

Love 1916

for upper voices (SSA) and harp, with soprano solo

by

F L Dunkin Wedd

Poem by May Wedderburn Cannan

with fragments from fallen poets

Gerrit Engelke, Charles Péguy and František Gellner

F L Dunkin Wedd ©2006

Love, 1916

May Wedderburn Cannan, the author of the poem *Love, 1916* recalled in her autobiography the phrase that was current in France when she served there: soldiers said they had come out with Brooke, and gone home with Sassoon.

Many of the early volunteers had seen the conflict as a Christian crusade, so as Brookeian patriotism gave way to the bitterness of Owen, Sassoon and Rosenberg, the connection of the war with Easter was not long in coming and religious imagery was soon turned around - perhaps most overtly by Kipling in his poem *Gethsemane*. The name Passchendaele seemed more than coincidence.

Owen's poetry too is imbued with Christian imagery: 'What passing-bells for these who die as cattle?'. In a letter home he wrote, 'One of Christ's essential commands was, Passivity at any price! Suffer dishonour and disgrace, but never resort to arms. Be bullied, be outraged, be killed; but do not kill...' This is a thought that deserves to be better remembered.

I have set British WWI poetry several times before, and had long thought of a work to include poetry from other combatant countries; it was not until I read again *Love, 1916* that I saw how it could be done.

May Wedderburn Cannan herself moved in literary circles, and was engaged to Bevil, son of Sir Arthur, Quiller-Couch: having survived the war, Bevil died of influenza in 1919. In France, May was unable to accept that all the agony and death were wasted: she could not 'go home with Sassoon'. But her poem suggests that she was fully aware of the terrible price being paid.

F L Dunkin Wedd
Tonbridge, 2006

Sources:

Scars Upon My Heart: Women's Poetry and Verse of the First World War - ed Catherine Reilly, Virago 1981

1914-18 in Poetry – ed E L Black, Hodder & Stoughton, 1970.

The Lost Voices of World War I: an Anthology of Writers Poets & Playwrights – ed Tim Cross, Bloomsbury, 1988

The Tears of War – ed Charlotte Fyfe, Cavalier 2000

Love, 1916

One said to me, 'Seek Love, for he is Joy
Called by another name'.
A Second said, 'Seek Love, for he is Power
Which is called Fame'.
Last said a Third, 'Seek Love, his name is Peace'.
I called him thrice,
And answer came, 'Love now
Is christened Sacrifice'.

- May Wedderburn Cannan, 1896-1973, served in the VAD in WWI

From *An die Soldaten des Grosses Krieges*

Genug der blutbadenden Feindschaft und Mordehre
Enough of this hateful bloodbath and sanctified murder

- Gerrit Engelke, born Hanover 1890, died from wounds 12 October 1918

From *Heureux Ceux*

Heureux les épis mûrs et les blés moissonés
Blessed are the ripe wheat and the harvested corn

- Charles Péguy, born Orléans 1873, died in action 5 September 1914

From *Radosti Života*

Života čiši jsem naklonil ke rtu
Piju z ní smutek a bolest a zmar. *

*The goblet of life I tilt to my lips
And I drink from it sadness, pain and failure.*

- František Gellner, born Prague 1881, declared missing 13 September 1914
Thanks to Mischa Kelly for translation and advice on pronunciation

* *Czech pronunciation:*

Zheevo'ta chee'shi yuh'sem naklon'yil kuhrr'tu
Pee'yoo zuh nyee smoo'tek a bolest a zuhmarr

Zh like French j.
Distinguish between long ee and short clipped i.
All r sounds are Scottish – ie rolled.

Love, 1916

Words by May Wedderburn Cannan et al

Music ©2006 F L Dunkin Wedd

Tenderly
 Solo ♩ = 60 *NB: Czech text is angloised*

Sop 1 *p* *3*

Sop 2 *p* *3* One said to

Alto *p* *3* One said to

Harp *f* *3* DCBb EbFGA Bb Ab

Bb

me, 'Seek Love, for he is Joy Called by a - no - ther

me, Seek Love, for he is Joy Called by a - no - ther

me, Seek Love, for he is Joy Called by a - no - ther

mp

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a minor key and feature a melodic line with a triplet of eighth notes at the end of each phrase. The piano accompaniment consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand. The dynamic marking *mp* is placed at the beginning of the piano part.

f

Ge - nug der blut - ba - den - den Feind - schaft und Mor -

name'. *Ah*

name'. *Ah*

name'. *Ah*

cresc *f*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts continue the melodic line from the first system, with a dynamic marking of *f* at the start. The piano accompaniment features a more active right hand with triplets and a steady bass line. The dynamic marking *cresc* is placed at the beginning of the piano part, and *f* is placed later in the system.

deh - re

A Se - cond said, 'Seek Love, for he is

A Se - cond said, 'Seek Love,

A Se - cond said, 'Seek Love, for he is

Db *mp* *cresc*

Detailed description: This system contains five staves. The top three staves are vocal lines. The first staff has the lyrics 'deh - re'. The second and third staves have the lyrics 'A Se - cond said, 'Seek Love, for he is' and 'A Se - cond said, 'Seek Love,' respectively. The fourth staff has the lyrics 'A Se - cond said, 'Seek Love, for he is'. The fifth staff is the piano accompaniment, starting with a Db chord and a mezzo-piano (*mp*) dynamic, with a crescendo (*cresc*) marking.

mp

Heu - reux les é -

f *f* *f*

Power For he is Power Which is called Fame'. *Ah*

is Power Which is called Fame'. *Ah*

Power For he is Power Which is called Fame'. *Ah*

D\$ *f* B\$ *mf* Bb

Detailed description: This system contains five staves. The top staff has the lyrics 'Heu - reux les é -' with a mezzo-piano (*mp*) dynamic. The second, third, and fourth staves have the lyrics 'Power For he is Power Which is called Fame'. Ah', 'is Power Which is called Fame'. Ah', and 'Power For he is Power Which is called Fame'. Ah' respectively. The fifth staff is the piano accompaniment, starting with a D\$ chord and a forte (*f*) dynamic, moving through B\$ and Bb chords with a mezzo-forte (*mf*) dynamic.

pis mûrs et les blés mois - so - nés

mf Last said a

Db Gb

Detailed description: This system contains the first two systems of a musical score. The top staff is a vocal line with lyrics 'pis mûrs et les blés mois - so - nés'. The second staff is another vocal line with lyrics 'Last said a'. The piano accompaniment consists of two staves. The right hand has chords and some melodic lines, with 'Db' and 'Gb' indicated below. The left hand has a bass line.

Third,

f Zhee -

'Seek Love, his name is Peace'

Fb F\$ G\$ *f*

Detailed description: This system contains the next two systems of the musical score. The top staff is a vocal line with lyrics 'Third,' and 'Zhee -'. The second staff is another vocal line with lyrics ''Seek Love, his name is Peace''. The piano accompaniment consists of two staves. The right hand has chords and a triplet of eighth notes, with 'Fb', 'F\$', and 'G\$' indicated below. The left hand has a bass line. A dynamic marking '*f*' is present above the right hand in the second system.

vo - ta chee - shi yuh - sem nak - lon - yil kuhrr - tu

Ah

Ah

Ah

D# Db Gb

Detailed description: This system contains the first two lines of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with the word 'Ah'. The third and fourth staves are vocal lines, also with 'Ah'. The fifth and sixth staves are piano accompaniment, with chords D#, Db, and Gb indicated. There are triplets in the piano part.

Pee - yoo zuh nyee smoo - tek a bo - lest a zuh -

G\$ Gb

Detailed description: This system contains the next two lines of music. The top staff is a vocal line with lyrics. The second, third, and fourth staves are vocal lines. The fifth and sixth staves are piano accompaniment, with chords G\$ and Gb indicated.

marr

mf I called him

mf I called him

mf I called him

f *mf*

G\$

thrice, 'Love now is

thrice, And an-swer came 'Love now is

thrice, 'Love now is

f

chris - tened Sa - cri - fice Sa - cri - fice.

chris - tened Sa - cri - fice Sa - cri - fice.

chris - tened Sa - cri - fice Sa - cri - fice.

D\$ C# Db C\$

p One said to me, 'Seek Love, for he is

p One said to me, Seek Love, for he is

p One said to me, Seek Love, for he is

mp

Joy Called by a - no - ther name'. A Se - cond said,

Joy Called by a - no - ther name'. A Se - cond said,

Joy Called by a - no - ther name'. A Se - cond said,

cresc 'Seek Love, for he is Power For he is Power Which is called

cresc 'Seek Love, is Power Which is called

cresc 'Seek Love, for he is Power For he is Power Which is called

cresc D\$ *f*

p 'Seek Love, his name is
 Fame'.
mf Fame'. Last said a Third,
 Fame'.
mf Gb C# D# E\$ B\$ Eb G\$ Db Bb

Peace'
mf I called him thrice
mf I called him thrice And an- swer
mf I called him thrice
 C\$ E\$ Eb

f *Ah* *f* *3*

'Love now is

came 'Love now is

'Love now is

f *3*

3

chris - tened Sa - cri - fice Sa - cri - fice'.

chris - tened Sa - cri - fice Sa - cri - fice'.

chris - tened Sa - cri - fice Sa - cri - fice'.

3 *3*

D\$ C# Db C\$

mf

'Love now is chris - tened Sa - cri

mf

'Love now is chris - tened Sa - cri

mf

'Love now is chris - tened Sa - cri

mf

'Love now is chris - tened Sa - cri

mf

D\$ B# C#

fice Sa - cri - fice'.

fice Sa - cri - fice'.

! fice Sa - cri - fice'.

fice Sa - cri - fice'.

fice Sa - cri - fice'.

G# *mp*

Let ring

4'