

## Swinburne poems set to music, 1866-1920

Where incomplete information is given (e.g. no publisher), the title is known to exist but a copy has yet to be seen. A setting's title is occasionally different from the published Swinburne poem, and where this is the case, the poem's title is given in a footnote. Other adaptations may exist in addition to those listed but are currently unknown.

### 1860s

<i>Kissing Her Hair</i> <sup>1</sup>	Walter Maynard (pseud. of Thomas W. Beale)	London: Cramer & Co., 1867
<i>Kissing Her Hair, Rondel</i>	James Lynam Molloy	London: Ashdown & Parry, 1868
<i>A Match</i> <sup>2</sup>	Jeremiah Rhodes	London: Charles Jeffreys, 1868

### 1870s

<i>A Match</i> <sup>3</sup>	Francis Hueffer (Franz Hüffer)	London: Stanley, Lucas & Weber, 1873
<i>Before Sunset</i>	Albert Orlando Steed	London: Stanley, Lucas & Weber, 1873
<i>Après tant de jours: Song from 'Chastelard'</i>	Virginia Gabriel	London: Stanley, Lucas & Weber, 1873
<i>J'ai vu faner bien des choses</i> <sup>4</sup>	Mayda Creyke	London: J. B. Cramer & Co., 1874
<i>Love Laid his Sleepless Head</i> <sup>5</sup>	Arthur Sullivan	London: Boosey & Co., 1875
<i>Love at Sea</i> <sup>6</sup>	Lady Louisa Caroline Lamb	London: Lamborn Cock, 1876
<i>Ilicet: A Song for Contralto</i> <sup>7</sup>	U. C. Burnap	San Francisco: M. Gray, 1876

<sup>1</sup> See [Rondel: Kissing her Hair](#).

<sup>2</sup> Inscribed to the Rt. Hon Lady Houghton (Annabel Milnes).

<sup>3</sup> In 'Seven Songs' which includes poems by Christina Rossetti and William Morris. See [Roses, pleasure, and pain: 'A Match'](#) also [My Love, Mine Own](#).

<sup>4</sup> 'Song of Queen Mary' – *Chastelard*.

<sup>5</sup> See [Love Laid his Sleepless Head](#). Both words and music were written for John Hollingshead's 1874 production of *The Merry Wives of Windsor* at the Gaiety Theatre, see *The Swinburne Letters* (hereafter *TSL*) ed. by Cecil Y. Lang, 6 vols. (New Haven and London: Yale University Press, 1959-1962), II, 354. *Reynolds's Newspaper*, 27 December 1874, reports that the performance did not go well: 'we cannot compliment her [Miss Furtado] on the rendering of an original song written by Mr. Swinburne, with music composed by Mr. Arthur Sullivan, which, on the first night, she sang sadly out of tune and, as it appeared to me, considerably through her nose'.

<sup>6</sup> Stanzas 1, 4 & 5

<sup>7</sup> Digital score available on Library of Congress website.

<i>A Leave Taking</i> 8	Charles Salaman	London: Novello, Ewer & Co., 1877
<i>If</i> 9	Ciro Pinsuti	London: Chappell & Co., 1878
<i>Félice</i> 10	Theophilus Marzials	London: Stanley, Lucas & Co., 1878
<i>Love Laid his Sleepless Head</i>	Hastings Crossley	London: Novello, Ewer & Co., 1879
<i>If Love were what the Rose is</i> 11	Harrison Millard	New York: Spear & Dehnhoff, 1879

## 1880s

<i>A Match</i> 12	Louis Napoleon Parker	London: A Cox, 1880
<i>A Match</i> 13	Fredric W. Clarke	London: Novello, Ewer & Co., 1880
<i>Le Navire, Sarabande, paroles de A. C. Swinburne</i>	Lionel Benson	London: Stanley, Lucas, Weber, 1880
<i>Le Navire Passe (Chastelard)</i>	Francesco Tosti	London: Ricordi & Co., 1880
<i>J'ai vu faner bien des choses: Romance</i>	Hamilton Aidé	London: Boosey & Co., 1881
<i>Mary Stuart: A Dramatic Cantata</i> 14	Joseph Roeckel (lib. Frederick Weatherly)	London: Patey & Willis, 1881
<i>If Love were what the Rose is ('A Match')</i>	Frederic Cowen	London: Chappell & Co., 1883
<i>Ask Nothing More ('The Oblation')</i> 15	Theophilus Marzials	London: Boosey & Co., 1883
<i>A Match</i>	Clara Kathleen Rogers	New York: Schmidt & Co., 1884
<i>Song Before Death</i>	Catherine Adelaide Ranken	London: Davison & Co., 1885
<i>Maytime in Midwinter</i> 16	A. M. Wakefield (Augusta Mary)	London: S. Lucas, Weber, 1885

<sup>8</sup> See Salaman's letter on this piece in *Uncollected Letters of Algernon Charles Swinburne* (hereafter *UC*), ed. by Terry L. Meyers, 3 vols. (London: Pickering & Chatto, 2005), II, 122.

<sup>9</sup> 'A Match'.

<sup>10</sup> See *Félice*. Lines 115-125. Swinburne mentions Marzials wanting to set 'four chosen pieces' of his poetry to music and writes to Edmund Gosse, 'I should like to see and hear them'. 'See' implies that Swinburne had a greater understanding of musical notation than otherwise thought – *TSL*, III, 214. The date of this letter leads me to believe that 'Félice' was one of the four poems. 'The Oblation' may have been another, see below. I cannot trace the other two, if they were ever composed.

<sup>11</sup> 'A Match'. Peculiarly entitled 'Mated: If Love...' etc. Digital score on Library of Congress website.

<sup>12</sup> See *A Match, 1880*.

<sup>13</sup> In *An Album of Songs* (no. 4).

<sup>14</sup> Adaptation of *Chastelard*. Swinburne wrote to Weatherly to state that he had read the libretto Weatherly had sent him: 'I think you have made the story entirely your own [...] and I think the introduction of the sea and hunting scenes very happily conceived.' Weatherly proudly reprints this letter at the front of the score, although the printer has given 'A. E. Swinburne' for ACS's name. The letter is not in *TSL* or *UC*.

<sup>15</sup> See *Original score for Marzials's 'Ask Nothing More'* and *Ask Nothing More*. Performed at the Queen's Hall Proms on 30 September 1899, Prom 31.

<sup>16</sup> See *'The world, what is it to you, dear': Mary Wakefield's 'Maytime in Midwinter'*.

<i>Love at Sea</i>	Percy Reeve	London: Ricordi & Co., 1886
<i>If Love were what the Rose is</i> 17	A. C. Mackenzie	London: Novello, Ewer & Co, 1888
<i>Rococo, A Song</i> 18	Adela Maddison	London: Metzler & Co., 1888
<i>For a Day and a Night</i> 19	Adela Maddison	London: Metzler & Co., 1888
<i>If you were Life</i> 20	Adela Maddison	London: Metzler & Co., 1889

### 1890s

<i>Eton: An Ode</i> 21	Charles Hubert H. Parry	London: Novello, Ewer & Co., 1891
<i>As I Love Thee</i>	Jacques Blumenthal	London: Chappell & Co., 1892
<i>Song of May</i> ('Maytime in Midwinter'?)	Lord Henry Somerset	London: Ricordi & Co., 1893
<i>Music: An Ode</i> (sop., chorus, orchestra) 22	Charles Wood	London: Augener & Co., 1893
<i>East to West: An Ode</i> 23	Charles Villiers Stanford	London: Novello, Ewer & Co, 1893
<i>Butterflies</i> ('Fly, white butterflies') 24	Felix Corbett	London: Boosey & Co., 1894
<i>Ask Nothing More</i> ('The Oblation')	Frederic Cowen	London: J Williams, 1894
<i>An Interlude</i>	Adela Maddison	London: Metzler & Co., 1895
<i>Stage Love</i>	Adela Maddison	London: Metzler & Co., 1895
<i>The Triumph of Time</i> 25	Adela Maddison	London: Metzler & Co., 1895
<i>Before Sunset</i>	Adela Maddison	London: Metzler & Co., 1895

<sup>17</sup> 'A Match'. In *Eighteen Songs*, 3 vols., I.

<sup>18</sup> Stanzas 1, 3 & final.

<sup>19</sup> 'At Parting'. All verses complete, except for the line 'Spirit and flesh growing one with delight', which presumably was cut out for reasons of taste?

<sup>20</sup> 'A Match', stanzas 3, 4 & 5.

<sup>21</sup> Written for the school's 450<sup>th</sup> anniversary. See *TSL*, VI, 5-7.

<sup>22</sup> Commissioned by the Royal College of Music from Swinburne to celebrate the opening of its new building, for which a competition was held to choose a composer. Charles Wood won, and the building received a royal gala opening in 1894, a year later than originally planned and more than a year after the poem's original publication.

<sup>23</sup> See '*East to West*' by [Charles Villiers Stanford](#). Written and composed for the 1893 'Chicago Celebration', says *The Times* on 29 April 1893. Performed by the Royal Choral Society at the Albert Hall on 10 May 1893.

<sup>24</sup> Sung at the Proms at the Queen's Hall (where the Proms were initially held) on 9 September 1895, after the interval. The first half of the programme, conducted by Henry Wood, was a Wagner recital, with music from *The Flying Dutchman*, *Lohengrin*, *Tannhäuser*, and *Die Walküre*.

<sup>25</sup> See [The Triumph of Time](#). Stanzas 1, 2 & final.

<i>A Leave Taking</i> (part-song)	Archibald Wayet Wilson	London: Novello, Ewer & Co., 1895
<i>A Leave Taking</i> <sup>26</sup>	Charles Paston Cooper	London: Chappell & Co.(?) 1895
<i>Mabel's Song</i> <sup>27</sup>	Frances Allitsen (pseud. Mary Bumpus)	London: Boosey & Co., 1896
<i>Love shall be Lord</i> <sup>28</sup>	Felix Corbett	London: Boosey & Co., 1896
<i>In a Garden</i>	Emily M Lawrence	London: Weekes & Co., 1896
<i>Baby Songs</i> <sup>29</sup>	Florence Gilbert	London: J. B. Cramer, 1896
<i>For If, Beyond the Shadow and the Sleep</i> <sup>30</sup>	William Simpson Hannam	London: Novello, Ewer & Co., 1896
<i>The Oblation</i>	William Simpson Hannam	London: Novello, Ewer & Co., 1896
<i>If Love were what the Rose is</i> <sup>31</sup>	Paul Ambrose	Boston: Oliver Ditson, 1896
<i>A Match</i>	Frederick Westlake	London: Gale & Speer, 1897
<i>Before the Beginning of Years</i> (Choir and Orch.) <sup>32</sup>	Archibald Wayet Wilson	London: Novello, Ewer & Co., 1897
<i>We are not Sure of Sorrow</i> <sup>33</sup>	Charles Paston Cooper	London: Chappell & Co., 1898
<i>Ballad of Dreamland</i>	Bernard Rolt	London: Enoch & Sons, 1899

## 1900s

<i>If Love were what the Rose is</i> <sup>34</sup>	Bothwell Thomson	London: Publisher? 1900
<i>April's Lady</i> <sup>35</sup>	Maud Valérie White	London: Chappell & Co., 1902
<i>Come Back, Sweet Love</i> <sup>36</sup>	William Augustus Barratt	London: Boosey & Co., 1902
<i>If Love were what the Rose is</i> <sup>37</sup>	Arthur Foote	New York: Arthur P. Schmidt, 1902

<sup>26</sup> Performed at the Proms, 20 October 1902

<sup>27</sup> 'There's nae lark loves the lift', from *The Sisters*.

<sup>28</sup> 'Before Sunset'.

<sup>29</sup> 'In a Garden', 'Baby Bird'.

<sup>30</sup> 'In Memory of John William Inchbold'

<sup>31</sup> 'A Match'.

<sup>32</sup> *Atalanta in Calydon*, lines 314-361.

<sup>33</sup> 'The Garden of Proserpine'. See [Song, scandal, and a princess: We are not Sure of Sorrow](#).

<sup>34</sup> 'A Match'.

<sup>35</sup> 'A Match'.

<sup>36</sup> 'Song Before Death'. Performed at the Proms, 23 September, 1902 – Prom 27.

<sup>37</sup> 'A Match'.

<i>As I Love Thee</i> 38	Charles A. Lidgey	London: Boosey & Co., 1903
<i>As I Love Thee</i> 39	Harvey Worthington Loomis	Boston: O. Ditson Co., 1903
<i>There Lived a Singer</i> 40	Christopher Wilson	London: ?, 1903
<i>Rococo</i>	Cecil E. Banbury	London: Weekes & Co., 1904
<i>Take Hands, Touch Lips</i> 41	Clarence Lucas	Cincinnati: J. Church Co., 1904
<i>A Match</i>	Cecil E. Banbury	London: Weekes & Co., 1904
<i>Springtide: An Interlude</i>	Inez C. Evers	London: Elkin & Co., 1904
<i>Dear in Death</i> 42	Charles Harford Lloyd	London: Novello & Co., 1904
<i>A Baby's Feet, Like Seashells Pink</i> 43	Charles Harford Lloyd	London: Novello & Co., 1905
<i>A Match</i>	William F. Sudds	Philadelphia: T Presser, 1905
<i>A Match</i>	Henry T. Fleck	Boston: O. Ditson Co., 1906
<i>An Interlude</i>	Landon Ronald	London: Enoch & Sons, 1906
<i>A Match</i>	Victor Herbert	New York: Witmark & Sons, 1907
<i>A Prayer of Thanksgiving</i> 44	Louise Llewellyn	Cincinnati: J. Church Co., 1907
<i>Resignation</i> 45	Nicholas Douty	Philadelphia: Theodore Presser, 1907
<i>A Leave Taking</i>	Charles Fonteyn Manney	Boston: O. Ditson Co., 1907
<i>Love Laid his Sleepless Head</i>	Victor Herbert	New York: Witmark & Sons, 1907
<i>Music: An Ode</i>	Arthur M. Friedlander	London: Novello & Co., 1908
<i>An Interlude, a Spring Song</i>	F. Gambogi	London: J. Williams, 1909

## 1910s

<i>My Queen and Star</i>	Lady Annie Fortsecue Harrison	London: Chappell & Co., 1910
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<sup>38</sup> 'Erotion'.

<sup>39</sup> 'Erotion'.

<sup>40</sup> 'The Triumph of Time'.

<sup>41</sup> 'Rococo'.

<sup>42</sup> 'A Dead Friend'.

<sup>43</sup> 'Étude Réaliste'.

<sup>44</sup> 'The Garden of Proserpine', lines 81-88.

<sup>45</sup> 'Rococo'.

<i>Dear in Death</i> 46	Rose Mesham	London: Vincent Music Co, 1910
<i>Un jour, une nuit – A Day, A Night</i> 47	Victor Harris	New York: G. Schirmer, 1910
<i>If Love Were What the Rose is</i> 48	John Lilley Bratton	Phil: T. Presser Co., 1911
<i>White Laurustine</i> 49	Emmeline Brook	London: Chappell & Co., 1911
<i>Atalanta in Calydon</i> 50	Sir Granville Bantock	Leipzig: Breitkopf & H., 1911
<i>A Reiver's Neck Verse</i>	Percy Grainger	London: Schott & Co., 1911
<i>The Oblation</i>	Harriet Ware	Cincinnati: J. Church Co., 1912
<i>Cradle Song</i>	Leo Smith	Toronto: L. Smith. 1912
<i>Atalanta in Calydon</i> (Choral & Incidental Music) 51	Muriel Elliot	London: No publisher indicated, 1912
<i>Küss' ich ihr Haar: Rondel</i> 52	Kurt Schindler	New York: G. Schirmer, 1912
<i>Let us Go Hence</i> 53	Harold P. Brown	New York: H. W. Gray, 1912
<i>A Baby's Epitaph</i>	John Hopkins Densmore	Boston: Boston Music Co, 1913
<i>Fly, White Butterflies</i> 54	Harvey Bartlett Gaul	Boston: White-Smith, 1913
<i>April's Lady</i> 55	W. Harling	New York: C. Fischer, 1913
<i>A Song of Love</i> 56	G. Pitner	Chicago: C. F. Summy, 1913
<i>Night</i> 57	Leo Smith	New York: G. Schirmer, 1914
<i>On Dante's Track</i> 58	Leo Smith	New York: G. Schirmer, 1914
<i>Beloved and Blest</i> 59	Leo Smith	New York: G. Schirmer, 1914
<i>My Mother Sea</i> 60	Leo Smith	New York: G. Schirmer, 1914

46 'A Dead Friend'.

47 'At Parting'.

48 'A Match'.

49 'Relics'.

50 A 'choral symphony' for twenty parts, unaccompanied in four movements.

51 Written for Elsie Fogerty's production. See '[The Hounds of Spring](#)' and [Atalanta in Calydon](#).

52 'Kissing Her Hair'. See [Küss' ich ihr Haar](#).

53 'A Leave Taking'.

54 'Envoi'.

55 'A Match'.

56 'Love Laid his Sleepless Head'?

57 Unaccompanied men's chorus.

58 'In Guernsey'.

59 'In Guernsey'.

60 'In Guernsey'.

*The Bride's Tragedy* 61  
*The Oblation*  
*If Love Were What the Rose is* 62  
*Like April's Kissing May* 63  
*Take Hands and Part* 64  
*Rondel* 65  
*The Oblation*  
*The Oblation* 66

Percy Grainger  
Bartley Currie  
Amy Hare  
Bainbridge Crist  
Pedro de Zulueta  
Percy Lee Atherton  
Charles Fonteyn Manney  
Walter Butler

London: Schott & Co., 1914  
London: West & Co., 1914  
London: Escott & Co., 1916  
Boston: Boston Music Co., 1916  
London: Keith, Prowse, 1917  
Boston: Boston Music Co., 1917  
Boston: O. Ditson Co., 1918  
London: Boosey & Co., 1919

### 1920 only

*If Love Were What the Rose is* 67  
*Somewhere Safe to Sea* 68  
*Rondel, Song* 69  
*Joy, Song* 70  
*Before Sunrise* 71  
*England: An Ode* 72

Reginald Billin  
William Harold Neidlinger  
Vivian Hickey  
Francis Moore  
Edgar L. Bainton  
Ernest Macmillan

New York: John Church Co., 1920  
Cincinnati: J Church Co., 1920  
London: Escott & Co., 1920  
New York: Ricordi & Co., 1920  
London: Stainer & Bell, 1920  
London: Novello & Co., 1920

61 Choral & Piano score.

62 'A Match'.

63 'Félise'.

64 'Rococo'.

65 'Kissing Her Hair'?

66 Duet.

67 'A Match'

68 'The Garden of Proserpine'. Mistakenly states 'C. A. Swinburne' as lyricist.

69 'Kissing Her Hair'?

70 'Love Laid his Sleepless Head'

71 For contralto, chorus, and orchestra

72 For soprano, baritone, chorus and orchestra

## Instrumental only

<i>Before Dawn</i> <sup>73</sup>	Edmonstoune Duncan	London: Augener & Co., 1902
<i>Before Dawn</i> <sup>74</sup> (Ballet Music)	Norman O'Neill	London: Boosey & Co., 1927
<i>Spring Fire: A Symphony for Orchestra</i> <sup>75</sup>	Arnold Bax	Composed 1913 (performed 1970)
<i>A Nympholept</i> <sup>76</sup>	Arnold Bax	Composed 1912 (performed 1961)

## Others: unpublished but performed, unpublished during date period, and oddities.

### Edward Dannreuther

1877 salon concert programme:

‘If Love were what the Rose is’ (Tenor song): ‘A Match’.

‘Ask nothing more of me sweet’: ‘The Oblation’ (described in the programme as *An Oblation* [sic]).

‘The Burden of Bright Colours and much Sadness’: ‘A Ballad of Burdens’.<sup>77</sup>

### William Walton

‘Child’s Song’.

‘Song’.

‘A Lyke-Wake Song’.

‘The Winds’.

<sup>73</sup> Has Swinburne epigraph: “Where silence is more than all tunes”, a misquote not from ‘Before Dawn’ itself, but ‘Hymn to Proserpine’. In *Musical Pastime: Six Short Pieces for the Pianoforte*, op. 60.

<sup>74</sup> Performed at the Royal Albert Hall, Prom 31, 29 September, 1917, and at the Queen’s Hall in the same year. Score for full orchestra, also pianoforte version (1927)

<sup>75</sup> See *Bax: Orchestral Works, Vol. 2*, Chandos Classics, 2003.

<sup>76</sup> See *Bax: Orchestral Works, Vol. 5*, Chandos Classics, 2003.

<sup>77</sup> Manuscript fragment traced at the Dannreuther Archive at the Royal College of Music. [Programme available at the British Library.](#)



Published in *Four Early Songs*, William Walton, Oxford: OUP, 2002.

### **Vaughan Williams:**

*The Garden of Proserpine* (composed 1899, performed and recorded 2011)<sup>78</sup>

*Kissing Her Hair* (composed 1895, recorded 2008)<sup>79</sup>

### **Ella Dietz**

‘Chastelard’s Song’ and ‘Love at Sea’, see *Lesson in Harmony* programme, 1875, unpublished?

### **Marie Corelli**

‘Madonna Mia’, 1885, unpublished?

### **Edward Elgar, 1897**

The little eyes that never knew light – Rondel: A Baby’s Death (1)

### **Hart, Fritz**

The Winds, 1917

### **Norman O’Neill, 1898**

*A Match*

<sup>78</sup> See *Ralph Vaughan Williams & Patrick Hadley: The Garden of Proserpine, In the Fen Country, Fen and Flood*, Bournemouth Symphony Orchestra, Albion Records, 2011.

<sup>79</sup> See *Twenty Early Songs of Ralph Vaughan Williams: Kissing Her Hair*, various, Albion Records, 2008.

*Love at Sea*<sup>80</sup>

*Rondel* – ‘In Guernsey’      Autograph manuscript, unpublished? In RCM catalogue - 7362

<sup>80</sup> This and ‘A Match’, mentioned in Stephen Banfield, *Sensibility and English Song*, Critical Studies of Early Twentieth Century Song (Cambridge: Cambridge University Press, 1985).