

Swinburne poems set to music, 1866-1920

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

1860s

Kissing Her Hair ¹
Kissing Her Hair, Rondel
A Match ²

Walter Maynard (pseud. of Thomas W. Beale)
 James Lynam Molloy
 Jeremiah Rhodes

London: Cramer & Co., 1867
 London: Ashdown & Parry, 1868
 London: Charles Jeffreys, 1868

1870s

A Match ³
Before Sunset
Après tant de jours: Song from 'Chastelard'
J'ai vu faner bien des choses ⁴
Love Laid his Sleepless Head ⁵
Love at Sea ⁶
Ilicet: A Song for Contralto ⁷

Francis Hueffer (Franz Hüffer)
 Albert Orlando Steed
 Virginia Gabriel
 Mayda Creyke
 Arthur Sullivan
 Lady Louisa Caroline Lamb
 U. C. Burnap

London: Stanley, Lucas & Weber, 1873
 London: Stanley, Lucas & Weber, 1873
 London: Stanley, Lucas & Weber, 1873
 London: J. B. Cramer & Co., 1874
 London: Boosey & Co., 1875
 London: Lamborn Cock, 1876
 San Francisco: M. Gray, 1876

¹ See [Rondel: Kissing her Hair](#).

² Inscribed to the Rt. Hon Lady Houghton (Annabel Milnes).

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

⁴ 'Song of Queen Mary' – *Chastelard*.

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

⁶ Stanzas 1, 4 & 5

⁷ Digital score available on Library of Congress website.

A Leave Taking ⁸
If ⁹
Félice ¹⁰
Love Laid his Sleepless Head
If Love were what the Rose is ¹¹

Charles Salaman
Ciro Pinsuti
Theophilus Marzials
Hastings Crossley
Harrison Millard

London: Novello, Ewer & Co., 1877
London: Chappell & Co., 1878
London: Stanley, Lucas & Co., 1878
London: Novello, Ewer & Co., 1879
New York: Spear & Dehnhoff, 1879

1880s

A Match ¹²
A Match ¹³
Le Navire, Sarabande, paroles de A. C. Swinburne
Le Navire Passe (Chastelard)
J'ai vu faner bien des choses: Romance
Mary Stuart: A Dramatic Cantata ¹⁴
If Love were what the Rose is ('A Match')
Ask Nothing More ('The Oblation') ¹⁵
A Match
Song Before Death
Maytime in Midwinter ¹⁶

Louis Napoleon Parker
Fredric W. Clarke
Lionel Benson
Francesco Tosti
Hamilton Aidé
Joseph Roeckel (lib. Frederick Weatherly)
Frederic Cowen
Theophilus Marzials
Clara Kathleen Rogers
Catherine Adelaide Ranken
A. M. Wakefield (Augusta Mary)

London: A Cox, 1880
London: Novello, Ewer & Co., 1880
London: Stanley, Lucas, Weber, 1880
London: Ricordi & Co., 1880
London: Boosey & Co., 1881
London: Patey & Willis, 1881
London: Chappell & Co., 1883
London: Boosey & Co., 1883
New York: Schmidt & Co., 1884
London: Davison & Co., 1885
London: S. Lucas, Weber, 1885

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

⁹ 'A Match'.

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

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

¹² See *A Match, 1880*.

¹³ In *An Album of Songs* (no. 4).

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

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

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

*Love at Sea**If Love were what the Rose is* ¹⁷*Rococo, A Song* ¹⁸*For a Day and a Night* ¹⁹*If you were Life* ²⁰

Percy Reeve

A. C. Mackenzie

Adela Maddison

Adela Maddison

Adela Maddison

London: Ricordi & Co., 1886

London: Novello, Ewer & Co, 1888

London: Metzler & Co., 1888

London: Metzler & Co., 1888

London: Metzler & Co., 1889

1890s*Eton: An Ode* ²¹*As I Love Thee**Song of May* ('Maytime in Midwinter'?)*Music: An Ode* (sop., chorus, orchestra) ²²*East to West: An Ode* ²³*Butterflies* ('Fly, white butterflies') ²⁴*Ask Nothing More* ('The Oblation')*An Interlude**Stage Love**The Triumph of Time* ²⁵*Before Sunset*

Charles Hubert H. Parry

Jacques Blumenthal

Lord Henry Somerset

Charles Wood

Charles Villiers Stanford

Felix Corbett

Frederic Cowen

Adela Maddison

Adela Maddison

Adela Maddison

Adela Maddison

London: Novello, Ewer & Co., 1891

London: Chappell & Co., 1892

London: Ricordi & Co., 1893

London: Augener & Co., 1893

London: Novello, Ewer & Co, 1893

London: Boosey & Co., 1894

London: J Williams, 1894

London: Metzler & Co., 1895

¹⁷ 'A Match'. In *Eighteen Songs*, 3 vols., I.¹⁸ Stanzas 1, 3 & final.¹⁹ 'At Parting'. All verses complete, except for the line 'Spirit and flesh growing one with delight', which presumably was cut out for reasons of taste?²⁰ 'A Match', stanzas 3, 4 & 5.²¹ Written for the school's 450th anniversary. See *TSL*, VI, 5-7.²² Commissioned by the Royal College of Music from Swinburne to celebrate the opening of its new building, for which a competition was held to choose a composer. Charles Wood won, and the building received a royal gala opening in 1894, a year later than originally planned and more than a year after the poem's original publication.²³ See [*'East to West' by Charles Villiers Stanford*](#). Written and composed for the 1893 'Chicago Celebration', says The Times on 29 April 1893. Performed by the Royal Choral Society at the Albert Hall on 10 May 1893.²⁴ Sung at the Proms at the Queen's Hall (where the Proms were initially held) on 9 September 1895, after the interval. The first half of the programme, conducted by Henry Wood, was a Wagner recital, with music from *The Flying Dutchman*, *Lohengrin*, *Tannhäuser*, and *Die Walküre*.²⁵ See [*The Triumph of Time*](#). Stanzas 1, 2 & final.

A Leave Taking (part-song)
A Leave Taking ²⁶
Mabel's Song ²⁷
Love shall be Lord ²⁸
In a Garden
Baby Songs ²⁹
For If, Beyond the Shadow and the Sleep ³⁰
The Oblation
If Love were what the Rose is ³¹
A Match
Before the Beginning of Years (Choir and Orch.) ³²
We are not Sure of Sorrow ³³
Ballad of Dreamland

Archibald Wayet Wilson
Charles Paston Cooper
Frances Allitsen (pseud. Mary Bumpus)
Felix Corbett
Emily M Lawrence
Florence Gilbert
William Simpson Hannam
William Simpson Hannam
Paul Ambrose
Frederick Westlake
Archibald Wayet Wilson
Charles Paston Cooper
Bernard Rolt

London: Novello, Ewer & Co., 1895
London: Chappell & Co.(?) 1895
London: Boosey & Co., 1896
London: Boosey & Co., 1896
London: Weekes & Co., 1896
London: J. B. Cramer, 1896
London: Novello, Ewer & Co., 1896
London: Novello, Ewer & Co., 1896
Boston: Oliver Ditson, 1896
London: Gale & Speer, 1897
London: Novello, Ewer & Co., 1897
London: Chappell & Co., 1898
London: Enoch & Sons, 1899

1900s

If Love were what the Rose is ³⁴
April's Lady ³⁵
Come Back, Sweet Love ³⁶
If Love were what the Rose is ³⁷

Bothwell Thomson
Maud Valérie White
William Augustus Barratt
Arthur Foote

London: Publisher? 1900
London: Chappell & Co., 1902
London: Boosey & Co., 1902
New York: Arthur P. Schmidt, 1902

²⁶ Performed at the Proms, 20 October 1902

²⁷ 'There's nae lark loves the lift', from *The Sisters*.

²⁸ 'Before Sunset'.

²⁹ 'In a Garden', 'Baby Bird'.

³⁰ 'In Memory of John William Inchbold'

³¹ 'A Match'.

³² *Atalanta in Calydon*, lines 314-361.

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

³⁴ 'A Match'.

³⁵ 'A Match'.

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

³⁷ 'A Match'.

As I Love Thee 38
As I Love Thee 39
There Lived a Singer 40
Rococo
Take Hands, Touch Lips 41
A Match
Springtide: An Interlude
Dear in Death 42
A Baby's Feet, Like Seashells Pink 43
A Match
A Match
An Interlude
A Match
A Prayer of Thanksgiving 44
Resignation 45
A Leave Taking
Love Laid his Sleepless Head
Music: An Ode
An Interlude, a Spring Song

Charles A. Lidgey
Harvey Worthington Loomis
Christopher Wilson
Cecil E. Banbury
Clarence Lucas
Cecil E. Banbury
Inez C. Evers
Charles Harford Lloyd
Charles Harford Lloyd
William F. Sudds
Henry T. Fleck
Landon Ronald
Victor Herbert
Louise Llewellyn
Nicholas Douty
Charles Fonteyn Manney
Victor Herbert
Arthur M. Friedlander
F. Gambogi

London: Boosey & Co., 1903
Boston: O. Ditson Co., 1903
London: ?, 1903
London: Weekes & Co., 1904
Cincinnati: J. Church Co., 1904
London: Weekes & Co., 1904
London: Elkin & Co., 1904
London: Novello & Co., 1904
London: Novello & Co., 1905
Philadelphia: T Presser, 1905
Boston: O. Ditson Co., 1906
London: Enoch & Sons, 1906
New York: Witmark & Sons, 1907
Cincinnati: J. Church Co., 1907
Philadelphia: Theodore Presser, 1907
Boston: O. Ditson Co., 1907
New York: Witmark & Sons, 1907
London: Novello & Co., 1908
London: J. Williams, 1909

1910s

My Queen and Star

Lady Annie Fortsecue Harrison

London: Chappell & Co., 1910

³⁸ ‘Erotion’.

³⁹ ‘Erotion’.

⁴⁰ ‘The Triumph of Time’.

⁴¹ ‘Rococo’.

⁴² ‘A Dead Friend’.

⁴³ ‘Étude Réaliste’.

⁴⁴ ‘The Garden of Proserpine’, lines 81-88.

⁴⁵ ‘Rococo’.

Dear in Death 46
Un jour, une nuit – A Day, A Night 47
If Love Were What the Rose is 48
White Laurustine 49
Atalanta in Calydon 50
A Reiver's Neck Verse
The Oblation
Cradle Song
Atalanta in Calydon (Choral & Incidental Music) 51
Kiss' ich ihr Haar: Rondel 52
Let us Go Hence 53
A Baby's Epitaph
Fly, White Butterflies 54
April's Lady 55
A Song of Love 56
Night 57
On Dante's Track 58
Beloved and Blest 59
My Mother Sea 60

Rose Mesham
 Victor Harris
 John Lilley Bratton
 Emmeline Brook
 Sir Granville Bantock
 Percy Grainger
 Harriet Ware
 Leo Smith
 Muriel Elliot
 Kurt Schindler
 Harold P. Brown
 John Hopkins Densmore
 Harvey Bartlett Gaul
 W. Harling
 G. Pitner
 Leo Smith
 Leo Smith
 Leo Smith
 Leo Smith

London: Vincent Music Co, 1910
 New York: G. Schirmer, 1910
 Phil: T. Presser Co., 1911
 London: Chappell & Co., 1911
 Leipzig: Breitkopf & H., 1911
 London: Schott & Co., 1911
 Cincinnati: J. Church Co., 1912
 Toronto: L. Smith. 1912
 London: No publisher indicated, 1912
 New York: G. Schirmer, 1912
 New York: H. W. Gray, 1912
 Boston: Boston Music Co, 1913
 Boston: White-Smith, 1913
 New York: C. Fischer, 1913
 Chicago: C. F. Summy, 1913
 New York: G. Schirmer, 1914
 New York: G. Schirmer, 1914
 New York: G. Schirmer, 1914
 New York: G. Schirmer, 1914

⁴⁶ ‘A Dead Friend’.

⁴⁷ ‘At Parting’.

⁴⁸ ‘A Match’.

⁴⁹ ‘Relics’.

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

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

⁵² ‘Kissing Her Hair’. See [Kiss' ich ihr Haar](#)

⁵³ ‘A Leave Taking’.

⁵⁴ ‘Envoi’.

⁵⁵ ‘A Match’.

⁵⁶ ‘Love Laid his Sleepless Head’?

⁵⁷ Unaccompanied men’s chorus.

⁵⁸ ‘In Guernsey’.

⁵⁹ ‘In Guernsey’.

⁶⁰ ‘In Guernsey’.

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

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

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

1920 only

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

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

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

⁶¹ Choral & Piano score.

⁶² 'A Match'.

⁶³ 'Félice'.

⁶⁴ 'Rococo'.

⁶⁵ 'Kissing Her Hair'?

⁶⁶ Duet.

⁶⁷ 'A Match'

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

⁶⁹ 'Kissing Her Hair'?

⁷⁰ 'Love Laid his Sleepless Head'

⁷¹ For contralto, chorus, and orchestra

⁷² For soprano, baritone, chorus and orchestra

Instrumental only

*Before Dawn*⁷³

*Before Dawn*⁷⁴ (Ballet Music)

Spring Fire: A Symphony for Orchestra ⁷⁵

A Nympholept ⁷⁶

Edmonstoune Duncan

Norman O'Neill

Arnold Bax

Arnold Bax

London: Augener & Co., 1902

London: Boosey & Co., 1927

Composed 1913 (performed 1970)

Composed 1912 (performed 1961)

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

Edward Dannreuther

1877 salon concert programme:

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

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

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

William Walton

‘Child’s Song’.

‘Song’.

‘A Lyke-Wake Song’.

‘The Winds’.

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

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

⁷⁵ See Bax: *Orchestral Works*, Vol. 2, , Chandos Classics, 2003.

⁷⁶ See Bax: *Orchestral Works*, Vol. 5, Chandos Classics, 2003.

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

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

Vaughan Williams:

The Garden of Proserpine (composed 1899, performed and recorded 2011)⁷⁸

Kissing Her Hair (composed 1895, recorded 2008)⁷⁹

Ella Dietz

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

Marie Corelli

‘Madonna Mia’, 1885, unpublished?

Edward Elgar, 1897

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

Hart, Fritz

The Winds, 1917

Norman O’Neill, 1898

A Match

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

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

*Love at Sea*⁸⁰

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

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