

1972

The Songs of Charles Wilfred Orr With Special Emphasis on His Housman Settings.

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THE SONGS OF CHARLES WILFRED ORR WITH SPECIAL
EMPHASIS ON HIS HOUSMAN SETTINGS.

The Louisiana State University and Agricultural
and Mechanical College, D.M.A., 1972
Music

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THE SONGS OF CHARLES WILFRED ORR WITH SPECIAL
EMPHASIS ON HIS HOUSMAN SETTINGS

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

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B.M., Louisiana State University, 1959
M.M., Louisiana State University, 1961
August, 1972

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ABSTRACT

Charles Wilfred Orr (born 1893) is an English songwriter whose work has never been fully recognized. His compositional career spanned some thirty-six years, commencing with "Plucking the Rushes" (1921), and concluding with "Since Thou, O Fondest and Truest" (1957). All of his songs utilize English texts, and his affinity for the poetry of A. E. Housman is evident because he employed that poet's texts for twenty-four of his thirty-five vocal compositions.

His compositional style was influenced greatly by German lieder, notably those of Hugo Wolf. Orr's musical language also owes much to his friendship with Frederick Delius, an English composer who was more famous in France and Germany than in his native England. Consequently, Orr's music has been largely rejected by an English audience that has been chiefly interested in a rediscovery of English folk-song, an idiom which holds little interest for the composer.

In addition to observations and comments concerning influences and philosophical concepts governing his musical style, Orr's complete vocal output is discussed in this monograph. The appendix contains Orr's errata, corrections

to the published songs, and, in some cases, alternative versions for sections of the various compositions. There are also tables listing pertinent information on Orr's compositions and on all the known composers who have set Housman's texts.

. Despite certain criticisms of Orr's songs, many famous musicians and critics have noted the merits of his compositions. Sidney Northcote, P. M. H. Edwards, Christopher Le Fleming, and Philip Heseltine are but a few who have recognized Mr. Orr's contribution to the vocal repertoire. His songs deserve a place in the history of song literature as some of the most personal and appealing vocal music to be written by a twentieth-century English composer.

INTRODUCTION

Charles Wilfred Orr is a living English songwriter whose work has never been fully recognized. The Oxford Companion to Music¹ and the British Music of Our Time² did not consider Orr's contribution significant enough to mention; Denis Stevens's History of Song³ devotes only two sentences, and James Hall's The Art Song⁴ makes no mention of him whatsoever. The most enlightening article on Orr is found in Grove's Dictionary of Music and Musicians, 1954 edition, in which Dr. Sidney Northcote surveys his output and records some biographical data.⁵ However, this article is neither current nor complete, since Northcote omitted many compositions and Orr has composed additional songs since the article's publication.

This writer has performed some of Mr. Orr's songs and has acquired his complete vocal output, numbering some thirty-five compositions. Many of the songs are out of print and had to be obtained directly from the composer, who resides at Painswick in Gloucestershire, England.⁶ The noted Canadian scholar and composer, Dr. P. M. H. Edwards, also has in his possession Orr's complete opera, and it is his feeling that Orr's compositions deserve to be better known than they presently are.⁷

FOOTNOTES

¹Percy Scholes, Oxford Companion to Music (rev., 9th ed.; New York, London, Toronto: Oxford University Press, 1955).

²A. L. Bacharach, British Music of Our Time (London and Aylesbury: Watson and Viney, Ltd., 1946).

³Denis Stevens, ed., A History of Song (New York: W. W. Norton, 1961), p. 172.

⁴James H. Hall, The Art Song (Norman, Oklahoma: University of Oklahoma Press).

⁵Sidney Northcote, "C. W. Orr," Grove's Dictionary of Music and Musicians, ed. by Eric Blom, Vol. VI (5th ed.; New York: St. Martin's Press, 1954), pp. 452-453.

⁶Preliminary inquiries with the Director of the Guildhall School of Music revealed no address more current than 1919; subsequent research was more fruitful, and initial communication was established, by mail, with the composer in November, 1971.

⁷Dr. P. M. H. Edwards supported this position in letters to the author on December 15, 1971 and January 28, 1972. He hopes to begin a book on Orr sometime in the near future. Dr. Edwards teaches at The University of Victoria, British Columbia, Canada.

I. BIOGRAPHICAL DATA

Charles Wilfred Orr was born at Cheltenham, England, on July 31, 1893. At the age of six months he was vaccinated and had a reaction, resulting in a severe case of eczema. These attacks became increasingly more severe, and, since doctors and specialists could only palliate them, it soon became apparent that he "could never hope to take up an ordinary profession."¹ He received early lessons in piano, harmony, and counterpoint, but these were not initially intended as the foundation for a musical career.²

He attended Cheltenham College, after which he joined an Officers Training Corps in 1915. After a severe attack during the winter of 1915, his health improved and he was recommended for a commission in the Coldstream Guards. During the autumn of 1916 he suffered another attack, after which he was confined to a military hospital in London. Subsequently, he received a medical discharge from the army.

Feeling that he had a talent for music and wishing to study composition, he enrolled in 1917 in the Guildhall School of Music and studied with Orlando Morgan, of whom Orr says:

Orlando Morgan was an excellent teacher, but had no liking for contemporary music, and did not encourage any too chromatic attempts of mine, in

which he was quite right; though I didn't think so at the time, being only too ready to try and run before I could walk.³

He always had a passion for German lieder, and the interpretations of the "incomparable" Elena Gerhardt increased this fondness. He asserts that his fondness for German song and the lieder renditions of Miss Gerhardt were the most important influences in his concentration of song composition,⁴ in which "he saw his musical métier."⁵ With the exception of his studies with Professor Morgan and a few lessons in counterpoint from Edward Dent, during the summer of 1919, Orr is practically self-taught.⁶

Orr and Frederick Delius became good friends, and the former sent some manuscripts to Delius for his scrutiny and suggestions. Philip Heseltine (Peter Warlock), who was staying with Delius in France at the time, came across the manuscripts and wrote to Orr concerning the compositions. He was impressed by the quality of some of the songs, and eventually was instrumental in having some of Orr's initial endeavors published.

The composer has supported himself from the royalties from his compositions, as an important critic for the Music Review, and, fortunately, through private means.⁷

His indifferent health has forced him to spend most of his life in the Cotswolds, and he now resides with his wife in Painswick, near Stroud, only a few miles from his birthplace. A deafness, which distorts all sounds above a certain pitch, has put an end to his creative career.⁸

He says:

. . . As to writing any more, I fear those days are over. With old age has come a most distressing form of deafness, which results in all musical sounds becoming quite distorted, with high notes either sounding sharp or quite inaudible. Being no Beethoven or Faure' I am not able to cope with this inability. I have to resign myself to music becoming a thing of the past so far as any participation in it is concerned.⁹

The composer is discouraged because his music is rarely performed in his native country. He indicates that last autumn the British Broadcasting Corporation gave twelve recitals of British song, including some twenty-three composers and at least one hundred songs--not a single song of his was included.¹⁰ The composer is justifiably disillusioned over the status of his music and fears that his compositions will eventually be overlooked by future generations, even more so than by the present one.¹¹

FOOTNOTES

¹C. W. Orr, personal letter to the author (Painswick, Gloucestershire, England: unpublished, December 29, 1971), p. 6.

²Sidney Northcote, "The Songs of C. W. Orr," Music and Letters, XVIII, No. 4 (October, 1941), p. 355.

³Orr, op. cit., p. 4.

⁴Ibid., p. 6.

⁵A. Copley, "An English Songwriter--C. W. Orr," Composer (Autumn, 1968), p. 12.

⁶Orr, op. cit., p. 6.

⁷Dr. P. M. H. Edwards, personal letter to the author (Victoria, British Columbia, Canada: unpublished, January 28, 1972), p. 2.

⁸C. W. Orr, personal letter to the author (Painswick, Gloucestershire, England: unpublished, November 19, 1971), p. 1.

⁹C. W. Orr, personal letter to the author (Painswick, Gloucestershire, England: unpublished, March 3, 1972), pp. 3-4.

¹⁰C. W. Orr, personal letter to the author (Painswick, Gloucestershire, England: unpublished, June 19, 1972), p. 1.

¹¹C. W. Orr, personal letter to the author (Painswick, Gloucestershire, England: unpublished, February 16, 1972), p. 1.

II. CONCEPTS, INFLUENCES, AND MISCONCEPTIONS

Although Mr. Charles Wilfred Orr's vocal output is relatively small when compared to composers such as Wolf, Schubert, or Brahms, his works reflect intricate musicianship and master craftsmanship. There have been composers whose reputations rest upon the merits of fewer compositions than Orr's. Henri Duparc¹ and George Butterworth² are notable examples. Duparc composed most of his works within a period of ten years, after which he composed very little. Butterworth was tragically killed in 1916 while still a young man of thirty-one. As intimated, while the quantity of compositions is impressive, it is their quality which should be the more exacting criterion.

There are various reasons why his songs are not better known. One reason is that he has not enjoyed good health; indeed, he has suffered from indifferent health throughout his life.³ This alone could justify his relatively few compositions which span some thirty-six years.⁴ The recurring attacks, which plagued him for some forty years, curtailed his travel considerably.⁵ Thus, his entire life has been spent in the general vicinity of the Cotswolds, certainly non-conducive for becoming internationally known.

He has enjoyed little encouragement from music critics in general. Often they have either rendered subjective judgements or have taken segments, out of context, and incorrectly made assumptions, based on these false concepts. For instance, Mr. A. V. Butcher in an article on Housman and English composers refers to Orr's songs:

The voice . . . sometimes has melodic lines which are awkward to sing, e.g., the phrase "Let me mind the house" in "When I Watch the Living Meet" is sung to the notes D, G-flat, A-flat, A-flat, B, an augmented fifth and an augmented second in so short a phrase. . . .⁶

This certainly is taken out of context, and the same accusation could be made of many great composers, based on this fragmented evidence.

Actually, Mr. Orr's melodic lines are extremely vocal, and Mr. Butcher obviously searched quite thoroughly to find an example which he could cite to suggest the contrary. In most cases, Orr's melodies are very singable; they are constructed from triadic structures and are often conjunct. He uses many chromatic passages, but these are certainly idiomatic for the vocal medium. Generally he avoids extreme registers; he has climactic sections which demand these registers, but, for the most part, his songs usually lie in the medium range of the respective voice for which he is composing. The melodies of most of his songs negate Mr. Butcher's suggestion, and an objective appraisal reveals Mr. Butcher's observation to be a highly subjective one, based not on a familiarity with Mr. Orr's compositions,

but, in fact, on an unfamiliarity with his music and philosophy in general. Mr. Orr, himself, says,

. . . You are quite right in thinking that my voice parts are conceived independently of the accompaniment, in that it is the voice part I have always tried to get fixed first of all, and then fitted the piano part to it in such a way as to leave the voice paramount, and not write like what has been described in connection with certain modern songwriters--piano parts with vocal accompaniment. . . .⁷

The melodies of his songs reveal this most clearly (see Figures 1-4).

The musical score is for a song in 3/4 time, marked *Andante* (J = 76) and *mf*. It consists of three systems, each with a Voice part and a Piano accompaniment.

System 1: The Voice part begins with a rest, followed by the lyrics "With rue my heart is la - - den_". The Piano accompaniment starts with a *mf* dynamic and includes fingerings 1, 2, 3, 4, and 5.

System 2: The Voice part continues with "For gol - den friends I had, For ma - ny a rose -". The Piano accompaniment includes fingerings 6, 7, 8, 9, 10, and 11.

System 3: The Voice part concludes with "- - lipt mai - - den_ And ma - ny a light - - foot". The Piano accompaniment includes fingerings 12, 13, 14, 15, and 16.

lad. By brooks too

17 18 19 20 21

p

Detailed description: This musical score shows bars 17 through 21 of a piece in D major (two sharps). The top staff is a single melodic line. The bottom staff is a piano accompaniment. Bars 17 and 18 are marked with '17' and '18' respectively. Bars 19 and 20 are marked with '19' and '20' respectively. Bar 21 is marked with '21'. The piano part features a steady eighth-note accompaniment. The lyrics 'lad. By brooks too' are written above the top staff, with 'lad.' under bar 17, 'By' under bar 19, 'brooks' under bar 20, and 'too' under bar 21. A piano dynamic marking '*p*' is placed below bar 21.

Fig. 1.--C. W. Orr, "With Rue My Heart is Laden," composed in 1924, bars 1-21. Reprinted by permission of Oxford University Press.

Poco Lento $J = 54$

Voice *mf* On your mid - night pal - let ly - ing,

Piano *mf* 1 2 3

Lis - ten and un-do the door: Lads that waste the light in

4 5 6

Detailed description: This musical score shows bars 1 through 6 of a piece in D major (two sharps). The tempo is marked 'Poco Lento' with a quarter note equal to 54 beats per minute. The top staff is for the voice, and the bottom staff is for the piano. The voice part begins with a melodic line in bar 1, marked with a mezzo-forte dynamic '*mf*'. The piano part provides a harmonic accompaniment. Bars 1, 2, and 3 are marked with '1', '2', and '3' respectively. Bars 4, 5, and 6 are marked with '4', '5', and '6' respectively. The lyrics 'On your mid - night pal - let ly - ing,' are written below the voice staff. The lyrics 'Lis - ten and un-do the door: Lads that waste the light in' are written below the piano staff. A mezzo-forte dynamic marking '*mf*' is placed below bar 1 of the piano part.



Fig. 2.--C. W. Orr, "On Your Midnight Pallet Lying," composed in 1925, bars 1-9. Reprinted by permission of Oxford University Press.

Fig. 3 shows the first seven bars of the song "Into My Heart An Air That Kills" by C. W. Orr. The score is in B-flat major (two flats) and 3/4 time, marked "Andante". The vocal line begins with the lyrics "In - to my heart an air that kills From yon far coun - try blows:". The piano accompaniment features a steady eighth-note pattern in the left hand and a more complex melody in the right hand, with bar numbers 1, 2, 3, 4, 5, 6, and 7 marked below the staff. The piece concludes with a piano (p) dynamic marking.

Fig. 3.--C. W. Orr, "Into My Heart An Air That Kills," composed in 1935, bars 1-7. Reprinted by permission of J. and W. Chester.

Andante $\text{♩} = 70$

Voice

Piano

Take him, earth, for

cher - - ish-ing, To thy ten - der breast re-ceive him.

1 2 3 4 5 6 7 8 9 10 11 12

Fig. 4.--C. W. Orr, "Requiem," composed in 1954, bars 1-12. Reprinted by permission of Western Music Company.

Unfortunately for Orr, his songs, rather than being appreciated for their uniqueness, have been compared to those of English composers who exhibit "Olde Englishe" style, i.e., lyricism and simplicity within the ballad type of writing. A. V. Butcher mentions that "Orr's harmonies are too extravagant, and one soon yearns for the simplicity of a Butterworth."⁸ The question arises, however--is the simplicity of a Butterworth always a propos to transmit the desired implication of the text?

The noted English composer, Edmund Rubbra, criticizes Orr's musical settings thusly:

Mr. Orr, judging by the number of his settings of Housman's poems, seems to be an ardent admirer of this poet. Yet I cannot help feeling that this

composer's natural idiom, compounded as it is of caressing Delius-like harmonies, is not a suitable vehicle for the starkly direct statements of the chosen poems. Perhaps Mr. Orr feels the nostalgia of the poems as the most important element, in which case his harmonic schemes would be more justified; but surely this nostalgia is the negative and not the positive element in Housman's poetry, and music that gets at the core of the thought, will it not be like the clear lines of chalk hills rather than the lush undergrowth of valley pastures? This may be a highly personal reaction; certainly the songs as such are distinguished, beautifully singable and playable, and full of opportunities for delicate rhythm and tone-colour.⁹

Rubbra obviously misses the point of Housman and also the same concept in Orr's interpretation. Housman, in a lecture of 1933 entitled "The Name and Nature of Poetry," stated that, for him, poetry was not thought, but emotion.¹⁰ Mr. B. J. Leggett mentions, "but in spite of his use of many of the devices of wit, Housman's poetic mode is more akin to the romantic tradition than to the modern."¹¹ He also asserts: "one might go even further to suggest that Housman's conception of the nature of poetry was essentially Romantic. . . ."¹² The fact that Rubbra regards Housman as a "Classicist" and, consequently, repudiates Orr's many "Romantic" settings certainly did nothing to enhance the latter's reputation. Orr suggests:

He [Rubbra] takes the line, as do many critics, that because there is an overall simplicity in Housman's verses, this ought to be preserved in musical settings. There may be something in this, but simplicity in verse and in music are not quite the same thing; music should bring out the undertones, so to speak, of what the poet has said, and this simplicity may not always be possible or even desirable in musical settings. . . .¹³

Leggett supports Orr's statement with a further appraisal of Housman's poetry:

First, one must consider seriously the matter of his infamous "simplicity" . . . his poetry is not entirely free from punning and a certain ambiguity of statement. It is characterized to a greater content by conceit, paradox, irony--in short, the qualities which have been viewed by much modern criticism as the marks of a necessary complexity in poetic texture. Added to these devices is a use of allusion that one might well call modern. Housman's allusive technique frequently serves to complicate the seemingly simple statement of a poem by echoing and reversing a commonplace expression or a passage from another work so that the resulting tone is a complex one. . . . It is the subtlety with which Housman employs these techniques that suggests a distinction between his poetry and that of the moderns. It may also help to account for the fact that his ironies have been mistaken for literal statement, his paradoxes for perversity, and his conceits for personal belief.¹⁴

John Sparrow, when speaking of Housman's verse, says, "it is in truth, as 'classical' in form as it is 'romantic' in feeling."¹⁵

It would appear, based on these scholarly observations, that Mr. Orr has ample justification for inserting "lush undergrowths" for "chalk hills" in some of his Housman settings.

The composer developed an early fondness for German lieder, especially those of Hugo Wolf, and his influence is evident in several of Orr's songs, "mainly . . . because the piano parts consist of a single figure running throughout, very much in Wolf's manner."¹⁶ S. S. Prawer notes the same quality in Wolf's lieder, remarking:

More than any other composer he respected his texts; every nuance, every inflection of their speech-melody, generally finds its counterpart in the vocal line of his

songs, while the accompaniments are usually built up out of one or two tiny phrases which are expanded and developed on symphonic principles.¹⁷

The most striking influences are evident in "When I Watch the Living Meet," "Westward on the High-Hilled Plains," and "The Isle of Portland."¹⁸

Another influence which manifests itself in his music was his friendship with Frederick Delius, an English composer with an international flavor to his music. During his life, Delius was more famous in Germany than in England. Concerning Delius's songs, Ralph Hill notes: "An important characteristic of Delius's style of songwriting is the way the melodic line and the harmonic background are so closely interwoven."¹⁹ Rey Longyear further observes: "His rich harmonic sense was influenced by Grieg . . . but his characteristic blend of lush chromatic harmony and static harmonic rhythm repels some listeners. . . ."²⁰ Orr readily admits having been influenced by Delius, especially in his harmonic progressions,²¹ and has, consequently, been open to the same criticism made of Delius--his harmonies repel some listeners.²²

A good example of Delius's unexpected harmonic progressions and closely interwoven melodic-harmonic schema is found in his song "Black Roses." The initial figure, presented in the piano introduction, is repeated four more times in the composition; in bars 26-27 and 41-42 in the voice, bars 32-33 in the piano alone, and in the voice and piano parts in bars 45-46.²³ The first phrase in the voice

part (bars 3-6) is reminiscent of the Dorian mode, transposed up one half-step.²⁴ The composition begins with an unprepared seventh resolving to a g minor triad, followed by a B-flat triad. Bar 2 commences with an A⁷ chord (with a lowered fifth) progressing to a F⁷ chord (with a raised fifth and a lowered seventh). Bar 3 consists of an outlined c⁷ chord (with a lowered fifth) and a passing tone on beat four in the bass. Bar 4 is basically the same chordal structure (in a different inversion) with an accented lower neighbor in the vocal line on beat one. Bar 5 utilizes the same static harmony found in bars 3 and 4 with the root in the bass on beats one through three and a suspension (B-flat to A) in the upper piano part. Bar 6 consists of a diminished seventh sonority (realized on beat two) constructed on G progressing to a sonority built on fourths (A-flat, D-flat, G) with a lower neighbor in the bass. This particular progression could also be analyzed as A-flat⁷ chord with an escape tone, D-flat, progressing to the pedal B-flat in bar 7.

Quietly - but not dragging

VOICE

PIANO

Tell me, why 'are you so

1 2 3 4

con Sola

sad to - day?

You have al - ways been so merr - ry and gay!

5 7 9 10 11 12

cresc. poco

Fig. 5.--Frederick Delius, "Black Roses," bars 1-12. Note especially the opening fragment in piano, bars 1-2. Reprinted by permission of Oxford University Press.

for sor - row has night - black - ros - es. A

25 26 27 28 29

mf

Fig. 6.--Frederick Delius, "Black Roses," bars 25-29. Observe melodic fragment in piano, bars 26-27. Reprinted by permission of Oxford University Press.

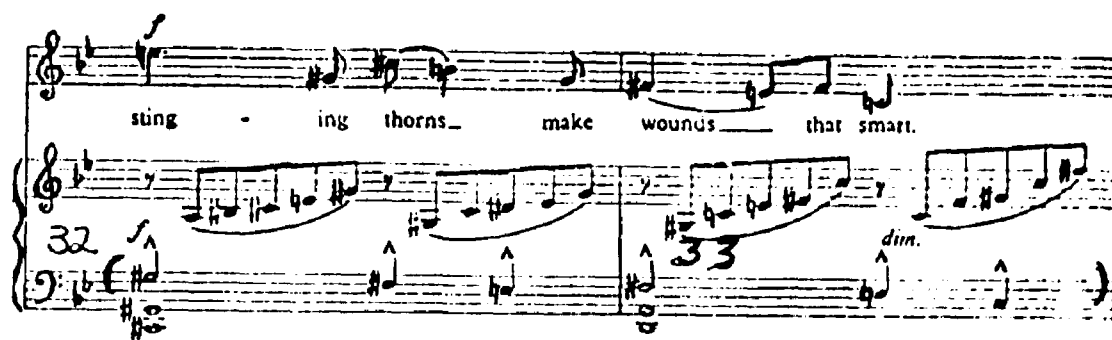


Fig. 7.--Frederick Delius, "Black Roses," bars 32-33. Note melodic fragment in piano. Reprinted by permission of Oxford University Press.

Fig. 8.--Frederick Delius, "Black Roses," bars 38-49. Note melodic fragment in voice, bars 41-42; in piano and voice, bars 45-46. Reprinted by permission of Oxford University Press.

The Delius trait which Orr seems to have emulated is the preoccupation of unexpected harmonic progressions. While the melodic line and harmonies are closely interwoven, as in Delius's works, the melodic line will not always in itself give evidence of the novel harmonic progressions which the composer implements.

Orr's affinity for lieder and the preponderance of certain non-English elements, which were incorporated into his musical style, had a negative effect in England. The combination of anti-Germanic feelings which existed in England after World War I and the Germanic lieder qualities of rich harmonic and contrapuntal design caused his music to be rejected by many of the English critics. His syncopated melodic line and often complex harmonic boldness repelled his compatriots who, instead, identified with the music of Arthur Sommervell, Graham Peel, Ivor Gurney, George Butterworth, and Ralph Vaughan Williams--composers who, for the most part, exhibited more of the English ballad style than did Orr.

Mr. Stephen Williams, writing in the Evening Standard of June 17, 1938, mentions having heard a program of "Shropshire Lad" settings by all of the previously mentioned composers, substituting the name of John Ireland for Graham Peel; he does not include Orr.²⁵

The composer, realizing the status of his music in England, requested Housman to allow some of his poems, which had been set to music by Orr, to be translated into

German for publication by a German or Austrian firm. Orr's dilemma was only compounded when Housman curtly refused.²⁶

Orr varied from his favorite medium in only two compositions: "Midsummer Dance" for 'cello and piano and "A Cotswold Hill-Tune" for string orchestra. Most of his songs are settings of "A Shropshire Lad" and were written for the male voice; consequently, female singers can perform little of his repertoire.²⁷ The fact that his output is not more evenly balanced would tend to be a detriment, because few composers in the twentieth century have made a name for themselves solely as composers of song.

Another negative force is the obvious omission of his name from many of the important biographical and musical dictionaries. Even after his significant song cycle contribution of 1934, he received only token mention in various publications. Eric Blom's Music in England, published in 1942, contained only a brief reference;²⁸ Grove's Dictionary of Music and Musicians did not include a listing on the composer until the 1954 edition;²⁹ the British Music of Our Time of 1946 omitted his name altogether;³⁰ Denis Stevens's A History of Song includes only two sentences;³¹ and James Hall's The Art Song omits his name completely.³² Certainly, these omissions had a negative effect in the recognition of his competence as a composer of songs.

With roots and concepts in the diatonic harmonic practice, the composer may have irreparably severed relations

with avant-garde composers and sympathizers when he reviewed Humphrey Searle's Night Music thusly:

If to imitate discreetly
 If to flatter most sincerely,
 Such a score as this most neatly
 Does all that's required, or nearly.
 Whether it was worth your trouble
 Wiser men than I must answer;
 Whether it's mere froth and bubble,
 Frankly, I don't give a darn, Sir!
 Music that's atonal (very),
 May be Heaven to some--or near it;
 Let such folk rejoice, be merry;
 All I know is--I CAN'T BEAR IT!³³

Misunderstood, often neglected, laboring in ill health with little encouragement for his creativity,³⁴ Charles Wilfred Orr has, nevertheless, produced a creditable number of vocal gems, worthy of considerable praise.³⁵

FOOTNOTES

¹Duparc's compositions number twenty, including sixteen songs and a duet for soprano and tenor.

²Butterworth's compositions include twenty-four songs and seven other numbers for various media.

³Orr indicates, in a personal letter to the author of December 29, 1971, that the attacks have occurred throughout his life, most severely during the first forty years or so.

⁴His earliest composition dates from 1921; his last was composed in 1957.

⁵C. W. Orr, personal letter to the author (Painswick, Gloucestershire, England: unpublished, December 29, 1971), p. 2.

⁶A. V. Butcher, "A. E. Housman and the English Composer," Music and Letters, XXIX, No. 4 (October, 1940), p. 357.

⁷Orr, op. cit., p. 4.

⁸Butcher, op. cit., p. 337.

⁹Edmund Rubbra, "Review of Music" ("The Isle of Portland" and Three Songs from "A Shropshire Lad"), Music and Letters, XXII (July, 1941), p. 297.

¹⁰A. E. Housman as stated by B. J. Leggett, The Land of Lost Content (Knoxville: University of Tennessee Press, 1970), p. 11.

¹¹Ibid., p. 132. ¹²Ibid., p. 133.

¹³Orr, op. cit., pp. 4-5.

¹⁴Leggett, op. cit., pp. 131-132.

¹⁵John Sparrow, "Poet," from Housman (New York: Henry Holt and Co., 1937), p. 79.

¹⁶Orr, op. cit., p. 4.

¹⁷S. S. Praver, ed., The Penguin Book of Lieder, rev. ed. (Baltimore: Penguin Press, 1968), p. 108.

¹⁸Orr's observation as included in personal letter, op. cit., p. 3.

¹⁹Ralph Hill, "Frederick Delius," British Music of Our Time, ed. by A. L. Bacharach (London and Aylesbury: Watson and Viney, Ltd., 1946), p. 42.

²⁰Rey M. Longyear, Nineteenth-Century Romanticism in Music, ed. by H. Wiley Hitchcock (Englewood Cliffs, N.J.: Prentice-Hall, 1969), p. 108.

²¹Orr, op. cit., p. 4.

²²See Butcher, op. cit., p. 337.

²³Katherine Lucille Lee, "Selected Songs of Frederick Delius" (unpublished M.A. thesis, University of North Dakota, 1972), p. 59.

²⁴Loc. cit.

²⁵Grant Richards, Housman, introduction by Mrs. E. W. Symons; appendices by G. B. A. Fletcher and others (New York: Oxford University Press, 1952), p. 87.

²⁶Ibid., p. 254.

²⁷Only the Four Songs for High Voice, "In Valleys Green and Still," "Hymn Before Sleep," and "Tryste Noel," are textually appropriate for the female voice.

²⁸As cited by A. Copley, "An English Songwriter-- C. W. Orr," Composer (Autumn, 1968), p. 12.

²⁹Sidney Northcote, "Charles Wilfred Orr," Grove's Dictionary of Music and Musicians, 5th ed., VI (New York: St. Martin's Press, 1954), pp. 452-453.

³⁰Bacharach, A. L., British Music of Our Time (London and Aylesbury: Watson and Viney, Ltd., 1946).

³¹Denis Stevens, ed., A History of Song (New York: W. W. Norton, 1961), p. 172.

³²James H. Hall, The Art Song (Norman, Oklahoma: University of Oklahoma Press, 1953).

³³C. W. Orr, "Review of Music," Music Review, IX, No. 4 (November, 1948), p. 308.

³⁴Copley, op. cit., p. 13.

³⁵See Northcote, "The Songs of C. W. Orr," Music and Letters, XVIII, No. 4 (October, 1937), p. 356.

III. A SURVEY OF ORR'S SONGS

Since Orr's deafness, a concomitance of old age, has apparently ended his creative career,¹ it is possible to look at his works as a completed whole. For lack of a better appellation, Orr's songs can be considered to be English lieder because, in the lieder tradition, every textual suggestion finds a corresponding nuance within the phrase and his songs are the paradigm of melodic-harmonic interplay. In lieder, Mr. Orr observes:

. . . there is often some crucial word or phrase on which the whole significance of the verse or even the whole poem depends. The composer will give this special prominence, either by prolongation of the vocal line or by some harmonic colour in the piano part. . . .²

This concept pervades his songs, and an apotheosis of this is his setting of "Is My Team Ploughing?", at the phrase "I cheer a dead man's sweetheart":

Moderato $\text{♩} = 52$

choose; I cheer a dead man's sweet-heart,

68 69 70 71 72

Fig. 9.--C. W. Orr, "Is My Team Ploughing?", bars 68-77. Note "tone painting," bars 70-71. Reprinted by permission of Oxford University Press.

In his early works, he employs an extensive use of chromaticism; this tendency is refined somewhat in his more mature works and is replaced by a more economical use of chromaticism and restraint. Consequently, his lyrical melodic line, evident in even his early period, gradually becomes more subtle in his later works.³

Orr's first song to be published was "Plucking the Rushes," composed in 1921 and published in 1922. This song, a setting of a Chinese poem translated by Arthur Waley, has a piano accompaniment which bears a certain resemblance to those of Delius, as has been noted by Sidney Northcote: "'Plucking the Rushes' is a dainty song with a difficult but effective accompaniment showing some traces of the influence of Delius."⁴ The composition is for low voice, one which must sustain a high F-sharp. There are also two minor publishing errors which have been pointed out by the composer (see Appendix).

Tempo Primo.

You and I pluck-ing rush-es.

Had not pluck'd a hand-ful when night came.

molto leggiero arcel.

Composed 1921

Fig. 10.--C. W. Orr, "Plucking the Rushes," bars 35-48. This early song shows Delius's influence particularly in the accompaniment. Reprinted by permission of J. and W. Chester.

The other song written in 1921 was "Silent Noon," a setting of Sonnet XIX from "The House of Life" by D. G. Rossetti. The most famous setting of this text is the one by Ralph Vaughan Williams which dates from 1903.⁵ Orr's lovely setting might also be classified as one which shows some of Delius's traits. Mr. Orr notes: "Certainly Delius influenced my harmonic style in that I have always liked rich harmonies--probably too much so."⁶ Bar ten even

uses a quotation from Delius's On Hearing the First Cuckoo in Spring.⁷

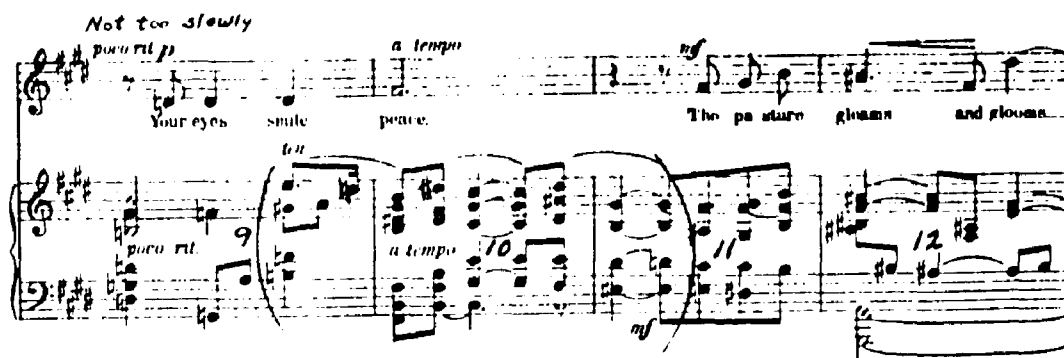


Fig. 11.--C. W. Orr, "Silent Noon," bars 9-12. Observe Delius quotation, bars 9-10. Reprinted by permission of J. and W. Chester.

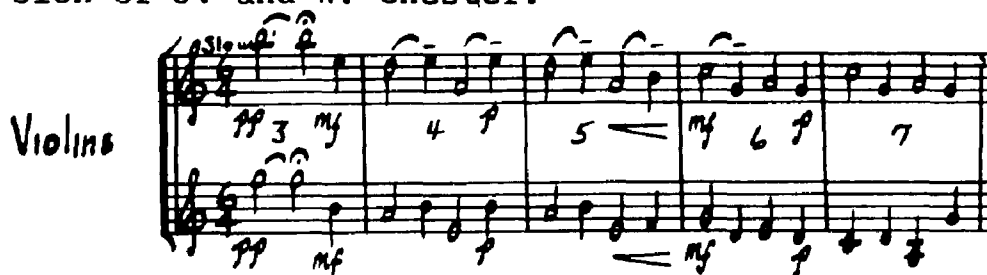


Fig. 12.--Frederick Delius, On Hearing the First Cuckoo in Spring, melodic fragment, bars 3-7. Reprinted by permission of Oxford University Press.

Orr's first Housman settings are "'Tis Time, I Think, by Wenlock Town" in 1921, followed by "Loveliest of Trees" in 1922; both were later published in 1923 as Two Songs from "A Shropshire Lad". The same searching for a confident musical style is evident,⁸ and Orr mentions that "'Tis Time . . . ' was definitely too much influenced by Delius, not a bad melody but the piano part too Delian to be considered typical of my own style later on. . . ."⁹

The other two songs composed in 1922 are "The Carpenter's Son" and "When the Lad for Longing Sighs." The

former is dedicated to Peter Warlock, the pseudonym of Philip Heseltine, who was one of Orr's chief enthusiasts.¹⁰ This song is a setting of a quite controversial poem alluding to Christ.¹¹ Both compositions exhibit more restraint from the chromatic outpouring of the earlier songs and are in contrast with the earlier, excessively-chromatic, "experimental" style. "When the Lad . . ." also shows a certain affinity for the key of E Major, a key used with success in many of his lyrical settings.¹² Of particular interest is the rhythmic Urkeim, with permutation, which pervades the entire composition:

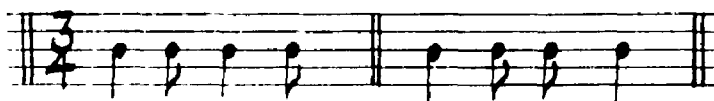


Fig. 13.--C. W. Orr, "When the Lad for Longing Sighs." Rhythmic Urkeim and permutation.

Orr's next endeavor was "When I Was One-and-Twenty," composed in 1924. Northcote erroneously lists the date of composition as 1925.¹³ He is in error, however, as 1925 is the date of publication, not the date of composition.¹⁴ In this song Mr. Orr's English roots are more evident than in some of his other early works. The lyrical melodic line, the quasi-modality of the melody, and use of strophic verse are all qualities which are typically English. Astringent harmonies support the voice and add an impetus to the rhythmic flow. Traditionally, from the Baroque era, some type of variation is desirable in strophic settings. In

this instance, Mr. Orr reverts to his harmonic color for contrast, supporting rather than impeding the melodic flow (see Figure 14).

Poco vivace.


VOICE. *When*

PIANO. *mf* *1* *rull - 2 -* *ten.*

mf *p* *3* *4*

heard a wise man say, "Give

5 *6*

His other song of 1924 is one of his finest--"With Rue My Heart Is Laden."¹⁵ Orr uses the rhythmic figure  taken from the opening utterance as a unifying device; this rhythmic pattern pervades the composition. The final postlude should include a low B in the last measure; the insertion of the bass clef sign results in a b minor chord rather than a G⁷, as it seems to indicate (see Appendix).

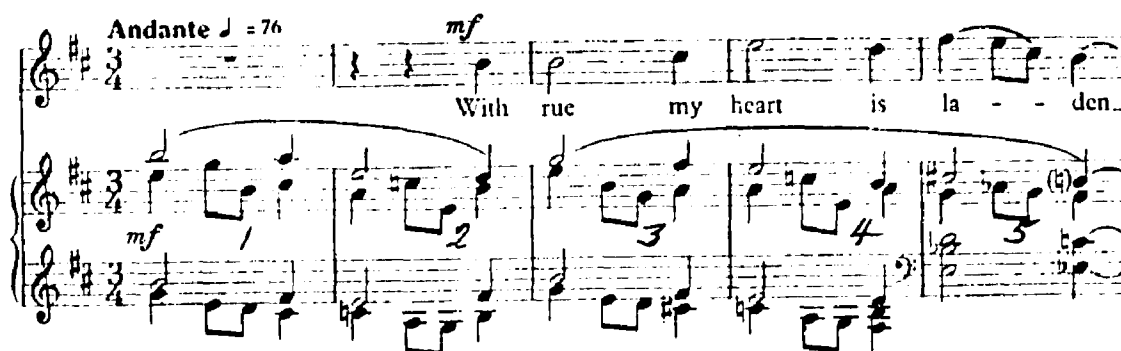


Fig. 15.--C. W. Orr, "With Rue My Heart Is Laden," bars 1-5. Note rhythmic pattern. Reprinted by permission of Oxford University Press.

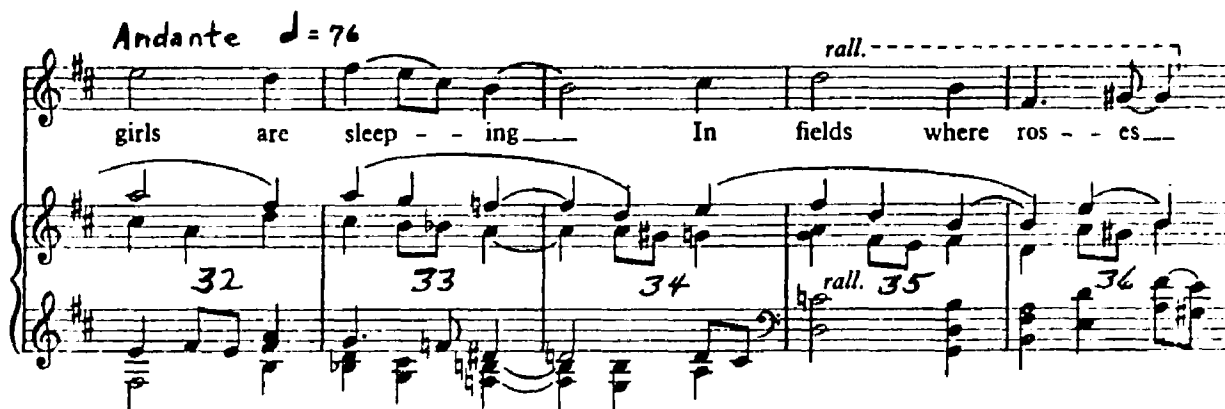




Fig. 16.--C. W. Orr, "With Rue My Heart Is Laden," bars 32-42. Same rhythmic pattern in bars 32-36 as in Fig. 15. Reprinted by permission of Oxford University Press.

During the years 1925-27 Orr wrote eight songs. A group of five songs written during this period was later published after World War II as a cycle of Five Songs from "A Shropshire Lad". The songs, originally published separately, are: "With Rue My Heart Is Laden," 1924; "This Time of Year," 1927; "Oh, When I Was in Love with You," 1926; "Is My Team Ploughing?", 1925; and "On Your Midnight Pallet Lying," 1925. This cycle for tenor contains some of Orr's best songs¹⁶ and fulfills all the necessary criteria for a cycle, should he have desired initially to publish these compositions as such. The keys of the songs are b minor, e minor, g minor, e minor, and d minor, respectively.

"With Rue . . ." has previously been suggested as one of his finest songs. "This Time of Year," the second of the set, contains modal harmony, especially conspicuous at cadences. Altered harmonic progressions lead to cadential

formulae such as C Major-B-flat Major-F¹¹ (F natural, A, C-sharp, E-flat with a G in suspension, B-flat)-D Major progressions in bars 17-18; E Major-D Major-C Major-B Major in consecutive second inversion progressions in bars 27-28; and the tritonic melodic line, enriched by whole-tone harmony and superimposed parallel fifth progressions in bars 39-40 (see Figures 17-19).

Allegretto ♩ = 70

Sun - days out Walked with the bet - ter man.

16 17 18

Fig. 17.--C. W. Orr, "This Time of Year," bars 16-18. Note cadential formula, bars 17-18. Reprinted by permission of Oxford University Press.

Allegretto ♩ = 70

lad that lives and has his will Is worth a doz - en

25 26 27

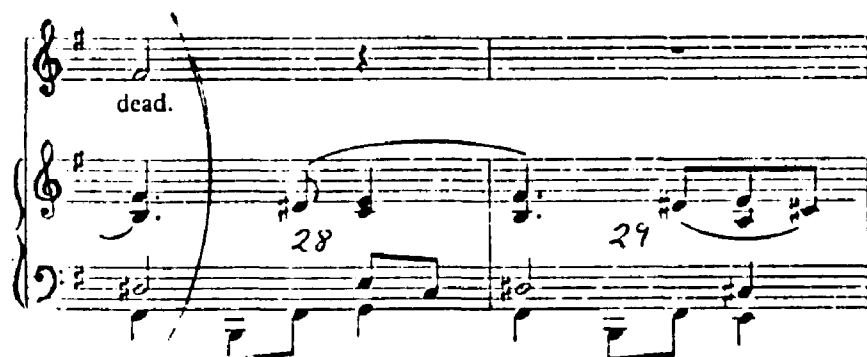


Fig. 18.--C. W. Orr, "This Time of Year," bars 25-29. Note consecutive second inversion progressions in bars 27-28. Reprinted by permission of Oxford University Press.

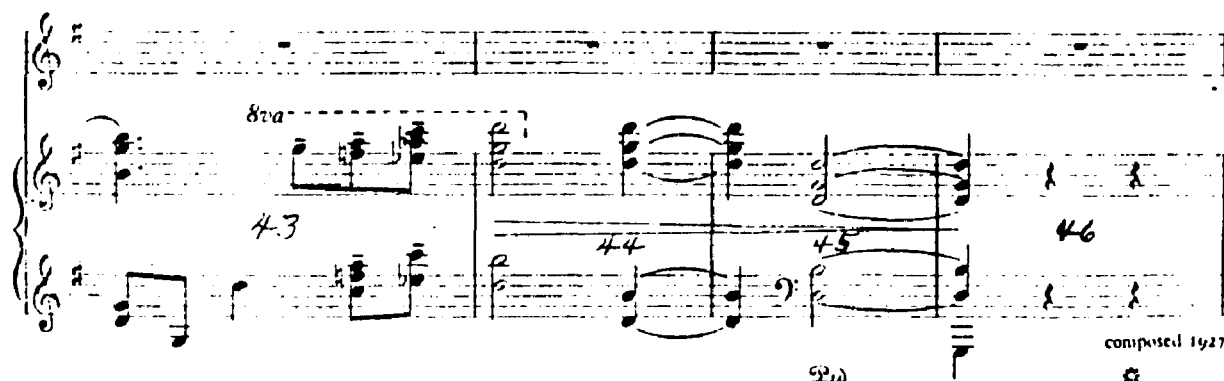


Fig. 19.--C. W. Orr, "This Time of Year," bars 37-46. Note tritonic melodic line, bars 39-41, and parallel fifth progressions, bars 39-40. Reprinted by permission of Oxford University Press.

"Oh When . . ." is in modified strophic form; the second stanza implements intervallic variation and subtle, infrequent harmonic changes. The piano interlude and postlude are almost identical; the only changes between bars 8-11 and bars 20-23 occur in bar 23 where octave displacements and a changed chord in the last half of beat two imply a strong modal ending of E-flat⁷-F⁷Major-G Major.



Fig. 20.--C. W. Orr, "Oh, When I Was in Love with You," bars 10-12. First piano interlude. Reprinted by permission of Oxford University Press.

Vivace ♩ = 76

quite my - self a - gain.

19 20 21

22 23 *rit.* *accel.* 24 25

composed 1926

Fig. 21.--C. W. Orr, "Oh When I Was in Love with You," bars 19-25. Same basic chordal structure as Fig. 20. Observe slight changes, bars 23-24. Reprinted by permission of Oxford University Press.

"Is My Team Ploughing?" is another gem; curiously, Housman also believed this poem to be his best.¹⁷ The initial melodic line is a mixture of Aeolian and Dorian modes. The first two verses are set in modified strophic form with antiphonal utterances by a ghost and his friend. This alternating question-answer approach governs the poem; initially, the ghost asks mundane questions concerning the status of things since his departure. The mood abruptly changes as the ghost asks: "Is my girl happy that I thought hard to leave, and has she tired of weeping as she lies down at eve?" Orr employs syncopated cross-rhythms between the voice and piano as the lad answers: "Ay, she

lies down lightly, she lies not down to weep: your girl is well contented, be still my lad, and sleep." The initial melodic figure is again used in a higher tessitura as the voice asks now about his friend: "Is my friend hearty . . . and has he found to sleep in a better bed than mine?" The lad replies, ". . . I cheer a dead man's sweetheart, never ask me whose." The intensity of the song is retained by means of the reiteration of a low A in the piano, followed by an A Major seventh chord with a doubled fifth. The A⁷, unresolved at the conclusion of the number, is the dominant seventh of d minor, the key of the final song. "On Your Midnight Pallet Lying." (See Figure 22 for "Is My Team Ploughing?".)

Moderato $J = 52$

Voice *p* ² "Is my team plough-ing, — That I was used — to

Piano *sempre legato* *mf* 1 2 *p* 3 4 5

drive — And hear the har-ness jin-gle when I was man a - live?"

6 7 8 9 10

The musical score is for a song in G major, 2/4 time, with a tempo of Moderato (J = 52). It features a voice part and a piano accompaniment. The voice part begins with a melodic figure on a whole note, followed by a series of eighth notes. The piano accompaniment starts with a low A in the bass register, followed by an A major seventh chord with a doubled fifth. The piano part is marked 'sempre legato' and includes fingerings 1 through 10. The lyrics are: 'Is my team plough-ing, — That I was used — to drive — And hear the har-ness jin-gle when I was man a - live?'

fly-ing, The lads play heart—and soul;— The goal stands up, the kee - per Stands

31 32 33 34 35

up to keep the goal. *espresso* *p* 2 "Is my girl hap - py— That

36 37 38 *p* 39 40

con 8va basso

I thought hard—to leave,— And has she tired of weep-ing—

41 42 43 44

Poco agitato

As she lies down at eve?" Ay, she lies down light - ly, She

45 46 47 *mf* 48 49

con 8va basso

lies not down to weep: Your girl is well con - ten - ted, Be

50 51 52 53

Tempo primo
Mezza voce pp

still, my lad, and sleep. "Is my friend hear - ty Now

54 55 56 57 58

pp *sempre legato*

I am thin and pine, And has he found to sleep in A bet - ter bed than

59 60 61 62 63

mf

mine?" Yes, lad, I lie ea - sy, I lie as lads would

64 65 66 67 68

mf

choose; I cheer a dead man's sweet-heart,

Ne-ver ask me whose.

69 70 71 72 73 74 75 76 77 78

6va basso

composed 1925

Fig. 22.--C. W. Orr, "Is My Team Ploughing?".
Reprinted by permission of Oxford University Press.

This last song of the set also uses modified strophic form with a poignant melodic line, somewhat syncopated at times but highly singable. The metric changes are subtle, employing 4, 2, 4, and 4 metric signatures as every nuance of the text is exploited. Of interest is the harmonic complexity as illustrated in bars 1-6. The composition commences with a d minor center; there is an escape tone (E) in the upper voice and the progressions are d minor-a minor-g minor, with an appoggiatura resulting in a delayed suspension in the bass. On the last beat of measure one, Orr uses an e diminished seventh chord with the G initially

omitted. He often omits the third in his chordal structures. In this instance, the G finally appears, but the structure then changes to a g minor sonority on the last half of beat four. Bars 4-5 are also harmonically interesting. In bar 4 there is the progression of an arpeggiated g ninth chord (omitting the third ninth with a non-harmonic C)-d minor-g minor-g⁷ (appoggiatura C)-a minor-g minor-f-sharp⁷ (with a flatted seventh and the third omitted)-diminished g⁷. Bar 5 uses the harmonic movement of c-sharp⁷-A Major seventh, finally resolving to an a minor seventh chord in bar 6 (see Figure 23 for bars 1-6). The cycle comes to a final, though not completely tranquil, conclusion after a short piano epilogue.

Poco Lento $\text{♩} = 54$

Voice *mf* On your mid - night pal - let ly - ing,

Piano *mf* 1 2 3

Lis - ten and un-do the door: Lads that waste the light in

4 5 6

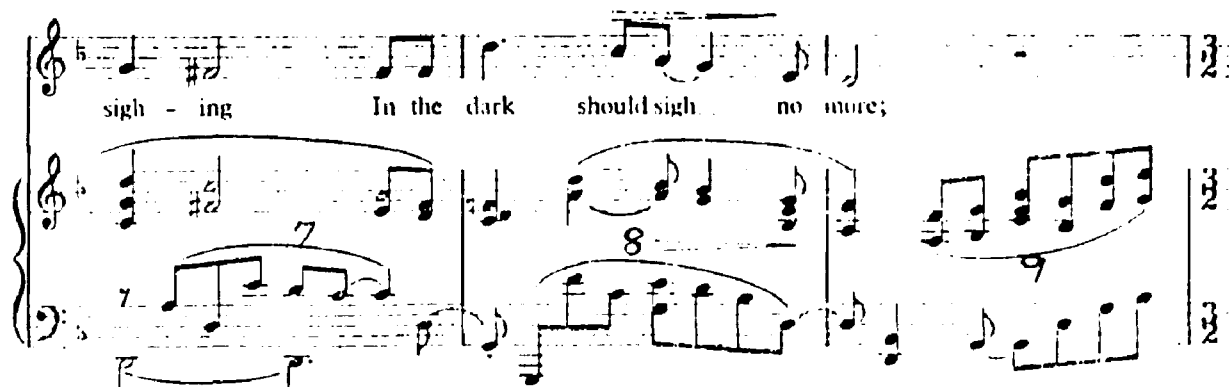



Fig. 23.--C. W. Orr, "On Your Midnight Pallet Lying," bars 1-9. Reprinted by permission of Oxford University Press.

The remaining songs composed during the period 1925-27 were all written in 1927: "Along the Field," "The Lent Lily," "The Earl of Bristol's Farewell,"¹⁸ and "Tryste Noel." The first two use texts by Housman, while the latter two are settings of poems by John Digby and Louise Imogen Guiney, respectively. Both "Along the Field" and "The Lent Lily" were later incorporated into his most famous cycle, referred to as Seven Songs from "A Shropshire Lad", for baritone. These two songs will be mentioned later when this cycle is discussed.

"Tryste Noel" consists of a three-versed strophe with frequent parallel-fifth progressions in a model framework; the melodic line strongly implies the Aeolian mode. The piano part becomes successively more complex. "The Earl of Bristol's Farewell" uses a text actually written by the Earl of Bristol, John Digby (1580-1653), who was deprived of his knighthood and eventually died in exile. This song utilizes an incessant rhythmic pattern 

in the piano accompaniment along with an extremely lyrical vocal melody.

Lento, espressivo

VOICE *p*

Grieve not, dear Love! al - though we of - - ten part,

PIANO

But know, that Na-ture gen-tly doth us se - ver, There-by to train us up, —

— with ten - der art, To brook the day when we must part — for e - ver

Fig. 24.--C. W. Orr, "The Earl of Bristol's Farewell," bars 1-8. Note incessant rhythmic pattern in accompaniment. Reprinted by permission of Augener, Ltd.

The next year Orr composed three songs: "Soldier from the Wars Returning," "Whenas I Wake," and "Farewell

to Barn and Stack and Tree." The first of these three is a dramatic setting for baritone, dedicated to two lieutenants in the Coldstream Guards, the unit with which Mr. Orr served in 1917. Orr reverts to his chromatic tendency, especially in bars 21-30.

Poco più animato ♩ = 84

Filth in trench from fall to spring,

Sum - mers full of sweat and fight -

ing For the Ke - sar or the King.


a tempo

poco rit.

sempre con passione



Fig. 25.--C. W. Orr, "Soldier from the Wars Returning," bars 21-30. Note chromaticism. Reprinted by permission of Stainer and Bell, Ltd.

"Whenas I Wake," with a text by Patrick Hannay, has a striking melody in the middle register. A "germ" motive  derived from the opening melodic phrase is evident throughout, even in the postlude where Orr effectively combines motivic sequences with expressive chromaticism. (The postlude contains permutations of the "original kernal".)

Lento



power to make my Mis - - - tress kind.

12 13 14



Fig. 26.--C. W. Orr, "Whenas I Wake," bars 12-18. Note permutations of motivic figure. Reprinted by permission of Augener, Ltd.

"Farewell to Barn . . .," dedicated to the famous composer Arnold Bax, will be discussed in the next section dealing with the famous cycle, Seven Songs from "A Shropshire Lad".

This cycle, according to various scholars, including Sidney Northcote¹⁹ and Christopher Le Fleming,²⁰ is one of the outstanding contributions to English song since World War I. Although the cycle was not published until 1934, the component songs were written during the years 1927-31. The songs are: "Along the Field," "When I Watch the Living Meet," "The Lent Lily," "Farewell to Barn and Stack and Tree," "Oh Fair Enough Are Sky and Plain," "Hughley Steeple," and "When Smoke Stood Up from Ludlow."

Northcote indicates that these songs were written between 1927-32.²¹ However, this is erroneous, and three of his dates on these songs are also in error.²² "Along the Field" is set in strophic stanzas with slight variation,

buttressed by frequent duplet-triplet figures in the accompaniment. Copley asserts that "When I Watch the Living Meet" is a notable accomplishment and, were the same music attributed to Alban Berg, for example, this song would be in the standard repertoire of most European singers.²³ Orr also believes it to be one of his best "Shropshire Lad" settings.²⁴ The opening fragment is repeated in several sections, including the postlude. Observe the Urkeim in bars 36-38:

Andante mesto  55



— Nev - er turn him to the bride. —

34 35 36 37 38 39

rit. p pp

a tempo

Fig. 27.--C. W. Orr, "When I Watch the Living Meet," bars 34-39. Urkeim, used at beginning of composition, found also in bars 36-38. Reprinted by permission of J. and W. Chester.

Northcote believes this song reflects a strong influence of Wolf,²⁵ and from the use of a small, unifying fragment, this aspect is evident (see Figure 27, bars 36-38).

"The Lent Lily" is more notable for its virtuostic piano accompaniment than for its vocal prowess. The technical facility required of the pianist is considerable.

Allegro giocoso ♩ = 60

there's the Lent - - en li - - ly That

has not long to stay

And dies on Eas - - ter

Fig. 28.--C. W. Orr, "The Lent Lily," bars 17-22. Virtuostic piano accompaniment. Reprinted by permission of J. and W. Chester.

The fourth song of the cycle, "Farewell . . .", is a dramatic utterance which demands a baritone with more than average vocal ability. On three occasions the voice rises

to a high F. The poem depicts a young man who has murdered his only brother. Consequently, he is fleeing his farm with the thought of never returning. This is one of Orr's most dramatic settings.

The fifth song, composed in 1931, is "Oh Fair Enough Are Sky and Plain." Held together by a syncopated-arpeggiated accompaniment, this song again demonstrates the lieder concept that the piano is no mere accompaniment.

Allegretto grazioso ♩ : 116

air, The like on earth was

nev - er seen, And oh that I were there, And

oh that I were there.

rall. *a tempo* *accel.*

20 *rall.* 21 *a tempo* 22

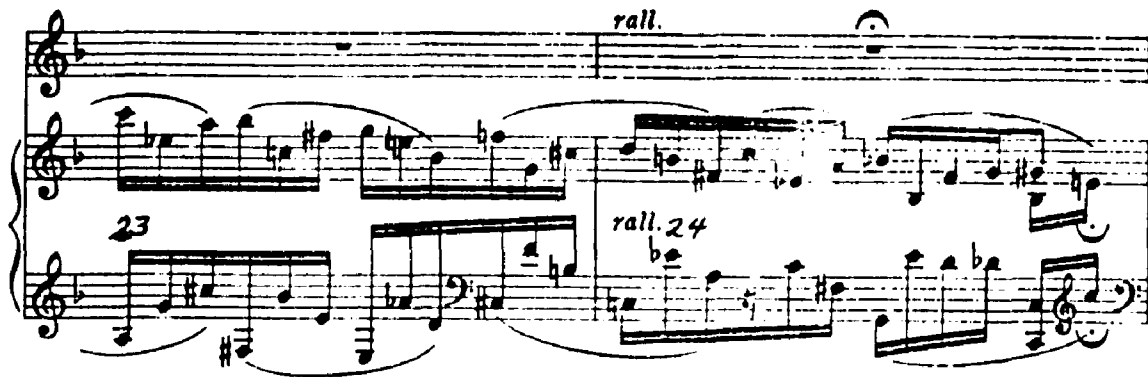



Fig. 29.--C. W. Orr, "Oh Fair Enough Are Sky and Plain," bars 15-24. Note accompaniment in lieder fashion whereby accompaniment and voice are fairly equal in importance. Reprinted by permission of J. and W. Chester.

The sixth and seventh songs, "Hughley Steeple," and "When Smoke Stood Up from Ludlow," are in the keys of F Major and E Major, respectively. E Major has earlier been mentioned as a favorite key (see p. 30), and he uses one flat as a key center for: "The Lent Lily," "Oh Fair Enough Are Sky and Plain," "Into My Heart an Air That Kills," "Hughley Steeple," "On Your Midnight Pallet Lying," and "When I Was One-and-Twenty." All of these indicate one flat; the latter three are written in the relative minor while the others are in F Major. The sixth and seventh songs of this cycle also offer a study in contrast in the areas of key, tempo, and structure. The sixth song is ⁶Poco animato, 8 meter, and is a biparte form; the last song of the cycle is in E Major,²⁶ Allegretto vivace (♩ = 66), ₂ 4 meter, and is in triparte form.

Although the famous cycle for baritone was Orr's outstanding achievement in the years 1927-31, another fine

composition emerged in 1932--"Bahnhofstrasse." This is a setting of a James Joyce poem and was included in a commemorative edition to the poet. Orr comments:

Herbert Hughes, an Irish critic and composer, arranged to have a kind of compendium of songs to celebrate James Joyce's birthday (or something of the sort) and asked some thirteen English song-writers to contribute one setting each of Joyce's "Poemes Penyeach," a volume of verses written when he was a young man. Each composer was given a poem, mine being the "Bahnhofstrasse". . . .²⁷

This particular song has an ostinato figure  which pedals on G. The ostinato depicts the trudging on the way in a type of "tone painting."

Lento mesto

Voice

The eyes that mock me sign the way Where-to I pass at

Piano

mf *sempre sostenuto*

eve of day, Grey way whose vio - - - let sig - nals are The





Fig. 30.--C. W. Orr, "Bahnhofstrasse," bars 1-9. Observe ostinato in accompaniment. Reprinted by permission of Oxford University Press.

"The Lads in Their Hundreds" was composed in 1936 and dedicated to Sidney Northcote. Orr's harmonic sense is greatly restrained in this song, and the melodic line has a folk-song quality. Written for tenor, this piece requires a certain vocal prowess because the range extends to a high A.

Three songs, written between 1935 and 1939, were published in 1940 as a cycle of Three Songs from "A Shropshire Lad" for tenor voice and piano. This album is dedicated to the famous pianist-accompanist, Gerald Moore. The first of the set, "Into My Heart an Air That Kills," opens with an unprepared 9-8 suspension in the piano in bar 1, and uses a prepared one in bar 19 (see Figure 3). The syncopated, lyrical melody is extremely vocal, and the intricate interplay of vocal and piano lines is delicately interwoven. The piano postlude terminates the composition.

The second of the set, "Westward on the High-Hilled Plains," is quite dramatic, as the second section indicates:

più mosso ♩ = 76

Now that oth - er lads — than I — Strip to

bathe on Sev - ern shore, They, no help, for

ten.

ten.

ff agitato

Fig. 31.--C. W. Orr, "Westward on the High-Hilled Plains," bars 20-29. Reprinted by permission of J. and W. Chester.

Once again, the piano epilogue is an integral and effective part of the composition.

Moderato ♩ = 60

— at morn - ing shine — Makes the vow — he will

allargando

a tempo

not keep.

mf

rall.

lento

p

J.W.C. 4028b

Fig. 32.--C. W. Orr, "Westward on the High-Hilled Plains," bars 64-77. Reprinted by permission of J. and W. Chester.

"Oh See How Thick the Goldcup Flowers," written in 1939, is the finale of this album. There are frequent key shifts and metric changes utilizing 8, 8, 4, and 4 signatures; the song climaxes and terminates with the voice on a high G-sharp, the third of the E Major center (see Figures 33-36).

Vivace non troppo $\text{♩} = 54$

Oh see how thick the

ten.

f

mf

gold - cup flowers Are ly - ing in field and lane, — With dan - de - lions to

ten.

ten.

L.H.

4 5 6 7 8 9 10 11

p.

Fig. 33.--C. W. Orr, "Oh See How Thick . . .," bars 1-11. Reprinted by permission of J. and W. Chester.

Vivace non troppo $\text{♩} = 54$

lass and lad, 'Tis now the blood runs gold, — And man and maid had

ten.

ten.

L.H.

R.H.

27 28 29 30 31 32 33

p.

old. What flowers to-day may

L.H.

34 35 36 37

f *mf*

Fig. 34.--C. W. Orr, "Oh See How Thick . . . ,"
bars 27-37. Note metric changes, bars, 32-34. Reprinted
by permission of J. and W. Chester.

atempo (*Vivace non troppo* $\text{♩} = 54$)

true?

48 49 50 51

f

meno mosso

Some lads there are, 'tis shame to say, That on-ly court to thieve, And

p sempre sostenuto

52 53 54 55

Fig. 35.--C. W. Orr, "Oh See How Thick . . . ,"
bars 48-55. Note frequent metric changes in bars 48, 51,
and 52. Reprinted by permission of J. and W. Chester.



The musical score is for a song by C. W. Orr, titled "Oh See How Thick . . . ,". It consists of three systems of music. The first system features a vocal line and a piano accompaniment. The vocal line begins with the tempo marking "a tempo" and includes the lyrics "Good - bye, young man, good - bye!". The piano accompaniment starts at bar 94 and includes dynamic markings such as "ten.", "mf", and "accel.". The second system continues the piano accompaniment, with a "L.H." (Left Hand) marking above the staff. The third system concludes the piece, with a "fine" marking and a "J.W.C. 4028C" copyright notice. The score includes various musical notations such as treble and bass clefs, key signatures (three sharps), and bar numbers 94 through 100.

Fig. 36.--C. W. Orr, "Oh See How Thick . . . ,", bars 94-100. Conclusion of composition with voice on high G-sharp. Reprinted by permission of J. and W. Chester.

Not to be overlooked is a song composed in 1938, "The Isle of Portland." Written for baritone, it uses frequent enharmonic spellings to modulate between E-flat Major and D Major. Orr modulates between the two keys by inserting a D-flat in the harmony; enharmonically, this becomes the third of the dominant seventh of D, and the modulation is therefore accomplished (see bars 4-5 of the following example).

Lento, sostenuto $\text{♩} = 68$

The star - filled seas are
smooth to - night From France to Eng - land
strown;

Fig. 37.--C. W. Orr, "The Isle of Portland, bars 1-10. Note key change, bars 4-5 with enharmonic spelling. Reprinted by permission of J. and W. Chester.

Lento $\text{♩} = 58$

Port - land light Tho fel - on - quar - ried



Fig. 38.--C. W. Orr, "The Isle of Portland," bars 13-18. Similar modulation using enharmonic note, bars 15-16. Reprinted by permission of J. and W. Chester.

A period of some thirteen years transpires between 1939, the date of "Oh See How Thick . . .," and 1952, the compositional date of his next song, "In Valleys Green and Still." This text is taken from Housman's "Last Poems" and reveals, according to Copley,²⁸ a subtler melodic line with "the elegiac harmonies more disciplined."²⁹ Written for high voice, it is dedicated to Dr. P. M. H. Edwards, the Canadian composer-scholar who has already been mentioned several times in the course of this paper. Note the extensive piano epilogue with reiterated thirty-second note figures.





Fig. 39.--C. W. Orr, "In Valleys Green and Still," bars 36-44. Note thirty-second note figures, bars 38-41. Reprinted by permission of Western Music Company, Ltd.

Orr's remaining five songs were written in 1954-57, using poems by Helen Waddell, Thomas Hood, and Robert Bridges. In 1953 Orr set two poems by Helen Waddell, "Hymn before Sleep," and "While Summer On Is Stealing." Both settings are for low voice. The composer suggests that both the F-sharp in bar 66 and the G in bar 73 should be omitted, and the rhythm should be changed in the vocal line of bars 17-18 (see Appendix).

Poco lento (85) *mf*

Lie sunk in slum - ber deep. The

64 65 66 67 *sostenuto*

heart shall still re - mem - ber Christ in its ve - ry sleep,

68 69 70 71 *p* *ten.*

in its ve - ry sleep. *rall.* (75)

72 73 74 75 76

W. N. C. 7044

Fig. 40.--C. W. Orr, "Hymn before Sleep," bars 64-76. Original version. Notes to be omitted are found in bars 66 and 73. Reprinted by permission of Western Music Company, Ltd.

Fig. 41.--C. W. Orr, "Hymn before Sleep," corrected version, bars 66 and 73. Reprinted by permission of the composer.

The second of the Waddell settings reveals a certain refinement in chromatic usage. The third measure from the end of the composition should have an inserted bass clef in the piano part.³⁰ This will result in a diminished seventh chord, resolving to a final D Major triad.

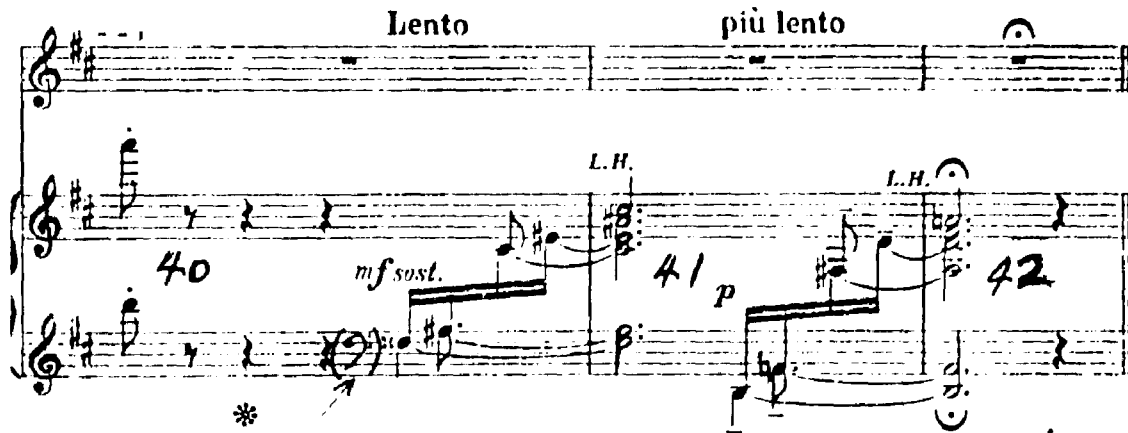


Fig. 42.--C. W. Orr, "While Summer On Is Stealing," bars 40-42. Correction shown in bar 40. Reprinted by permission of Western Music Company, Ltd.

The three remaining vocal opera³¹ were grouped with the earlier-written "Bahnhofstrasse" and issued in 1959 as an album of Four Songs for High Voice. The songs are: "Requiem," written in 1954; "The Time of Roses," 1955; and "Since Thou, O Fondest and Truest," 1957. The first of these final compositions is a setting of several verses of Prudentius's "Hymnus circa Exsequias Defuncti," translated by Helen Waddell. It is dedicated to Christopher Le Fleming, who wrote about Orr in the English periodical, Chesterian.³² This tripartite composition prompted Philip Barford to observe:

Sometimes it happens that a highly refined, imaginative mind, which yet dwells at a level of

competence rather than genius, nevertheless produces a few choice flowers. Here in one. By any standards, this "Requiem" is a lovely song.³³

The composer has written an alternative version of bars 81 and 82, indicating his reasons for this change:

As regards the alternative version in bars 81/2 in "Requiem," I came to the conclusion that the D natural in the piano part sounded a bit unpleasant against the D-flat in the voice part, and so suggest this alternative. . . .³⁴

The musical score is for C. W. Orr's "Requiem", bars 81-88. It is written in 4/4 time, marked "Andante" with a tempo of 70. The score is divided into two systems. The first system contains bars 81-84, and the second system contains bars 85-88. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has two flats (B-flat and E-flat). The vocal line has lyrics "i - - - cy stone". The piano part includes dynamic markings (p, mf, pp) and articulation (len., rit.). The score is divided into two systems, with bars 81-84 in the first and bars 85-88 in the second. The key signature has two flats (B-flat and E-flat).

Fig. 43.--C. W. Orr, "Requiem," bars 81-88. Original version. Reprinted by permission of Oxford University Press.



Fig. 44.--C. W. Orr, "Requiem," bars 81-82, alternative version. Reprinted by permission of the composer.

"The Time of Roses," with a text by Thomas Hood, is characteristic of Orr's idiomatic writing³⁵ and evokes little comment. However, his final composition, "Since Thou, O Fondest and Truest," is a notable accomplishment for any composer. Using his compositional language--syncopated melodic lines with unusual syllabic stress, cross-rhythm between the voice and piano, and frequently changing metric signature--Orr constructs a song which is musically interesting and vocally demanding, especially on the last page. The highest note encountered in any of his songs, a high B-flat, is found in this, his last song. This occurs on the word "God," a type of "tone painting" in itself. Note again the characteristic "Orrian" postlude.

Poco lento $\text{♩} = 63$

- ded By God, thy mas - ter that

34 35 36

made thee. By God, thy

mas - ter that made thee.

allargando

a tempo

Largamente

composed 1937

Fig. 45.--C. W. Orr, "Since Thou, O Fondest and Truest," bars 34-46. Note high B-flat in bar 35, and typical "Orrian" postlude, bars 42-46. Reprinted by permission of Oxford University Press.

The following table contains pertinent information on Orr's complete vocal opera with reference to compositional dates, voice ranges of the songs, and publishers of the various selections.

TABLE 1

SONGS BY C. W. ORR

Miscellaneous Songs

For High Voice

<u>Album of Four Songs</u>	Oxford University Press	
1) Bahnhofstrasse (James Joyce)	E to G	(1932)
2) Requiem (Helen Waddell)	E-flat to A-flat	(1954)
3) Since Thou, O Fondest and Truest (Robert Bridges)	D to B-flat	(1957)
4) The Time of Roses (Thomas Hood)	D-sharp to G-sharp	(1955)
Tryste Noel* (Imogen Guiney)	C to G	(1927)

For Medium Voice

The Earl of Bristol's Fare- well* (John Digby)	C-sharp to E	(1927)
Whenas I Wake* (Patrick Hannay)	E to E	(1928)
Plucking the Rushes (Arthur Waley)	B to F-sharp	(1921)
Silent Noon (D. G. Rossetti)	J. & W. Chester	(1921)
While Summer On Is Stealing (Helen Waddell)	D to E-sharp	(1921)
Hymn before Sleep (Helen Waddell)	J. & W. Chester	(1953)
	D to E	(1953)
	Western Music Co.	(1953)
	B to E	(1953)
	Western Music Co.	(1953)

Settings of A. E. Housman

For High Voice

<u>Two Songs</u>	J. & W. Chester	
1) Loveliest of Trees	D-flat to F	(1922)
2) 'Tis Time, I Think, by Wenlock Town	E to F-sharp	(1921)

*Originally published by Augener; copies are now obtainable from the composer.

TABLE 1--Continued

<u>Three Songs</u> (published 1940)		J. & W. Chester
1) Into My Heart an Air That Kills	C to F	(1935)
2) Westward on the High-Hilled Plains	C-sharp to A	(1937)
3) Oh See How Thick the Goldcup Flowers	C to G-sharp	(1939)
<u>Album of Five Songs</u>		Oxford University Press
1) With Rue My Heart Is Laden	D to F-sharp	(1924)
2) This Time of Year	D to F-sharp	(1927)
3) Oh, When I Was in Love with You	D to F	(1926)
4) Is My Team Ploughing?	D to G	(1925)
5) On Your Midnight Pallet Lying	D to G	(1925)
The Carpenter's Son	E to A	(1922)
When I Was One-and-Twenty	J. & W. Chester	(1924)
When the Lad for Longing Sighs	D to G	(1922)
The Lads in Their Hundreds	D to G-sharp	(1922)
In Valleys Green and Still	J. & W. Chester	(1936)
	Stainer & Bell	(1952)
	B-flat to G	(1952)
	Western Music Co.	

For Medium Voice

<u>Album of Seven Songs</u> (published as cycle, 1934)		J. & W. Chester
1) Along the Field	B to E	(1927)
2) When I Watch the Living Meet	C-flat to F	(1930)
3) The Lent Lily	C to F	(1927)
4) Farewell to Barn and Stack and Tree	B-flat to F	(1928)
5) Oh Fair Enough Are Sky and Plain	C to E-sharp	(1931)
6) Hughley Steeple	B-flat to F	(1931)
7) When Smoke Stood Up from Ludlow	B to E	(1929)
The Isle of Portland	B-flat to E	(1938)
Soldier from the Wars Returning	J. & W. Chester	(1928)
	A to D	(1928)
	Stainer & Bell	

"Remembered Spring" was the title first given to "'Tis Time, I Think, by Wenlock Town"; "Loveliest of Trees" was initially called "The Cherry Tree." The titles were changed prior to publication.³⁶ There were also two other songs that the composer destroyed: an early setting of "Is My Team Ploughing?", and "If Truth in Hearts That Perish." He tore these up at the recommendation of Peter Warlock.³⁷

FOOTNOTES

¹Intimated by C. W. Orr in personal letters to the author dated November 19 and December 22, 1971; stated by A. Copley, "An English Songwriter--C. W. Orr," Composer (Autumn, 1968), p. 12.

²C. W. Orr, "The Problem of Translation," Music and Letters, XXII, No. 4 (October, 1941), p. 324.

³Copley, op. cit., p. 13.

⁴Sidney Northcote, "The Songs of C. W. Orr," Music and Letters, XVIII, No. 4 (October, 1941), pp. 355-356.

⁵A. E. F. Dickinson, Vaughan Williams (London: Faber and Faber, Ltd., 1963), p. 522.

⁶C. W. Orr, personal letter to the author (Painswick, Gloucestershire, England, December 29, 1971), p. 4.

⁷Christopher Le Fleming, "The Music of C. W. Orr--An Impression," Chesterian, XXIX, No. 182 (April, 1955), p. 104.

⁸Northcote, op. cit., p. 358.

⁹Orr, op. cit., p. 4.

¹⁰Copley, op. cit., p. 12.

¹¹Housman was a deist at eighteen and an atheist shortly thereafter. This poem evoked quite a response from the followers of Christianity.

¹²Orr uses this key in "When Smoke Stood Up from Ludlow," "The Earl of Bristol's Farewell," "Whenas I Wake," "Oh See How Thick," "Silent Noon," and the middle section of "Oh Fair Enough Are Sky and Plain."

¹³Northcote, op. cit., p. 357.

¹⁴Orr, op. cit., p. 7.

¹⁵Northcote, op. cit., p. 356.

¹⁶See Northcote, loc. cit.

¹⁷Grant Richards, Housman, introd. by Mrs. E. W. Symons, appendices by G. B. A. Fletcher et al. (New York: Oxford University Press, 1954), footnote, p. 8.

IV. HOUSMAN SETTINGS

When Alfred Edward Housman published his first collection of poetry, "A Shropshire Lad," in 1896, he supplied musicians with a source of poems which has inspired innumerable musical settings. Additional volumes, especially the "Last Poems" of 1922, enhanced his popularity and, reciprocally, provided musicians with more texts for songs. What made many English composers desire to set Housman's poetry is speculative, especially in light of his many disagreements with composers who wished to do so.¹ Michael Kennedy suggests that, paradoxically, one of the reasons was the innate musicality of the poetry;² other appealing qualities were "their phrases of éloquent beauties of the English countryside,"³ and the fact that they were very English.⁴

C. W. Orr, the most prolific composer of Housman settings,⁵ indicates the poetic qualities which made Housman's verses so personally appealing: "He . . . wrote verse that was (a) beautiful, (b) scanned, (c) rhymed, and (d) made sense; qualities that so far as I can see are very much to seek in present day poets (?)."⁶ He adds: ". . . He is, I think, to English songwriters very much what Heine

was to German and Verlaine to French composers, without alas! having met his English Schumann or Fauré. . . ."7

Arthur Sommervell must have been among the first to set Housman's poetry with a cycle dating from 1904. Its first performance in 1905⁸ pre-dates Ralph Vaughan Williams's "Is My Team Ploughing?", which was composed in 1908. His famous cycle, On Wenlock Edge for tenor, string quartet and piano, was first performed in 1909.⁹ There is also a piano version, and an adaptation for orchestra which dates from 1924.¹⁰

Graham Peel's Songs of "A Shropshire Lad" dates from 1911. John Ireland's "The Heart's Desire" was written in 1917 or earlier, and his Land of Lost Content, a cycle of six songs, was composed during the years 1920-1921.¹¹ Charles Wilfred Orr set his first Housman poem in 1921.¹² He eventually set twenty-four of the poet's poems to music. Ivor Gurney's Housman contributions, Ludlow and Teme and the Western Playland, were composed in 1924 and 1926 respectively.¹³ Arnold Bax's settings date from 1926, the date of "In the Morning,"¹⁴ from Housman's "Last Poems."

As indicated, Orr has set more Housman poems than any other known composer. Other composers, in order of their number of Housman settings are: Vaughan Williams and Gurney with fourteen, Butterworth with twelve, Ireland with eleven, Sommervell with ten, E. J. Moeran with seven, and Graham Peel with six.

Vaughan Williams has done much to make Housman's verses known with his two famous cycles, the aforementioned On Wenlock Edge and Along the Field, eight songs for voice and violin utilizing texts from both "A Shropshire Lad" and "Last Poems." This cycle for high voice, originally unpublished,¹⁵ was first performed in 1927.¹⁶ It was published in 1954.

Vaughan Williams and Housman were in disagreement over On Wenlock Edge, specifically on two points. First, Vaughan Williams wanted to print the words to the Housman poetry on the concert program; Housman finally relented and allowed him to do so.¹⁷ Secondly, the poet was terribly perturbed because Vaughan Williams omitted the second stanza of "Is My Team Ploughing?" in his musical setting. When Grant Richards was compiling his book on Housman, a friend asked the composer if the correspondence might be printed. The composer retorted:

You may print anything you like. If the biographer consents I think I ought to be allowed my say, which is that the composer has a perfect right artistically to set any portion of a poem he chooses provided he does not actually alter the sense. . . . I also feel that a poet should be grateful to anyone who fails to perpetuate such lines as:

"The goal stands, up, the keeper
Stands up to keep the goal."¹⁸

Consequently, Housman admonished in a letter of May 7, 1927: "As to 'Is My Team Ploughing?' Mr. Orr must be warned not to omit part of the poem, as I am told Vaughan Williams did."¹⁹ Orr respected his wishes, as other composers, including Butterworth, had done earlier.²⁰

A composer who, according to many, represents the epitome of the spirit of Housman is George Butterworth. Michael Kennedy says that "Butterworth's settings are probably the nearest of all. . . ."21 A. V. Butcher refers to "the simplicity of . . . Butterworth" when mentioning various Housman settings.²² Butterworth's musical language is embedded in the folk-song idiom and this reflects a certain simplicity in itself; also, his folk-song approach lends itself to many of the Housman settings, such as "Loveliest of Trees," "Bredon Hill," and "When I Was One-and-Twenty." It would appear, however, that complicated verse such as "Is My Team Ploughing?" might well be more effectively set in non-strophic stanzas. Vaughan Williams and Orr both do this, while Butterworth is content to set this poem of changing moods and increasing intensity in a hymn-like setting.

Although the American composer, John Duke, has not set Housman extensively, his setting of "Loveliest of Trees" is a song of rare felicity and beauty, beautifully portraying the air of youth as the cherry is observed, "hung with snow."

Allegretto *pp*

A-bout the wood-lands I will go To

55 56 57 58 *mp*

poco rit.

see the cher - ry hung with

poco rit.

59 60 61 62

a tempo

snow.

a tempo

pp 63 64 65 66 *mp*

67 68 69 70 *pp* 71

Fig. 46.--John Duke, "Loveliest of Trees," bars 55-71. Reprinted by permission of G. Schirmer.

The "Loveliest . . ." text has proven to be the most popular choice for musical settings.²³ Other composers who

have also set this poem are: Ivor Gurney, Celius Dougherty, E. J. Moeran, Peel, Leslie Woodgate, Sommervell, Willie Manson, Butterworth, and Orr; the latter two composers' settings are extremely lyrical.

Molto moderato, sempre rubato e con espressione.

VOICE. Love - liest of

PIANO. *1 espressivo* *2* *3* *4*

trees, the cher - ry now is hung with bloom a -

p *5* *6* *7*

poco rit. long the bough, *p a tempo* And stands a - bout the wood - land

pp *a tempo* *poco rit.* *8* *9* *10 pp*

The musical score is for George Butterworth's 'Loveliest of Trees', bars 1-10. It is written for voice and piano. The key signature is D major (two sharps) and the time signature is common time (C). The tempo and mood are indicated as 'Molto moderato, sempre rubato e con espressione.' The score is divided into three systems. The first system shows the voice part starting with 'Love - liest of' and the piano part with measures 1-4. The second system continues the voice part with 'trees, the cher - ry now is hung with bloom a -' and the piano part with measures 5-7. The third system continues the voice part with 'long the bough, And stands a - bout the wood - land' and the piano part with measures 8-10. The piano part includes various dynamics such as *p*, *pp*, and *poco rit.*, and is marked with measure numbers 1 through 10. The score is reprinted by permission of Augener, Limited.

Fig. 47.--George Butterworth, "Loveliest of Trees," bars 1-10. Reprinted by permission of Augener, Limited.

Molto semplice. (♩ = 44)

Voice. Love-liest of trees, the cher - ry now is hung; with

Piano. *p dolce* 1 2 3 4

bloom a - long the bough, And stands a - bout the wood - land side

espressivo

Wear - ing white for Ea - ster - tide.

9 10 11

Fig. 48.--C. W. Orr, "Loveliest of Trees," bars 1-11. Reprinted by permission of J. and W. Chester.

The following table of known settings²⁴ indicates the popularity of the Housman poetry with musicians; dates are listed when known.

TABLE 2

HOUSMAN SETTINGS

- Barber, Samuel, "With Rue My Heart Is Laden." New York, G. Shirmer, Inc. ("ASL" LIV)*
- Bax, Arnold, "In the Morning." London, Murdoch, Murdoch & Co. ("Last Poems" XXIII), 1926.
- _____, "When I Was One-and-Twenty," "Far in a Western Brookland." London, Enoch ("ASL" XIII, LII).
- Burrows, Benjamin, "When First My Way to Fair I Took," "Yonder See the Morning Blink." London, Augener ("Last Poems" XXXV, XI), 1928.
- Butterworth, George, Bredon Hill and Other Songs. London, Augener. "Bredon Hill," "Oh Fair Enough Are Sky and Plain," "When the Lad for Longing Sighs," "On the Idle Hill of Summer," "This Time of Year," "Golden Friends" ("ASL" XXI, XX, VI, XXIV, XXV, LIV).
- _____, Six Songs from "A Shropshire Lad". "Loveliest of Trees," "When I Was One-and-Twenty," "Look Not in My Eyes," "Think No More, Lad," "The Lads in Their Hundreds," "Is My Team Ploughing?". ("ASL" II, XIII, XV, XXIII, XXVII, XLIX). London, Augener, 1911.
- Dougherty, Celius, "Loveliest of Trees." New York, Boosey and Hawkes ("ASL" II), 1948.
- Douglas, Keith, "Yonder See the Morning Blink." Unpublished ("LP" XI).
- Duke, John, "Loveliest of Trees." New York, G. Schirmer ("ASL" II), 1934.
- Foss, Hubert J., "The New Mistress." London, Oxford University Press ("ASL" XXXIV).
- Gibbs, C. Armstrong, "When I Was One-and-Twenty." London, J. Curwan and Songs, Ltd. ("ASL" XIII), 1924.
- Gurney, Ivor, Ludlow and Teme, cycle for tenor, string quarter, and piano. "When Smoke Stood Up from Ludlow," "Far in a Western Brookland," "'Tis Time, I Think, by Wenlock Town," "Ludlow Fair," "On the Idle Hill of Summer," "When I Was One-and-Twenty," "The Lent Lily." London, Stainer and Bell ("ASL" VII, XIII, XXIII, XXIX, XXXV, XXXIX, LII), 1923.
- _____, The Western Playland, cycle for baritone, string quartet, and piano. London, Stainer and Bell ("ASL" II, IV, X, XVII, XXVI, XXVII, XL, LIV).
- Hamilton, Janet, "In Summertime on Bredon" ("Bredon Hill") "'Tis Time, I Think, by Wenlock Town," "With Rue My Heart Is Laden." London, Winthrop Rogers, Ltd. ("ASL" XXI, XXXIX, LIV).

*"ASL" and "LP" stand for "A Shropshire Lad" and "Last Poems."

TABLE 2--Continued

- Herbert, Muriel, "Loveliest of Trees." London, Augener ("ASL" II).
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TABLE 2--Continued

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- _____, "The Isle of Portland." London, J. and W. Chester ("ASL" LIX), 1938.
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I Was in Love with You," "Bredon Hill," "Clun."
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XXVII, XVIII, XXI, L), published as a cycle in
1911; compositional dates are from 1908.
- _____, "Along the Field as We Came By," "With Rue My
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XXVI, LI).
- _____, "We'll to the Woods No More," "In the Morning,"
"The Half-moon Westers Low," "The Sigh That Heaves
the Grasses," "Fancy's Knell." Originally unpub-
lished ("LP" Prefatory Verse, XXIII, XXVI, XXVII,
XLI).
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FOOTNOTES

¹Michael Kennedy, The Works of Ralph Vaughan Williams (London, New York, Toronto: Oxford University Press, 1964), pp. 438-439; also p. 116.

²Ibid., p. 116.

³Stanley Bayliss, article published in connection with a recital of "Shropshire Lad" settings, Listener (London: BBC, April 16, 1940), reprinted in Grant Richards, Housman (New York: Oxford University Press, 1942), p. 443.

⁴Loc. cit.

⁵A. V. Butcher, "A. E. Housman and the English Composer," Music and Letters, XXIX, No. 4 (October, 1940), p. 337.

⁶C. W. Orr, personal letter to the author (Painswick, Gloucestershire, England: unpublished, December 29, 1971), p. 5.

⁷Ibid., p. 5.

⁸Kennedy, op. cit., p. 513.

⁹A. E. F. Dickinson, Vaughan Williams (London: Faber and Faber, Ltd., 1948), p. 523.

¹⁰Loc. cit.

¹¹Peter Crossley-Holland, "John Ireland," Grove's Dictionary of Music and Musicians, 5th ed., rev. ed., ed. by Eric Blom, Vol. VI (New York: St. Martin's Press, 1954), pp. 542-543.

¹²Orr, op. cit., p. 7.

¹³H. C. Colles and Marion M. Scott, "Ivor Gurney," Grove's Dictionary of Music and Musicians, 5th ed., rev. ed., ed. by Eric Blom, Vol. III (New York: St. Martin's Press, 1954), p. 855.

¹⁴Edwin Evans, "Arnold Bax," Grove's Dictionary of Music and Musicians, 5th ed., rev. ed., ed. by Eric Blom, Vol. I (New York: St. Martin's Press, 1954), p. 512.

¹⁵This cycle dates from 1925. See Dickinson, op. cit., p. 523.

¹⁶Kennedy, op. cit., p. 514.

¹⁷Ibid., p. 438.

¹⁸Richards, op. cit., pp. 438-439.

¹⁹Ibid., p. 221.

²⁰He earlier set all the verses to the poem in 1911.

²¹Kennedy, op. cit., p. 116.

²²Butcher, op. cit., p. 337.

²³William White, "A. E. Housman and Music," Music and Letters, XXIV, No. 4 (October, 1943), p. 215.

²⁴William White in "A. E. Housman and Music," op. cit., pp. 213-214 indicates that a list of all the various settings has never been published in its entirety. This list is based on his, with additional information concerning composers, works and dates achieved through research and various sources. Supplementary material is included from various volumes of Grove's Dictionary of Music and Musicians, BBC Music Catalog, acquisition of scores from C. W. Orr, various periodical sources, communication with publishers, including: Blackwell's; G. Schirmer; Brodt, agent for Chester; Oxford University Press; Leslie Music Company and agent, Western Music Company; Boosey and Hawkes; Joseph Patelson; and repertoire from the author's library.

V. SUMMARY, CONCLUSIONS, RECOMMENDATIONS

Even a cursory perusal of the vocal scores of Charles Wilfred Orr reveals that he is no ordinary English ballad writer. His songs represent the apogee of a hybrid form resulting from indissoluble qualities of the German lied and the English Art Song. His provocative harmonies, reminiscent of Delius, have evoked invective censures from some English critics. Only in recent years have certain scholars and musicians propagated the cogent, intrinsic merits of his songs. Dr. P. M. H. Edwards believes that Orr is one of the two most savagely neglected English composers of the twentieth century.¹

His melodic gift has English roots, notably in its lyricism and modality--qualities that can be traced back to Dunstable. There are intimations of Vaughan Williams's influence, particularly in Orr's use of modality;² but most twentieth-century English composers have at least inadvertently been influenced by this great master.

He is fond of using descending melodic lines at cadences and of preceding the final note of a cadential melodic formula with an interval that is chromatic with the final note. Observe the following examples:

Andante tranquillo ♩. 66 *p*

The toil of

day is ebb - - - ing, The qui - et

comes a - gain, In slum - ber

(10)

Fig. 49.--C. W. Orr, "Hymn before Sleep," bars 1-11. Note the chromatic cadence, bars 8-9. Reprinted by permission of Western Music Company.

The musical score is divided into three systems. The first system (bars 36-37) features a vocal line with the lyrics "so, and so a -" and a piano accompaniment. The tempo markings are "a tempo", "rit.", and "a tempo". The second system (bars 38-39) continues the vocal line with the lyric "- bide!" and the piano accompaniment. The tempo markings are "a tempo" and "accel.". The third system (bars 40-42) is marked "Lento" and "più lento". It includes a chromatic cadence in bars 37-38. The piano part includes a chromatic cadence in bars 37-38. The score is reprinted by permission of Western Music Company.

Fig. 50.--C. W. Orr, "While Summer On Is Stealing," bars 36-42. Note Chromatic cadence, bars 37-38. Reprinted by permission of Western Music Company.

Allegro giocoso $\text{♩} = 60$

'Tis spring; come out to

ram - ble The hil - ly brakes a -

- round, For un - der thorn and

molto rit. *al tempo*

Fig. 51.--C. W. Orr, "The Lent Lily," bars 1-6.
Note cadence, bars 4-5. Reprinted by permission of J.
and W. Chester.

Moderato ♩ = 52

I am thin and pine, And has he found to sleep in A bet-ter bed than mine?"

Yes, lad, I lie ea-sy, I lie as lads would

58 59 60 61 62 63 64 65 66 67

Fig. 52.--C. W. Orr, "Is My Team Ploughing?", bars 58-67. Note chromatic cadence in bars 62-63. Reprinted by permission of Oxford University Press.

Poco lento ♩ = 54

Rest-ed once up-on an - oth - - er's, When it was not

28 29 30

clay. m.s. m.d. 32 p 33 34 35

composed 1925

Fig. 53.--C. W. Orr, "On Your Midnight Pallet Lying," bars 28-35. Note chromatic cadence, bars 30-31. Reprinted by permission of Oxford University Press.

Andante $\text{♩} = 70$

Voice

Piano

Take him, earth, for

cher - ish-ing, To thy ten - der breast re - ceive him.

Fig. 54.--C. W. Orr, "Requiem," bars 1-12. Note the falling melodic line in bars 7-8 and 11-12. Reprinted by permission of Oxford University Press.

Rec più mosso (tempo primo, $\text{♩} = 70$)

Sym - bol of His mys - - ter-y.

35 36 37 38 39 40

Fig. 55.--C. W. Orr, "Requiem," bars 35-40. Melodic cadence utilizing suspended figure. Reprinted by permission of Oxford University Press.

Andante mesto $\text{♩} = 58$

ha - ter hates no more;

25 26 27

rit. *len.* *cong...*

Fig. 56.--C. W. Orr, "When I Watch the Living Meet," bars 25-27. Descending melodic cadence. Reprinted by permission of J. and W. Chester.

Allegretto $\text{♩} = 74$

Voice

Piano

mf *mf*

It was not in the

1 2

win - ter Our lov - ing lot was

cast; It

Fig. 57.--C. W. Orr, "The Time of Roses," bars 1-6.
Note the chromatic approach to the cadence in bars 4-5.
Reprinted by permission of Oxford University Press.

flowers when first we met!

when first we met!

Fig. 58.--C. W. Orr, "The Time of Roses," bars 21-25.
Note the chromatic melodic formulae in bars 22-23 and bars
24-25. Reprinted by permission of Oxford University Press.

Melodically speaking, Mr. Orr twice uses the same ascending minor third to end two compositions in the cycle, Five Songs from "A Shropshire Lad"--"With Rue . . ." and "This Time of Year." The ending of the former song prompted Philip Heseltine to say that it was "one of the loveliest songs any English composer has written--it is perfectly beautiful, especially the last line--the emotion of 'where roses fade' could not be more completely realised or more perfectly expressed."³ See bars 35-37 of the following example:

Andante $\text{♩} = 76$ *rall.*

girls are sleep - - ing In fields where ros - - es

32 33 34 35 *rall.* 36

a tempo

fade

37 *p a tempo* 38 39 40 41 42 *pp* L.H.

composed 1924

Fig. 59.--C. W. Orr, "With Rue My Heart Is Laden," bars 32-42. Reprinted by permission of Oxford University Press.



Fig. 60.--C. W. Orr, "This Time of Year," bars 40-46. Note ascending minor third in bars 40-41. Reprinted by permission of Oxford University Press.

The melodic range of the songs for high voice extends almost two octaves, from C to B-flat; the highest note occurs in his last composition, "Since Thou, O Fondest and Truest," while the lowest note written for high voice is found in "Into My Heart An Air That Kills" and "Tryste Noel." Of the songs for high voice, the one which requires the widest range is "The Lads in Their Hundreds."

Of the songs written for medium voice, the highest note, F-sharp, is found in "Plucking the Rushes." A high F (or E-sharp) is required for "When I Watch the Living Meet," "Farewell to Barn and Stack and Tree," "Oh Fair Enough Are Sky and Plain," and "Hughley Steeple." Several

other songs written for medium voice require high E's. The lowest note required is a low A, necessary for "Soldier from the Wars Returning." (For a complete list, see Table 1.) The average ranges, based on a compilation of all of his songs, is B-flat to E for songs written for medium voice and D to G for the compositions for high voice.

His melodies reflect a sensitive approach to the implications of the text, and he often uses a type of "tone painting." Since the harmonic and melodic interplay is so closely interwoven in the music of Orr, the resulting "tone painting" is a result of melodic and harmonic combination. Interesting examples can be found in the phrase, "by God, thy master that made thee," from "Since Thou, O Fondest and Truest," and at the conclusion of "Is My Team Ploughing?", commencing with the phrase "I cheer a dead man's sweetheart." (See the following figures; also see Figure 9.)

Poco lento ♩ = 63

- ded. By God, thy mas - ter that

34 35 36

ff



Fig. 61.--C. W. Orr, "Since Thou, O Fondest and Truest," bars 34-38. Note that the word "God" is the highest in the phrase. It is also the highest vocal pitch required by Orr in all of his vocal opera. Reprinted by permission of Oxford University Press.

Moderato $\text{♩} = 54$ *p*

choose; I cheer a dead man's sweet-heart,

Ne-ver ask me whose.

8va basso

Fig. 62.--C. W. Orr, "Is My Team Ploughing?", bars 69-78. This is an example of melodic-harmonic "tone painting." Note the final question is never answered, depicted by the use of an unresolved seventh chord at the conclusion. Reprinted by permission of Oxford University Press.

Orr's harmonic practice, patterned after Delius, is not representative of the typical English composers of his era but more indicative of the German tradition. While the melodic line often appears capable of standing alone, independent of the harmony, Orr's chromatic harmonic-melodic language introduces unanticipated vertical sonorities, often adding a thickness of texture which is not always perceptible when observing solely the melody. (See also Chapter II, Figures 1-4.)



Fig. 63.--C. W. Orr, "With Rue My Heart Is Laden," bars 1-5. Note harmony. Reprinted by permission of Oxford University Press.

At times, the melodic cadential formulae produce unexpected harmonic sonorities, enriched by either whole-tone or modal inferences; his closely knit harmonic-melodic consciousness is evident, and alterations in the harmony likewise alter the melody. (See p.20 and pp. 34-37 for discussion and examples.)

Allegretto $\text{♩} = 70$

lad that lives and has his will is worth a doz-en

25 26 27

dead. *mf* Fred keeps the

28 29 30 *mf sostenuto*

house all kinds of wea-ther, And clay's the house he

31 32 33

keeps; *p* When Rose and I

34 35 36 *p*

Fig. 64.--C. W. Orr, "This Time of Year," bars 25-36. Note cadences, bars 27-28 and 33-34. Reprinted by permission of Oxford University Press.

By using the lowered seventh at cadences, Orr intimates a "modal" flavor, since the lowered seven is nearly always a necessary ingredient in modal writing. Although most of his compositions cannot be classified as belonging to any specific mode, his use of the lowered seven is a favorite harmonic practice. (See also pp. 36-38.)

Allegretto ♩ = 70

The musical score consists of two systems. The first system contains bars 40, 41, and 42. The second system contains bars 43, 44, 45, and 46. The piano accompaniment is written in a style that emphasizes the sonority of seventh and ninth chords, with the lowered seventh being a recurring feature. The vocal line is simple and follows the piano accompaniment. The tempo is marked 'Allegretto' with a quarter note equal to 70 beats per minute. The key signature has one sharp (F#). The time signature is 2/4. The score is marked with bar numbers 40 through 46. A 'coda' symbol is present at the end of the piano part. The text 'composed 1927' is written at the bottom right of the piano part.

Fig. 65.--C. W. Orr, "This Time of Year," bars 40-46. Note lowered sevenths, bars 40, 41, 42, and 43. Reprinted by permission of Oxford University Press.

Orr's music is filled with seventh and ninth chords. Following the romantic and modern traditions, he does not concern himself with their resolution; rather, he uses them for their sonorous timbres. "Bahnhofstrasse," for example (see Figure 66), extensively uses seventh and ninth structures, with many parallel fifth, seventh, and ninth

progressions, depending upon harmonic interpretation. For instance, the first entity in bar 12 could be considered an a^7 chord, omitting the third, with a pedal on G and D and a suspended ninth, A, in the piano part; it could also be interpreted as C^9 in second inversion, omitting the seventh. Orr admits to having always liked rich sonorities. This concept pervades his compositions.

Lento mesto

Voice

The eyes that mock me sign the way Where-to I pass at

Piano

mf *sempre sostenuto*

simile

4 5 6

7 8 9

try - ting and the twi - - - - ning star.



Fig. 66.--C. W. Orr, "Bahnhofstrasse," bars 1-13. Note parallel fifths in bars 4-5, ninth chord in bar 2, and seventh chords in bar 4. Reprinted by permission of Oxford University Press.

Many other examples of his harmonic boldness can be cited, including a fondness for seventh and ninth chords in inversion. A ninth chord in second inversion is noted in bar two, beat two, of "Bahnhofstrasse" (see previous example). Bars five and six of "With Rue . . ." contain a ninth chord in first inversion, progressing to a c^7 , with an accented lower neighbor (F-sharp).



Fig. 67.--C. W. Orr, "With Rue My Heart Is Laden," bars 1-9. Note ninth chord in bar 5. Reprinted by permission of Oxford University Press.

"On Your Midnight Pallet Lying" also uses seventh chords, in third inversion, notably at bar 5.

Poco lento ♩ = 54

Fig. 68.--C. W. Orr, "On Your Midnight Pallet Lying," bars 4-9. Note seventh chord in bar 5. Reprinted by permission of Oxford University Press.

Moderato $\text{♩} = 68$

mf *ten.* "Fare-well to barn and
ten.
mf 2 3
p etc.

stack and tree, Fare - well to Sev - ern shore. —

f *espressivo* *mf*
Ter - ence, look your last at me, For I come home — no
7 8 9
mf

more. —

10 *mf* *dolce* 11 12
p

drive — And hear the har-ness jin-gle when I was man a - live?"

The piano accompaniment for bars 1-10 features a sequence of chords numbered 6, 7, 8, 9, and 10. The key signature is one sharp (F#).

Fig. 71.--C. W. Orr, "Is My Team Ploughing?", bars 1-10. Reprinted by permission of Oxford University Press.

Moderato $\text{♩} = 52$
espressivo

"Is my girl hap - py — That I thought hard_ to leave, — And
 has she tired of weep-ing — As she lies down at eve?"

The piano accompaniment for bars 40-47 features a sequence of chords numbered 40, 41, 42, 43, 44, 45, 46, and 47. The key signature changes from one sharp (F#) to one flat (Bb) between bars 40 and 41. The instruction "con 8^{va} basso" appears at the end of the piano part in bar 47.

Fig. 72.--C. W. Orr, "Is My Team Ploughing?", bars 40-47. Note intervallic change, bars 40-41. Reprinted by permission of Oxford University Press.

In "The Lent Lily," Orr modulates from F Major to e-flat minor by letting the fifth of the F Major scale, C, become the sixth of the e minor one. The c^7 chord (bar 17)

anticipates the e minor tonality, and the lowered F in bar 22 leads back into F Major in bar 23.

Allegro $\text{♩} = 60$

all the winds at play, And

there's the Lent - - en li - - ly That

has not long to stay

rit. And dies on Eas - - ter

15 16 17 18 19 20 21 22



Fig. 73.--C. W. Orr, "The Lent Lily," bars 15-24. Note modulation in bars 17-18 and bars 22-23. Reprinted by permission of J. and W. Chester.

The cadential formulae alluded to earlier (see pp. 87-94) also is a device used for modulations.

Andante tranquillo $\text{♩} = 66$
mf

(30)

The cup of all for - get - ting ..

28 29 30 31

* ♩ * ♩ *

(35)

Have drunk, have drunk

32 33 34 35

* ♩ * ♩ *

rit. - - - a tempo

and found re - lief.

L.H.

36 37 38 39

* 2 2 * 2 2

Fig. 74.--C. W. Orr, "Hymn before Sleep," bars 28-39. Note cadential formulae resulting in modulations. Reprinted by permission of Western Music Company.

There is another general tendency which bears noting. Mr. Orr has an affinity for syncopated rhythmic figures, primarily implemented in the accompaniment. This trend is evident throughout his compositional career. (See also previous example, Figure 74.)

Andante $\text{♩} = 70$

earth a - bout him, Earth with leaves and vio - lets strown,

79 80 81 82 83 84

mf

Grave his name, and pour the frag - rant Balm up-on the

85 86 87 88 89 90



Fig. 75.--C. W. Orr, "Requiem," bars 79-94. Note the undulating, syncopated accompaniment. Reprinted by permission of Oxford University Press.

poco più animato (tempo primo, $\text{♩} = 48$)

mf *ten.*

Be hind the drum and fife, Past hawthorn wood and hol - low,

mf *ten.* *cresc.* *ten.*

8 9 10

Tempo I *rall.* **a tempo**

Through earth and out of life The soldiers fol - low.

f *sost.* *dim.* *p*

11 12 13

più animato

The sol - diers is the trade:

f

14 15 16

mf espress.

In an - y wind or wea - ther He steals the heart of maid And man to

27 28 29

Fig. 76.--C. W. Orr, "In Valleys Green and Still," bars 8-19. Note syncopated accompaniment. Reprinted by permission of Western Music Company.

Andante espressivo. (♩. 78) mf

Voice. When the lad for long - ing

Piano. *mf* 1 2 3 4 5 etc

sighs, Mute and dull of cheer and pale,

6 7 8 9 10

If at death's own door he lies, Mai - den,

11 12 13 14 15



Fig. 77.--C. W. Orr, "When the Lad for Longing Sighs," bars 1-20. Note the undulating rhythmic pattern in the piano accompaniment. Reprinted by permission of J. and W. Chester.

As for formal design, the most preferred form for the songs is strophic or modified strophic. This form is used for fifteen of his thirty-five songs; ternary form is the next most preferred with thirteen compositions utilizing this structure. Other forms that are used are through composed (five) and binary (two).

As has been noted, his preoccupation with rich sonorities and his admiration for the music of Delius and Wolf account somewhat for the numerous lieder traits which are discernible. It also partially explains the ultimate rejection of his music by an audience that was engulfed in a rediscovery of English folk-song,⁴ an idiom that had very little interest for the composer.⁵

What the critics and audiences failed to recognize was that Mr. Orr is exceedingly English, as Dr. Edwards purports:

. . . Orr is a typical Englishman; he has his roots in the Cotswold Hills, and his "Englishness,"

whilst admitting outside influences, ever steers a middle course between them, giving way entirely to none.⁶

His music may be compared analogically to a tangelo, a hybrid form resulting from a cross-fertilization of an orange and a tangerine. The resulting entity is unique, an admirable quality in itself.⁷ Similarly, Orr's music should be appreciated because of its uniqueness, for, as Dr. Edwards observes, although he has very obvious influences, he is uniquely himself.⁸ His compositions are not easy; rather only the most intrepid singer should attempt many of them. The accompaniments are also frequently difficult,⁹ and rarely subjugated to the role of merely accompanying the voice. Hence, the appellation of "Duet for Voice and Piano" is most appropriate.¹⁰

His consistent implementation of duplet-triplet patterns is reminiscent of Brahms and Wolf. An extensive use of syncopation is employed, and one notes a high degree of chromaticism, particularly in his earlier works. His later works exhibit a certain refinement and a more economical use of chromaticism; in fact, his composition for 'cello and piano, "A Midsummer Dance," written in the late 1950's, reverts somewhat to less-startling progressions and fewer accidentals than do some of his earliest pieces.

It is highly recommended that there be more performances of Orr's works, particularly his songs, so that musicians can become more familiar with his output. Plans

are being formalized at this time for a concert of the composer's music on the campus of Auburn University, Auburn, Alabama. This concert will take place during 1972 and will entail both instrumental and vocal compositions. More concerts are urged.

There is also a need for an anthology of twentieth-century English song, one which would include the works of Orr. His songs could therefore be assured of being preserved for posterity. This project is highly recommended.

Orr is a significant figure in the history of English song. His distinction of being the most prolific composer of Housman settings is an accomplishment in itself. The two cycles, one for baritone and one for tenor, of "Shropshire Lad" texts are significant achievements. Indeed, "With Rue My Heart Is Laden" was considered by Philip Heseltine to be one of the most beautiful songs that any English composer has written (see p.95). Christopher Le Fleming,¹¹ Sidney Northcote,¹² and A. Copley¹³ believe the cycle of seven songs to be Orr's chief contribution to English song. In 1937, Northcote asserted that the cycle for baritone was one of the chief contributions to English song since World War I.¹⁴

Orr's songs deserve a place in the history of song literature because they are some of the most appealing and personal vocal music to be written by any twentieth-century English composer. Through the enlightenment and awareness of musicians who endeavor to examine the music

of C. W. Orr, it is hoped that, in the words of A. Copley, "this most personal yet at the same time universal, music must surely one day come into its own."¹⁵

FOOTNOTES

¹Dr. P. M. H. Edwards, "C. W. Orr, A Short Appreciation" (Victoria, British Columbia, Canada: unpublished), p. 11. He also mentions that the other composer is Edmund Rubbra.

²C. W. Orr indicates this in a letter to the author (Painswick, Gloucestershire, England: unpublished, December 29, 1971), p. 4.

³Philip Heseltine, personal letter to the composer (Cefn Bryntalch, Abermule, Montgomeryshire: unpublished). Copy of the letter sent by the composer to the author on March 3, 1972.

⁴Arthur Jacobs, "The British Isles," A History of Song, ed. by Denis Stevens (New York: W. W. Norton, 1961), p. 161.

⁵Orr, op. cit., letter written to the author on December 29, 1971, p. 4.

⁶Dr. P. M. H. Edwards, "C. W. Orr, A Short Appreciation" (Victoria, British Columbia, Canada: unpublished), p. 10.

⁷Dr. Kenneth Klaus expounds upon Karl Jasper's importance of uniqueness to the romantic spirit in The Romantic Period in Music (Boston: Allyn and Bacon, 1970), p. 27.

⁸Edwards, op. cit., p. 10.

⁹Dr. William Tamblyn of the Auburn University Music Department made this observation in a letter to the author (Auburn, Alabama: unpublished, March 8, 1972), p. 1.

¹⁰Edwards, op. cit.

¹¹Christopher Le Fleming, "The Music of C. W. Orr; An Impression," Chesterian, XXIX, No. 182 (April, 1955), p. 105.

¹²Sidney Northcote, "The Songs of C. W. Orr," Music and Letters, XVIII, No. 4 (October, 1941), p. 358.

¹³A. Copley, "An English Songwriter--C. W. Orr," Composer (Autumn, 1968), p. 14.

¹⁴Northcote, op. cit., p. 358.

¹⁵Copley, op. cit., p. 14.

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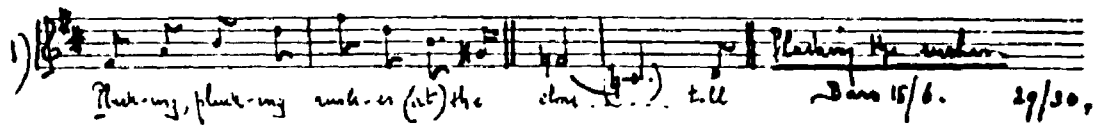
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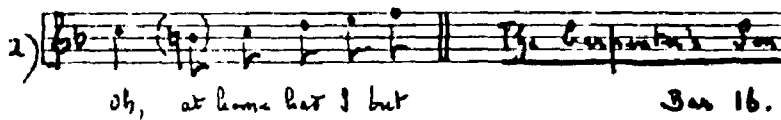
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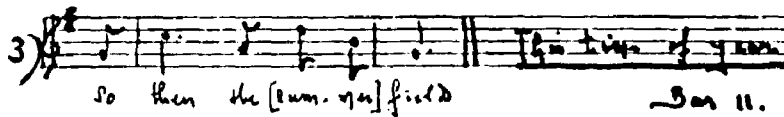
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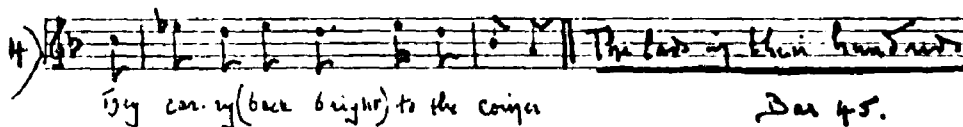
Corrections and alterations in vocal parts.

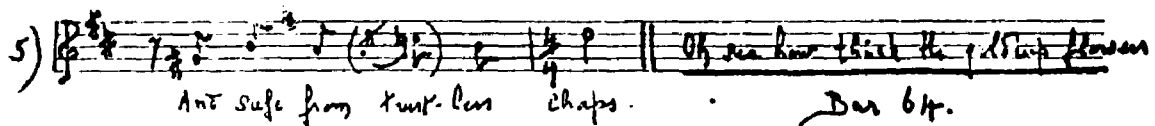
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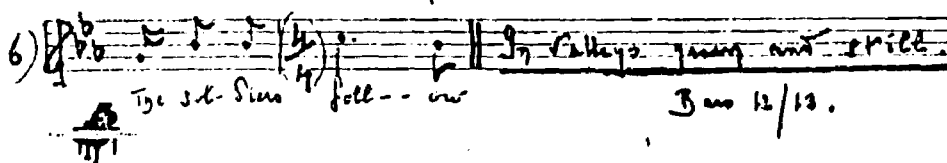
1)  Plucking the under-
 Pluck-my, pluck-my under- (at) the close (at) till Bar 15/6. 29/30.

2)  The Carpenter's Son
 Oh, at home but I but Bar 16.

3)  The time of year
 So then the [sum. year] field Bar 11.

4)  The land in their hands
 By con. (back bright) to the corner Bar 45.

5)  Oh see how thick the grass grows
 Ant safe from hurtless chaps. Bar 64.

6)  In valleys young and still.
 The old time fall -- in Bar 12/13.

Alternations

7)  Invitation of Jesus
Bars 14 ~ 24.

8)  When I was once at home
Bar 17.

9)  Requiem
Bar 81/2 - alternative version

10)  Hymn before sleep
Bars 66 ~ 72.

11)  Hymn before sleep
Bars 17/8.



Correction of misprint, omission etc in piano parts.

12) Along the fields
Bar 45.

13) When I watch the living year.
Bar 27.

14) Farewell to Mary
Bar 38. c 44.

15) Requiem.
Bar 38.

16) Hughley People
Bar 47.

17) In valley green as still
Bar 36.
(At bar 13. insert $\frac{4}{4}$ time signature)

18) *Into my heart*
Bar 20.

19) *With now my heart is laden.*
Last Bar.


20) *Oh how thick*
Bar 12 - 22.

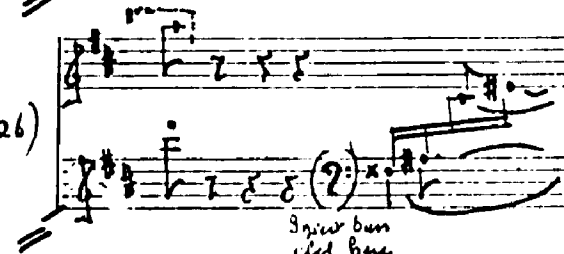
21) *Oh see how thick*
Bar 64.

22) *Polina from the seas returning.*
Bar 7.
Immer & nieß Pignorat $\frac{4}{4}$ at bars 21 & 22.


23) *The land in their hands*
Bar 20.


24)  *W. Hunt on the
high-hill of pensive
Bar 48 & the last
two bars.*

25)  *This time of year
Bar 19*
more heavily here.

26)  *While summer on is stealing
5th Bar on the last page.*
*Spier bar
clef here.*

Alternative lay-out of piano parts.

27)  *When the last has longing light.
Bar 48/9.*
ff

28)  *The whole of Portland.
Bar 37.*
ff

EXAMINATION AND THESIS REPORT

Candidate: Joseph Thomas Rawlins, Jr.

Major Field: Music

Title of Thesis: "The Songs of Charles Wilfred Orr with Special Emphasis on His
Housman Settings"

Approved:

Earl Redding Dallas Huper
Major Professor and Chairman

Max Woodrich
Dean of the Graduate School

EXAMINING COMMITTEE:

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Date of Examination:

July 5, 1972