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George Sainton Kaye Butterworth

(b. London, 12 July 1885 — d. near Thiepval, Northern France)

Volume 3 Vocal works

Six Songs From A Shropshire Lad
Bredon Hill And Other Songs
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We Get Up In The Morn
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The Life of George Butterworth

George Butterworth was one of Britain's finest musicians during the years leading up to World War One, a conflict which tragically claimed his life. As a composer, he wrote exquisite music for the orchestra in addition to moving and poignant songs, especially to words by A. E. Housman. He was also an important figure in the folksong revival and one of the most talented morris-dancers (folk-dancers) of his day, being responsible for preserving many ancient dances.

He was born in London on 12 July 1885, the son of a lawyer, although he grew up in York (his father was manager of the North-East Railway at the time), before entering Eton and Trinity College, Oxford, where he read Greats (Classics). It was at Eton that he began to show musical promise, producing several compositions that were played by the school orchestra, particularly a *Barcarolle* for orchestra, long since lost. At Oxford, he made friends with the composer Ralph Vaughan Williams, Adrian Boult (conductor and founder of the BBC Symphony Orchestra) and Hugh Allen (later director of the Royal College of Music).

He joined the newly formed Folk Song Society in 1906 and enthusiastically embraced the fashion for collecting folk songs throughout Britain. He was responsible for preserving about 300 songs – fewer than Vaughan Williams, Grainger or Holst, but still significant. He was music critic for *The Times* for a short time, and music master at Radley College, Oxfordshire, where he was best remembered for his skill as a cricketer! It was during this time that he began to compose his *Shropshire Lad* songs.

He entered the Royal College of Music in 1910, but left before he had completed a full year. He concentrated instead on folk dancing, becoming in effect a ›professional‹ morris dancer (almost the only one there has ever been). The archives of the English Folk Dance and Song Society include film footage of Butterworth, with Cecil Sharp and Maud Karpeles, performing folk dances. He travelled widely, demonstrating the technique of folk dancing, and published books of dances.

Music nevertheless remained the backdrop to all these interests. His output was never high (he was a fastidious composer, who habitually revised his work), but he completed more music than we now know. When war broke out in August 1914, Butterworth volunteered to join Kitchener's ›New Army‹ and began to set out the stall of his life's work; in the process, he probably destroyed several early works, including the *Barcarolle*.

He was eventually assigned the role of Subaltern in B Company, 13th Battalion, Durham Light Infantry, which was largely made up of miners, whose company he enjoyed. He was later temporarily promoted to Lieutenant, but not before he had been mentioned in dispatches, recommended for one Military Cross and awarded another for his actions at Pozières on 19 July 1916. On the night of 4-5 August 1916 he led an attack on part of the German line known to the British as ›Munster Alley‹, for which he won the Military Cross a second time. But just before dawn he was shot and died of a single bullet to the head; he was barely 31 years old. He was hastily buried and his body was never recovered after the war, so that today his name is one of the 74,000 inscribed on the memorial at Thiepval, listing those young Britons who died on the Somme and who have no known resting place.

Butterworth and A. E. Housman

Butterworth's finest songs are to be found in his two song-cycles to poems from Housman's *A Shropshire Lad: the Six Songs* and *Bredon Hill and Other Songs*. The poet's simple and direct verses greatly appealed to many composers, and not only from this country; in fact, some American composers showed interest before their English colleagues did, one of them writing to the poet for permission to set some of the poems, and offering a fee. Permission was given, a fee refused! The first published musical settings in England (by Arthur Somervell) appeared in 1904, eight years after the poems were published. *A Shropshire Lad* was Housman's first book of poems to be published. He created the central character, Terence Hearsay, a young man from Shropshire, who would come to London and, like Housman himself, live there in exile. The collection comprises 63 brief poems in which the young lad is represented as soldier, farmer, criminal and lover. These verses of nostalgic restraint soon gave inspiration to countless composers and continue to do so, even in the 21st century! In discussing the numerous settings of Housman's poems, most writers have agreed that few composers have ever matched the simplicity and directness of Butterworth's songs, although strong claims have been made for the highly individual songs of Ivor Gurney and C. W. Orr. Butterworth's simple, delicate settings fully express the nostalgia and sentiment found in Housman's verses, and it is this perfect match of poem and music which has appealed to singers and listeners alike. Butterworth set eleven of Housman's poems, originally to be grouped in one narrative cycle, but later regrouped into two sets for publication.

Six Songs from ›A Shropshire Lad‹

This set first made Butterworth's name famous and has since been regarded as a classic amongst 20th century English song-cycles. The cycle was completed in 1911, and the first known performance took place on 16 May that year, at a meeting of the Oxford University Musical Club, organised by Adrian Boult; the performers were the baritone J. Campbell McInnes, with the composer at the piano. *The lads in their hundreds* was not performed, although four songs from the later *Bredon Hill* cycle were included in the programme, the omission being *On the idle hill of summer*. The London premiere of Six Songs took place on 20 June 1911 at the Aeolian Hall, McInnes this time being accompanied by Hamilton Harty. The work was

well received by the audience who demanded an encore of *The lads in their hundreds*, then presumably receiving its first performance. The songs were dedicated to ›V. A. BARK‹, that is, Victor Annesley Barrington-Kennett, a contemporary of Butterworth's at Eton and Oxford, and whose family lived in the Chelsea home which the Butterworths purchased in 1910. He, too, was killed on active service in France in 1916. In the early 1960s, the Six Songs were orchestrated by Lance Baker, son of Ruth Gipps, the composer and conductor. In his work as a whole Baker has been careful to retain something of the style of the orchestral Rhapsody. The current volume includes a new arrangement for orchestra of all eleven Housman songs, by Phillip Brookes, for slightly smaller forces than Baker's, but very successfully maintaining the delicate nature of much of Butterworth's writing.

1. Loveliest of trees

This Housman poem has probably been set more times than any other, and in 1976 at least 35 settings were known. Butterworth's setting is one of his finest and best-known, its thematic material forming the basis of the orchestral rhapsody. The poem tells of a young man of twenty admiring the cherry tree in bloom, while simultaneously regretting the rapid passing of life, even with fifty more years in which to renew his admiration. The fine melodic contour of the introduction, perhaps suggesting the falling cherry blossom, sets a calm, pastoral atmosphere and leads into the poignant vocal line which forms the basis of the rhapsody. In verse one Butterworth uses what is for him the unusually wide range of a minor tenth. The second verse (bar 22), in which the young man reflects on the passing of the years, contains a very sparse accompaniment, while flowing arpeggios underline the vocal part of the final stanza (bar 32), suggesting progressions from Debussy's *Arabesque No.1* for piano (1888), also in E major. The epilogue (bar 43) develops the main theme in thirds, a characteristic Butterworth touch.

2. When I was one-and-twenty

In this simple song Butterworth took a traditional tune in the Dorian mode, the identity of which remains a mystery, although claims have been made to suggest a traditional tune called *Through Moorfields*. His setting of the story of the unheeding young man falling in love but despairing a year later, is a sensitive treatment of the words, the repetition of »'tis true« at the conclusion creating the appropriate hint of sadness. C. W. Orr, whose Housman settings are also renowned, was not a great admirer of Butterworth's songs, and castigated this song for its »atrociously feeble folk-tune«.

3. Look not in my eyes

This song follows on in similar vein, although with specific reference to the Narcissus legend, that is, one of self-worship. Its folk-like character is apparent throughout, with the inevitable flattened sevenths, while the almost perpetual 5/4 time avoids making it yet another four square folk-tune. The first three songs can be grouped together as being lyrical and full of simple charm. The next three songs have a more dramatic nature.

4. Think no more, lad

The original manuscript gives some indication of how far Butterworth made alterations before the final published form was achieved. The second and third verses underwent drastic changes, and the overall tonality was altered from G minor to G sharp minor. The reckless mood of the poem is well captured in the music, and the offbeat chords (verse 2, bar 21) and rapid arpeggios (verse 3, bar 40) make the accompaniment more complex than it is elsewhere in the cycle. Butterworth repeats the first verse after the second, with an identical vocal line until the

climactic ›falling sky‹ (bar 50), matched by a more virtuosic accompaniment with a relatively rare use of word painting for the composer. It is an impressive ending.

[Annotation by Phillip Brookes: *The version of this song in the Eton manuscript is not only very different from the published song, but has no ending. However, there are pencil marks against the vocal line – which suggests that it was used by a singer – and sketches for an ending. It may well be, therefore, that the first performance was given with the song in an incomplete state, the composer and singer performing a previously agreed ending from sketches. For the original sketch, see the appendix at p. 44.*]

5. *The lads in their hundreds*

The message here is simple: young men attend the annual Ludlow fair, perhaps for the last time – a good example of the irony in the relationship between Butterworth's life and the poems he chose to set. The lilting vocal line, almost inevitably in a continuously compound time, fits the words perfectly. Again, the composer changed the tonality of the song, the original key being F major, not F sharp major.

6. *Is my team ploughing?*

This remarkable song is the gem, not only of the cycle, but also of all Butterworth's songs. Coming after what are essentially fine, straightforward vocal settings, this particular song immediately makes its mark by its sheer simplicity and extremely moving quality. The dialogue between the dead man and his living friend is most aptly portrayed. Housman's eight verses alternate between these two ›characters‹, and Butterworth is content to treat each verse strophically, apart from the conclusion of the song. The dead man's questioning verses are set simply, always pp and supported by long, descending secondary chords, apparently taken from Grieg's String Quartet. A complete change marks the replies of the living friend, a lower vocal line, quicker and louder than before, and an accompaniment of long common chords. The masterstroke is found at the very end: ›I cheer a dead man's sweetheart; Never ask me whose‹, the words belonging to the friend, while the music of the last phrase, now soft and slow, is that of the dead man, a fact accentuated by the use of secondary chords. The effect of the dead man's question remaining unanswered is heightened by the unresolved minor added-sixth chord at the end, although Ernest Newman surprisingly thought ›that Butterworth has failed (...) to find the right musical equivalent for the poignant end of the poem.« He ironically described this song as ›a sort of long-distance telephone call‹ between the two men.

›Bredon Hill‹ and Other Songs

This cycle was published in 1912, a year after the Six Songs, and seems to have been an immediate success, contemporary writers being full of praise for these charming and original songs with their wealth of melodic and harmonic beauty. The accompaniments are generally more complex, notable in *On the idle hill of summer*, the finest of the set.

1. *Bredon Hill*

This well-known poem has been set by a number of composers, among them Peel, Somervell and Vaughan Williams, and writers have invariably compared them. The constant reference to bells invites musical imagery, but Butterworth has been careful not to make his bells too assertive. A poem of this length, with its seven stanzas, requires variety of musical content (Peel's popular setting is essentially strophic), and Butterworth has taken advantage of its

dramatic possibilities. The poem briefly describes love, hope and sadness, with constant reference to bells in various circumstances: Sunday, wedding, funeral. This is one of the composer's most elaborate settings, and much use is made of recurring ideas, for example, the minute introductory figure and the flowing quaver accompaniment. Variety is achieved by generally avoiding a strophic setting and by making use of ascending semitonal key shifts. The final stanza, now back in F major, contains the climax of the song at ›O noisy bells, be dumb; I hear you, I will come.‹ Here, Butterworth uses interesting harmonies, a sudden minor tonality and effective use of the whole-tone scale. The ending, for piano alone, was changed substantially before publication.

2. *Oh fair enough are sky and plain*

This song appears as the first in the autograph score, and so could well date from 1909. Another ›Narcissus‹ song, it poses few problems. The accompaniment is sparse, largely comprising isolated (or pairs of) chords, except in the second verse, where the voice is subservient to the rippling accompaniment of the ›pools and rivers‹ (bar 10).

3. *When the lad for longing sighs*

The folk-like element and gentle lyricism recall *Look not in my eyes*, and the three short verses produce a song of delicate simplicity. Melody and harmony are straightforward throughout.

4. *On the idle hill of summer*

That this song does not appear in the original manuscript of Butterworth's Housman settings could suggest a slightly later date of composition. It is yet another example of the irony in the relationship between the composer's life and the choice of poems he set. The poet hears soldiers marching in the distance while he idly dreams on a hill. After meditating on the folly of war, he decides to go himself. Although the accompaniment is the most complex in any Butterworth song, there are times when it remains static, with repeated throbbing syncopated added-sixth chords, representing ›the steady drummer drumming like a noise in dreams‹, and the chords themselves somehow capturing the atmosphere of a warm summer's day. The vocal line in the first and third verses is mostly constructed from notes of the added-sixth chord of A major, but the introduction to the second verse (bar 10) immediately ushers in a new idea, using dominant ninths and thirteenthths. The fourth and final verse is considerably more lively, with a busy accompaniment portraying ›Bugles‹ and ›the screaming fife‹, leading to the dramatic outburst: ›Woman bore me, I will rise‹. Some settings of this poem (Somervell's, for instance) allow the piano to end boldly, but Butterworth makes his accompaniment gradually subside to *pp morendo* in the coda, bringing back the opening drum rhythm. One can visualise soldiers and drummer gradually retreating. This is an imaginative ending to a dramatic and very fine song, one of the composer's most assured achievements. Its musical language, far removed from the folksong idiom, is very much in the late-Romantic tradition.

5. *With rue my heart is laden*

The simple, elegiac sentiments of the poem most aptly sum up the composer's life. The folk-like melody is supported throughout by unobtrusive harmonies, and the opening phrase is imaginatively quoted at the end of the Rhapsody. Words, melody and accompaniment fit each other perfectly, and the song as a whole makes a worthy conclusion to the cycle.

Notes by the Editor on the Order of Songs

Between 1909 and 1911, George Butterworth (1885–1916) set to music eleven of the 63 poems in Alfred Edward Housman's *A Shropshire Lad*. It is possible that one of them – *On the Idle Hill of Summer* – was completed some time after the rest, since it is not among the ten songs the composer presented in manuscript form to Eton College in 1912. Butterworth's intention was to group the songs in one cycle, but he changed his mind and published them in two sets, *Six Songs from ›A Shropshire Lad‹* first, followed by *›Bredon Hill‹ and Other Songs*. The order of these songs was not clear from the start. Below is a table of the sequence of the ten songs in the Eton manuscript; the order of performance at the première on 16 May 1911 (of only nine of the songs); and the order within the two published sets.

Manuscript	First Performance	Published sets
Oh Fair Enough	Oh Fair Enough	Loveliest of Trees
Think No More, Lad	Look Not in My Eyes	When I Was One-and-Twenty
Is My Team Ploughing?	When I Was One-and-Twenty	Look Not in My Eyes
When the Lad ...	When the Lad...	Think No More, Lad
Loveliest of Trees	Think No More, Lad	The Lands in Their Hundreds
When I Was One-and-Twenty	Loveliest of Trees	Is My Team Ploughing?
The Lads in Their Hundreds	Is My Team Ploughing?	Bredon Hill
With Rue My Heart is Laden	With Rue My Heart is Laden	Oh Fair Enough
Look Not in My Eyes	Bredon Hill	When the Lad For Longing Sighs
Bredon Hill	On the Idle Hill of Summer	With Rue My Heart is Laden

This is by no means to suggest that performers should blithely ignore the published order (after all, it presumably represents Butterworth's last thoughts on the matter); it is merely to underline that there are few certainties in music, and George Butterworth was a composer not shy of changing his mind. His sadly early death (almost foreseen in more than one of these songs) exposed rather more uncertainties than we might wish, and had he survived the carnage of the Great War we might have learned more of his own thoughts about the relationship between these songs.

Phillip Brookes, © 2006

A Note on this Edition

The text of this edition of the *Six Songs from A Shropshire Lad* and *Bredon Hill and Other Songs* has been compared with the earliest known version – in the library of Eton College –, and all songs except *Haste On, My Joy!* have been compared with the manuscripts of their autograph scores produced for the publication, which are in the British Museum (copies are also in the Bodleian Library in Oxford). However, this does not pretend to be an *Urtext* edition, and some minor differences are not highlighted, particularly such things as Butterworth writing »diminuendo«, but his publishers printing »dimin.«.

But I have attempted to highlight a number of things that may help those wanting to understand the creative process behind these very familiar songs. Just as in respect of the order of the songs, this implies no authority for making wholesale changes to the text, but it may help resolve a few issues of interpretation. I have also added a number of (apparently) missing

articulation marks, such as slurs. These either originate from the manuscripts or are added by analogy with other passages. Such alterations appear in brackets. Also, text that appears only in the Eton manuscript is highlighted [thus].

More than anything, however, comparison with the originals was made in order to emphasize the care that Butterworth took with his music, and especially his qualities as a proof-reader.

Other Vocal Works

On Christmas Night

Butterworth arranged this traditional English carol for unaccompanied SATB, having collected the tune from a Mr. George Knight in Horsham, Sussex in April 1907. It differs considerably from Vaughan Williams' more familiar version found in hymnbooks and in his *Fantasia on Christmas Carols*. Butterworth's arrangement was published by Augener in 1912, but no performance details are known.

We get up in the morn

This traditional harvest song was arranged by Butterworth for unaccompanied male chorus, and again published in 1912, by Arthur P Schmidt of Boston, before Augener took over the publishing rights in 1935. No performance details are known. The first verse has each part entering at two bars' distance, while the other verses are largely homophonic, the final stanza working up to an impressive climax.

In the Highlands

This setting for female voices and piano of Robert Louis Stevenson is Butterworth's only original choral work. Schmidt also published this piece in 1912, Augener re-publishing it in 1930. The work is an apt illustration of Stevenson's evocation of the Scottish Highlands, Butterworth achieving a successful result through variety and unity of musical content, not least by way of a piano accompaniment of some significance. No performance details are known.

Haste on, my joys!

Until 2001, this song was presumed lost, its only reference being found in the Butterworth Memorial Volume, where the composer's father describes it, and a companion song (*Crown winter with green*, also to words by Robert Bridges), as being »slight in character, and evidently early in date«. In January 2001, a researcher at Cecil Sharp House, the headquarters of the English Folk Dance and Song Society, came across a copy of this song quite by chance. It is set for high voice and piano and written in a rather late-Romantic idiom, far removed from the folksong influence found in Butterworth's later works; it therefore probably pre-dates 1906, when his interest in folksong began. The song was published by Modus Music in 2001, and grateful thanks are due to John Mitchell, not only for bringing the song into publication, but also for providing a brief coda, none being in evidence in the manuscript. The premiere took place in Shoreham Parish Church, Kent, on 13 April 2002, given by Sarah Ferris (soprano) and Michael Barlow (piano).

I will make you brooches

This is another Stevenson setting and possibly dates from Butterworth's early years in the folksong revival, although no date appears in the manuscript. Augener published it in 1920*, Stainer & Bell re-issuing it in 1974. The predominance of the flattened seventh gives the song a folklike quality, but overall it ranks as one of the composer's less convincing songs, pace certain critics

of the time, particularly in the first verse where there is a certain amount of repetition and monotony. However, matters do improve and there is a convincing conclusion. Butterworth's setting has been rather overshadowed by the slightly earlier one by Vaughan Williams, from his *Songs of Travel*, where it is called *The Roadside Fire*, the poem's last three words. No performance details are known.

I fear thy kisses

One of Butterworth's earliest surviving works is his 1909 setting of Shelley's brief poem *I fear thy kisses*. There are glimpses here of the composer's characteristically imaginative, economical and delicate style, with a sensitive accompaniment, foreshadowing in places some of the Housman songs of a year or so later. The brief recurring introductory figure, for example, is referred to in *On the idle hill of summer*, from the *Bredon Hill* cycle, and it dominates the accompaniment throughout the first verse of this early song. On the title page of the autograph score Butterworth wrote »VI-09«, which he later erased, but added »1909« at the end. Augener published the song in 1919, Stainer & Bell in 1974. No performance details are known.

Requiescat

This epitaph for a young girl, to words by Oscar Wilde (who wrote the poem shortly after the death of his sister), dates from March 1911, two months after the death of Butterworth's mother, which may be a significant fact. At first, Wilde seems to be a rather strange choice of poet for Butterworth to set, so different were their outlooks, but as Peter Pirie points out, he »was capable of short lyrics of extraordinary innocence« (Introduction to *Folk Songs from Sussex and other songs by George Butterworth*, Stainer & Bell, 1974). The outcome is a song of real beauty, the gentle pathos of Wilde's lines being perfectly matched by the music, whose melodic shapes are characteristic of the composer, with, at one point, an almost Finzi-like example of word-setting (bars 20/21). The F minor tonality modulates briefly at the climactic point, »I vex my heart alone, She is at rest«, to sharp keys far removed from the original (bars 29–34). As always, the accompaniment is delicate and economical, with an imaginative use of silences. Augener published the song in 1920 (in two keys, F minor and G minor), Stainer & Bell (in F minor only) in 1974. No performance details are known.

Michael Barlow, © 2007

Butterworth and Folksong

Together with Cecil Sharp and Vaughan Williams, Butterworth was one of the pioneers in the collecting of folksongs at the beginning of the 20th century. Sharp collected about 3.300 in England alone, Vaughan Williams more than 800 and Butterworth just short of 300. Many of Butterworth's collection remain in manuscript, but some of the tunes were published in his lifetime, for example in two volumes of the *Journal of the Folksong Society*, and, more importantly, as a set of eleven *Folk Songs from Sussex*, each provided with a piano accompaniment. Between the years 1906 and 1913, Butterworth travelled extensively throughout England collecting songs from many areas, Sussex being his most productive county.

Folk Songs from Sussex

Each of the eleven songs, mostly arranged between 1906 and 1909, is given a simple, delightful and musical accompaniment, revealing the hand of a natural composer; in comparison, some of Sharp's arrangements are rather pedestrian. Butterworth's preface to these folksongs is dated 30 June 1912, the set being published by Augener the following year. The preface begins

with a reference to the fact that Butterworth was assisted in this collection by Francis Jekyll, who noted down four of the songs. Jekyll, a relatively obscure figure in the folksong revival, was three years Butterworth's senior and similarly educated at Eton and Oxford. In the 1974 republication by Stainer & Bell, Jekyll has no mention.

Yonder stands a lovely creature

Jekyll noted this tune, a good example of one known in several different versions (for instance, *No, John, no*, a song once popular in British schools).

A blacksmith courted me

This is a variant of a tune (*The Song of the Blacksmith*) used by Gustav Holst in his *Second Suite in F* (1911), for military band.

Sowing the seeds of love

This tune was Sharp's earliest find, in Hambridge, Somerset, in September 1903. Percy Grainger also set a variant from Lincolnshire as the song, *The Sprig of Thyme*.

A lawyer he went out

Noted by Jekyll, this tune also appears as the last song of Summer, in Vaughan Williams' *Folk Songs of the Four Seasons*, called *The Green Meadow*.

Come my own one

This arrangement is particularly fine, and was also published in the lower key of F major.

The cuckoo

The words of this song are well known, and are often to be found in collections of school songs, but to a different tune. This melody has a delightful major/minor conflict of the sort that Vaughan Williams would make much of (for instance in the last movement of his *Eighth Symphony*).

A brisk young sailor courted me

This version of the tune is that noted by Jekyll in 1908, although Butterworth also noted the song, with considerable melodic differences, the following year in another part of Sussex.

Seventeen come Sunday

Vaughan Williams made use of a version of this tune in his *English Folk-Song Suite* (1924), for military band, and Percy Grainger set another variant for choir and brass band.

Roving in the dew

Butterworth's arrangement dates from June 1907, although, a year earlier, Jekyll had also noted the tune, with several melodic variations, and it is his version that appears in the first of Butterworth's *Two English Idylls*.

The true lover's farewell (or The turtle dove)

The simple accompaniment consists entirely of chord progressions, leading, somewhat surprisingly, to big C minor chords at the conclusion. These seem a little out of place among straightforward folksong arrangements, anticipating the approach that Benjamin Britten would later use toward folk song accompaniment.

Tarry Trowsers

Jekyll noted this tune, to which reference is made in the first movement of Vaughan Williams' *A Sea Symphony*.

Michael Barlow, © 2007

The Composer's own Preface to ›Folk Songs From Sussex‹

These eleven songs are chosen from the collection which Mr. Francis Jekyll and I have been making during the last six years. At this time of day I suppose it is hardly necessary to state that the tunes are printed exactly as they were sung, without ›improvement‹ of any sort. As regards the words, every collector knows that they almost always require a certain amount of editing. One reason for this is that the words as sung very frequently contain obvious errors and corruptions; perhaps a rhyming word has been forgotten and a non-rhyming one substituted. Such mistakes are easily rectified as a rule, especially in cases where broadside versions are available for comparison. My principle throughout has been to alter as little as possible, and when doing so to adhere as closely as I could to the style of the original, never using any word or expression that could not occur in a folk-ballad. In the following list I give the sources from which the songs were obtained:

Yonder stands a lovely creature

Noted by Francis Jekyll. Tune given by Mr. Martin, Fletching, words by Mrs. Cranstone, Billingshurst.

A blacksmith courted me

Tune and words given by Mr. and Mrs. Verrall, Horsham.

Sowing the seeds of love

Tune and words given by Mrs. Cranstone, Billingshurst.

A lawyer he went out

Noted by Francis Jekyll. Tune given by Mrs. Verrall, Horsham, words given partly by her, but chiefly by Mrs. Cranstone.

Come my own one

Tune given by the children of Mr. Walter Searle, Amberley; words taken from a broadside.

The cuckoo

Tune given by Mr. Wix, Billingshurst. The words to which the tune was sung were of inferior quality, and I have substituted verses which were given to me by Mrs. Cranstone.

A brisk young sailor courted me

Tune given by Mr. Ford, Scaynes Hill, words by Mrs. Cranstone.

Seventeen come Sunday

Noted by Francis Jekyll. Tune and words given by Mrs. Cranstone.

Roving in the dew

Tune and verses 1.4.5 given by Mrs. Cranstone; verses 2.3 taken from a version kindly placed at my disposal by Dr. R. Vaughan Williams.

The lover's farewell

Tune given by Mrs. Cranstone; words taken from an old chap-book.

Tarry trowsers

Noted by Francis Jekyll. Tune and words given by Mrs. Verrall.

My very best thanks are due to the above-mentioned singers for their ungrudging assistance, to Mr. Jekyll for his enthusiastic co-operation, and to Miss L. E. Broadwood and Dr. R. Vaughan Williams for providing me with valuable clues and other information.

30. 6. 1912

George Butterworth, 19 Cheyne Gardens, London S.W.

Further reading:

Michael Barlow: *Whom the gods Love. The Life and Music of George Butterworth*. Toccata Press, 1997

Haste On, My Joys! is published by Modus Music (www.modusmusic.org), 21 Canonbury Road, Enfield Middlesex, EN1 3LW, UK, (004420 • 8363 2663) from whom performance material can be obtained. Our sincere thanks for allowing reproduction of the song in this volume.

The remaining works are available separately from *Musikproduktion Juergen Hoeflich* (www.musikmph.de), Munich..

Note to the revised and expanded edition (2022)

This new edition includes these extra works:

Crown Winter With Green

This song is a companion to *Haste On, My Joys!* and as such is an early work, possibly as early as Butterworth's time at Eton. Like its companion, it is a setting of a poem by Robert Bridges, and is notable for its spiky piano accompaniment. A copy was discovered – not in Butterworth's hand – in the Bodleian Library in 2017, to which institution we are grateful for the chance to reunite the two songs.

Love Blows as the Wind Blows

(both versions, vocal scores)

Butterworth wrote this song cycle probably in 1911-1912. We do not know what it was intended for, but in any case no performance is known before the Memorial Concert on 3 June 1918 at the Royal College of Music for those students and staff who had fallen during World War 1. On that occasion the singer was a student, Frederick Grisewood, accompanied by the English String Quartet. Grisewood would go on to become possibly the first 'household name' among radio personalities after he joined the newly-created BBC as a radio announcer.

George Butterworth left all his unpublished music to Ralph Vaughan Williams, whom Sir Alexander Kaye Butterworth asked to select works suitable for publication. Sir Alexander then paid for the publication of those scores and set up a trust fund to administer his son's estate. In this way *Love Blows as the Wind Blows* was eventually published in 1921. Vaughan Williams made piano reductions of both the original version (with string quartet and four songs) and the 1914 revision (with orchestral accompaniment, only three songs and a much-altered vocal line in the opening song). Unfortunately just one vocal score was published, which is notably awkward to read since it combines both versions. The scores included in this volume separate the two versions. I have also produced a version of the 1914 score, but with string quartet instead of orchestra – thus allowing the revised version to be performed with the original forces. Though not included here, materials are available from MPH.

Three juvenile hymn-tunes

Butterworth attended Aysgarth Preparatory School between the ages of 10 and 13. He did not settle in well, but during his second and third years he progressed to become School Captain. He often played the organ during school services, and it was probably from this experience that he began to send home hymn tunes that he had composed. Three of these remain; they allow us a small insight into the mind of a young boy barely reaching adolescence.

Phillip Brookes, 2022