

TO GRATIANA DANCING AND SINGING

[Pavan]

RICHARD LOVELACE
(1618-57)

W. DENIS BROWNE
(1888-1915)

Edited by Philip Lancaster

Moderato con moto

M.S. (*lontano*) M.S. M.S. M.S. M.S. M.S.

poco f sonore

4 *mf* *simile* See, with what con-stant mo - tion,

7 E - ven and glo-rious as the sun, Gra - ti -

10 a - na steers that no - ble frame.

13

p Soft_ as her breast, Sweet_____ as her voice, That

p *cresc.* *f*

17

gave each wind - - ing law___ and poise, And swift - er

M.S. M.S.

colla voce *p*

20

slower [a tempo]

than the wings of Fame.

M.S. *colla voce* *poco f* *sonore*

23

pp Each step trod out a lo - ver's thought,

pp *(pp lontano)* *pp*

27

And th'am - bi - tious hopes he brought,

più pp

30

Chain'd to her brave feet with such arts,

33

Such sweet com-mand And gen - tle

8va
(lontano possibile)

36

più p rit.

awe, as when she ceas'd, we sigh - ing saw The

rit.

(8) [7]

39 rit.

floor lay pav'd with bro - ken hearts._____

43

Tempo 1^{mo}

So _____ did she move,

(silently)

mf *sonore* *cresc.*

pp

47

So _____ did she sing, Like _____ the har - mo -

colla voce *cresc.*

50

- nious spheres_ that bring un - to their rounds their mu - sic's aid,

53

f

Which she per - for - - med such a way, As

57

Più lento

all__ th'en - a - mour'd world will say, "The Gra - ces

p

M.S. M.S.

60

danc'd, and A - pol - lo play'd!"__

M.S.

colla voce

pp

8^{va}

EDITORIAL NOTES:

Date of composition: February 1913

Manuscript: Clare College, Cambridge

Original key. [The song has previously only been published in transposed versions in F and G majors]

Duration: *ca.* 4 minutes

The subtitle, Pavan, is given in editorial square brackets on the manuscript by W. Denis Browne and is not the work of the editor of this edition. The theme upon which the accompaniment is based as an Almayne from *Elizabeth Roger's Virginal Book* - a movement encountered by Denis Browne in 1908 when Edward Dent used it in the incidental music for the Cambridge tercentennial performance of John Milton's *Comus*, performed in the gardens of Christ's College.

The first sketch for the song was made in November 1912, when in a letter to Edward Dent, Denis Browne reported: 'I have got a trilogy of songs for you to damn: at least I hope you will damn them, though I shall be sorry if you condemn them. I have thought them out with immense pains, and fairly sweated blood over them: [. . .] one [*viz.* To Gratiana] is thick and I fear rather pompous and the second verse has no *raison d'être* for its accompaniment: but I think it will sound good. The scheme is somebody dancing a pavan all the time (*Comus pavan*, only you wouldn't know it) while the observer keeps up a detached commentary sitting on a bench by the wall with his head between his hands. [. . .] One of the interludes is a step in the direction I suggested to [Armstrong] Gibbs the other day, which I am half afraid he took seriously - i.e. a song with accompaniment supplied by harmonies induced sympathetically from a piano in the next room (*die Tasten tonlos niederdrucken!*), the words sung *bouche fermée*, and the melodic line adumbrated by rhythmic motions of the body. The work would of course be printed in invisible sympathetic ink.' [ALS, 20.xi.1912. King's College, E.J. Dent Collection]

In an article published in the *Leamington Spa Courier* on 10 February 1922, 'Two Notable Songs - William Denis Browne's work', [Browne was born in Leamington Spa] Edward Dent tells how Browne's early attempts at the setting were 'absurdly ineffectual', but which he slowly honed to the final version of February 1913.

Edward Dent saw the song to publication by Winthrop Rogers in 1923. He also scored the song for strings in 1918 and showed the score to Henry Wood for possible inclusion in the Queen's Hall Proms.

To Gratiana dancing and singing was almost certainly written for his close friend, the tenor Stuart Wilson.

Textual notes:

b.10.1, voice: a duplet sign has been removed from above the first two notes by the editor. The number was superfluous, just reinforcing the change from the preceding triplets into straight quavers.

b.25.i, R.H.: originally written as an *acciaccatura* E, crossed through and replaced with *appoggiatura* F#. It could be that Denis Browne has omitted to cross the *appoggiatura* in correcting the note (the later repeat of the phrase is an *acciaccatura*) or it could be that the start of the phrase is being purposely pointed up by the use of the slower *appoggiatura*.

b.36.iv, L.H.: chord originally reads upwards G#, D, F#.

b.38. iv, R.H.: the last beat of the bar, although aligned with the quaver in the vocal line, it is written as a crotchet with a crotchet rest beneath it. Given the dotted crotchet in the preceding note the crotchet has been shortened to a quaver and a quaver rest inserted to complete the quaver movement in this last beat.

b.54.i-ii, voice: the published versions (published posthumously) give the equivalent of an F# but Denis Browne's original clearly states Es.

Philip Lancaster, August 2007