TO GRATIANA DANCING AND SINGING

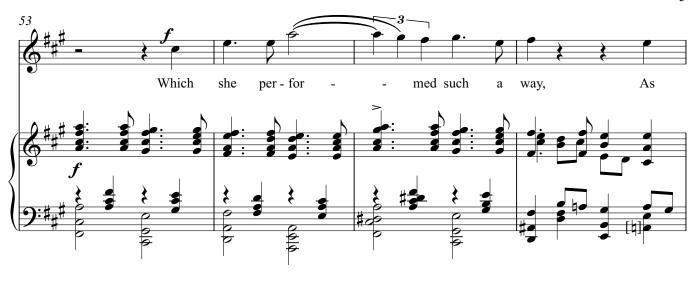
[Pavan]

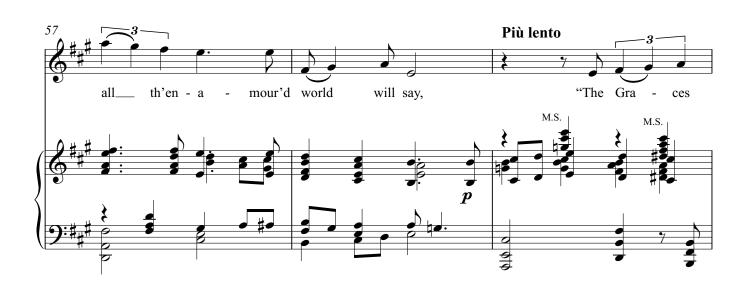


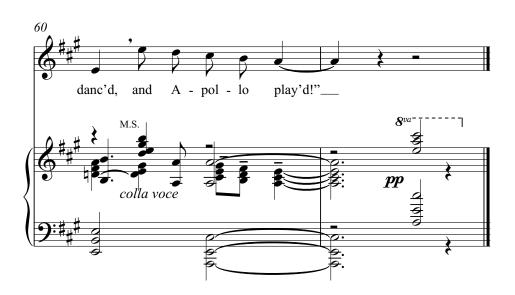












EDITORIAL NOTES:

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'etre 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 detatched 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 fermeé, 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 Steuart 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.