵⁵ Ben Jonson, “An Epitaph on Salathiel Pavy, a Child of Queen Elizabeth's Chapel,” lines 9-16, in *Epigrams* (1616).

⁵⁶ M. Thomas Hester, ed. *Dictionary of Literary Biography: Seventeenth-Century British Nondramatic Poets*, Third Series, 131 (Farmington Hills, Michigan: The Gale Group, 1993), 126.

pleasures, aggressive masculinity, the celebration of beauty and sensuality, and Classical references.⁵⁷ Lovelace’s lyric is no exception. Browne’s setting omits the second verse and brings more prominent focus to the relationship between Gratiana and her audience (See Table 6).

Table 6. Poetic and Musical Forms of “To Gratiana, dancing and singing”

Poetic Form	Poem	Musical Form
		Introduction
Verse 1	1 See! with what constant motion 2 Even, and glorious, as the sun, 3 Gratiana steers that noble frame, 4 Soft as her breast, sweet as her voice 5 That gave each winding law and poise, 6 And swifter than the wings of Fame.	Strophe 1
Verse 2	7 She beat the happy pavement – 8 By such a star made firmament, 9 Which now no more the roof envies! 10 But swells up high, with Atlas even, 11 Bearing the brighter, nobler heaven, 12 And, in her, all the deities.	Omitted
Verse 3	13 Each step trod out a lover's thought 14 And the ambitious hopes he brought, 15 Chain'd to her brave feet with such arts; 16 Such sweet command, and gentle awe, 17 As when she ceas'd, we sighing saw 18 The floor lay pav'd with broken hearts.	Strophe 2
Verse 4	19 So did she move; so did she sing 20 Like the harmonious spheres that bring 21 Unto their rounds their music's aid; 22 Which she performed such a way, 23 As all th' enamoured world will say: 24 The Graces danced, and Apollo play'd.	Strophe 3

⁵⁷ Roland Greene, ed. et al., “Cavalier Poets” in *The Princeton Encyclopedia of Poetry and Poetics*, Fourth Edition (Princeton: Princeton University Press, 2012), 216–217.

Walter de la Mare was a Georgian novelist, short story writer, and poet. Many of his most famous works were written for children. He was also a prolific writer of psychological horror stories. Central to his work is the concept of the imagination.⁵⁸ De la Mare claimed that the adult imagination ranged from the “childlike” to the “boy-like.” For de la Mare, intuition shapes the childlike imagination, whereas logic shapes the boy-like imagination.⁵⁹ De la Mare’s works represent “a sustained treatment of romantic themes: dreams, death, rare states of mind and emotion, fantasy worlds of childhood, and the pursuit of the transcendent.”⁶⁰ A modernist with romantic tendencies, de la Mare’s writing is often described as escapist and highly imaginative and is often compared with the works of Thomas Hardy.

Browne’s final song is a setting of Walter de la Mare’s lyric poem “Arabia.” Published in 1912 in *The Listeners and Other Poems*, the poem evokes an exotic dreamscape full of fantasy, sensuality, and nature. The poem captures immediately the listener’s imagination in the first four lines, “Far are the shades of Arabia, / Where the Princes ride at noon, / ’Mid the verdurous vales and thickets, / Under the ghost of the moon.” Browne’s through-composed setting alternates between declamatory and lyric vocal articulations to bring out every nuance of de la Mare’s fantasy. Each phrase of text

⁵⁸ Whistler, Theresa. “Mare, Walter John de la (1873–1956), poet and writer” *Oxford Dictionary of National Biography*. <<http://www.oxforddnb.com/view/10.1093/ref:odnb/9780189614128.001.0001/odnb-9780198614128-e-32771>> (accessed 4 November 2017).

⁵⁹ Walter de la Mare, “Rupert Brooke and the Intellectual Imagination” (lecture, Rugby School, Rugby, UK, 27 March, 1919).

⁶⁰ “Walter de la Mare,” in *Poetry Foundation*. <<http://www.poetryfoundation.org/poets/walter-de-la-mare>> (accessed 7 November 2017).

appears to inspire a different musical reaction from Browne. The poem's final lines 23-24, "He is crazed with the spell of far Arabia / They have stolen his wits away," are some of the most interestingly set in the entire song. Brown captures their essence by ending the song in a hushed recitative.

Browne showed an attachment to lyric poetry that could easily be set in strophic or ternary forms. Six of the nine poems Browne set are either three verses long, or could be equally divided into three verses. An additional poem, "To Gratiana, dancing and singing," originally had four verses of text, but Browne set only three verses. The two poems that do not share the characteristic of having three verses or text that could be divided into three verses are "Had I the Heavens' Embroidered Cloths" and "The Fiddler of Dooney," both by Yeats. "The Fiddler of Dooney" is a 5-verse ballad for which Browne composed an unbalanced ternary form. This poem is the only setting in which Browne deviates from the poetic form.

Syllabic text settings are common throughout all nine songs. Beginning with "Dream-Tryst," Browne utilizes more melismatic writing for the voice, but the use of this style of vocal articulation is conservative. In two of the songs, "Dream-Tryst" and especially in "Arabia," Browne utilizes a more declamatory text setting. In all of his songs, the vocal articulation of the text is appropriate to the tone of the poem.

Browne's treatment of text explores every nuance of his songs. Separating a poem from the musical score is difficult since the two are so intricately linked. The texts Browne sets dictate nearly every aspect of his musical scores. Chapter Three provides more detail about the songs' musical scores.

CHAPTER III

THE SONGS

Browne's songs are the most numerous of his extant compositions.⁶¹ A comparative analysis of Browne's songs is the focus of this chapter. The first half of this chapter is devoted to the songs Browne composed while attending Cambridge University (October 1907–May 1912). The second half of the chapter is devoted to the post-Cambridge songs (October 1912–June 1914).

Musical form, key areas, meter, length of composition by measure, and textual themes are central to this comparative analysis. In addition, discussion of Browne's unique treatment of vocal articulation, melodic and rhythmic devices, affective qualities of the settings, and accompaniment provides further insights into the performance and interpretation of these songs. Finally, a brief discussion of pedagogical interest including singer range, tessitura, difficulty of accompaniment, singer experience and gender appropriateness for each song concludes the chapter.

The Cambridge Songs

While attending Cambridge (October 1907–May 1912) Browne composed five songs for voice and piano: "The Isle of Lost Dreams" in 1908; "Had I the Heaven's Embroidered Cloths," "The Fiddler of Dooney," and "Dream-Tryst" in 1909; and

⁶¹ See Appendix A for a complete catalogue of Browne's compositions.

“Parting” in 1910. These Cambridge compositions exhibit many similarities including late nineteenth-century compositional features such as conventional and expanded harmonies, three-part and strophic forms, melodies with strong classical structures, lyric vocal articulation, and minimal independence of the vocal line from piano accompaniment.

Browne’s works also exhibit the influences of both Charles V. Stanford and Ralph Vaughan Williams who were regular figures on the Cambridge campus. Stanford served as the head of the music faculty, and he taught Browne at various points during his student career. Vaughan Williams guest lectured at Cambridge frequently. Browne regularly performed or conducted Vaughan Williams’ works in concert or at the composer’s request for lectures, talks, and other presentations. Again, Vaughan Williams’ and Stanford’s influences appear in Browne’s expression of text, melodic lyricism, and harmonic and rhythmic language.

Browne utilizes a limited range of compositional forms for the five songs he wrote while attending Cambridge. Table 7 shows that Browne favors three-part forms or modified strophic forms with three strophes. The exception to this statement is the through-composed formal structure of “Had I the Heaven’s Embroidered Cloths.”

Table 7. A Comparative Overview of Browne's Cambridge Songs

The Isle of Lost Dreams			
Date of Composition	Text Theme	Text Author, Date, and Source	Duration
c. 1908	Nature, Dreams, Strong Emotions	William Sharp, 1888 <i>Romantic Ballads and Other Poems</i>	4:30
Modified <i>Da Capo</i> Form			
Meter	C (<i>andante ma non troppo</i>)		3/4 C
Section	A		B A' II
Part	intro.	verse 1	trans. inter. verse 2 trans. verse 3 post.
mm.	1-6	7-20	21-23 24-26 27-46 47-49 50-63 64-67
Harm.	eb/Gb	Gb	Gb-G#-D ⁷ → g/Bb Bb Bb ⁷ → eb/Gb Gb-G#-Gb
Key Areas	Gb		Bb Gb
Had I The Heavens' Embroidered Cloths			
Date of Composition	Text Theme	Text Author, Date, and Source	Duration
18 April 1909	Light, Night, Color, Moroseness	William Butler Yeats, 1899 <i>The Wind Among the Reeds</i>	2:15
Through-Composed Form			
Meter	C (<i>poco adagio ma non troppo</i>)		3/4 C (<i>piu adagio</i>) (<i>più lento</i>)
Unifying Motive	x	x	x x x
Part	intro.	L1, L2	L3, L4 L5 L6, L7 L8 post.
mm.	1-4	5-9	10-14 15-22 23-27-33 34-39
Harm.	f#	→ c#	A → D-E7 → A G#-c#-E f# → c#
Key Areas	c#		A c#
The Fiddler of Dooney			
Date of Composition	Text Theme	Text Author, Date, and Source	Duration
18 April 1909	Ireland, Music, Dance, Celebration	William Butler Yeats, 1899 <i>The Wind Among the Reeds</i>	2:00
Ternary Form			
Meter	6/8 (<i>molto vivace</i>)		C (<i>sostenuto</i>) 6/8 (<i>presto</i>)
Section	A		B A' II
Part	intro.	verse 1	verse 2 trans. verse 3 verse 4 verse 5 post.
mm.	1-4	5-14	15-22 22-25 26-34 35 --- 44 45 ----- 57 57-60
Harm.	A-E-B ⁷ → A-E-B ⁷ → c#-A-E-B ⁷ → E-g#-b	f#-B ⁷ → E-G# ⁷ → c# → f#	A-E-f# ⁷ → E-B ⁷ -E
Key Areas	E		f# E

Table 7. A Comparative Overview of Browne's Cambridge Songs, continued.

Dream-Tryst			
Date of Composition	Text Theme	Text Author, Date, and Source	Duration
27 December 1909	Romance, Dreams, Time	Francis Thompson, 1888 <i>Merry England</i>	4:45
Modified Strophic Form			
Meter	C (<i>andante tranquillo</i>)		(<i>più lento</i>) II
Strophe	1 2 3		
Part	intro. a b	inter. a b	inter. a b post.
mm.	1-8 9-18 19 --- 26	26-33 34-44 45 ----- 55 55-58 59-80	80 ----- 83 80-83
Harm.	b b [sequence]→	b b [9 th chord sequence]→ b (F#)→B	[9 th chord sequence] B
Key Areas	b b		B
Parting			
Date of Composition	Text Theme	Text Author, Date, and Source	Duration
9 January 1910	Nature, Love Loss, Sorrow	English translation of "Im Volkston" Arno Holz, 1886 <i>Buch der Zeit: Lieder eines Moderner</i>	4:00
Modified Strophic Form			
Meter	C (<i>adagio lamentoso</i>)		(<i>più lento</i>) II
Strophe	1 2 3		
Part	intro. a b	inter. a b	inter. a b post.
mm.	1-4 5-12 13 -- 21	22-25 26-33 34 -- 42	43-46 47-54 55 --- 63 63-66
Harm.	c c-Ab Ab-f-G ⁷ -c	c c-Ab Ab-f-G ⁷ -c	c c Ab-f-Eb ⁷ -Ab G ⁹ -c
Key Areas	c c		c

As seen in Table 7 Browne's structural formulae, like most of his writing, displays an economy of means. He maximizes minimal musical material to great effect without sacrificing richness. The following examples from his early compositions highlight Browne's unique treatment of the melody, rhythmic devices, melodic devices, affective qualities of the settings, and accompaniment. They provide further insights into the performance and interpretation of these songs.

Browne sets the poem “The Isle of Lost Dreams” by William Sharp in a modified *da capo* form. The introduction of the song is ambiguous in both key and meter. First, the key alternates between G-flat major and its relative minor, E-flat minor, until an authentic cadence in measure 6 firmly establishes G-flat major as the tonic key, as seen below in Example 1. Second, the absence of any notes on the downbeat of the first measure creates metric ambiguity. As a result, the listener hears and feels the chords of the introduction in groups of three, rather than in four as the common-time time signature indicates. Example 1 indicates these groups of three in brackets. Slow rhythm values, dynamic indicators, and rests separating the chord progressions in the first three bars superimpose a hemiola of a 3/4 meter onto the 4/4 time signature. This use of tonal and metric ambiguity aides Browne’s setting in reflecting the mysterious mood of Sharp’s text.

Andante ma non troppo

The musical score shows the first six measures of the introduction. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The tempo is 'Andante ma non troppo'. The first three measures feature a hemiola of 3/4 meter, with brackets indicating groups of three chords. The dynamic is marked *mp*. The score includes rests on the downbeats of measures 1, 2, and 3. The bass line has a melodic line starting in measure 4.

Example 1. “The Isle of Lost Dreams,” mm. 1–6.
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Browne reprises musical material from the introduction in mm. 21–23, now in B-flat major, to transition to the second verse. He achieves the modulation via a series of arpeggiated chords leading to the dominant seventh-chord of G minor, as shown in

Example 2 below. The shift in key from G-flat major to B-flat major is a tonic-submediant-tonic relationship. Mediant key relationships were a characteristic of Romantic-era music and were fully embraced by the Victorian English composers in the late nineteenth and early twentieth-century.

20

things.

7:8

7:8

sf p

24

p

There the in -

sempre p

Example 2. “The Isle of Lost Dreams,” mm. 20–27.
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The apogee of the “The Isle of Lost Dreams” comes at the end of the B section. Browne surprises the listener with the use of a chromatic chord progression in mm. 41–47 at “the furtive voice of sorrow sings.” Browne’s use of this chromaticism musically

illuminates Sharp's text through text painting and provides him a means to return to the A section in G-flat major at measure 50 through the dominant seventh chord of E-flat minor, as seen in Example 3 below. The time signature changes to 3/4 in mm. 46–49 and reminds the listener of the introduction of the song. Browne's chromaticism continues into m. 47 before the appearance of a B-flat dominant seventh chord in m. 48–49.

41

rall. e dim.

The fur - tive voice — of Sor - row sings, — the fur - tive voice —

45

— of Sor-row sings. —

Example 3. "The Isle of Lost Dreams," mm. 41–49.
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Browne dated all the manuscripts of his scores except "The Isle of Lost Dreams."

This study places the song at the beginning of Browne's extant works because of three

characteristics: (1) The vocal line's dependence on the accompaniment, (2) the song's modified *da capo* form, and (3) its use of conventional Romantic harmony.

Browne completed two compositions on poems by William Butler Yeats in April 1909: "Had I the Heavens' Embroidered Cloths" and "The Fiddler of Dooney." The first song deviates from Browne's penchant for ternary or strophic forms with three strophes. Browne sets "Had I the Heavens' Embroidered Cloths" in a through-composed form in C-sharp minor. A notable melodic device consisting of four quarter notes stated as E-D#-B#-C# appears in measure 1 of the piano introduction, as seen in Example 4.

Poco adagio ma non troppo



The musical score for the piano introduction of "Had I the Heavens' Embroidered Cloths" is shown in Example 4. It is in C-sharp minor (three sharps) and common time. The tempo is marked "Poco adagio ma non troppo". The score consists of a vocal line and a piano accompaniment. The piano part features a melodic motif of four quarter notes: E4, D#4, B#4, and C#5. The dynamics are marked "p" (piano).

Example 4. "Had I the Heavens' Embroidered Cloths," m. 1.

Browne utilizes the motive in two ways in this through-composed song: as a pulse, most notably in measures with no vocal line, and as a unifying device. The motive appears in both the piano accompaniment and the vocal line. Although Browne varies the motive, its even rhythm and half-step ascending interval at its end makes it easily identifiable throughout the work. The motive occurs six times throughout the song.

Examples 5 and 6 below are the most notable occurrences of the motive. Circles in Example 5 indicate the notes in the vocal line and piano accompaniment in mm. 11–12 where Browne varies both the pitches and rhythm of the motive. Example 6 shows a direct quote of the motive in m. 37 in octaves in the piano postlude.

Example 5 shows the vocal line and piano accompaniment for measures 11–12. The vocal line is on a single staff with lyrics "The blue and the dim and the dark cloths of night and". The piano accompaniment is on two staves. Circles highlight specific notes in both parts.

Example 5. "Had I the Heavens' Embroidered Cloths," mm. 11–12.

Example 6 shows the piano postlude for measure 37. The score is in treble and bass clefs. The bass line features a sequence of notes circled in red, with the word "dreams." written above the first two notes.

Example 6. "Had I the Heavens' Embroidered Cloths," m. 37.

In "The Fiddler of Dooney" Browne juxtaposes an Irish jig in E-major and a lament in F-sharp minor in a ternary form. The song departs from Browne's Cambridge

compositions in two ways: the key of the song does not modulate to a mediant or submediant key in the middle lament section, and the A, B, and A' sections are unbalanced in length. As seen in Table 7, the A section is 25 measures long, the B section is 22 measures long, and the A' section is 12 measures long. Furthermore, the A' section sets only the last half of Yeats' fifth verse of text, "With here is the Fiddler of Dooney, / And dance like a wave of the sea."

"The Fiddler of Dooney" comes closest to folk music as any of Browne's compositions. The folk music influence features an unusual jig rhythm in much of the piano accompaniment as seen in Example 7 below. The accompaniment of 3-against-4 achieves two purposes in the song: it unites the jig and lament sections and provides rhythmic vitality to the vocal line's folk-like articulation, as seen in Example 8 below.

The image shows a musical score for the first four measures of "The Fiddler of Dooney". The score is written for voice and piano. The key signature is D major (three sharps) and the time signature is 3/4. The tempo marking is "Molto vivace". The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The piano part features a 3-against-4 rhythm, with the bass line playing a continuous eighth-note pattern in 4/4 time while the treble line plays a dotted quarter note in 3/4 time. The lyrics "When I" are written under the vocal line in the fourth measure.

Example 7. "The Fiddler of Dooney," mm. 1-4.

4

When I play on my fiddle in Doon - ey. Folk dance like on wave of the sea;

Example 8. "The Fiddler of Dooney," mm. 4–8, voice only.

Browne sets the three-verse poem "Dream-Tryst" by Francis Thompson in a modified strophic form in B minor. The composition differs from Browne's Cambridge songs in several ways: the vocal line is completely independent of the piano accompaniment; the vocal phrases are longer and utilize a mixture of lyric and declamatory vocal articulations, as shown in Examples 9 and 10 below; and, rather than changing to a mediant or submediant key, a shift to the parallel major occurs at the beginning of the third verse, and the composition ends in B major.

33

p There was no change in her sweet eyes Since last I saw those sweet eyes shine; There was no change in her deep heart Since last that deep heart knocked at mine.

Example 9. "Dream-Tryst," mm. 33–43, voice only.
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45
 Her eyes were clear, her eyes were Hope's Where - in did ev - er come and go the

Example 10. “Dream-Tryst,” mm. 45–49, voice only.
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Example 11 below shows the most important figure in the piano accompaniment. This figure augments the lyric vocal line of “Dream-Tryst” and provides fluidity and forward motion to the song. The figure is first stated in m. 7, appears in the first half of each strophe of text, and is always followed by sequences of ninth chords that add other impressionistic characteristics such as tone color and atmosphere to the composition.

legato e ppp
 Ped.

Example 11. “Dream-Tryst,” m. 7, piano only.
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Browne’s final Cambridge song is a modified strophic setting of an English translation of Arno Holz’s three-verse poem “Im Volkston.” As stated in Chapter Two, the English translation was possibly prepared by Browne himself. The song begins in C minor and tonicizes A-flat major in each strophe. Browne sets lyric vocal lines in four-

measure phrases. The opening two measures, as seen in Example 12 below, return throughout the song and are utilized as both a beginning and ending to each strophe of text.



Example 12. "Parting," mm. 1-2.

Twenty-one months separates Browne's Cambridge songs and those he composed after graduating from Cambridge. It is possible that he composed others, but they did not survive.

The Post-Cambridge Songs

After graduating from Cambridge in May 1912, Browne composed four additional songs for voice and piano: "Diaphenia" and "Epitaph on Salathiel Pavy" in 1912; "To Gratiana, dancing and singing" in 1913; and "Arabia" in 1914. Although these post-Cambridge songs are distinct in mood and sensibility, they exhibit many similarities: the use of strophic forms; balance among the sections or strophes; economic use of harmonic and rhythmic language; elongated vocal phrasing with wider vocal ranges;

greater independence of the vocal melody and piano accompaniment; and liberal use of mixed meter.

Browne utilizes a limited range of compositional forms for the four songs he wrote after graduating from Cambridge. Table 8 below shows that Browne favored strophic forms with three strophes. The exception to this statement is the through-composed formal structure of “Arabia.” Although not strophic in musical form, Browne clearly makes an effort to delineate the strophes of de la Mare’s text within his song setting. Table 8 also indicates that Browne departed from harmonic language reminiscent of Romantic-era music in his last four songs. The exception to this statement is the song “Diaphenia,” which begins in B-flat major and modulates briefly to the submediant G minor in the second strophe.

Table 8. A Comparative Overview of Browne’s Post-Cambridge Songs.

Diaphenia												
Date of Composition	Text Theme			Text Author, Date, and Source					Duration			
October 1912	Pastoral, Love, Nature, Youth			Henry Constable, 1600 <i>England’s Helicon</i>					2:00			
Modified Strophic Form												
Meter	6/8 (<i>andante pastorale</i>)			9/8		6/8		9/8		6/8		9/8
Strophe	1			2			3			II		
Part	intro.	a	trans.	b	a	trans.	b	trans.	a	trans.	b	post.
mm.	1–2	3–11	11–12	13–19	20–30	30–31	32–38	39–41	42–50	50–51	52–58	58–60
Harm.	Bb	Bb	Bb	g-Bb ⁷ →Eb	__Ger ⁶ -D ⁷ →g	_____	C ⁷ -F ⁷ →Bb	_____	_____	_____	_____	_____
Key Areas	Bb			g			Bb					

Table 8. A Comparative Overview of Browne's Post-Cambridge Songs, continued.

Epitaph on Salathiel Pavy			
Date of Composition	Text Theme	Text Author, Date, and Source	Duration
November 1912	Death, Tears, Sorrow, Subtle Humor	Ben Jonson, 1616 <i>Epigrams</i>	3:30
Modified Strophic Form			
Meter	C (10/4, 4/4, 3/2, 12/4, 10/4)	C (10/4, 4/4, 3/2, 12/4, 10/4)	C (10/4, 4/4, 3/2, 12/4, 10/4) C
Strophe	1	2	3 II
Part	intro.	trans.	trans. post.
mm.	1-4 5-----11	11-14 15-----21	21-25 26-----35 35--43
Harm.	e e ___ -c -a -G -B ⁷ →e	e ___ -c -a -G -B ⁷ →e	e ___ -c -a -D -G -A ⁷ - c -b ⁷ -e
Key Areas	e	e	e
To Gratiana, dancing and singing			
Date of Composition	Text Theme	Text Author, Date, and Source	Duration
February 1913	Dancing, Singing, Sensuality, Beauty, Classical References	Richard Lovelace, 1649 (Source Unknown)	4:00
Modified Strophic Form			
Meter	4/4 (<i>moderato con moto</i>)		
Strophe	1	2	3 II
Part	intro. a b inter.	a b inter.	a b
mm.	1-4 5-12 13---20	21-24 25-32 33---40	41-44 45-52 53---62
Harm.	A A f#-E ⁷ →A	A A f# -D -G ⁹ -A	A f#-E ⁷ →A
Key Areas	A	A	A
Arabia			
Date of Composition	Text Theme	Text Author, Date, and Source	Duration
22 June 1914	Fantasy, Exoticism, Dreams	Walter de la Mare, 1912 <i>The Listeners and Other Poems</i>	4:30
Through-Composed Form			
Meter	C (<i>lento</i>)	3/2 6/4 (<i>poco più mosso</i>)	(<i>Tempo I</i>) C
Verse	1	2	3 II
Part	intro.	trans.	post.
mm.	1-5 6-13 14-21	22-32 32-36 37-44	45-56 57-64 65-70
Harm.	A/A ^b g	B/B ^b G B/B ^b	C/C ^b A/A ^b g
Key Areas	g	G	B/B ^b g

The following examples from Browne’s post-Cambridge compositions highlight his unique treatment of the melody, rhythmic devices, melodic devices, affective qualities of the settings, and accompaniment. They provide further insights into the performance and interpretation of these songs.

Browne captures elegance in “Diaphenia” in two ways: he economizes vocal and piano melodic material, and he manipulates rhythm and meter. Browne sets Constable’s poem in a modified strophic form to a lilting 6/8 that reflects the pastoral text’s charm. As seen below in Example 13, the rhythmic figure found in the first two measures dominates the piano accompaniment and provides vitality throughout the song’s three verses.



Example 13. “Diaphenia,” mm. 1–2, piano only.
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Browne preserves rhythm in the vocal melody by changing the text underlay of the name “Diaphenia” in the second verse of the song. As seen in Example 14 below, he condenses “Diaphenia” so that he can utilize text painting for the “spreading roses.”

3 *p*
Di - a - phe - nia, like the daf - fa - down - dil - ly

21 *pp dolce*
Di - a - phe - nia, like the spread - ing ro - ses

Example 14. “Diaphenia,” mm. 3–5 (first verse) & 21–23 (second verse).
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Browne maintains rhythmic interest through the song by occasionally changing one measure of 6/8 to 9/8, as seen in mm. 16–19 below in Example 15. The effect allows listeners to remain engaged with the melody and slight changes of harmony.

16
of their damns, How blest were I if thou wouldst prove me!

16 *f*

Example 15. “Diaphenia,” mm. 16–19.
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Browne’s intended counterpart for the pastoral “Diaphenia” was his modified strophic setting of Ben Jonson’s epigram “Epitaph on Salathiel Pavy.” Browne’s lament

conveys the sorrow of Jonson’s poem through the use of the E minor, chant-like vocal melodies, melodic variation, and mixed meter.

Jonson’s text dictates the rhythm of Browne’s vocal line. Throughout the song, Browne places each syllable of text on downbeats of the vocal line. Additionally, no two consecutive measures containing vocal writing share the same time signature. A piano prelude with two important musical motives precedes each verse of text: a bass line descending by half-step and a rising right-hand figure of two eighth notes on the upbeat leading to a longer note on beat 3 of each measure, as seen in Example 16 below.

Example 16. “Epitaph on Salathiel Pavy,” mm. 1–4.
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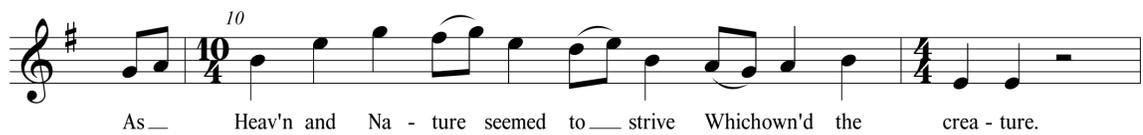
The chant-like melody of the song is constructed from two melodic motives, as seen below in Examples 17 and 18. Browne varies these melodies with octave displacement and rhythmic variation in the second and third strophes of the song. Example 19 shows how mm. 10–11 are altered from the first melodic motive.



Example 17. "Epitaph on Salathial Pavy," first melodic motive



Example 18. "Epitaph on Salathial Pavy," second melodic motive



Example 19. "Epitaph on Salathiel Pavy," mm. 10–11, voice only.
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Browne captures the scene of Lovelace's "To Gratiana, dancing and singing" through changes in texture, triple-against duple rhythmic figures, and the independence of the vocal melody from the piano accompaniment. As seen in Example 20 below, triplet against duple figures in the voice and piano evoke images of Gratiana's "constant motion" as she "steers her noble frame."

5 *mf* See with what con-stant mo - tion, E - ven and glo-rious as the

8 sun, Gra - ti - a - na steers

11 that no - ble frame,

Example 20. "To Gratiana, dancing and singing," mm. 5–12.
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Browne’s piano accompaniment is based on an anonymous *Allmayne* in Elizabeth Rogers’ Virginal Book.⁶² The accompaniment in the first verse is full and rich in texture and harmonically simple. At m. 25 the accompaniment becomes lighter in dynamic and texture, as seen in Example 21 below. The plucked grace notes ornament their primary notes a tenth above them and represent the sounds of a harp that Gratiana plays. The vocal melody doubles the original tune from the *Allmayne*.

25 *pp*

Each step trod out a lo - ver's thought, And th'am-bi - tious hopes he brought,

25 *pp marcato*

pp lontanò

Example 21. “To Gratiana, dancing and singing,” mm. 25–28.
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As seen in Example 22 below, the piano accompaniment returns to a fuller texture in the third verse of the song and crescendos with the voice to a soaring A5 at m. 54. Browne continues to thicken the texture of the accompaniment all the way to m. 59 when he indicates sudden *più lento* and *piano* markings for the last line of text: “The Graces danc’d, and Apollo play’d.”

⁶² Originally written ca. 1656, British Library, Add. Ms. 10337; reproduced as *Elizabeth Rogers Hir Virginall Booke*, ed. Charles J. F. Cofone (New York: Dover, 1975).

52 *f*
 mu - sie's aid; Which she per-form - ed such a

52 *f* *cresc.*

56 *f* *cresc.* *più lento* *p*

56 way, As all th'en - a - mour'd world will say;

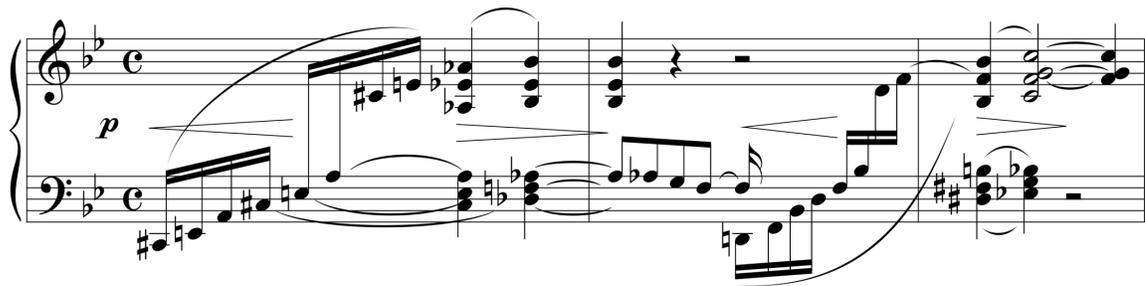
59 *rit.* *più lento* *p* *colla voce* *pp*

59 "The Gra - ces danc'd, and A - pol - lo play'd!" *8va*

Example 22. "To Gratiana, dancing and singing," mm. 52–61.
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Browne’s final vocal composition is his 1914 through-composed setting of Walter de la Mare’s poem “Arabia.” Although the form of the song is a departure from the strophic settings of the previous three post-Cambridge songs, the text is still compartmentalized in the music. Listeners hear songs within the song for each strophe of text. De la Mare’s text evokes a dream-like state of mind that constantly shifts from one thought to the next. Browne captures this spirit with the use of the through-composed form, texture changes, meter changes, the use of bitonal harmonies, and changes in vocal articulation.

The song opens with an arpeggiation of A major against A-flat followed by an arpeggiation of B major against B-flat, as seen in Example 23. Browne makes great use of the bitonal sonorities, and it becomes a harmonic device that unifies the song.



Example 23. “Arabia,” mm. 1–3.
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Browne varies the harmonic device from mm. 1–3 through transposition, enharmonic spellings, rhythm alterations, and/or changes in texture. Examples 24 and 25 below illustrates how Browne composes different piano accompaniments derived from the bitonal harmony indicated in Example 23 above. In Example 24, the piano

accompaniment found in mm. 37–38 is chordal in texture. By mm. 45–46, the texture changes to lighter, more fluid arpeggiations, as seen in Example 25. Browne writes B major with C-flat major enharmonic spellings.

37
 strange lutes on the green banks Ring loud
 8va

Example 24. “Arabia,” mm. 37–38.
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45 Lento (Tempo I) *pp*
 They haunt me her
 45 Lento (Tempo I) *ppp* 8va
 col Ped.

Example 25. “Arabia,” mm. 45–46.
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In “Arabia,” Browne matches every nuance of the text in the music. He moves away from his idiomatic use of lyric melodies and experiments with declamatory text settings. Browne sets the text “And so dark is that vaulted purple / Flowers in the forest rise / And toss into...” in a declamatory manner, as seen in Example 26 below. Browne keeps the vocal setting close to speech patterns. The pitch rises a minor third with the stressed syllable “vaulted” in m. 15. An accelerando leads the voice to a major sixth leap at “rise” on the end of m. 16. A vocal passage containing triplet rhythms begins on beat 3 of m. 16 with “toss into.” The triplet motion continues on for 6 more beats in m. 17.

14 *cresc. e poco accel.*

And so dark is that vault-ed pur - ple Flowers in the for-est rise — And toss in-to

14 *pp* *cresc. e poco accel.*

Example 26. “Arabia,” mm. 14–16.
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Example 27 shows another declamatory vocal articulation in m. 63. “He is crazed with the spell of far Arabia,” is set above an arpeggiated discord.

Example 27. "Arabia," m. 63.
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Browne's nine songs represent his compositional techniques in the art song genre and indicate that he possessed skills as a young song composer. His songs blend quality poetry and music. He wrote interesting and challenging melodies for the voice, and composed rich and lively accompaniments to his songs with great attention to detail. Browne's unique treatment of and attention to vocal articulation, melody, rhythm, texture, piano accompaniment, and sensitivity to the texts further elevate the quality of the songs. Inclusion of these songs in the canon of British art song literature would only enhance the already rich body of repertoire.

Pedagogic Information

Browne's Cambridge songs offer various pedagogic and programmatic benefits to singers and pianists of all abilities. Table 9 below indicates information about each song

that singers, singing teachers, and pianists would want to know at first glance: original key, vocal range, tessitura, singer experience, pianist experience, and gender perspective of the texts. Vocal ranges and tessituras are expressed at concert pitch and should be lowered one octave to accommodate tenors, baritones, and basses.

Table 9. A Pedagogic Overview of Browne’s Songs.

The Isle of Lost Dreams		
Original Key	Vocal Range	Vocal Tessitura
G-flat major	F4 – F5	A-flat4 – F5
Singer Experience	Gender Perspective of Text	Pianist Experience
Intermediate	Female or Male	Intermediate
Had I the Heavens’ Embroidered Cloths		
Original Key	Vocal Range	Vocal Tessitura
C-sharp minor	C-sharp4 – D-sharp5	E-sharp4 – D-sharp5
Singer Experience	Gender Perspective of Text	Pianist Experience
Intermediate	Female or Male	Intermediate
The Fiddler of Dooney		
Original Key	Vocal Range	Vocal Tessitura
E major	C-sharp4 – E5	E4 – D-sharp5
Singer Experience	Gender Perspective of Text	Pianist Experience
Beginner	Male	Advanced
Dream-Tryst		
Original Key	Vocal Range	Vocal Tessitura
B minor	D4 – E5	F-sharp4 – E5
Singer Experience	Gender Perspective of Text	Pianist Experience
Intermediate	Male	Advanced

Table 9. A Pedagogic Overview of Browne’s Songs, continued.

Parting		
Original Key	Vocal Range	Vocal Tessitura
C minor	C4 – E-flat5	C4 – C5
Singer Experience	Gender Perspective of Text	Pianist Experience
Beginner	Female or Male	Beginner
Diaphenia		
Original Key	Vocal Range	Vocal Tessitura
B-flat major	F4 – F5	F4 – E-flat5
Singer Experience	Gender Perspective of Text	Pianist Experience
Intermediate	Male	Intermediate
Epitaph on Salathiel Pavy		
Original Key	Vocal Range	Vocal Tessitura
E minor	D4 – G5	E4 – F-sharp5
Singer Experience	Gender Perspective of Text	Pianist Experience
Advanced	Female or Male	Advanced
To Gratiana, dancing and singing		
Original Key	Vocal Range	Vocal Tessitura
A major	E4 – A5	F-sharp4 – G-sharp5
Singer Experience	Gender Perspective of Text	Pianist Experience
Advanced	Male	Advanced
Arabia		
Original Key	Vocal Range	Vocal Tessitura
G minor	C-flat4 – A-flat5	F4 – F-sharp5
Singer Experience	Gender Perspective of Text	Pianist Experience
Advanced	Male	Advanced

All of Browne's songs address issues of legato, breath support and/or management, resonance, diction, registration shifts, musicianship, musicality, style, and expression. Together they demand a wide range of abilities from both the singer and the pianist. The Cambridge songs and "Diaphenia" are more appropriate for beginning and intermediate singers, whereas "Epitaph on Salathiel Pavy," "To Gratiana, dancing and singing," and "Arabia" are more appropriate for advanced singers.

As seen in Table 9, the vocal ranges of the Cambridge songs span from one octave to a tenth, and the average tessitura of these songs is the span of a seventh. The vocal ranges of one of the post-Cambridge songs span from one octave to a fourteenth, and their average tessitura spans a ninth. The clear outlier for the post-Cambridge songs is "Diaphenia," whose vocal range spans one octave and whose tessitura spans a minor seventh. Tenors and sopranos may wish to sing "Parting" in a higher transposition, and baritones, basses, and mezzo-sopranos may wish to sing "The Isle of Lost Dreams," "Dream-Tryst," and any of the post-Cambridge songs in a lowered transposition.

Four of the song texts do not have a specific gender perspective. However, many of the songs, especially those from the post-Cambridge group, are clearly written from the perspective of the male gender. All of Browne's songs are appropriate for all gender expressions and voice types.

The role of the piano accompaniment should be a major consideration when assigning or performing one of Browne's songs. Some of the more difficult characteristics of Browne's piano accompaniments are: chords that span a tenth or larger in hand reaches, triple-against-duple rhythmic figures, intricate passages in middle

voices, hand crossings, and wide leaps between registers. Mastery of the technical issues mentioned above should be carefully considered when selecting from this repertoire.

CHAPTER IV

CONCLUSION

William Denis Browne is all but completely unknown over a century after his death. Texts and scholarship about art song continue to omit him from their studies. The reason for this neglect is not hard to determine. History remembers few composers when only a handful of their compositions have survived or have been published. Edward J. Dent, the executor of Browne's musical estate, exacerbated this issue by refusing to allow Browne's works to be heard or published in the years following his death.

In terms of musical quality and sensitivity to texts, Browne's songs stand alongside the greatest British art songs. This study shows that Browne possessed a keen eye for choosing quality texts and that he set them with the utmost care and attention to detail. All of his songs exhibit fine craftsmanship, and had Browne lived, he might have developed further in song composition.

One does not know which direction Browne might have taken in song composition, as British song composition took several directions shortly after his death in 1915. After his move to London, Browne was exposed to and wrote several criticisms on music ranging from opera to symphonies. One could argue that his strong interest in new music may have led to more songs like "Arabia." One could also argue that his songs would have trended toward nationalistic tendencies, following the path of his colleague

Vaughan Williams. Browne could possibly have forged his own path. One can only conjecture.

Still, the small collection of songs that remains are worthy of study and performance. They not only evidence a high level of artistry, but they are also useful tools for the teaching of singing. Additionally, they are important to the study of British art song and its revival at the turn of the twentieth century.

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_____. "To Gratiana, dancing and singing (Pavan)" (Richard Lovelace). Ms. score, 1913. The College Archives, Clare College, Cambridge University.

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APPENDIX A

CATALOGUE OF EXTANT SONGS⁶³

1. "The Isle of Lost Dreams," song for voice and pianoforte, no date. G-flat major.
Manuscript, The College Archives, Clare College, Cambridge University.
Published in W. Denis Browne, *Six Songs*, London: Thames Publishing,⁶⁴ 1989.
Words by William Sharp.

2. *Two Settings of W. B. Yeats*, songs for voice and pianoforte, April 16 and 18, 1909.⁶⁵
 - I. "Had I the Heavens' Embroidered Cloths," C minor and C-sharp minor.⁶⁶
Manuscript, The College Archives, Clare College, Cambridge University.
Unpublished.
Words by William Butler Yeats.

 - II. "The Fiddler of Dooney," E-flat major and E major⁶⁷.
Manuscript, The College Archives, Clare College, Cambridge University.
Unpublished.
Words by William Butler Yeats.

3. "Dream-Trust," song for voice and pianoforte, December 27, 1909, B minor.
Manuscript, The College Archives, Clare College, Cambridge University.
Published in W. Denis Browne, *Six Songs*, London: Thames Publishing, 1989.
Words by Francis Thompson.

⁶³ Listed here in chronological order of composition.

⁶⁴ Thames Publishing is now a subsidiary of Novello & Co Ltd, London.

⁶⁵ Both songs in this grouping have two copies each.

⁶⁶ The copy of the song dated April 18, 1909 is transposed one half-step higher.

⁶⁷ See note above.

4. “Parting,” song for voice and pianoforte, January 9, 1910, C minor.
 Manuscript, The College Archives, Clare College, Cambridge University.
 Unpublished.
 Words are an anonymous English translation of Arno Holz’s poem “Im Volkston.”
5. *Two Elizabethan Songs for Tenor or Soprano*, songs for voice and pianoforte.
- I. “Diaphenia,” October 1912, B-flat major.
 Words by Henry Constable.
 Manuscript, The College Archives, Clare College, Cambridge University.
 First published in both the original key and in A-flat major, London: Winthrop Rogers, 1923.
 Subsequent publications:
1. In A-flat major as No. 3 in *Four Songs*⁶⁸ London: Oxford University Press, 1927, 1958.
 2. In the original key along with “Epitaph on Salathiel Pavy” (see below) in W. Denis Browne, *Six Songs*, London: Thames Publishing, London, 1989.
- II. “Epitaph on Salathiel Pavy (A Child of Queen Elizabeth’s Chapel),” November 1912, E minor.
 Words by Ben Johnson.
 Manuscript, The College Archives, Clare College, Cambridge University.
 First published in F-sharp minor as No. 2 in *Four Songs*, London: Oxford University Press, 1927.
 Subsequent publications:
1. In the original key in *A Heritage of 20th Century British Song*, volume 1, London: Boosey & Hawkes, 1977.
 2. In F-sharp minor along with “Diaphenia” (see above) in W. Denis Browne, *Six Songs*, London: Thames Publishing, 1989.

⁶⁸ *Four Songs* was a posthumous publication of Browne’s last four songs.

6. "To Gratiana, dancing and singing (Pavan)," song for voice and pianoforte, February 1913, A major.
Words by Richard Lovelace.
Manuscript, The College Archives, Clare College, Cambridge University.
Original key unpublished. First published in F major and in G major, London: Winthrop Rogers, 1923.
Subsequent publications:
 1. In F major as No. 4 in *Four Songs*, London: Winthrop Rogers and Oxford University Press, 1927.
 2. In G major in W. Denis Browne, *Six Songs*, London: Thames Publishing, 1989.

7. "Arabia," song for voice and pianoforte, 22 June 1914, G minor.
Words by Walter de la Mare.
Manuscript, The College Archives, Clare College, Cambridge.
First published in *The Monthly Chapbook*, vol. 1, no. 6 (December 1919).
Subsequent publications:
 1. As No. 1 in *Four Songs*, London: Winthrop Rogers and Oxford University Press, 1927.
 2. In W. Denis Browne, *Six Songs*, London: Thames Publishing, 1989.

APPENDIX B
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Six Songs

William Denis Browne

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