

Stanford (Charles Villiers) Archive handlists

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Note - the detailed handlist has undergone OCR. If any issues are encountered with the content please contact Newcastle University Special Collections at libraryhelp@ncl.ac.uk

Stanford (Charles Villiers) Archive

Overview Finding Aid (a detailed finding aid which provides much greater description of each individual work within this collection is also available)

System of Arrangement

- CVS/A Oratorical Works
- CVS/B Church Music
- CVS/C Operas
- CVS/D Theatre Music
- CVS/E Symphonies
- CVS/F Concertos and Solo Instruments with Orchestra
- CVS/G Orchestral Music
- CVS/H Chamber Music
- CVS/I Pianoforte Solo
- CVS/J Organ Solo
- CVS/K Part Songs
- CVS/L Songs with Pianoforte
- CVS/M Editions and Arrangements
- CVS/N Books
- CVS/O Essays and Articles
- CVS/P Writings, Letters etc

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---------|--|-------------------|---------------------------|------------------|
| CVS/A/1 | Opus 5 | The Resurrection (Die Auferstehung): Poem of Klopstock | 1874 | Opus 5 and Opus 6. An Easter Hymn for tenor solo, chorus and orchestra (organ and lib.). Set to Music by Charles Villiers Stanford. | paper, 2 items | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|------------------------------|---------|--|--------------------|---|------------------|
| | | | | Photo facsimilies from publisher. | | | |
| <u>CVS/A/2</u> | Opus 8 | God is our Hope and Strength | | Psalm 46. Set to music for soli, chorus, orchestra and organ. Photo facsimilies from publisher | paper, 1 item | Charles Villiers Stanford | |
| <u>CVS/A/3</u> | Opus 17 | Three Cavalier Songs | 1880 | Xerox print from microfilm of RAM, MS Copy of full score. For baritone solo and male chorus. | paper, 1 photocopy | Robert Browning | See CVS/A/4 |
| <u>CVS/A/4</u> | Opus 17 | Three Cavalier Songs | 1882 | For baritone solo and male chorus, from the dramatic lyrics. Set to music by Charles Villiers Stanford | paper, 1 photocopy | Robert Browning | See CVS/A/3 |
| CVS/A/5 | Opus 21 | Elegiac Ode | 1884 | President Lincoln's burial hymn. Photo facsimilies from publisher. | paper, 1 item | Words Walt Whitman, Music Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|-------------------------|-----------------|--|-------------------|---|-------------------------|
| <u>CVS/A/6</u> | Opus 22 | The Three Holy Children | 1885 | In 2 parts. Part 1 By the Waters of Babylon; Part 2 On the Palin of Dura. Dedicated to Her Majesty Queen Victoria. | paper, 3 copies | Charles Villiers Stanford | See CVS/A/7 and CVS/A/8 |
| <u>CVS/A/7</u> | Opus 22 | The Three Holy Children | New ed. of 1902 | In 2 parts. Part 1 By the Waters of Babylon; Part 2 On the Palin of Dura. Dedicated to Her Majesty Queen Victoria. 3rd Editon. In 2 parts. Part 1 By the Waters of Babylon; Part 2 On the Palin of Dura. Dedicated to Her Majesty Queen Victoria. Vocal Score. | paper, 1 copy | Charles Villiers Stanford | See CVS/A/6 and CVS/A/8 |
| CVS/A/8 | Opus 22 | The Three Holy Children | | Stanle, Lucas Weber & Co. | paper 1 copy | Charles Villiers Stanford Words Alfred, Lord Tennyson. | See CVS/A/6 and CVS/A/7 |
| CVS/A/9 | Opus 24 | The Revenge | 1886 | 1 copy - set to music for chorus and orchestra. 1 copy - full score. 1 copy photocopy of autograph score. | paper, 3 copies | Charles Villiers Stanford. | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---------|---|-------------------|--|------------------|
| CVS/A/10 | Opus 26 | Carmen Saeculare: An ode for the Jubilee of Her Majesty Queen Victoria | 1887 | | paper, 1 copy | Written by Alfred, Lord Tennyson (Poet Laureate) and set to music by Charles Villiers Stanford | |
| CVS/A/11 | Opus 27 | O Praise the Lord of Heaven | 1887 | The 150th Psalm for soprano, solo, chorus, orchestra and organ. Set to music for the opening of the Manchester Exhibition | paper, 1 copy | Psalm 150. Set to music by Charles Villiers Stanford | |
| CVS/A/12 | Opus 34 | The Voyage of Maeldune | 1889 | Ballad by Tennyson set to music for soli, chorus and orchestra | paper, 2 copies | Ballad by Alfred, Lord Tennyson, Set to music by Charles Villiers Stanford | |
| CVS/A/13 | Opus 40 | Eden: A dramatic oratorio in three acts | 1880 | Poem written by Robert Bridges, set to music for soli, chorus and orchestra. One copy bought by Birmingham Bookshops. | paper, 2 copies | Poem by Robert Bridges, Music by Charles Villiers Stanford | |
| CVS/A/14 | Opus 41 | The Battle of the Baltic | 1891 | Ballad by Thomas Campbell. Set to music for chorus and orchestra | paper, 1 copy | Ballad by Thomas Campbell, music by Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|-------------------|---------|--|--|--|------------------|
| CVS/A/15 | Opus 46 | Mass in G Major | 1893 | For soli, chorus, orchestra and organ. 1 copy Novello's original octavo edition, 1 copy English-Text version of "Mass in G Major", 1 copy photocopy of autograph MS. | paper, 3 copies | Charles Villiers Stanford | |
| CVS/A/16 | Opus 50 | The Bard | 1895 | A Pindaric Ode by Thomas Gray, set to music for bass, solo, chorus and orchestra. | paper 1 copy | Piano score arranged by Charles Villiers Stanford | |
| CVS/A/17 | Opus 52 | East to West | 1893 | An Ode by Algernon Charles Swinburne, set to music for chorus and orchestra by Charles Villiers Stanford. | Paper 1 copy | Lyrics: Algernon Charles Swinburne, Music by Charles Villiers Stanford | |
| CVS/A/18 | Opus 62 | Phaudrig Crohoore | 1896 | An Irish ballad for chorus and orchestra written by J. Sheridan Le Fanu, set to music by Charles Villiers Stanford | paper 3 copies, 1 is p/copy of autograph full score | Lyrics: J. Sheridan Le Fanu, music by Charles Villiers Stanford | |
| CVS/A/19 | Opus 63 | Requiem | 1897 | For solos, chorus and orchestra (1897 Birmingham Festival) | paper 3 copies, 1 copy orchestral score, 1 copy photocopy of | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|-------------------------|---------|---|---|---------------------------|------------------|
| | | | | | autograph full score | | |
| CVS/A/20 | Opus 66 | Te Deum | 1898 | For soli, chorus and orchestra. Dedicated to Queen Victoria in commemoration of reigning 60 years. | paper, 2 copies, 1 copy latin text. | Charles Villiers Stanford | |
| CVS/A/21 | Opus 68 No. 8 | Our enemies have fallen | 1898 | From the Princess of Alfred, Lord Tennyson, set to music for chorus and orchestra. Vocal score with piano accompaniment. | Paper, 1 copy | Charles Villiers Stanford | |
| CVS/A/22 | Opus 75 | Last Post | 1900 | Choral song, poem by W. E. Henley. Motet for chorus, orchestra and organ. Poem by Bishop Heber. Composed for the Festival of the Sons of the | paper, 3 copies. 1 copy complete set of 22 orchestral parts | Charles Villiers Stanford | |
| CVS/A/23 | Opus 83 | The Lord of Might | 1903 | Clergy, St. Paul's Cathedral, May 13 1903. | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--------------------|---------|---|-------------------|---------------------------|------------------|
| CVS/A/24 | Opus 91 | Songs of the Sea | 1904 | For solo voices, male chorus and orchestra. Poems by Henry Newbolt | paper 3 copies | Charles Villiers Stanford | |
| CVS/A/25 | Opus 96 | Stabat Mater | 1907 | A symphonic cantata for soli, chorus and orchestra. On the death of the Duke of Wellington by Alfred, Lord Tennyson, set to music for soprano & baritone soli, chorus and orchestra. Pages 12 and 92 missing. | paper, 2 copies | Charles Villiers Stanford | |
| CVS/A/26 | Opus 100 | Wellington Ode | 1907 | | paper, 1 copy | Charles Villiers Stanford | |
| CVS/A/27 | Opus 114 | Ave Atque Vale | 1909 | Choral overture for orchestra and chorus. Words from the Book of Ecclesiasticus. | paper, 1 copy | Charles Villiers Stanford | |
| CVS/A/28 | Opus 117 | Songs of the Fleet | 1910 | For baritone solo and chorus. Poems by Henry Newbolt | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|----------------------|---------|---|-------------------|---------------------------|------------------|
| CVS/A/29 | Opus 172 | Merlin and the Gleam | 1919 | Poem by Alfred, Lord Tennyson, set to music for baritone, solo, chorus and orchestra | paper, 1 copy | Charles Villiers Stanford | |
| | | | | A chimerical combination in four bursts by Charles L. Graves, set to music (?) for soli, chorus and orchestra. | | | |
| CVS/A/30 | | Ode to discord | 1909 | Dedicated (without permission) to the Amalgamated Society of Boiler-makers | paper, 1 copy | Charles Villiers Stanford | |
| | | | | Virvm Nobilissimvm et Illustrissimvm Spencer Compton Cavendish dvcem devoniae, Cancellarivm Svvm Salvtat Vniversitas Cantabrigiensis. | | | |
| CVS/A/31 | | Installation Ode | 1892 | | paper, 1 copy | Charles Villiers Stanford | |
| CVS/A/32 | Opus 177 | At the Abbey Gate | 1921 | C J Darling. Vocal score | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---------|--|--|---------------------------|-------------------|
| CVS/A/33 | | Choric Ode | 1909 | Composed for Bath historical pageant 19 - 24 July 1909. | paper, 3 copies. 1 copy facsimile of autograph vocal score pp. 100-107, 1 copy official souvenir of the Bath Pageant, 1 copy autograph vocal score. | Charles Villiers Stanford | |
| CVS/B/1 | Opus 10 | Morning, communion & evening services in B flat. The Morning and Evening service together with the office for the Holy Communion set to music in the key of A | 1879? | 4 copies: - Xerox autograph full score, full orchestral score of Communion office, 2 copies of the Morning and Evening Service | paper , 4 copies | Charles Villiers Stanford | see also CVS/B/39 |
| CVS/B/2 | Opus 12 | | 1895 | | paper 1 copy | Charles Villiers Stanford | |
| CVS/B/3 | Opus 16 | Awake, my heart. | | Hymn for baritone solo, chorus and organ. Words translated from Klopstock by H. F. Wilson | paper 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---------|--|-------------------|---------------------------|------------------|
| CVS/B/4 | Opus 36 | Morning, communion & Evening services in F major | 1889 | with the great third by CVS | paper 1 copy | Charles Villiers Stanford | See also CVS/B/5 |
| CVS/B/5 | Opus 36 | Benedictus qui Venit and Agnus Dei in F | | Photo-facsimile of autograph score in RSCM | paper 1 copy | Charles Villiers Stanford | See also CVS/B/4 |
| CVS/B/6 | Opus 37, no. 2 | If thou shalt confess with thy mouth | 1978 | Reprint, No 6 of anthem collection "In wonder, love and praisie" | paper, 1 copy | Charles Villiers Stanford | |
| CVS/B/7 | Opus 38 | Three Latin Moets | | Justorum animae, Coelos ascendit hodie, Beati quorum via | paper, 1 copy | Charles Villiers Stanford | see also CVS/B/8 |
| CVS/B/8 | Opus 38, no. 3 | "Beati Quorum Via" | 1981 | arranged for men's voices by Richard Barnes | paper, 2 copies | Charles Villiers Stanford | see also CVS/B/7 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|-------------|--|-------------------|---------------------------|-------------------|
| CVS/B/9 | Opus 81 | Morning and Evening Service together with the office for the Holy Communion set to music in the key of G Major | 1902 | | paper 1 copy | Charles Villiers Stanford | |
| CVS/B/10 | Opus 98 | Morning, Communion and Evening services (on 2nd and 3rd tones) | 1907 & 1921 | | paper 1 copy | Charles Villiers Stanford | |
| CVS/B/11 | Opus 113 | Hymns from 6 Bible songs | | 1 copy "low key" issues 1 - 6, "high key issues 1- 4, 6. 2nd copy edited and arranged by Lionel Dakes, Nos. 4,3,2,6. | paper, 2 copies | Charles Villiers Stanford | |
| CVS/B/12 | Opus 115 | Morning, Communion and Evening Services in C Major | 1909 | 1 copy photo-facsimile of autograph score in RSCM | paper, 2 copies | Charles Villiers Stanford | see also CVS/B/42 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---------|--|-------------------|------------------------------|------------------|
| CVS/B/13 | Opus 123 | Ye choirs of new jerusalem | 1910 | Photo-facsimile of autograph score in RSCM Copy of Gloria in excelsis set to music for the coronation of his majesty George v in Westminster Abbey, June 22nd, 1911. | paper, 1 copy | Charles Villiers Stanford | |
| CVS/B/14 | Opus 128 | Festal Communion Service for voices & orchestra in B flat | 1912 | One copy included in the order of service in the coronation of their Majesties Kings George VI and Queen Elizabeth. | paper, 2 copies | Charles Villiers Stanford | |
| CVS/B/15 | Opus 135 | Three motets for chorus | 1913 | Ye holy angels bright, words by R. Baxter, Eternal father, poem by Robert Bridges., Glorious and powerful God. | paper, 1 copy | Charles Villiers Stanford | |
| CVS/B/16 | Opus 143 | Thanksgiving te Deum in E flat | 1915 | One copy, arrangement for organ and voices., 2nd copy full score for chorus, organ and brass instruments | paper, 2 copies | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|------------------------------------|---------|--|-------------------|------------------------------|------------------|
| CVS/B/17 | Opus 164 | Magnificat in B flat | 1919 | for 8 voices A cappella. (reprint 1981) | paper, 2 copies | Charles Villiers Stanford | |
| CVS/B/18 | Opus 173 | "Mass: La Victrix 1914 - 1918" | 1920 | vocal score | paper, 1 copy | Charles Villiers Stanford | |
| CVS/B/19 | Opus 183 | Five bagatelles (in Valse form) | 1921 | for violin solo and pianoforte | paper, 1 copy | Charles Villiers Stanford | |
| CVS/B/20 | | For all the saints | 1908 | choral hymn, photoprint of autograph manuscript | paper 1 copy | Charles Villiers Stanford | |
| CVS/B/21 | | "The offertory sentences" | 1930 | | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---------------------------|-------------|--|-------------------|---------------------------|------------------|
| CVS/B/22 | | "In Memoria Aeterna Erit" | 1874 & 1876 | <p>Commemoration anthem for the founders and benefactors of Trinity College, Cambridge. Photocopy of autograph MS composed during the first of three half-years Stanford was given permission by Trinity College to study abroad. Autograph MS R.2. 68a preserved in Trinity College Library. Followed by 7 or 8 vocal parts [Soporano I missing] in a copyist's hand, also preserved in Trinity College Library. This is Stanford's earliest-know anthem composition (unpublished) - 1st Setting.</p> | paper, 1 copy | Charles Villiers Stanford | |
| CVS/B/23 | | "In Memoria Aeterna Erit" | 1876 | <p>The autograph MSS of this settings is held by Trinity College Library, shelfmark R.2.68c. Second setting dated 25/11/1876 and was probably compsed during the third half-year of his leave of absence which he spent in Berlin. The</p> | paper, 1 copy | Charles Villiers Stanford | |

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|-----------------------|------------------------------|---|---------|--|-------------------|---------------------------|------------------|
| CVS/B/24 | | Varied Harmonies for Organ accompaniment (& voices Ad. Lib.) of certain tunes in hymns ancient and modern | 1912 | autograph score consists of 6 written pages large folio, here reproduced in reduced size xerox copy. from the absence of an organ part it may be assumed that Stanford intended the anthem to be performed A cappella. Preface dated [29 November] 1912, J.L.B.. Stanford contributed varied harmonies organ accompaniments to 6 hymn tunes: O filii at filiae p. 21., Old 100th p. 28., Old 104th p. 32., St Anne p. 26., St Columba p. 4., St James p. 38. 2nd copy autograph score of old 104th, St. Anne and old 100th. | paper, 2 copies | Charles Villiers Stanford | |
| CVS/B/25 | | service in D Major for the office of Holy Communion for voices in unison | 1923 | Reprint by Cathedral Music, Dorchester on thames, 1979 | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|-------------|--|-------------------|---------------------------|------------------|
| CVS/B/26 | | English Text Anthems and Motets | 1883 - 1924 | | paper, 1 copy | Charles Villiers Stanford | |
| CVS/B/27 | | Morning, Communion and Evening services in D | 1923 | Te Deum, benddictus, and Jubilate for voices in unison Photographic print of autograph sketch dated 24/10/73. Original held by Mr O. W. Neighbour, London. Also a xerox copy of completed autograph score inscribed | paper, 1 copy | Charles Villiers Stanford | |
| CVS/B/28 | | Magnificat & Nunc Dimittis in E flat major for 6 voices and organ | 1873 | "11/11/1873" and "15/11/1873". Original held by Mr E. Holt, Cambridge For 4 v. and organ. Xerox copy or autograph held by Mr E. Holt, Cambridge. Top right-hand corner fo | paper, 1 copy | Charles Villiers Stanford | |
| CVS/B/29 | | Magnificat & Nunc Dimittis in F major | | the first page bears his signature and "Queen's Coll: Camb [ridge]: this is repeated on p. 17 at the | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|------------------------------|---|-------------------|---------------------------|------------------|
| | | | | beginning of the Nunc Dimittis. At the end of the Magnificat (p. 16) and of the Nunc dimittis (p. 20) has entered his signature and the date: 20/12/1872. This is one of his earliest surviving autographs, written at the beginning of his third year as a classical scholar and organ scholar at Queen's College, Cambridge, aged 20. | | | |
| CVS/B/30 | | The Lord is my Shepherd in "King of Glory": a collection of anthems | 1975, copyright renewed 1964 | Psalm 23, included in a collection of 11 anthems. | paper, 2 copies | Charles Villiers Stanford | |
| CVS/B/31 | | "The saints of God" | 1888 | 1 sheet (from the Jenkinson Collection), printed privately. | paper, 1 copy | Charles Villiers Stanford | Green Box 6 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---------------------------------|--|--|-------------------|---|------------------|
| CVS/B/32 | | "Fairest Scene of all Creation" | | A Hymn to celebrate the Royal Wedding (6/7/1893), words by Canon Neville | paper, 1 copy | Charles Villiers Stanford | Green Box 6 |
| CVS/B/33 | | As with Gladness Men of Old | 1894 | No. 217 Musical Times Extra Supplement, 01/12/1894. Novello's Christmas Carols. 1 copy Oecumense reprint c.1980. 2 copies University Carol Book, Book 1 no. 12, 1 presented by Dr I. A. Copley 14/05/1980. 2nd copy Carols Ancient and Modern, Book 3, no. 29, presented by Mr O w Neighbour | paper, 2 copies | Words by W. Chatterton Dix, Charles Villiers Stanford | Green Box 6 |
| CVS/B/34 | | In the snow | uncertain of date | | paper, 3 copies | Words by K. W. Lundie, Charles Villiers Stanford | Green Box 6 |
| CVS/B/35 | | A Carol of the Nativity | 1909 Houghton and C., Novello 16/10/1912 | Novello Christmas Carols, No. 372 | paper, 1 copy | Words by bishop Coxe, Charles Villiers Stanford | Green Box 6 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|------------------------------------|---------|---|-------------------|--|-------------------------------|
| CVS/B/36 | | Lord, behold us with thy blessing | 1926 | Hymns for beginning and end of term, Yr. Bk. Press Series of anthems and church music, No. A40 | paper, 1 copy | Charles Villiers Stanford | Green Box 6 |
| CVS/B/37 | | Unto Him whose Name is Holy | | Hymn, reprint from "Church Hymnal" No. 266 Novello [Tune: "Christiana"] | paper, 1 copy | Charlotte Elliott, Charles Villiers Stanford | Green Box 6 |
| CVS/B/38 | | Benedicite, omnia opera | | Arr. In shortened form by Walter J. Bunney, to chants by Charles V. Stanford Additional movements to Communion service in B flat, Published by Cathedral Music, presented by the published (R. Barnes) | paper, 1 copy | Charles Villiers Stanford | Green Box 6 |
| CVS/B/39 | Opus 10 | Benedictus qui venit and Agnus Dei | 1910 | 1981. Te Deum Laudamus in b flat, presented by Pam Buckway, 1988. | paper, 1 copy | Charles Villiers Stanford | Green Box 6, see also CVS/B/1 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|----------------------------|--|-------------------|---------------------------|--------------------------------|
| CVS/B/40 | | O Praise God in his holiness | 1909 | Psalm 150 in chant form. In New Cathedral Psalter Chants, revised edition edited by George C. Martin | Paper, 1 copy | Charles Villiers Stanford | Green Box 6 |
| CVS/B/41 | | But lo! There breaks a yet more glorious day | 1914 | Hymn for voices in unison & organ in King albert's book, p. 124. Published in Daily telegraph 1914 | Paper, 1 copy | Charles Villiers Stanford | Green Box 6 |
| CVS/B/42 | Opus 115 | Morning, communion and Evenint Service set to music in the key of C. | | Also copy of Magnificat and Nunc dimittis in C. Presented by Pam Buckway, 1988 | Paper, 2 copies | Charles Villiers Stanford | Green Box 6. See also CVS/B/12 |
| CVS/B/43 | | Congregational Praise | 1951 (5th impression 1956) | Anglican Chants: 780 B1, 781 B1, 811 b 868 A Double chant in Ab major. 870 O Praise god in his holiness in chant form, C major 1909. New Cahtedral Psalter Chants, Novello, 1909, edition no. 81 & 81a. No. 86 in A flat = no. 275 in A flat, No. 629 in D major, No. 769 in D minor, No. 266 in B flat (Ps. 150) = | paper, 1 copy | Charles Villiers Stanford | Green Box 6 |
| CVS/B/44 | | The Irish Chant Book | revised edition 1938 | | paper, 1 copy | Charles Villiers Stanford | Green Box 6 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|--------------------|---|-------------------|--|------------------|
| | | | | No. 276 in C major (Ps. 150). (transposed down a tone from Stanford's original). Note at end: "The foregoing Setting has been slightly adapted" | | | |
| CVS/B/45 | | Once in Bethlehem of Judah | 1911 | In carols: Ancient and Modern book 2. Presented by Mr O. W. Neighbour 1991 | paper, 1 copy | Charles Villiers Stanford | Green Box 6 |
| CVS/B/46 | | There came a little child | 1911 | In carols: Ancient and Modern book 1. Presented by Mr O. W. Neighbour 1991 | paper, 1 copy | Words E.E.S. Elliott. Charles Villiers Stanford | Green Box 6 |
| CVS/B/47 | | St Patrick's Breastplate single chants: 163 in G minor, double chants 161(duplicated in 311) in D minor, 162 (duplicated in | 1913 (reprint n.d) | SATB (with organ) | paper, 1 copy | words Cecil Frances Alexander. Charles Villiers Stanford | Green Box 6 |
| CVS/B/48 | | (duplicated in | 1909 | The New Cathedral Psalter Chants for Parish Church Use | paper, 1 copy | Charles Villiers Stanford | Green Box 6 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---------|--|-------------------|---|------------------|
| | | 312 in D major. Edited by Charles H. Lloyd | | | | | |
| CVS/B/49 | | Double chant 191 in E flat 345 chant in A flat major to Te Deum (set 2) = No. 275 in New Cathedral Psalter Chants, 81, Novello | 1909 | The new Cathedral Psalter/chants for Village Church Use, edited by Charles MacPherson | paper, 1 copy | Charles Villiers Stanford | Green Box 6 |
| CVS/B/50 | | Double-chants, No. 25 in D major and Nos. 26 and 246 (duplicate) in G major | 1909 | The church Hymnary, 3rd Edition, with music The Canadian psalter, Psalms and Canticles pointed and set to Anglican chants. Presented by Pam Buckway, 1988 | paper, 1 copy | Charles Villiers Stanford | Green Box 6 |
| CVS/B/51 | | | 1963 | Funeral of Dr. H R Luard, 1891 for which Stanford composed the hymn tune Luard to J. Ellerton's hymn. Published in A & M 1094, no 303 and a & M | paper, 1 copy | Charles Villiers Stanford | Green Box 6 |
| CVS/B/52 | | Luard | 1904 | | paper, 1 copy | Words J. Ellerton Charles Villiers Stanford | Green Box 7 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---------------|---------|--|-------------------|---------------------------|------------------|
| | | | | 1916 (Standard Edn) no. 402. This copy with the compliments of David Mc Kitterick, Librarian, trinity College, Cambridge. | | | |
| CVS/B/53 | | Church Hymnal | 1897 | By permission of the General Synod of the Church of Ireland set to appropriate tune under the musical leadership of Sir Robert Prescott Stewart. This is the earliest hymn tune composed by Stanford, according to H. Plunket Greene, probably before he went up to Cambridge and possibly when he was still in his mid-teens. This copy presented by Joyce Horn. 28 Joldwynds, 50 Geronimo, 182 Ockley, 220 Engelberg, 303 Luard, 325 Blackrock, 337 Alverstone, 498 Airedale, 520 Holland in Hymns Ancient and Modern: For use in the services of the Church with | paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/54 | | Hymn-Tunes | 1904 | | paper, 1 copy | Charles Villiers Stanford | Green Box 7 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---------|--|-------------------|---------------------------|------------------|
| | | | | accompanying tunes. From Joyce Horn. | | | |
| CVs/B/55 | | Methodist Hymn-Book | 1904 | 128 Orient, 490 Consolation | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/56 | | English Hymnal with Tunes(original edition) | 1906 | 212 St. Patrick's breastplate (with Deirdre for v.8), 490 St . Columba. From Joyce Horn. Presented by Kay Griffiths, 1987. | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/57 | | Mehtodist School Hymnal 138 fitzroy, 402 Luard, 437 Engelburg, 520 Airedale, 641 Geronimo, 653 Ockley, 655 *St. patrick's | 1911 | 202 Orient | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/58 | | | 1916 | Hymns Ancient and Modern for use in the Services of the Church with Accompanying Tunes: Standard Edition | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---------|--|-------------------|---------------------------|------------------|
| | | Breastplate, 722 St. Basil the Great *(with Gartan for v. 8) | | | | | |
| CVS/B/59 | | 525 St Patrick (with Deirdre for v. 6) | 1916 | The Hymnal of the Protestant Episcopal Church in the USA From Glenn Burdette, 1988 | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/60 | | 266 St. Patrick's Breastplate (with Morley for v.8), 366 St. Columba 197 St. columba, 506 St. Patrick (St. Patrick's Breastplate) with Conmacnoise for v. 5. | 1925 | Songs of Priase, original edition | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/61 | | | 1927 | The church Hymnary, Revised edition. 2nd copy presented by Prof. J. L. K. Human, South Africa 1988 | paper, 2 copies | Charles Villiers Stanford | Green Box 7 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---------|--|-------------------|---------------------------|------------------|
| CVS/B/62 | | 525 St. Patrick (with Deirdre for v. 6) | 1929 | the New Hymnal of the Protestant Episcopal Church in the USA, Presented by Glenn Burdette, 1988 | paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/63 | | 56 Joldwynds | 1931 | Songs of Praise, Revised and enlarged edition 2nd copy presented by Prof . L. K. Human, South Africa, 1988 | Paper, 2 copies | Charles Villiers Stanford | Green Box 7 |
| CVS/B/64 | | 339 St. Columba (Erin) | 1932 | Christian Science Hymnal with seven hymns written by Rev. Mary Baker Eddy | paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/65 | | 339 St. Columba (Erin) | 1937 | Christian Science Hymnal with seven hymns written by Rev. Mary Baker Eddy | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/66 | | 212 St. Patrick's Breastplate (with Deirdre for v. 8), 490 St. Columba | 1933 | The English Hymnal (2nd Edition | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---------|---|-------------------|---------------------------|------------------|
| CVS/B/65 | | 51 St. Columba, 132 Orient, 392 St. Patrick (St. Patrick breastplate) (with Deirde for v. 5) | 1933 | The Methodist Hymn-Book | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/66 | | 96 Gartan, 17 St. Columba, 35 Joldwynds, 334 Remember the Poor, 339 St. Patrick, 354 Gartan, 346 St. Patrick & Gartan, 349 Merville, 350 Glencolumbkille, 576 Fanad Head | 1933 | The Baptist church Hymnal, revised edition | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/67 | | 96 Gartan, 17 St. Columba, 35 Joldwynds, 334 Remember the Poor, 339 St. Patrick, 354 Gartan, 346 St. Patrick & Gartan, 349 Merville, 350 Glencolumbkille, 576 Fanad Head | 1936 | Church Hymnal with accompanying tunes and an appendix Presented by John C. Hudson, Canada | paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/68 | | 135 St. Columba | 1938 | Songs of Praise for America: A hymn Supplement for all Churches | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|-----------------------------|--|-------------------|---------------------------|------------------|
| CVS/B/69 | | 812 St. Patrick's Breastplate (with Deirde for v. 6) | 1938: [reprinted c. 1975] | The Book of Common Praise being the hymn book of the Anglican Church of Canada Presented by Mr. J C Hudson, Canada | paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/70 | | 94 Garton | 1939 | The Methodist Hymnal | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/71 | | 366 Engelberg | 1940 | The Hymnal of the Protestant Episcopal Church in the USA Presented by Pam Buckway, Canada | paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/72 | | 510 St. Columba 46 Geronimo, 162 St. Patrick's Breastplate (with Garton for v. 8), 205 | 1948 (21st reprint of 1933) | The Hymnal, Presbyterian Church in the USA, Philadelphia Presented by Glenn Burdette, Ohio, 1988 | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/73 | | Airedale, 527 Engelberg | 1950 | Hymns Ancient and Modern Revised | paper, 1 copy | Charles Villiers Stanford | Green Box 7 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|------------------------------|---|-------------------|---------------------------|------------------|
| CVS/B/74 | | 197 engelberg, 753 St. Patrick (with Conmacnoise for v. 5) | 1951: (5th impression, 1956) | Congregational Praise | paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/75 | | 119 Engelberg | 1951 | The BBC hymn book with music | paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/76 | | 106 St. Columba | 1955 | The Hymnbook, Presbyterian Church in the USA | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/77 | | 170 St. Patrick's Breastplate, 230 St. Columba | 1956 | Hymnal for Colleges and Schools, edited under the direction of E. Harold Geer | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/78 | | 91 Engelberg, 277 St. Columba | 1957 | Christian Praise | paper, 1 copy | Charles Villiers Stanford | Green Box 7 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---------------------------|---|-------------------|---------------------------|------------------|
| CVS/B/79 | | 37 Gartan, 530 St. Columba | 1958 | Service Book and Hymnal | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/80 | | 80 St. columba, 147 Engelberg | 1958: (3rd printing 1959) | Pilgrim Hymnal | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/81 | | 151 St. columba | 195? | Armed Forces Hymnal Presneted by Glenn Burdett, Ohio, 1988 | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/82 | | 32 Joldwynds, 326 St. Patrick (St. patrick's Breastplate), verse of 326 Gartan | 1960 | Church Hymnal with accompanying tunes (Church of Ireland) Presented by John C. Hudson, Canada | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/83 | | 268 St. Patrick (with Deirdre for v.6), 345 St. Columba, 366 Engelberg | 1961 | The Hymnal 1940 with supplements I and II: according to the use of the Episcopal Church | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---------|---|-------------------|---------------------------|------------------|
| CVS/B/84 | | 106 St. Columba | 1963 | (with historical notes on text and music). Christian Hymns edited by Luther Noss. Presented by Glenn Burdette, Ohio, 1988 | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/85 | | 159 St. Patrick (with Deirdre for v. 4), 218 Engelberg | 1964 | Hymns for Church & School, 4th edition of the Public School Hymn Book | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/86 | | 118 St. Columba 253 Engelberg, 546 St. Columba, 229 St. Patrick's Breastplate | 1964 | The Harvard University Hymn Book | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/87 | | (with Gartan for v. 4) | 1965 | The Anglican Hymn Book Now published by OUP | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/88 | | 72 Engelberg | 1969 | Hymns & songs: A supplement to the Methodist Hymn Book. This is the first publication of the text to this tune by John B. | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|---------|---|-------------------|---------------------------|------------------|
| | | | | Geyer, b. 1932. Copyright or words now claimed by Stainer & Bell | | | |
| CVS/B/89 | | 68 St patrick (St. Patrick's Breastplate) | 1971 | The Hymn of the Anglican Church of Canada and the United Church of Canada, | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/90 | | 98 St. Patrick's Breastplate, 233 St. Columba | 1971 | St. Columba (harmony adapted by G[eoffrey] L [aycock] not included here). New Catholic Hymnal, full edition | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/91 | | 98 St. Patrick's Breastplate, 233 St. Columba | 1971 | St. Columba (harmony adapted by G[eoffrey] L [aycock]). New Catholic Hymnal, choir edition | paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/92 | | 221 St. Patrick's Breastplate, 221a Gartan | 1972 | Praise the Lord: Revised and enlarged Full Music Edition | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---------|---|-------------------|---------------------------|------------------|
| CVS/B/93 | | 122 St. Columba (Erin), 143 St. Patrick, 297 Engelberg, 345 chant in A flat major to Te Deum (set 2), 402 St. Patrick (with Clonmacnoise for v. 5) | 1973 | 354 Chant in A a flat major to Te Deum (set 2) = no. 275 in New Cathedral Psalter Chants, 81, Novello, 1909. Box 6. 402 St. Patrick (missing in this copy). The Church Hymnary, 3rd edition with music. 2nd copy presented by Prof. J.L.K. Human, South Africa, 1988. | Paper, 2 copies | Charles Villiers Stanford | Green Box 7 |
| CVS/B/94 | | 779 St. Columba | 1973 | Supplement to Lutheran Hymn of the Lutheran Church of Australia, Adelaide, South Australia. Harmony Edition | paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/95 | | 70 Engelberg (1902), 224 St. Patrick (with Deirde for v. 4)(1904) | 1974 | Hymnal of the United Church of Christ, Philadelphia, USA, | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/96 | | Cantate Domino | 1974 | Melody Edition | Book, 1 copy | Charles Villiers Stanford | Green Box 7 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|-----------------|------------|---|-------------------|---------------------------|------------------|
| CVS/B/97 | | 95 Engelberg | 1974, 1980 | Cantate Domino, an Ecumenical Hymn Book; 1974 melody Edition, 1980 Full Music Edition | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/98 | | 15 Engelberg | 1975 | Worship II: An Hymnal for Roman Catholic parishes Presneted by Glenn Burdette, Ohio, 1988 | paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/99 | | 106 Engelberg | 1975 | New Church Praise, Full Music Edition | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/100 | | 152 St. Columba | 1975 | The Moravian Liturgy with Music | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/101 | | 399 St. Columba | 1976 | Christian Worship | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---------|---|-------------------|---------------------------|------------------|
| CVS/B/102 | | 180 Engelberg, 454 St. Patrick (with Deirdre for v. 7) | 1977 | Australian Hymn Book | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/103 | | 189 Engelberg | 1978 | Lutheran Book of Worship Presented by Pam Buckway, Canada, 1988 | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/104 | | 188 St. Patrick's Breastplate, 456 St. Columba | 1978 | Lutheran Book of Worship Presented by Glenn Burdette, Ohio, 1988 | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/105 | | H-170 Engelberg | 1979 | Hymns III: Church Hymnal Series III, Presented by Glenn Burdette, Ohio, 1988 | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/106 | | 180 Engelberg, 454 St. Patrick | 1982 | With One Voice: A Hymn Book for All the Churches with New Zealand Supplement: Harmony Edition Presented by the National | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---------|--|-------------------|------------------------------|------------------|
| | | | | Library of New Zealand, 1988 | | | |
| CVS/B/107 | | 5 St. Patrick (with Gartan for v. 4), 204 Engelberg, 389 Engelberg | 1982 | Hymns for today's Church, Music and Words Edition | paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/108 | | 969 Engelberg, 974 Engelberg | 1982 | Supplement to the Book of Hymns, Supplemental worship Resources 11. Presneted by Glenn Burdette, Ohio, 1988 | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/109 | | 337 Engelberg | 1983 | Hymns Ancient and Modern: Full Music Edition Hymns Ancient and Modern: Full Music Edition, As used in the Republic of south Africa: Presented by prof. J.L.K. | paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/110 | | 337 Engelberg | 1983 | Human, South Africa, 1988 | paper, 1 copy | Charles Villiers Stanford | Green Box 7 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|---------|---|-----------------------|---------------------------|------------------|
| CVS/B/111 | | 388 Engelberg, 695 St. Patrick (with Deirdre and Clonmacnoise as alternatives for v.5), 502 OPraise God | 1983 | 502 O Praise God, Psalm 150 in chant form, 1st published in New Cathedral Psalter Chats, No. 276, Novello, 1909.), Box 6 Hymns and Pslams: A Methodist and Ecumenical Hymn Book, as used in the Republic of South Africa. Presented by prof. J.L.K. Human, South Africa | 1988 Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/112 | | 154 Engelberg | 1984 | Peoples Mass Book Presented by Glenn Burdette, Ohio, 1988 | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/113 | | 32 Engelberg | 1985 | The Seventh-day Adventist Hymnal | paper, 1 copy | Charles Villiers Stanford | Green Box 7 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---------|--|-------------------|------------------------------|------------------|
| CVS/B/114 | | 24 St. Columba, 159 St. Patrick (with Deirdre for v.4), 218 Engelberg, Praise and Thanksgiving, 1985, 75 Engelberg | 1985 | Hymns for Church & School reprinted with Praise and Thanksgiving, 1985 21 Hymns old and New for use as Simple anthems. As used in the Republic of South Africa. Presented by prof. J.L.K. Human, South Africa, | paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/115 | | 16 Engelberg | 1985 | 1988 | paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/116 | | 638 Deirdre 84 Gartan, 296 Engelberg, 370 St. Patrick's Breastplate (with Deirdre for v. 6), 420 Engelberg, 477 Engelberg, 645 | 1985 | Catholic Worship Book: Full Music Edition The Hymnal 1982: Hymns Accompaniment Edition Volume 2. As used in the Episcopal Church in Fairbanks, Alaska, USA. Presented by Pam Buckway, Canada | paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/117 | | St. Columba | 1985 | 2nd copy Presented by | Paper 2 copies | Charles Villiers Stanford | Green Box 7 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|---------|---|-------------------|---------------------------|------------------|
| | | | | Glenn Burdette, Ohio, 1988 | | | |
| CVS/B/118 | | 539 Anglican Chant in D major, 296 Engelberg, 370 St. Patrick's Breastplate (with Deirdre for v. 6), 420 Engelberg, 477 Engelberg (with descant), 645 St. Columba | 1985 | The Hymnal 1982: According to the use of the Episcopal Church . Presented by Glenn Burdette | paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/119 | | 159 St. Patrick's Breastplate, 278 Gartan, 335 Engelberg | 1986 | The New English Hymnal | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/120 | | 549 Engelberg, 721 Engelberg | 1986 | Worship: An Hymnal for Roman Catholics, 3rd Edition Presented by Glenn Burdette, Ohio, 1988 | paper, 1 copy | Charles Villiers Stanford | Green Box 7 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|---------|--|-------------------|---------------------------|------------------|
| CVS/B/121 | | 356 St. Columba | 1987 | The Tune Book of the Salvation Army | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/122 | | 276 St. Patrick, 450 Engelberg 267 St. Columba, 345 Engelberg, 478 St. Patrick (Eric Routley) (with Deirdre for v. 4), 508 Engelberg, 528 Engelberg | 1972 | Book of Praise, Presbyterian Church in Canada. Presented by Joyce Horn, 1988 Rejoice in the Lord: A Hymn Companion to the Scriptures. Presented by Joyce Horn, 1988. 2copy Presented by Glenn Burdette, Ohio, 1989 | paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/123 | | 428 St. Patrick (with Deirdre), 590 St. Columba | 1985 | The Worship Book, Services and Hymns. Presented by Glenn Burdette, Ohio, 1988 | Paper, 2 copies | Charles Villiers Stanford | Green Box 7 |
| CVS/B/124 | | | 1972 | The Worship Book, Services and Hymns. Presented by Glenn Burdette, Ohio, 1988 | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---|---|-------------------|------------------------------|------------------|
| CVS/B/125 | | 10 Engelberg, 474 Engelberg | 1987 | The Singing Church. Presented by Glenn Burdette, 1988 | paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/126 | | 1 Engelberg | 1984 | Hymnal Supplement. Presented by Glenn Burdette | paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/127 | | 80 Engelberg | 1985, reprinted with corrections 1987 | Hymns for Living, The General Assembly of Unitarian and Free Churches. Presented by Joyce Horm | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/128 | | Unto Him whose name is Holy and the Saints of God | 12-May-05 | From appendix to Church of Ireland "Church Hymnal" 1897 added to reprint of 1873 edition. Items duplicates of copies in Box 6. | Paper, 1 Copy | Charles Villiers Stanford | Green Box 7 |
| CVS/B/129 | | 1 Engelberg | 1986 | Jubilee Conference Act of Praise in Guildford Cathedral. Presented by Kay Griffiths, 1987 | Paper, 1 copy | Charles Villiers Stanford | Green Box 7 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---------|---|-------------------|--|------------------|
| CVS/B/130 | | 612 "Holland" | 1920 | The Hymnal of the Reformed Church. The tune "Holland" at no. 612 is not the tune of this tile by Stnaford which first appeared in Hymns A & M, New Edition, 1904 at mo. 520. Presented by Glenn Burdette, Ohio, | Paper, 1 copy | Charles Villiers Stanford Written by Geo. H. Jessop, compsoed by C. V. Stanford, Pianoforte arrangement by Myles B. Foster | Green Box 7 |
| CVS/C/1 | Opus 61 | Shamus O'Brien | 1896 | Opus 61 A romantic comic opera in 2 acts founded on the poem by Jospeh Sheridan le Fanu | paper, 1 copy | Words written by Julian Sturgis, music compsoed by Charles Villiers Stanford. | |
| CVS/C/2 | Opus 76A | Much Ado About Nothing | 1901 | Opus 76A Opera in 4 acts founded on Shakespreres Comedy | paper, 1 copy | | |
| CVS/C/3 | Opus 144 | The critic, or an Opera Rehearsed (R. B. Sheridan) | 1915 | Vocal score | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|----------------------------|---------|---|--|---|------------------|
| CVS/C/4 | Opus 146 | The Travelling Companion | 1923 | Opera in 4 acts (after the story of Hans Andersen). Full score | paper, 2 copies | Written by Henry Newbolt, composed by Charles Villiers Stanford | |
| CVS/C/5 | | Savonarola | 1884 | Vocal score | paper, 1 copy | Written by Gilbert A'Beckett, composed by Charles Villiers Stanford | |
| CVS/C/6 | | The Canterbury Pilgrims | | Opera in 3 Acts | paper, 1 copy | Written by Gilbert A'Beckett, composed by Charles Villiers Stanford | |
| CVS/D/1 | Opus 6 | "Queen Mary" | 1876 | Overture, Entractes, Songs(2), and Incidental Music. Published by Stanley Lucas, Weber & Co | paper, 1 copy from Bodlian Library print Mus. 122c.1 | Tennyson Arrangement by Charles Villiers Stanford for Piano Duet | |
| CVS/D/2 | Opus 23 | The Eumenides of Aeschylus | 1885 | English version by A. W. Verrall. Publihsed by Stanley Lucas, Webber & Co | paper, 1 copy | English version by A. W Verrall, Composed by Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|---|--|---|---------------------------|------------------|
| CVS/D/3 | Opus 29 | Oedipus Tyrannus of Sophocles | 1887 ; Stainer and Bell published 1913 | 1 copy English and Greek texts, the English version by A. W. Verrall, Piano and Chorus. 1 copy arranged for performance at Cambridge November 1887. 1 copy prelude to the Oedipus Rex of Sophocles. | paper, 3 copies | Charles Villiers Stanford | |
| CVS/D/4 | Opus 130 | Incidental Music to "Drake" (Louis N. Parker) | | photocopy of autograph full score in Boston Public Library, Mass. for full orchestra (2 copies), 1 copy photocopy of autograph full score From BL microfilm of Add. MS. 60495. 1 copy arranged form pianoforte by Charles Wood. Xerox copy from CUL print Mus 25.758 | paper, 1 copy photocopy of autograph full score | Charles Villiers Stanford | |
| CVS/E/1 | Opus 28 | Symphony in F Minor (the Irish) | 1887 | | Paper, 4 copies | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|---------------------------|--|--|---------------------------|------------------|
| CVS/E/2 | Opus 31 | Symphony No. 4 in F Major | 1890 | 1 copy arranged for pianoforte duet by Charles Wood. Xerox copy of CUL print Mus 25.759. 1 copy full score | paper, 2 copies | Charles Villiers Stanford | |
| CVS/E/3 | Opus 56 | Symphony No. 5 in D Major | 1923 | L'allegro ed il Pensieroso - full score | paper, 1 copy | Charles Villiers Stanford | |
| CVS/E/4 | Opus 124 | Symphony no. 7 in D Minor | 1912 | 1 copy autograph score. 2 copies full score, of which 1 copy presented by Richard Barnes Nov. 1992. | Paper, 3 copies | Charles Villiers Stanford | |
| CVS/E/5 | | Symphony No. 1 in B Flat Major | 1876 | Autograph full score, photoprint from Northwestern University Music Library, Illinois, Moldenhauer Archive MA MS 193.7 (microfilm) | paper, 1 copy | Charles Villiers Stanford | |
| CVS/F/1 | Opus 32 | Suite in D major for violin and orchestra | 1889, microfilm copy 1987 | Suite for violin solo with orchestral accompaniment | paper 2 copies. 1 copy full score, 1 copy photocopy from B. L. microfik h. | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|---|--|--|---------------------------|------------------|
| | | | | | 3811.c (3) (march 1987) | | |
| CVS/F/2 | Opus 71 | Concert variations upon an English tems "Down among the dead men" | 1898 | For piano forte and orchestra. Arrangement for for two pianofortes | Paper 2 copies - full score | Charles Villiers Stanford | |
| CVS/F/3 | Opus 74 | Concerto in D major | | For violin solo with orchestral accompaniment | paper, 1 copy paper 3 copies. 1 copy autograph xerox, 1 copy arrangement | Charles Villiers Stanford | |
| CVS/F/4 | Opus 80 | Concerto in A minor | | For clarinet and orchestra | piano and clarinet, Paper 5 copies. 1 copy miniature score, 2 copies full score (1992 copy presented | Charles Villiers Stanford | |
| CVS/F/5 | Opus 126 | Concerto (No. 2) in C minor | 1916 Full socre published by Chiltern music 1992) | For pianoforte & orchestra | | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|-----------------------|---------|---|--|---------------------------|------------------|
| CVS/F/6 | Opus 160 | Ballata and Ballabile | 1918 | For violincello and pianoforte. Photocopy of autograph MS | <p>by R. Barnes, Chichester), 1 copy piano solo part with orchestral reduction for 2nd piano, 1 copy photocopy of autograph full score in Yale Univ. Library paper 2 copies. 1 copy for violincello and pianoforte, autograph full score. 2nd copy for violincello solo and full orchestra. Set of orchestral aprts from the estate of Beatrice Harrison, now owned by Mr. Keith Harvey.</p> | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---------|--|-------------------|---------------------------|------------------|
| CVS/F/7 | Opus 161 | An Irish concertino | 1918 | Facsimile of autograph solo violin part | | Charles Villiers Stanford | |
| CVS/F/8 | Opus 162 | Violin Concerto No. 2 in G minor | 1918 | Photocopy of autograph arrangement for violin and pianoforte | paper, 1 copy | Charles Villiers Stanford | |
| CVS/F/9 | Opus 180 | Variations for violin and orchestra | 1921 | photocopy of autograph arrangement and a companion MS of the violin part in a copyist's hand. | paper, 1 copy | Charles Villiers Stanford | |
| CVS/F/10 | Opus 191 | Irish Rhapsody No. 6 in D minor for violin and orchestra | 1923 | Arranged by Stanford for violin and pianoforte, from Bodleian Library print Mus.173c.137. | paper, 1 copy | Charles Villiers Stanford | |
| CVS/F/11 | | Rondo/pour/Violon Celle/(avec accompagnements d'orchestre)/dedie a /Her Wilhelm Elsner/Compose | 1869 | photoprint from microfilm of autograph full score in the Moldenhauer Archive. Stanford's earliest -known orchestral work | paper, 1 copy | Charles Villiers Stanford | NUL MS 77 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---------------------------------|---------|--|-------------------|---------------------------|------------------|
| | | par Charles Villiers Stanford | | | | | |
| CVS/G/1 | Opus 18 | "Serenade in G Major" | 1883 | for orchestra ; arrangement by Stanford for Piano duet. | Paper, 1 copy | Charles Villiers Stanford | |
| CVS/G/2 | Opus 58 | Suite of Ancient Dances | 1895 | Orchestral score xerox 1 copy of original print of full score; 1 copy conducting short score from Bodleian Library print Mus 225c.28 (156(1)) ; 1 copy arranged for piano solo by Richard H. Walthew, Stainer and Bell 1913; 1 copy reprint by Breitkopf & Hartel, Leipzig, 1902 (xerox of above from copy in Library of Congress). 1 | Paper, 1 copy | Charles Villiers Stanford | |
| CVS/G/3 | Opus 78 | Irish Rhapsody No. 1 in D minor | 1902 | | Paper, 7 copies | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
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copy full orchestral score,
2 copies full scores.

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| CVS/G/4 | Opus 141 | Irish Rhapsody No. 4 in A minor for full orchestra | 1914 | xerox 1 copy of full score | Paper, 1 copy | Charles Villiers Stanford | |
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| CVS/G/5 | Opus 147 | Irish Rhapsody no. 5 in g minor | 1917 | Xerox of autograph full score in Yale University Library | Paper, 1 copy | Charles Villiers Stanford | |
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| CVS/G/6 | | Concert Overture | 1870 | Xerox of autograph full score from the owner Mr O W Neighbour. | Paper, 1 copy | Charles Villiers Stanford | |
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| CVS/G/7 | Two short pieces for orchestra in condensed score | 1) An Ulster March-tune; 2) March for Orchestra | 1902-1905, 1913 | Photoprints of autograph Mss courtesy of BL add.MSS.45850B ff.3r-3v and 3v-4r | Paper, 1 copy | Charles Villiers Stanford | |
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| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
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| CVS/H/1 | Opus 9 | 1st Sonata for violincello and piano in A major | 1878? | Printed Bote and Bock, Berlin | Printed in NUL fom British Library microfilm h.1847.b.(8). March 1987. Paper 1 copy | Charles Villiers Stanford | |
| CVS/H/2 | Opus 11 | 1st Sonata for violin and Piano in D major | 1885 | Composed 1879 for piano and Clarinet and decated to F. W. Galpin. 1 copy piano and violin socre and separate parts for violin, clarinet and violoncello. 1 copy edited by Colin Bradbury, J & W Chester 1979. | Paper 1 copy | Charles Villiers Stanford | |
| CVS/H/3 | Opus 13 | Three Intermezzi for Clarinet and Piano | 1880 | | Paper 2 copies | Charles Villiers Stanford | See also CVS/MS 4 |
| CVS/H/4 | Opus 15 | Piano Quartet No. 1 in F major | 1882 | Full score, including piano part and separate parts for violin, viola and violoncello | Paper 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|---------|--|-------------------|---------------------------|------------------|
| CVS/H/5 | Opus 25 | Piano Quintet in D minor | 1887 | full score, including piano part; separate parts for violins, viola and cell | Paper 1 copy | Charles Villiers Stanford | |
| CVS/H/6 | Opus 35 | Trio NO. 1 in E flat (Violin, cello & piano) | 1889 | Full score, with separate parts for violin and cell | Paper 1 copy | Charles Villiers Stanford | |
| CVS/H/7 | Opus 39 | Sonata No. 2 in D minor for piano and violoncello | 1893 | Full score of piano and cello parts. Separate part for cello. | Paper 1 copy | Charles Villiers Stanford | |
| CVS/H/8 | Opus 44 | String Quartet No. 1 in G major | 1891 | photocopy of full score | Paper 1 copy | Charles Villiers Stanford | |
| CVS/H/9 | Opus 45 | String Qaurtet No. 2 in a minor | 1891 | photocopy of full score | Paper 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---------|--|-------------------|---------------------------|------------------|
| CVS/H/10 | Opus 54 | Six Irish Fantasies for violin and piano | 1894 | Original edition, full score, piano and violin. | Paper 1 copy | Charles Villiers Stanford | |
| CVS/H/11 | Opus 64 | String quartet No. 3 in D minor | 1897 | Miniature score | Paper, 1 copy | Charles Villiers Stanford | |
| CVS/H/12 | Opus 64 | String quartet No. 3 in D minor | 1897 | parts for Violin I & II, Viola and Violoncello Xerox copy of score from RCM MS 4088 ff.101 - 125: MS Copy. Unpublished work and the location of Stanford's autograph is unknown. | Paper, 1 copy | Charles Villiers Stanford | |
| CVS/H/13 | Opus 70 | 2nd Sonata for violin and piano in A major | 1898 | The RCM manuscript may be the sole surviving evidence of his Opus 70. | Paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|--------------|--|-------------------|---------------------------|------------------|
| CVS/H/14 | Opus 73 | 2nd trio for violin, cello and piano in G minor | 1899 | Full score and separate parts for violin and cello from microfilm of British Library print h.3911.d.(6), i.e. parts for Violins I & II, Violas I & II and violoncello. BL does not hold a score of this quintet and does not know if Houghton published one. | Paper, 1 copy | Charles Villiers Stanford | |
| CVS/H/15 | Opus 85 | Quintet in No. 1 in F for Strings | 1903 | | Paper, 1 copy | Charles Villiers Stanford | |
| CVS/H/16 | Opus 89 | Four Irish Dances arranged by Stanford for violin and Piano | 1924 | Nos. 1, 3 & 4 (No. 2 not published) Violin and piano score. | Paper, 1 copy | Charles Villiers Stanford | |
| CVS/H/17 | Opus 93 | Four characteristic pieces for violoncello. Arranged for Violoncello by Herman Sandby. | Boosey, 1906 | Score and separate 'cello parts | Paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
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| CVS/H/18 | Opus 93 | Five characteristic pieces for violin and pianoforte | Boosey, 1905 | Nos. 1, 3,4, & 5 from Bodlian Lib. Print Mus. 173c.99, No. 2 from Camb Univ. Library | Paper, 1 copy | Charles Villiers Stanford | |
| CVS/H/19 | Opus 93 | Five characteristic pieces for violin and pianoforte | Boosey, 1905 | Printed in N.U.L. from British Library microfilm h.3911.d. (1). March 1987 | Paper, 1 copy | Charles Villiers Stanford | |
| CVS/H/20 | Opus 104 | String Quartet No. 5 in B flat major | Stainer & bell, 1908 | | Paper, 1 copy | Charles Villiers Stanford | |
| CVS/H/21 | Opus 129 | Sonata for clarinet and piano | Stainer & bell, 1911 | Full score with alternative viola and painoforte, loosely inserted at end of volume | Paper, 1 copy | Charles Villiers Stanford | |
| CVS/H/22 | Opus 129 | Sonata for clarinet and piano in F major | 1911 | Xerox copies of:- a) Autograph full score (clarinet & paino), completed 28/12/11. b)Autograph clarinet part From Cambridge University Library, Add. | Paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
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| | | | | 8341 (purchased from the estate of the late Dr. Thos. Dunhill) | | | |
| CVS/H/23 | Opus 153 | Six Irish sketches for violin and piano | 1918 | Violin and piano score, violin part for separate binding and loose insertion in pocket at end of volume. | Paper, 1 copy | Charles Villiers Stanford | |
| CVS/H/24 | Opus 155 | Three sketches for violin and piano, book I, (Nos 1 - 3) | Original edition 1917? Changed by hand to 1919 | Score of piano and violin parts, violin part for loose insertion in pocket at end of volume | Paper, 1 copy | Charles Villiers Stanford | |
| CVS/H/25 | Opus 155 | Three sketches for violin and piano, book II, (Nos. 4 - 6) | Original edition 1917? Changed by hand to 1919 | Score of piano and violin parts, violin part for loose insertion in pocket at end of volume | Paper, 1 copy | Charles Villiers Stanford | |
| CVS/H/26 | Opus 155 | Six sketches for violin and piano (2nd edition) | 1919 | Score of piano and violin parts, violin part for loose insertion in pocket at end of volume | Paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|----------------------|---|-------------------|---------------------------|------------------|
| CVS/H/27 | Opus 158 | Third Trio for pianoforte, violin & violoncello | 1918 | Photocopy of autograph full score from British Library microfilm Add.MSS.54 ,389. | Paper, 1 copy | Charles Villiers Stanford | |
| CVS/H/28 | Opus 158 | Piano Trio No. 3 in A major | 1918 | Score of piano, violin, & v'cello, parts for violin & violoncello for separate binding and loose insertion in pocket at end of volume | Paper, 1 copy | Charles Villiers Stanford | |
| CVS/H/29 | | Three Irish Melodies, arranged for violin & pianoforte | Stainer & Bell, 1923 | Score, with separate violin part inserted in binder | Paper, 1 copy | Charles Villiers Stanford | |
| CVS/H/30 | | "Legend" for violin and pianoforte | Augener, 1893 | Violin and piano score with separate violin part. Printed in N.U.L. from British Library microfilm H.403.cc.(2). March 1987 | Paper, 1 copy | Charles Villiers Stanford | |
| CVS/H/31 | | "Six Irish Dances" selected and arranged for violin and piano | 1930 | Piano and violin score, violin part for loose insertion in pocket at end of volume | Paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|---------|---|-------------------|---------------------------|------------------|
| CVS/H/32 | | "Album-Leaf" for violin and pianoforte | 1899 | Souvenir of the Charing Cross Hospital Bazaar, Albert Hall. Xerox autograph copy from BL print 1860.a.10. | Paper, 1 copy | Charles Villiers Stanford | |
| CVS/I/1 | Opus 2 | Courate, sarabande, gigue et Gavotte pour piano | 1875 | Full score, Printed by Cahppell & Co. London. A mon ami Raoul de Versan | paper, 1 copy | Charles Villiers Stanford | |
| CVS/I/2 | Opus 3 | Toccata in C major for the pianoforte | 1875 | Full score, Printed by Cahppell & Co. London. To Fraulein Marie Krebs | paper, 1 copy | Charles Villiers Stanford | |
| CVS/I/3 | Opus 58 | Ten dances (old and new) for young players | 1895 | Full score, printed by Boosey & Co. To Geraldinre and Guy | paper, 1 copy | Charles Villiers Stanford | |
| CVS/I/4 | Opus 89 | Four Irish dances | 1903 | Xerox copy of autograph full score | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|-------------------------------------|----------------------|---|-------------------|---------------------------|------------------|
| CVS/I/5 | Opus 89 | Four Irish dances | 1912 | Full score. Arranged for the piano by Percy Grainger, printed by Stainer and Bell | paper, 1 copy | Charles Villiers Stanford | |
| CVS/I/6 | Opus 92 | Three Rhapsodies for piano | 1904 | Full score. Published by Chiltern Music. Dedicated to Percy Grainger. Presented to NUL by richard Barnes, 1992 | paper, 1 copy | Charles Villiers Stanford | |
| CVS/I/7 | Opus 92 | Three Rhapsodies for piano | Houghton, 1905 | Xerox copy from exemfalar? in Library of Congress. Presented by William & Carolyn Lichtenwanger, Berkeley Springs, W. Va., U.S.A. | paper, 1 copy | Charles Villiers Stanford | |
| CVS/I/8 | Opus 132 | Six characteristic pieces for piano | Chiltern Music, 1992 | Dedication to Moritz Rosenthal. Presented by Richard Barnes, 1992 | paper, 1 copy | Charles Villiers Stanford | |
| CVS/I/9 | Opus 132 | Six characteristic pieces for piano | Stainer & Bell, 1913 | Full score. Dedication to Moritz Rosenthal | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|----------------------------|--|-------------------|---------------------------|------------------|
| CVS/I/10 | Opus 136 | Five Caprices for pianoforte solo | Stainer & Bell, 1913 | Full score. Presented by Mr Peter A. Ward Jones, music librarian, Bodleian Library | paper, 1 copy | Charles Villiers Stanford | |
| CVS/I/11 | Opus 148 | Night Thoughts | Joseph Williams Ltd., 1917 | Full score. Berners edition No. 151 | paper, 1 copy | Charles Villiers Stanford | |
| CVS/I/12 | Opus 150 | Scenes de Ballet for pianoforte solo | Augener, 1917 | Xerox of autograph MS. from British Library Add. MSS. 54.389 | paper, 1 copy | Charles Villiers Stanford | |
| CVS/I/13 | Opus 150 | Scenes de Ballet for pianoforte solo | Augener, 1917 | Xerox of full score. Signature of G? F. Leighton Thomas on title page. | paper, 1 copy | Charles Villiers Stanford | |
| CVS/I/14 | Opus 163 | Twenty-Four Preludes in all the keys for pianoforte (Nos. 1 - 24) | Swan & co. 1919 | Full score. One copy presented to NUL by Dr. Howard Ferguson, Cambridge, 1978. One copy presented to NUL by Dr Francis Jackson, York Minster, 1978. Former | paper, 2 copies | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---|---|-------------------|---------------------------|------------------|
| | | | | owners Harold Samuel and Prof. Sir Edward C. Bairstow | | | |
| CVS/I/15 | Opus 163 | Twenty-Four Preludes in all the keys for pianoforte (First set) | Chiltern Music, 1992 | Score. Presented to NUL by Mr Richard Barnes, 1992 | paper, 1 copy | Charles Villiers Stanford | |
| CVS/I/16 | Opus 170 | Ballade | Ascherberg, Hopwood & Crew Ltd. 1919 | Score | paper, 1 copy | Charles Villiers Stanford | |
| CVS/I/17 | Opus 178 | Three Waltzes for pianoforte | Swan & Co. 1923 | Score. Presented by Messrs Alfred A Kalmus Ltd on behalf of the publisher. Nos 25 - 48. Presented to NUL by Mr Richard Barnes, 1992. 1921 | paper, 1 copy | Charles Villiers Stanford | |
| CVS/I/18 | Opus 179 | Twenty-Four Preludes in all the keys for pianoforte (Second set) | Chiltern Music, 1992. 2 copies Swan & Co. 1921. | copies Nos. 25 48. One copy presented to NUL by Dr Francis Jackson, York Minster 1978, 1 copy | paper, 3 copies | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|---|---|-------------------|---------------------------|------------------|
| | | | | presented by Dr Howard Ferguson, Cambridge July 1978. | | | |
| CVS/I/19 | | Six Sketches, set I (Primary) and Six Sketches, Set II (Elementary) for pianoforte solo Six Sketches, originally published as set I of Six Sketches in Two Sets, now printed in "easier Piano Pieces", No. 64. | Joseph Williams Ltd., 1918 | From Bodleian Library print Mus.118c.S.35 | paper, 1 copy | Charles Villiers Stanford | |
| CVS/I/20 | | | Ass. Bd. Of the Royal Schools of Music, 1986. | preceded by George dyson's twelve Easy Pieces, originally published by the Associated Board in 1952 | paper, 1 copy | Charles Villiers Stanford | |
| CVS/I/21 | | Three Fancies for pianoforte solo | Edward Arnold, 1924 | From bodleian Library print Mus.118c.A.19 | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|------------------------------|------------------------------|--|--------------------------------------|---|-------------------|---------------------------|------------------|
| CVS/I/22/1 and CVS/I/22/2 | | The Young People's Music Portfolio for Voice, Piano and Violin | The Waverley Book Co. n.d | Edited by Thomas F. Dunhill. 2 volumes | paper, 2 volumes | Charles Villiers Stanford | |
| CVS/I/23 | | Six Song-tunes for the pianoforte | Stainer & Bell, 1920 | Score | paper, 1 copy | Charles Villiers Stanford | |
| CVS/I/24 | | Irish Airs easily arranged for pianoforte solo | Ascherberg, Hopwood & Crew Ltd. 1924 | Score | paper, 1 copy | Charles Villiers Stanford | |
| CVS/I/25 | | Fuga a 3 & Fuga A 4 for keyboard | 1922/23 | Photocopy of autograph MS. Given to Harold Samuel December 1922/January 1923 Dedicated to Lord Kitchener of Khartoum. Photocopy of score. Presented to NUL by Mr Paul J. Rodmell, | paper, 1 copy | Charles Villiers Stanford | |
| CVS/I/26 | | "Fare Well" for piano solo | Evans Bros. Ltd . 1916 | Birmingham Oratory, February 1992 | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|--|--|-------------------|---------------------------|------------------|
| CVS/I/27 | | Une Fleur de Mai "Romance put le piano" | M. Guun & Sons, 1888? And Edwin Ashton 1888? | Score. Both editions bound together | paper, 1 copy | Charles Villiers Stanford | |
| CVS/I/28 | | A toy Story. Six pieces for pianoforte | 1920 | Autograph Mss score | paper, 1 copy | Charles Villiers Stanford | |
| CVS/J/1 | Opus 48 | Funeral March from Becket, arranged for Organ solo | Stainer & Bell, 1925 | Score, arrangement for organ solo by Sydney H. Nicholson. | paper, 1 copy | Charles Villiers Stanford | See Section D |
| CVS/J/2 | Opus 57 | Fantasia & Toccata in D minor for the organ | Houghton, 1894 | Score, original edition | paper, 1 copy | Charles Villiers Stanford | |
| CVS/J/3 | Opus 57 | Fantasia & Toccata in D minor for the organ | Cathedral Music, 1988 | Score, dedicated to Sir Wlater Parratt. Presented by Mr Richard Barnes, 1992 | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|-----------------------------------|---|-------------------|---------------------------|------------------|
| CVS/J/4 | Opus 57 | Fantasia & Toccata in D minor for the organ | 1917 | Score, xerox from exemplar in Library of Congress, revised edition, presented by William & Carolyn Lichtenwanger, Berkley Springs, W. Va., U.S.A. | paper, 1 copy | Charles Villiers Stanford | |
| CVS/J/5 | Opus 57 | Fantasia & Toccata in D minor for the organ | Stainer & Bell, 1917 | Score, dedicated to Sir Walter Parratt. Revised edition Composed June 1903, Copyright assigned to Stainer & Bell 1912. Xerox copies from prints in the Royal College of Organists, stainer & Bell, 1912. Lacks Nos. 1 & 6. | paper, 2 copies | Charles Villiers Stanford | |
| CVS/J/6 | Opus 88 | Six Preludes for the organ | Stainer & Bell, 1912 | The "Precentor" Series of Original Movements for the Organ. Nos. 1, 2, 3, 6 from print in RCO, lacks nos. 4 & 5. | paper, 1 copy | Charles Villiers Stanford | |
| CVS/J/7 | Opus 88 | Six Preludes for the organ | The Vocalists Co. Ltd., 1903 - 05 | | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---|---|-------------------|---------------------------|------------------|
| CVS/J/8 | Opus 88 | Six Preludes for the organ | Reprint by Breitkopf & Hartel, 1905 - 06. | Xerox of rare edition. Presented by William Lichtenwanger, Head of Reference Section (Music Division), Library of Congress (retired). 1/10/1980 | paper, 1 copy | Charles Villiers Stanford | |
| CVS/J/9 | Opus 101 | Six Short Preludes and Postludes for organ | Stainer & Bell, 1907 | Score. Set I | paper, 1 copy | Charles Villiers Stanford | |
| CVS/J/10 | Opus 103 | Fantasia and Fugue in D minor for organ solo | Stainer & Bell, 1907 | Score. | paper, 1 copy | Charles Villiers Stanford | |
| CVS/J/11 | Opus 103 | Fantasia and Fugue in D minor for organ solo | Cathedral Music, 1993 | Score. Presented by Mr Richard Barnes, February 1993 | paper, 1 copy | Charles Villiers Stanford | |
| CVS/J/12 | Opus 105 | Six Short Preludes and Postludes for organ | Stainer & Bell, 1908 | Score, Set 2 | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|---|---|-------------------|---------------------------|------------------|
| CVS/J/13 | Opus 108 | Installation March (Lord Rayleigh, Cambridge, 1908 | 1908 | Score. Arranged for organ solo by Stanford Score. Te Deum - from copy in the Library of the Royal College of organists, London, 11th June 1980. Canzone from copy in Music Division, Reference Dept, Library of Congress, washington D. C. [R.H.M. for W. L.] 1st July 1980 | paper, 1 copy | Charles Villiers Stanford | |
| CVS/J/14 | Opus 116 | Te Deum & Canzone (Canzona) for organ solo | New York, 1910 | Xerox copy, title lettering slip and presentation label (William and Carolyn Lichtenwanger, Berkely Springs, W. Va., USA (Presented 05/01/1981?) | paper, 1 copy | Charles Villiers Stanford | |
| CVS/J/15 | Opus 121 | Two Compositions for organ. No. 1 Fantasia, No. 2 Idyll | Schirmer, New York, 1911 | | paper, 1 copy | Charles Villiers Stanford | |
| CVS/J/16 | Opus 121, no. 1 | Fantasia (In Festo Omnium Sanctorum) | This copy a repint by Boosey & Co., London 1936 | Score. The Fantasia is based on Stanford's hymn-tune: Engelberg | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|---|---|-------------------|---------------------------|------------------|
| CVS/J/17 | Opus 130 | Procession Music from "Drake" | Stainer and Bell 1925 | Score. Arranged for organ solo by Walter G. Alcock. Authorised photocopy made 3 May 1989 | paper, 1 copy | Charles Villiers Stanford | |
| CVS/J/18 | Opus 132, No. 1 | Six Charaticeristic Pieces for piano solo. No., 1, In Modo Dorico for organ | One copy Stainer & Bell, 1913. One copy Cathedral Music, 1991 | Full score. Catherdal Music copy presented by Richard Barnes 1992. Arranged for organ solo by A. G Mathew (1958). (Copyright-permission to copy obtained xerox copy from Bodl. Lib. Mus. 137c.191 (9). Packaged with authorised photocopy of original piano version provided by | paper, 2 copies | Charles Villiers Stanford | |
| CVS/J/19 | Opus 132, No. 4 | Six Charaticeristic Pieces for piano solo. No., 4, "Roundel" | Stainer & Bell, 1913, reprinted 1958 | Stainer & Bell, 30/09/1986, from file copy; for collation. | paper, 2 copies | Charles Villiers Stanford | |
| CVS/J/20 | Opus 149 | Organ Sonata No. 1 in F major | 2 copies Augener, 1917. | Augener copies dedicated "To my old firend Alan Gray". One copy inscriber John A Jatam? 27th April 1918 | paper, 2 copies | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|------------------------|--|-------------------|---------------------------|------------------|
| CVS/J/21 | Opus 149 | Organ Sonata No. 1 in F major | Cathedral Music, 1991 | Full score. Cathedral Music copy presented by Richard Barnes 1992. | paper, 1 copy | Charles Villiers Stanford | |
| CVS/J/22 | Opus 149 | Organ Sonata No. 1 in F major | 1917 | Photocopy of autograph Ms. Full score. Dedicated "To Monsieur Charles Marie Widor and the Great Country to which he belongs". Inscription "Ex J. M. Preston) | paper, 1 copy | Charles Villiers Stanford | |
| CVS/J/23 | Opus 151 | Sonata "Eroica" No. 2 for Organ solo in G minor | Stainer & Bell, 1917 | J. M. Preston) ??Sutcliff? | paper, 1 copy | Charles Villiers Stanford | |
| CVS/J/24 | Opus 151 | Sonata "Eroica" No. 2 for Organ solo in G minor | Cathedral Music, 1988. | Full score. Presented to NUL collection by Richard Barnes, 1992 | paper, 1 copy | Charles Villiers Stanford | |
| CVS/J/25 | Opus 152 | Organ Sonata No. 3 in D major "Britannica" | Stainer & Bell, 1918 | Full score. Dedicated "To Sir Walter Parratt" | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|-----------------------|---|-------------------|---------------------------|------------------|
| CVS/J/26 | Opus 152 | Organ Sonata No. 3 in D major "Britannica" | Cathedral Music, 1990 | Full score. Presented to NUL collection by Richard Barnes, 1992 | paper, 1 copy | Charles Villiers Stanford | |
| CVS/J/27 | Opus 153 | Sonata Celtica No. 4 for organ solo | Stainer & Bell, 1920 | Full score. Dedicated "To my friend Harold Darke" | paper, 1 copy | Charles Villiers Stanford | |
| CVS/J/28 | Opus 153 | Sonata Celtica No. 4 for organ solo | Cathedral Music, 1991 | Full score. Presented to NUL collection by Richard Barnes, 1992 | paper, 1 copy | Charles Villiers Stanford | |
| CVS/J/29 | Opus 159 | Organ Sonata No. 5 "Quasi una Fantasia" | Augener, 1921 | Full score. | paper, 1 copy | Charles Villiers Stanford | |
| CVS/J/30 | Opus 159 | Organ Sonata No. 5 "Quasi una Fantasia" | Cathedral Music, 1991 | Full score. Presented to NUL collection by Richard Barnes, 1992 | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|-----------------------|---|-------------------|---------------------------|------------------|
| CVS/J/31 | Opus 182 | Six Occasional Preludes for organ | Stainer & Bell, 1930 | Full score | paper, 1 copy | Charles Villiers Stanford | |
| CVS/J/32 | Opus 187 | Fantasia for organ sol upon a tune by C. H. H. Parry | Stainer & Bell, 1922 | Xerox of full score from The Royal College of Organists Sowerbutts Collection. Signature of J a Power???? | paper, 1 copy | Charles Villiers Stanford | |
| CVS/J/33 | Opus 189 | Four Intermezzi for the organ | Novello & Co. 1923 | Xerox of copy from The Royal College of Organists Sowerbutts Collection. Signature ? | paper, 1 copy | Charles Villiers Stanford | |
| CVS/J/34 | Opus 189 | Four Intermezzi for the organ. No. 2 Marcia Eroica | Cathedral Music, 1989 | Full score. Presented to NUL collection by Richard Barnes, 1992 | paper, 1 copy | Charles Villiers Stanford | |
| CVS/J/35 | Opus 193 | Three Preludes and Fugues for the organ | Novello & Co. 1923 | Xerox of copy from The Royal College of Organists Sowerbutts Collection. Signature ? | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|----------------------|---|-------------------|---------------------------|------------------|
| CVS/J/36 | Opus 193 | Three Preludes and Fugues for the organ | Cathedral Music 1988 | Full score. Presented to NUL collection by Richard Barnes, 1992 | paper, 1 copy | Charles Villiers Stanford | |
| CVS/J/37 | Opus 194 | Three Idylls for the organ | Stainer & Bell, 1930 | Full score. Xerox copy from the Royal College of Organists, Sowerbutts Collection. Signature? Photocopy of autograph Ms composed 19/11/1879 . Autograph Ms R." .68b preserved in Trinity College Library. | paper, 1 copy | Charles Villiers Stanford | |
| CVS/J/38 | | Jesu Dulcis Memoriae - Organ Prelude | 1879 | Stanford's earliest known organ composition (Unpublished) | paper, 1 copy | Charles Villiers Stanford | |
| CVS/J/39 | | Jesu Dulcis Memoriae - Organ Prelude | Chiltern Music, 1982 | Copy of first edition edition edited by Richard Barnes. Chiltern Music for the Organ No. 2, (CM 125) | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|------------------------------------|--|-------------------|--|------------------|
| CVS/J/40 | | A Little Organ Book, No. 2 Why Does Azure Deck the Sky | Ascherberg, Hopwood and Crew, 1924 | Chorale prelude. In memory of Hubert Parry. Signature of George Sutcliffe. | paper, 1 copy | Charles Villiers Stanford | |
| CVS/J/41 | | Prelude and Fugue in E minor | Novello, 1876 | In the Organist's Quarterly Journal of Original Compositions. Vol. 4 pt. 29 01/01/1876. | paper, 1 copy | Charles Villiers Stanford Music by Charles Villiers Stanford. Soft, soft wind, Sing heigh-ho! & Airly beacon words by Charles Kingsley. The knight's tomb words by Samuel Taylor Coleridge. | |
| CVS/K/1 | Opus 47 | Four part-songs, | 1892 | Full score. "Soft, Soft wind", "Sing heigh-Ho!", "Airly beacon", & "The Knight's tomb". | paper, 1 copy | Charles Villiers Stanford | |
| CVS/K/2 | Opus 49 | Six Elizabethan Pastorales, "Phoebe" Series 1. | 1892 | Copy of full score. "To his flocks", "Corydon, arise", "Diaphenia", "Sweet love for me", "Damon's passion" | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---------------------------------------|---------|---|-------------------|--|------------------|
| CVS/K/3 | Opus 53 | Six Elizabethan Pastorales, Series 2. | 1892 | Copy of full score. "On a hill, there grows a flower", "Like desert woods", "Praised be Diana", "Cupid and Rosalind", "O shady Vales", "The shepherd doran's jig" | paper, 1 copy | Charles Villiers Stanford Music by Charles Villiers Stanford, A carol for Christmas, poem by Edmund Bolton, The shepherd's anthem, poem by Michael Drayton, Shall we dance? and Love in prayers, poem by N. Breton, Of disdainful Daphne, poem by M. N. Howell, Love's fire, poem by Sir E. Dyer. | |
| CVS/K/4 | Opus 67 | Six Elizabethan Pastorales, Series 3 | 1897 | Copy of full score. "A carol for Christmas", "The shepherd's anthem", "Shall we go dance?", "Love in prayers", "Of disdainful Daphne", "Love's fire" | paper, 1 copy | | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|---|---|-------------------|---|------------------|
| CVS/K/5 | Opus 68 | A Cycle of Songs from the Princess of Alfred Lord Tennyson. | Boosey & Co; 1898 | Copy of full score."As thro' the land"; "Sweet and Low"; "The splendour falls"; " Tears, idle tears"; "O swallow, swallow"; thy voice is heard"; "Home they brought her warrior dead"; "Our enemies have fall'n"; "Ask me no more". | paper, 1 copy | Music by Charles Villiers Stanford, poems by Alfred, Lord Tennyson. | |
| CVS/K/6 | Opus 78 | Six Irish Folksongs (Thomas Moore) | Boosey, 1901 | Copy of full score. "Oh! Breathe not his name"; "What the bee is to the flow'ret"; "At the mid hour of night"; "The sword of Erin", "it is not the tear", "Oh, the sight entrancing" | paper, 1 copy | Music by Charles Villiers Stanford, words by Thomas Moore. | |
| CVS/K/7 | Opus 106 | Four Part-Songs for male voice choir | Original settings by Stainer & Bell, 1908, Transposed settings by Stainer & Bell, 1911. | Two editions of :- "Autumn leaves"; "Love's folly"; "To his flocks"; "Fair Phyllis". Original settings fro A.T.T/B.B. published 1908 (Male Voice Choir Library Nos. 5-8). Transposed settings for T.T.B.B. published 1911 (Male Voice Choir Library Nos. 24 - 27) | paper, 1 copy | Music by Charles Villiers Stanford. Words by:- Autumn leaves, Charles Dickens; Love's folly, Anon., A.D.1600; To his flocks, Henry constable; Fair Phyllis, J. G. A. D. 1600. | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|------------------|------------------------|---|-------------------|--|------------------|
| CVS/K/8 | Opus 110 | Four Part-Songs | Stainer & Bell, 1910. | Two copies S,S,A,A; of which one copy is presented by Richard Barnes, Chichester, 1987. One copy S.A.T.B of which A dirge is presented by Mark Rowlinson, BBC North West, Manchester, 1987. | paper, 3 copies | Music by Charles Villiers Stanford. Words by :- Valentine's day, Charles Kingsley; A dirge, The Fairies, Heraclitus, William Cory. | |
| CVS/K/9 | Opus 111 | Three Part-Songs | J. Curwen & sons, 1908 | Copy of full score. "A lover's ditty", "the praise of Spring", "The patient lover" | paper, 1 copy | Music by Charles Villiers Stanford. Words by May Byron. | |
| CVS/K/10 | Opus 119 | Eight Part-Songs | Stainer & Bell, 1910. | Copy of all songs from print in Bodleian Library Mus. 17d. 45 (25 - 32). "The witch"; "Farewell, my joy"; "The blue bird"; "The train"; "The Inkbottle"; "The Swallow"; "Chillingham"; "My heart in thine". | paper, 1 copy | Music by Charles Villiers Stanford, words by Mary E. Coleridge. | |
| CVS/K/11 | Opus 127 | Eight Part-Songs | Stainer & Bell, 1912 | Copy from Bodleian Library print Mus. 17d.45 (63 - 70). "Plighted"; "Veneta"; "When Mary thro' the garden went"; "The haven"; "The guest"; | paper, 1 copy | Music by Charles Villiers Stanford, words by Mary E. Coleridge. | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|------------------------|--|-------------------|---|------------------|
| | | | | "Larghetto"; "Wilderspin"; "To a tree". | | | |
| CVS/K/12 | Opus 138 | Six Two-Part Songs for Women's Voices | J. Curwen & Sons, 1914 | Copy of full score. "A welcome song"; "To music, To becalm his fever"; "Autumn. A dirge"; "The chase"; "Meg Merrilies"; "Oh sweet content" | paper, 1 copy | Music by Charles Villiers Stanford, words to song 1, & 2 by R. Herrick; Song no. 3 words by Sheloey; Song no. 4 words by William Rowley; Song no. 5 words by John Keats; Song no. 6 words by Thomas Dekker. | |
| CVS/K/13 | Opus 142 | "On Time" Choral song for double-choir | Stainer & Bell, 1914 | Copy of full score | paper, 1 copy | Music by Charles Villiers Stanford, words by John Milton. | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|-------------------------|---------------------|--|-------------------|--|------------------|
| CVS/K/14 | | [Eleven] Two-Part Songs | Curwen, 1906 - 1907 | Print or Xerox of full score. "A ballad of the ranks", Xerox, 1st edition 1893; "The frontier line", print, presented by Richard Barnes, 1st edition 1893; "The old gray fox "Xerox, 1st edition 1893?; "A rover shanty "print, presented by Richard Barnes, 1st edition 1893?; "The lark's grave", reprint, 1906 ; A March landscape", print, 1906, presented by Richard Barnes; "This is the way" Xerox, 1906; "Cradle Song", Xerox, 1907; "A laughing song" Xerox, 1907; "Robin redbreast" Xerox from BL: E.861, 1907; "The echoing green" print, 1907, presented by Richard Barnes. Two part songs issued by other publishers are collected separately. "Six songs for two sopranos" Opus 138, Curwen 1914, (subsequently issued separately in 8vo), are | paper, 1 copy | Music by Charles Villiers Stanford, words to songs 1- 4 by A. Conan Doyle; song 5, Westwood; song 6, Wordsworth; song 7, Anon; songs 8 - 9, 11, William Blake; song 10 W. Allingham. | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|----------------------------|---|-------------------|---|------------------|
| | | | | bound in one volume under Section L. | | | |
| CVS/K/15 | | "God and the Universe" Choral song for S. A. T. B. | Boosey, 1906 | Full score. | paper, 1 copy | Music by Charles Villiers Stanford, words by Tennyson. | |
| CVS/K/16 | | To Chloris | Stanley Lucas Weber, 1891? | Full score | paper, 1 copy | Music by Charles Villiers Stanford, words by Edmund Waller. | |
| CVS/K/17 | | Acrostic Ode to Old Comrades for male voices | 1920 | Copy of literary text and manuscript vocal score in copyist's hand. Location of autograph manuscript unknown. | paper, 1 copy | Music by Charles Villiers Stanford, words by C. E. Stredwick. | |
| CVS/K/18 | | The Shepherd's Sirena, two-part song | Year Book Press, 1909. | Full score | paper, 1 copy | Music by Charles Villiers Stanford, words by M. Drayton. | Green Box 2 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|-----------------------|---|-------------------|--|------------------|
| CVS/K/19 | | My Land, two-part song | Year Book Press, 1911 | Full score | paper, 1 copy | Music by Charles Villiers Stanford, words by Thomas Osborne Davis | Green Box 2 |
| CVS/K/20 | | Sailing Song, two-part song | Year Book Press, 1917 | Full score | paper, 1 copy | Music by Charles Villiers Stanford, poem by Eliza Cook | Green Box 2 |
| CVS/K/21 | | The Rose upon my Balcony, two-part song | Edward Arnold, 1918 | Xerox of full score, presented by Novello & Co., 1978 | paper, 1 copy | Music by Charles Villiers Stanford, words by W. Makepeace Thackeray. | Green Box 2 |
| CVS/K/22 | | The Haymaker's Roundelay, two-part song | Edward Arnold, 1918 | Full score, presented by Novello & Co., 1978 | paper, 1 copy | Music by Charles Villiers Stanford, words Anon. | Green Box 2 |
| CVS/K/23 | | Claribel, two-part song | Edward Arnold, 1918 | Full score, presented by Novello & Co., 1978 | paper, 1 copy | Music by Charles Villiers Stanford, words by Alfred, Lord Tennyson. | Green Box 2 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|-------------------------------|--|-------------------|---|------------------|
| CVS/K/24 | | Flittermice, two-part song | Year Book Press, 1922 | Full score | paper, 1 copy | Music by Charles Villiers Stanford, words by Joan Rundall | Green Box 2 |
| CVS/K/25 | | Virtue, two-part song | Oxford University Press, 1925 | Full score | paper, 1 copy | Music by Charles Villiers Stanford, words by G. Herbert | Green Box 2 |
| CVS/K/26 | | Oh! Willow, Willow, unison song | School Music Review, 1928? | Full score | paper, 1 copy | Music by Charles Villiers Stanford | Green Box 2 |
| CVS/K/27 | | Summer and Winter, two-part song | Novello & Co. 1928 | Full score. Arranged for S. A. by H. A. Chambers from Novello's school songs No. 406, unison, 1893, pp. 91 - 94. | paper, 1 copy | Music by Charles Villiers Stanford, words by Richard Watson Gilder | Green Box 2 |
| CVS/K/28 | Opus 49? | Diaphenia (Damelus' song to his Diaphenia), two-part song. | Novello & Co. 1944 | Full score. No. 3 of Six Elizabethan Pastorals | paper, 1 copy | Music by Charles Villiers Stanford, arranged as a Two-part song by H. A. Chambers | Green Box 2 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|--------------------------|--|-------------------|---|------------------|
| CVS/K/29 | | On Windy Day. Three part song | Year Book Press, 1917 | Full score. | paper, 1 copy | Music by Charles Villiers Stanford, poem by Joan Rundall. | Green Box 3 |
| CVS/K/30 | | Blow, winds blow. | Year Book Press, 1922 | Full score. Trio for women or boy's voices with piano accompaniment | paper, 1 copy | Music by Charles Villiers Stanford, words by Anon. | Green Box 3 |
| CVS/K/31 | | The Border Harp, three part song | Year Book Press, 1922 | Full score | paper, 1 copy | Music by Charles Villiers Stanford, words by Will H. Ogilvie. | Green Box 3 |
| CVS/K/32 | | Allen-A-Dale, three part song | Year Book Press, 1922 | Full score, with piano or violin accompaniment | paper, 1 copy | Music by Charles Villiers Stanford, words by Walter Scott. | Green Box 3 |
| CVS/K/33 | | Shadow Dancers, three part song | Year Book Press, 1922 | Full score with piano or violin accompaniment | paper, 1 copy | Music by Charles Villiers Stanford, words by Will H. Ogilvie. | Green Box 3 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|-------------------------------|---|-------------------|---|------------------|
| CVS/K/34 | | Peaceful Western wind | Oxford University Press, 1923 | Full score. This copy presented by OUP, May 1978 | paper, 1 copy | Music by Charles Villiers Stanford, words by Thomas Campian | Green Box 3 |
| CVS/K/35 | | Lady May, three-part song | Year Book Press, 1924 | Full score | paper, 1 copy | Music by Charles Villiers Stanford, words by Henry Chappell | Green Box 3 |
| CVS/K/36 | | My Love's an Arbutus | Boosey & Co., 1953 | Full score. Old Irish melody, arranged for S. S. A. by Alec Rowley. | paper, 1 copy | Music by Charles Villiers Stanford, words by A. P. Graves. | Green Box 3 |
| CVS/K/37 | | The Blue Bird, arranged for female voices I'll Rock You to Rest, arrangement for three female voices and piano (Strings ad lib) | Stainer & Bell, 1926 | Full score | paper, 1 copy | Music by Charles Villiers Stanford, words by Mary E. Coleridge. | Green Box 3 |
| CVS/K/38 | | | Boosey by Co., 1924 | Full score, presented by F. H., Nov. 1987 | paper, 1 copy | Music by Charles Villiers Stanford, words by Alfred Perceval Graves | Green Box 3 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|------------------------|---|-------------------|--|------------------|
| CVS/K/39 | Opus 119, No. 3 | The Blue Bird, arranged for female voices | Stainer and Bell, 1951 | Full score, arranged for SSA and piano by Arnold Foster | paper, 1 copy | Music by Charles Villiers Stanford, words by Mary E. Coleridge. | Green Box 3 |
| CVS/K/40 | Opus 131, No. 1 | Fairy Day, three idylls for female chorus and small orchestra | Stainer & Bell, 1913 | Full score. Part songs No. 58 Fairy Dawn to the St. Cecilia Society of New York and its conductor Mr Victor Harris. | paper, 1 copy | Music by Charles Villiers Stanford, poems written by William Allingham | Green Box 3 |
| CVS/K/41 | Opus 131, No. 2 | Fairy Noon, part-songs for treble & alto voices. | Stainer & Bell, 1913 | Full score | paper, 1 copy | Music by Charles Villiers Stanford, words by William Allingham | Green Box 3 |
| CVS/K/42 | | The Revenge: A ballad of the fleet | Novello, 1935 | Full score. Arranged for SSA by H. A. Chambers | paper, 1 copy | Music by Charles Villiers Stanford, words by Alfred, Lord Tennyson. | Green Box 3 |
| CVS/K/43 | Opus 34 | Whither Away? Soli and chorus for female voices | Novello, 1933 | Full score. From "The Voyage of Maeldune" | paper, 1 copy | Music by Charles Villiers Stanford | Green Box 3 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|-----------------------|--|-------------------|--|------------------|
| CVS/K/44 | Opus 127, No. 1 | Plighted | Stainer & Bell, 1912 | Full score. | paper, 1 copy | Music by Charles Villiers Stanford, words by Mary E. Coleridge. | Green Box 4 |
| CVS/K/45 | Opus 110, No. 4 | Heraclitus | Stainer & Bell, 1910. | Full score | paper, 1 copy | Music by Charles Villiers Stanford, words by William Cory | Green Box 4 |
| CVS/K/46 | Opus 127, No. 3 | When Mary Thro' the Garden Went | Stainer & Bell, 1912 | Full score | paper, 1 copy | Music by Charles Villiers Stanford, words by Mary E. Coleridge. | Green Box 4 |
| CVS/K/47 | | Peace; Come Away, being canto LVII of "In Memoriam" for chorus | Novello, 1892 | Full score | paper, 1 copy | Music by Charles Villiers Stanford, | Green Box 4 |
| CVS/K/48 | | Remember the Poor | Boosey & Hawkes, 1936 | Full score, rearranged for SATB by Maurice Blower. One copy presented by Richard Barnes, August 1987 | paper, 2 copies | Music by Charles Villiers Stanford, words by Alfred Perceval Graves. | Green Box 4 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|-----------------------|--|-------------------|---|------------------|
| CVS/K/49 | | The Anglers' Song, set to music as a four part song | Year Book Press, 1911 | Full score | paper, 1 copy | Music by Charles Villiers Stanford, words by John Chalkhill | Green Box 4 |
| CVS/K/50 | | A Carol of Bells | Enoch & Sons, 1919 | Xerox of full score, made by Edwin Ashdown from their file copy, April 1978. | paper, 1 copy | Music by Charles Villiers Stanford, lyrics by Louis N. Parker | Green Box 4 |
| CVS/K/51 | | The Valley | Year Book Press, 1922 | File copy of full score, edited by Martin Akerman | paper, 1 copy | Music by Charles Villiers Stanford, words by Patrick Macgill | Green Box 4 |
| CVS/K/52 | | Two Old Irish Melodies for unaccompanied chorus; The Foggy Dew | Boosey & Co., 1922 | Full score. One copy presented by Richard Barnes, August 1987, one copy from "Songs of Old Ireland" 1882 | paper, 2 copies | Music by Charles Villiers Stanford, words by A. P. Graves. | Green Box 4 |
| CVS/K/53 | | Two Old Irish Melodies for unaccompanied chorus; My Love's an Arbutus | Boosey & Co., 1922 | Full score. One copy presented by Richard Barnes, August 1987, one copy from "Songs of Old Ireland" 1882 | paper, 2 copies | Music by Charles Villiers Stanford, words by A. P. Graves. | Green Box 4 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|-------------------------|--|-------------------|--|------------------|
| CVS/K/54 | | The Morris Dance | J. B. Cramer & Co, 1939 | Full score. | paper, 1 copy | Music by Charles Villiers Stanford | Green Box 4 |
| CVS/K/55 | | On Music | Year Book Press, 1924 | Full score. | paper, 1 copy | Music by Charles Villiers Stanford, words by Thomas Moore. | Green Box 4 |
| CVS/K/56 | | Oh for the Swords for chorus of mixed voices | Curwen & Sons, 1922 | Full score | paper, 1 copy | Music by Charles Villiers Stanford, poem by Thomas Moore | Green Box 4 |
| CVS/K/57 | | My Gentle Harp | Curwen & sons, 1922 | Full score | paper, 1 copy | Music by Charles Villiers Stanford, poem by Thomas Moore | Green Box 4 |
| CVS/K/58 | | Off to the Cruise | Stainer & Bell, 1913 | Full score. Presented by Richard Barnes, August 1987 | paper, 1 copy | Music by Charles Villiers Stanford, words by F. G. Watts. | Green Box 4 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|----------------------------------|--|-------------------------------|---------------------------------------|--|---|------------------|
| CVS/K/59 | Opus 110, No. 4; Opus 119, No. 3 | Heraclitus Opus 110, No. 4; The Blue Bird Opus 119, No. 3 | Oxford University Press, 1986 | Full Scores in English Romantic Songs | paper, 1 copy | Music by Charles Villiers Stanford. Volume edited by Paul Hillier | Green Box 4 |
| CVS/K/60 | Opus 119, No. 3 | The Blue Bird | Stainer & Bell, 1910. | Full score | paper, 1 copy | Music by Charles Villiers Stanford, words by Mary E. Coleridge. | Green Box 4 |
| CVS/K/61 | | How Dear to me the Hour, arranged for chorus of mixed voices | Curwen & Sons, 1922 | Full score. | paper, 2 copies | Music by Charles Villiers Stanford, poem by Thomas Moore. | Green Box 4 |
| CVS/K/62 | | To Chloris | Stanley Lucas Weber, 1891? | Full score | paper, 1 copy. Duplicate copy: 1st copy bound separately; Section K: | Music by Charles Villiers Stanford, words by Edmund Waller. | Green Box 4 |
| CVS/K/63 | | Hush, Sweet Lute, four part song | Augener, | Full score | paper, 1 copy | Music by Charles Villiers Stanford, words by Thomas Moore. | Green Box 5 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|-----------------------|-------------------|-------------------|--|------------------|
| CVS/K/64 | | My Love's an Arbutus (from "Songs of Old Ireland") | Boosey & Hawkes, 1928 | Full score | paper, 2 copies | Music by Charles Villiers Stanford, words by A. P Graves. | Green Box 5 |
| CVS/K/65 | | My Love's an Arbutus (from "Songs of Old Ireland") | Boosey & Co; 1950 | Full score | paper, 1 copy | Music by Charles Villiers Stanford, words by A. P Graves. | Green Box 5 |
| CVS/K/66 | | Battle Hymn (from "Songs of Old Ireland") | Boosey & Co, 1928 | Full score | paper, 1 copy | Music by Charles Villiers Stanford, words by A. P Graves. | Green Box 5 |
| CVS/K/67 | | One Sunday afer Mass (from Songs of Old Ireland") | Boosey & Co; 1928 | Full score | paper, 1 copy | Music by Charles Villiers Stanford, words by A. P. Graves. | Green Box 5 |
| CVS/K/68 | | I Heard 'Mid Oak Trees Olden ("From Songs of Old Ireland") | Boosey & Co; 1928 | Full score | paper, 1 copy | Music by Charles Villiers Stanford, words by A. P. Graves. | Green Box 5 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|--------------------------|---|-------------------|--|----------------------------|
| CVS/K/69 | | The Royal Hunt ("From songs of Old Ireland") | Boosey & Co; 1928 | Full score | paper, 1 copy | Music by Charles Villiers Stanford, words by A. P. Graves. | Green Box 5 |
| CVS/K/70 | | St. Mary's Bells ("From Songs of Old Ireland") | Boosey & Co; 1928 | Full score | paper, 1 copy | Music by Charles Villiers Stanford, words by A. P. Graves | Green Box 5 |
| CVS/K/71 | Opus 117 | Songs of the Fleet | Stainer & Bell, 1910. | Full score. Authorised photocopy made 03/05/1989. Xerox of autograph MS score, dated 06/05/1872; In the Brittain-Pears Library, Aldeburgh, Suffolk, ofrmerly owned by Sir Peter Pears. The MS is headed "Op. 1, No. 4" and this refers to the first edition:- No. 4 of | paper, 1 copy | Music by Charles Villiers Stanford, words by Henry Newbolt | Green Box 5 |
| CVS/L/1 | Opus 1 | Bright, O Bright Fedalma, song for baritone & piano | 1872 | "Songs form "The Spanish Gypsy" dedicated to G. F. Cobb, published by Chappell, 1874. Later this | paper, 1 copy | Music by Charles Villiers Stanford, words by George Eliot. | See CVS/L/2 and CVS/L/3 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
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was published as No. 7 of "Eight Songs from 'The Spanish Gypsy'", Chappell, 1878.

| | | | | | | | |
|---------|--------------------|---|---------------------------|---------------------------|---------------|---|-------------|
| CVS/L/2 | Opus 1, Nos. 1 - 3 | Blue Wings, Day is Dying, Sweet Spring Time; Song from the Spanish Gypsy Spring Comes Hither;, Came a Pretty Maid; The World is Great; Bright, O Bright Fedalam, The Radiant Dark; songs from the Spanish Gypsy | Novello, 1877 | Full scores of Nos. 1 - 3 | paper, 1 copy | Music by Charles Villiers Stanford, words by George Eliot. | See CVS/L/1 |
| CVS/L/3 | Opus 1, Nos. 4 - 8 | Blue Wings, Day is Dying, Sweet Spring Time; Song from the Spanish Gypsy Spring Comes Hither;, Came a Pretty Maid; The World is Great; Bright, O Bright Fedalam, The Radiant Dark; songs from the Spanish Gypsy | Chappell, 1878 | Full scores of Nos. 4 - 8 | paper, 1 copy | Music by Charles Villiers Stanford, words by George Eliot. | See CVS/L/1 |
| CVS/L/4 | Opus 4 | Six Songs | Stanley Lucas Weber, 1893 | Full score | paper, 1 copy | Music by Charles Villiers Stanford, words by Heinrich Heine | See CVS/L/5 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---------------------------|--|-------------------|---|------------------|
| CVS/L/5 | Opus 4 and Opus 7 | Twelve Songs | Augener's Edition, 1893 | Xerox of Full Score | paper, 1 copy | Music by Charles Villiers Stanford, words by Heinrich Heine | See CVS/L/4 |
| CVS/L/6 | Opus 7 | Six Songs | Stanley Lucas Weber, 1893 | Xerox of full score | paper, 1 copy | Music by Charles Villiers Stanford, words by Heinrich Heine | See CVS/L/5 |
| CVS/L/7 | Opus 14 | Six songs for voice and Pianoforte. Requiescat; Ode to the Skylark; Sweeter than the Violet; There be None of Beauty's Daughters; Tragodie (the Tragedy of Life); Le Bien Vient en Dormant (Luck comes in Sleeping). | Boosey & co, | Full score. To Mrs Osgood (1- 2); To John Hemsley, Esq (3); To My Wife (4); To Lionel S. Benson (6). | paper, 1 copy | Music by Charles Villiers Stanford. Peom by Matthew Arnold (1); Poetry by Hogg (The Ettrick Shepherd) (2); Lines from the Greek of Meleager by A. Lang (3); Lines by Lord Bryon (4); Poem by Heine (5); A song of Lorraine (6). | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|-------------------------------|---|-------------------|--|------------------|
| CVS/L/8 | Opus 19 | Six Songs. A Hymn in Praise of neptune; A Lullaby; To the Rose; Come To me When the Earth is Fair; Boat Song; The Rhine Wine (Moussirender Rheinwein). A Child's Garland of Songs. Bed in Summer; Pirate Story; Foreign Lands; Windy Nights; Where Go The Boats; My Shadow; Marching Song; Foreign Children; My Ship and Me. | Boosey & Co, 1884 | Full score | paper, 1 copy | Music by Charles Villiers Stanford, Poem by T. Campion (1); Words from Patient Grissel by Thomas Dekker (2); Poem by Herrick (3); Words From songs and Rhymes by Wlater Herries pollock (4 - 6); | |
| CVS/L/9 | Opus 30 | Foreign Children; My Ship and Me. | Longman's, Green and co, 1892 | Full Score, dedicated to Geraldine and Guy. | paper, 1 copy | Music by Charles Villiers Stanford, words by R. L. Stevenson. | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|----------------------|--|-------------------|---|------------------|
| CVS/L/10 | Opus 30 | A Child's Garland of Songs. Bed in Summer; Pirate Story; Foreign Lands; Windy Nights; Where Go The Boats; My Shadow; Marching Song; Foreign Children; My Ship and Me. | Curwen & sons, 1914. | Full score with Nos 2, 7 & 9 arranged for Two voices. For voice and piano. 1. O mistress mine; 2. Come away death; 3. The rain it raineth every day. Photofacsimile of copy in Cambridge University Library. | paper, 1 copy | Music by Charles Villiers Stanford, words by R. L. Stevenson. | |
| CVS/L/11 | Opus 65 | The Clown's Songs: From Shakespeare's Twelfth Night" | Bossey & Co., 1897 | | paper, 1 copy | Music by Charles Villiers Stanford, | |
| CVS/L/12 | Opus 72 | Die Wallfahrt nach Kevlaar "The pilgrimage to Kevlaar" | Boosey & Co., 1899 | For voice and piano. Photo-facsimile. | paper, 1 copy | Music by Charles Villiers Stanford, words by Heinrich Heine | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---------------------------------------|--|--|-------------------|---|------------------|
| CVS/L/13 | Opus 77 | An Irish Idyll in six miniatures | Bossey & Co., 1901 | For voice and piano. 1. Corrymeela; 2. The Fairy Lough; 3. Cuttin' Rushes; 4. Johneen; 5. A broken Song; 6. Back to Ireland. Photo-facsimilie of Nos. 1, 3 - 6, bound with printed copy of No. 2. | paper, 1 copy | Music by Charles Villiers Stanford, words by Moira O'Neill. | |
| CVS/L/14 | Opus 82 | Five Sonnets from The Triumph of Love | Boosey & Co; 1903 | For voice and piano. 1. O One Deep Sacred Outlet of my Soul; 2. Like as the Thrust in Winter; 3. When in the Solemn Stillness of the Night; 4. I think that we were Children; 5. O Flames of Passion. Photo-facsimilie of copy in Rowe Music Library, Cambridge. | paper, 1 copy | Music by Charles Villiers Stanford, words by Edmond Holmes. | |
| CVS/L/15 | Opus 97 | Songs of Faith | Set 1 Boosey & Co, 1907; Set 2 Boosey & Co, 1908 | Set 1 (Tennyson), Strong Son of God; God and the Universe, Faith. Set 2 (Whitman), To the Soul; Tears; Joy, Shipmate, Joy. | paper, 1 copy | Music by Charles Villiers Stanford, poems (set 1) by Alfred, Lord Tennyson, (set 2) by Walt Whitman | |
| CVS/L/16 | Opus 110, No. 4 | Heraclitus | Stainer & Bell, 1918, reprinted 1954 | For voice and piano, poem by William Cory | paper, 1 copy | Music by Charles Villiers Stanford, poem by William Cory | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|------------------|-------------------------------------|---|-------------------|--|------------------|
| CVS/L/17 | Opus 112 | Four Songs | Stainer & Bell, 1908 | For voice and piano, 1, Spring; 2, The Silence; 3, The City Child; 4, The Vision Set to music for voice and organ, 1, A Song of Freedom (Psalm 126); 2, A Song of Trust (Psalm 121), 3, a Song of Hope (Psalm 130), 4 A Song of Peace (Issiah 11), 5, A Song of Battle (Ps. 124), 6, A Song of Wisdom (Ecclesiasticus 24) | paper, 1 copy | Music by Charles Villiers Stanford, poems by Alfred, Lord Tennyson | |
| CVS/L/18 | Opus 113 | Bible Songs | Stainer & Bell, 1909 | | paper, 1 copy | Music by Charles Villiers Stanford | |
| CVS/L/19 | Opus 113, Nos, 4, 3, 2, 6 | Bible Songs | RSCM/Mowbrays, Addington Press 1978 | Set to music for voice and organ | paper, 1 copy | Music by Charles Villiers Stanford | |
| CVS/L/20 | Opus 113, No. 5 | A Song of Battle | Bank Music Publications 1982 | Arranged by Francis Jackson | paper, 1 copy | Music by Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--------------------------------|----------------------|---|-------------------|---|------------------|
| CVS/L/21 | Opus 118 | Cushendall | Stainer & Bell, 1910 | An Irish Song Cycle. 1, Ireland; 2, Did You Ever?; 3 Cushendall; 4, The Crow; 5, Daddy-Long-Legs; 6, How Does the Wind Blow? The poems are taken from "pat Mc Carthy His Rhymes" by kind permission of the author and Mr Edward Arnold. | paper, 1 copy | Music by Charles Villers Stanford, poems by John Stevenson | |
| CVS/L/22 | Opus 125 | Four Songs | 1911 | For voice and piano. 1, The Song of Asia; 2, John Kelly; 3, Phoebe; 4, The Song of the Spirit of the Hour. Nos, 1, 3, 4 xeroxes, no. 2 original print | paper, 1 copy | Music by Charles Villers Stanford, poems by Shelley, Letts, Lodge, Shelley. | |
| CVS/L/23 | Opus 139 | A Fire of Turf | Stainer & Bell, 1913 | A Cycle of Irish Songs, 1, A Fire of Turf; 2, The Chapel on the Hill; 3, Cowslip Time; 4, Scared; 5, Blackberry Time; 6, The Fair; 7, The West Wind; from "Songs from Leinster" | paper, 1 copy | Music by Charles Villers Stanford, poems by W. M. Letts | |
| CVS/L/24 | Opus 140 | A Sheaf of Songs from Leinster | Stainer & Bell, 1914 | 1, Grandeur; 2, Thief of the World; 3, A Soft Day; 4, Little Peter Morrissey; 5, The bold Unbiddable Child; 6, Irish Skies. | paper, 1 copy | Music by Charles Villers Stanford, words by W. M. Letts | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|------------------------------------|--|--|-------------------|---|------------------|
| CVS/L/25 | Opus 157 | Songs of a Roving Celt | Enoch & Sons, 1919. By kind permission of the Year Book Press. | 1, The Pibroch; 2, Assynt of the Shadows; 3, The Sobbing of the Spey; 4, No More; 5, The Call. | paper, 1 copy | Music by Charles Villers Stanford, poems by Murdoch Maclean | |
| CVS/L/26 | Opus 174 | Six Songs from The Glens of Antrim | Boosey & co. 1920 | 1, Denny's Daughter; 2, The Sailor Man; 3, Lookin' Back; 4, At Sea; 5, I Mind the Day; 6, The Boy from Ballytearim. By permission of the author from "songs of the Glens of Antrim", published by Wm Blackwood | paper, 1 copy | Music by Charles Villers Stanford, written by Moira O'Neill Music by Charles Villers Stanford, poem to song 1, Heber; 2 Tennyson; 3 & 4 W. M. Letts; 5, George Leveson Gower; 6, Mary Kitson Clarke. | |
| CVS/L/27 | Opus 175 | Six Songs | J. B. Cramer & Co, 1920 | 1, Song of the Bow; 2, Drop Me a Flower; 3, The Winds of Bethlehem ; 4, The Monkey's Carol; 5, Lullaby; 6, The Unknown Sea; Presented to Library by J. B. Cramer & Co., March 1978 | paper, 1 copy | Rhymes by Edward Lear, set to music by Karel Drofnatski, edited, with | |
| CVS/L/28 | Opus 365 | Nonsense Rhymes | | Photoprint of autograph manuscript in the Pierpont Morgan Library, New York. 1, The Hardy Norsewoman; 2, The Compleat Virtuoso; 3, The Absent Barber; 4, The | paper, 1 copy | | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|------------------------|--------------------------|--|-------------------|---|------------------|
| | | | | Cow and the Coward; 5, Barkerolle; 6, Dithyramb; 7, The Generous Parishioner; 8, Limmerich ohne Worte; 9, Boat Song; 10 Nileinsamkeit; 11, The Aquiline Snub; 11, Tone Poem; 12, Gongdichtung; 13, A Visit of Elizabeth. | | notes by Charles Villiers Stanford. | |
| CVS/L/29 | Opus 365 | Nonsense Rhymes | Stainer & Bell, 1960 | 1, The Hardy Norsewoman; 2, The Compleat Virtuoso; 3, The Absent Barber; 4, The Cow and the Coward; 5, Barkerolle; 6, Dithyramb; 7, The Generous Parishioner; 8, Limmerich ohne Worte; 9, Boat Song; 10 Nileinsamkeit; 11, The Aquiline Snub; 11, Tone Poem; 12, Gongdichtung; 13, A Visit of Elizabeth. Autograph of Frederick Hudson, August 1964. | paper, 1 copy | Rhymes by Edward Lear, set to music by Carel Drofnatski, edited, with notes by Charles Villiers Stanford. | |
| CVS/L/30 | | The Merry Month of May | J.B. Cramer & co., 1927. | For voice and pianoforte. | paper, 1 copy | Music by C. V. Stanford, words by T. Dekker. | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|-------------------------|---|-------------------|---|------------------|
| CVS/L/31 | | Witches' charms | J. B. Cramer & Co, 1928 | For voice and pianoforte. Xerox of full score Book 1, Two Little Stars; The Pedlar; Little snowdrop (Spring); The Piper of the Spring; Speedwell; The Dream ship. Book II, Summer; What do you See?; The Piper; The Secret Place; Night; The Dust-Man | paper, 1 copy | Music by C. V. Stanford, words by Ben Johnson | |
| CVS/L/32 | | Songs form the Elfin Pedlar Books I & II | Stainer & Bell Ltd,. | in The Vocalist, Vol. 1, No. 6 | paper, 1 copy | Poems by Helen Douglas Adam, Music by Charles Villiers Stanford | |
| CVS/L/33 | | The Linnet | Sept. 1902 | | paper, 1 copy | Words by Robert Bridges; Music by Charles Villiers Stanford | |
| CVS/L/34 | | "Dainty Davie" | Boosey, 1905 | For voice and pianoforte. From Bodleian Library Print Mus. 5c.S.22 (1) | paper, 1 copy | Words by Robert Burns; Music by Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|----------------------------------|---|-------------------|---|------------------|
| CVS/L/35 | | Mopsa ("My Mopsa is Little") | Elkin & Co. Ltd., 1905 | for voice and piano Xerox copy presented by the Library of the Royal Irish Academy of Music. Song dedicated to Mrs R. M. Levey (late Miss Julia Cruise), and wife of Richard Michael Levey, one of Stanford's early teachers and one of four founders of the RIAM in 1850, the other's being John Hames Stanford (CVS's father), Joseph Robinson and Sir Francis Brady, K.C. | | Words from the Greek by Thomas Moore; Words by Charles Villiers Stanford | |
| CVS/L/36 | | We Bear Her Home | M. Gunn & Sons, Dublin | Presented by Edward Holt, Cambridge. Vol.1 There is No Land Like England; Vol. 3 Fare Well, Opus 117, No. 5; Vol. 4 Sailing at Dawn, Opus 117, No. 1. | paper, 1 copy | Words by Barry Cornwall; Music by Charles Villiers Stanford Music by Charles Villiers Stanford, words Vol. 1 Alfred Lord Tennyson; Vols. 3 & 4 words by Henry Newbolt; | |
| CVS/L/37 | | The Motherland Song Book, vols, 1, 3 & 4 | Stainer & Bell, 1971, 1910, 1910 | | paper, 1 copy | | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---------------------------------------|---|-------------------|--|------------------|
| CVS/L/38 | | There's a Bower of Roses | Boosey & Co., 1888 | Song from the Grand Opera, The Veiled Prophet; Sung by Miss Mary Davis | paper, 1 copy | Words by Thomas Moore; Music by Charles Villiers Stanford | |
| CVS/L/39 | | Queen and Humters | Boosey & Co, 1928 | Song for voice and piano. Presented by Richard Barnes 30/11/1982 | paper, 1 copy | Words by Ben Jonson; Music by Charles Villiers Stanford | |
| CVS/L/40 | | Song written at sea, "To all you ladies now on land" | Boosey & Co, 1923 | For voice and piano. | paper, 1 copy | Words by Charles Sackville, music by Charles Villiers Stanford | |
| CVS/L/41 | | The Rose of Killarney | Meizler , 1896 & J. B. Cramer [n. d.] | For voice and piano. Full score both versions | paper, 1 copy | Words by A. P. Graves; Music by Charles Villiers Stanford | |
| CVS/L/42 | | A Carol ("Fling out, fling our windows wide") | Cassell & Co. Ltd; 1893 | For voice and piano, full score. Dedicated to Frank Robinson. Presented by Richard Barnes, Cathedral Music, Chichester, 27/08/1987. | paper, 2 copies | Words by a. T. Quiller Couch; Music by Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|------------------------|---|--|-------------------|---|------------------|
| CVS/L/43 | | Lullaby | Stainer & Bell; 1913 | Full score. Children's song for 2 voices | paper, 1 copy | Words by Frank Sherman; Music by Charles Villiers Stanford | |
| CVS/L/44 | | The King's Highway | Stainer & Bell; 1914 | Full Score. A song of the sea (For the Prince of Wales National Relief Fund) | paper, 1 copy | Poem by Henry Newbolt; Music by Charles Villiers Stanford. Words from "The Mad Lover" by Beaumont & Fletcher. Music by Charles Villiers Stanford. | |
| CVS/L/45 | | The Battle of Pelusium | Boosey & Co; 1897 | Full score for voice and pianoforte. Song from "The Mad Lover". Originally sung by Mr Plunket Greene | paper, 1 copy | Music by Charles Villiers Stanford. | |
| CVS/L/46 | | Sea Wrack | "Vocalist"Co. Ltd, 1912; Assigned to Stainer & Bell, 1912 | Full score for voice and pianoforte | paper, 1 copy | Written by Moira O'Neill; Music by Charles Villiers Stanford. | |
| CVS/L/47 | | My Boat is Ready | M. Gunn & Sons, Dublin | Full Score. Barcarole for voice and pianoforte. Dedicated to Francis Robinson, EsqR, Mus. Doc. | paper, 1 copy | Written by Charles Stephenson, Esqr.; Music by Charles Villiers Stanford. | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|-------------------------|-------------------------------|--|-------------------|---|------------------|
| CVS/L/48 | | The Hoofs of the Horses | A.W. Ridley & co, 1923 | Full score for voice and pianoforte. Galloping shoes | paper, 1 copy | Words by Will H. Ogilvie; Music by Charles Villiers Stanford | |
| CVS/L/49 | | The Sower's Song | J. B. Cramer & co., Ltd. 1927 | Full score for voice and pianoforte. | paper, 1 copy | Words by T. Carlyle; Music by Charles Villiers Stanford | |
| CVS/L/50 | | From the Red Rose | Chappell & Co; | Full score for voice and pianoforte. Dedicated to G. R. Murray. | paper, 1 copy | Song by A. P. Graves; Music by Charles Villiers Stanford. | |
| CVS/L/51 | | The Old Navy | Boosey & Co., 1893 | Full score for voice and pianoforte. A sea song. New edition to H. Plunket Greene. | paper, 1 copy | Words by Captain Marryat; Music by Charles Villiers Stanford. | |
| CVS/L/52 | | Prince Madoc's Farewell | Boosey & co., 1894 | Full score for voice and pianoforte. To H. Plunket Greene. | paper, 1 copy | Words by Felicia Hemans; Music by Charles Villiers Stanford. | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|----------------------------------|---------------------------|---|-------------------|--|------------------|
| CVS/L/53 | | Fairy Lures | J. B. Cramer & Co., 1923 | Full score for voice and pianoforte in E flat. Presented by Messrs J. B. Cramer & Co, 1978. | paper, 1 copy | Words by Rose Fyleman; Music by Charles Villiers Stanford. | |
| CVS/L/54 | | The Fair Hills of Ireland | Enoch & Sons, 1918 | Full score for voice and pianoforte. | paper, 1 copy | Words by C. Fox Smith; Music by Charles Villiers Stanford. | |
| CVS/L/55 | | "Wales For Ever" (Cymru Am Byth) | Enoch & Sons, 1918 | Full score for voice and pianoforte. One copy presented by Richard Barnes, Cathedral Music, Chichester, 1987. One copy Xerox from Bodleian Library Mus.5.c.S.22. | paper, 2 copies | Words (English) by C. Fox Smith, (Welsh) by Elvet Lewis; Music by Charles Villiers Stanford. | |
| CVS/L/56 | | "The Tomb" | T. Andrews & Co., [n. d.] | Score for voice and pianoforte. Item in "Our Musical Album No. 1". Personal gift to CVS archive from Derek Williams, Music Librarian, Cambridge University Library. | paper, 1 copy | Words by Thomas Stanley; Music by Charles Villiers Stanford. | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--------------------|---------------------------|--|-------------------|--|------------------|
| CVS/L/57 | | Devon men | Enoch & Sons, 1916 | Score for voice and pianoforte Score for voice and pianoforte. Duet for soprano or Tenor and Mezzo-Soprano or Baritone. Original setting for solo voice and pianoforte. | paper, 1 copy | Words by Percy Haselden (by special permission of the proprietors of "Punch"); Music by Charles Villiers Stanford. | |
| CVS/L/58 | | A Carol of Bells | Enoch & Sons, 1916 | Score for voice and pianoforte. | paper, 1 copy | Words by Louis N. Parker; Music by Charles Villiers Stanford. | |
| CVS/L/59 | | Carmen Familiare | MacMillan and Bowes, 1888 | Score for voice and pianoforte | paper, 1 copy | Words by A. W. Verrall; Music by Charles Villiers Stanford. | |
| CVS/L/60 | | A Japanese Lullaby | J. B. Cramer & Co., 1918 | Score for voice and pianoforte | paper, 1 copy | Words by Eugene Field; Music by Charles Villiers Stanford. | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|-------------------------|---------------------------|--|-------------------|--|------------------|
| CVS/L/61 | | Saint Andrew's Land | Enoch & Sons, 1918 | Score for voice and pianoforte | paper, 1 copy | Words by C. Fox Smith; Music by Charles Villiers Stanford. Words by C. Fox Smith (by special permission of the proprietors of "Punch"); Music by Charles Villiers Stanford. | |
| CVS/L/62 | | Saint George of England | Enoch & Sons, 1917 | Score for voice and pianoforte Score for voice and pianoforte. Xerox from Bodleian Library Mus. 5c. S. 22 (2). Second copy photocopy of autograph MS supplied by British Library, shelfmark | paper, 1 copy | Words by Thomas Heywood; Music by Charles Villiers Stanford | |
| CVS/L/63 | | "A Message to Phillis" | Augener & Co., 1893 | Add.MSS.54,389 | paper, 2 copies | Words by Thomas Heywood; Music by Charles Villiers Stanford | |
| CVS/L/64 | | "The Flag of Union" | Novello, Ewer & Co., 1893 | Score for voice and pianoforte.Xerox from Bodleian Library, Mus. 5n. D. 10. Song for the Irish Unionist Alliance. | paper, 1 copy | Poem by Alfred Austin; Music by Charles Villiers Stanford. | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---------------------------|------------------------|--|-------------------|--|------------------|
| CVS/L/65 | | The Calico Dress | Boosey & co., 1896 | Score for voice and pianoforte. Sung by Miss Maggie Davies. Copy presented by Messrs. J. B. Cramer & Co. Ltd., May 1978 | paper, 1 copy | Words by George H. Jessop; Music by Charles Villiers Stanford. | |
| CVS/L/66 | | "Parted" | Boosey & Co., 1896 | Score for voice and pianoforte. Xerox from Bodleian Library Mus. 5c. S. 22 (2) | paper, 1 copy | Words by George H. Jessop; Music by Charles Villiers Stanford. | |
| CVS/L/67 | | "Is it the Wind of Dawn?" | Boosey & Co., 1898. | Score for voice and pianoforte, duet for soprano & baritone. Xerox from Bodleian Library Mus.11c. 5. From the Tragedy of "Becket", Opus 48 | paper, 1 copy | Words by Alfred, Lord Tennyson; Music by Charles Villiers Stanford. | |
| CVS/L/68 | | "Jack Tar" | Boosey & Co., 1900 | Score for voice and pianoforte. Xerox from Bodleian Library Mus. 5c. S. 22 | paper, 1 copy | Words by Alfred, Lord Tennyson (By permission of Messrs MacMillan & Co. Ltd.); Music by Charles Villiers Stanford. | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---|---|-------------------|--|------------------|
| CVS/L/69 | | Ulster | 1913 | Photoprint of autograph manuscript courtesy of British Library Ref: Add. MSS. 45850B | paper, 1 copy | Words by William Wallace; Music by Charles Villiers Stanford. | |
| CVS/L/70 | | "To the Evening Star" | 18th December 1870 | Xerox copy of autograph score in the Britten-Pears Library, formerly owned by Sir Peter Pears. Unpublished. Stanford's earliest known song. From Songs from "The Elfin Pedlar" No. 3, Vol. 1. Photocopy of MS from RAM Library, presented to NUL, 21st March 1991. MS copy bequeathed by | paper, 1 copy | Words by Thomas Campbell; Music by Charles Villiers Stanford. | |
| CVS/L/71 | | "The Little Snowdrop" | Stainer & Bell, 1925. Composed 1923. | Astra Desmond (1898 - 1973) noted mezzo soprano and Prof. of Singing, RAM, 1947 - 1963. | paper, 1 copy | Words by Helen Douglas Adam; Music by Charles Villiers Stanford. | |
| CVS/L/72 | | Summer's Rain and Winter's Snow; Worship | Novello, Ewer & Company, 1893. | Full score in Children's Souvenir Song Book, arranged by William L. Tomlins, choral director of the Columbian Exposition, Chicago, 1893. | paper, 1 copy | Words to Summer's Rain and Winter's Snow by Richard Watson Gilder; Words to Worship by John Greenleaf | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|------------------------|---------------------|--|-------------------|--|------------------|
| | | | | | | Whittier; Music by Charles Villiers Stanford. | |
| CVS/L/73 | | Ould Doctor Mack | Chappell & Co, 1890 | Irish Ballad for voice and piano in D minor and F minor. Sung by Mr. Plunket Greene. | paper, 1 copy | Written by Alfred Perceval Graves; Music by Charles Villiers Stanford. Music by Charles Villiers Stanford. Peom by Matthew Arnold (1); Poetry by Hogg (The Ettrick Shepherd) (2); Lines from the Greek of Meleager by A. Lang (3); Lines by Lord Bryon (4); Poem by Heine (5); A song of Lorraine (6). | |
| CVS/L/74 | | A Valentine A. D. 1560 | Chappell & Co, 1876 | Full score for voice and Pianoforte | paper, 1 copy | | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|------------------------|-------------------------------------|---|-------------------|---|------------------|
| CVS/L/75 | | Irish Eyes | Chappell & Co, 1876 | Full score for voice and pianoforte. Typed dedication to G. R. Murray. | paper, 1 copy | Words by A. P. Graves; Music by Charles Villiers Stanford | |
| CVS/L/76 | | O Domine Jesu | Augener & Co. | Full score for soprano & pianoforte with V Photo-facsimile of autograph full score. Presented by Dr. Don L. Roberts, Head Music Librarian, Northwestern University Library, Evanston, Illinois. | | Charles Villiers Stanford | |
| CVS/L/77 | | Chiefian of Tyrconnell | 1892 | | paper, 1 copy | Charles Villiers Stanford | |
| CVS/L/78 | | Prospice | Stanley Lucas, Weber & Co., 1884 | Full score for voice and pianoforte from original edition of 1884. Copy from the Rowe Music Library | paper, 1 copy | Peom by Robert Browning; Music by Charles Villiers Stanford | |
| CVS/L/79 | | O fondest and Truest | Weekes & Co., 1896 | Full score for voice and pianoforte. From An English series of original songs edited by J. R. Courtenay Gale and Charlton T. Speer. Xerox | paper, 1 copy | Poem by Robert Bridges; Music by Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|-------------------------------|---|---|-------------------|---|------------------|
| CVS/L/80 | | Album of Twelve English Songs | Stanley Lucas, Weber, Pitt & Hatzfeld Ltd., 1893 - 1897 | <p>from Cambridge University Library</p> <p>Full score for voice and pianoforte. Xerox from the James B. Clark Music Library presented to the Newcastle upon Tyne Public Libraries, 1927. 1. Since thou, O fondest and truest, Opus 43, no. 1; Crossing the Bar; I praisie the tender flower, Opus 43, No. 2; Say, O say! saith the music, OPus 43, No. 3; A Corsican dirge; Prospice; La Belle dame sans merci; The Milkmaid's song from Opus 6; The Lute Song from Opus 6; to Carnations No. 3 of Threes ditties of the olden times; Out upon it! No. 1 of Three ditties of the olden times; Why so pale? No. 2 of Three ditties of the olden times</p> | paper, 1 copy | 1, 3, 4, poem by Robert Bridges; 2, 8, 9, poem by Alfred Tennyson; 6, poem by Robert Browning; 7, poem by John Keats; 10, poem by Herrick; 11, 12, poem by Sir John Suckling; Music by Charles Villiers Stanford. | See CVS/L/118 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|----------------------------|----------------------|---|-------------------|---|--------------------------|
| CVS/L/81 | | Six Songs for Medium Voice | Stainer & Bell, 1979 | For medium voice and pianto forte. Edited by Geoffrey Bush. 1, The Merry Month of May; Prospice, O Mistress Mine, Opus 65 No. 1; The Chapel on the Hill, Opus 139 No.2; The Bold Unbiddable Child, Opus 140 No. 5; The Pibroch, Opus 157 No. 1. | paper, 1 copy | 1, poem by Thomas Dekker; 2, poem by Robert Browning; 3, poem by Shakespeare; 4, 5 poems by W. M. Letts; 6, poem by Murdoch MacLean; Music by Charles Villiers Stanford | |
| CVS/L/82 | | La Belle Dame Sans Merci | Galliard Ltd., [n.d] | For voice and pianoforte. Key F minor, B flat to F | paper, 1 copy | Poem by John Keats; Music by Charles Villiers Stanford. | See CVS/L/113, CVS/L/114 |
| CVS/L/83 | Opus 43 | Three Songs | 1878, 1897 | For voice & pianoforte. 1, Since thou, O fondest and truest; 2, I praise the tender flower; 3, Say O Say! Saith the music. | paper, 1 copy | Poem by Robert Bridges; Music by Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---|--|-------------------|---|------------------|
| CVS/L/84 | | Three Ditties of the Olden Time | 1877 | For voice and pianoforte. 1, Out upon it; 2, Why so Pale!; 3, To Carnations | paper, 1 copy | Poem 1 & 2 by Sir John Suckling; 3 Herrick; Music by Charles Villiers Stanford. | See CVS/L/112 |
| CVS/L/85 | | Two Songs from "Queen Mary" | Augener Ltd., 1875 & 1893 | For voice and pianoforte. 1, The Milkmaid's Song; 2, The Lute Song. The Milkmaid's Song presented by J. B. Cramer, March 1978. | paper, 1 copy | Words by Alfred, Lord Tennyson; Music by Charles Villiers Stanford. | See CVS/L/111 |
| CVS/L/86 | | The British Tars | H. F. W. Deane & Sons the Year Book Press Ltd, 1909 | Unison voices and pianoforte | paper, 1 copy | Words by James Hogg; Words by Charles Villiers Stanford | |
| CVS/L/87 | | The Invitation The Summer Nights are Short; The Horses of the Sea; & Ferry Me Across the Water. | Stainer & Bell, 1913 | Unison voices and pianoforte. Xerox of file copy presented by Messrs Stainer & Bell, 18 Oct 1979. | paper, 1 copy | Poem by Arthur Macy; Music by Charles Villiers Stanford | |
| CVS/L/88 | | | H. F. W. Deane & Sons the Year Book Press Ltd, 1916 | For voice and pianoforte. From "Kookoorookoo and other songs", (words by permission of Messrs. Macmillan & Co. Ltd., | paper, 1 copy | Words by Christina Rossetti; Music by Charles Villiers Stanford. | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|------------------------------|-------------------------------|--|-------------------|--|------------------|
| CVS/L/89 | | A Japanese Lullaby | Edward Arnold, 1918 | Unison song. | paper, 1 copy | Words by Eugene Field; Music by Charles Villiers Stanford. | |
| CVS/L/90 | | The Sea King | The Year Book Press, 1922. | Unison song. | paper, 1 copy | Words by Barry Cornwall; Music by Charles Villiers Stanford | |
| CVS/L/91 | | Fineen the Rover | The year Book Press, 1922. | Unison Song. From "Ballads of irsh Chivalry" by permission of the Educational Company of Ireland | paper, 1 copy | Words by robert Dwyer Joyce; Music by Charles Villiers Stanford. | |
| CVS/L/92 | | Answer to a Child's Question | Oxford University Press, 1923 | For voice and pianoforte. This copy presented by OUP, May 1978. | paper, 1 copy | Words by S. T. Coleridge; Music by Charles Villiers Stanford. | |
| CVS/L/93 | | The Winter Storms | Oxford University Press, 1923 | For voice and pianoforte | paper, 1 copy | Words by Sir W. D'Avenant; Music by Charles Villiers Stanford. | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|------------------------|--------------------------------|--------------------------|-------------------|--|------------------|
| CVS/L/94 | | A Runnable Stag | J. B. Cramer & Co., Ltd. 1923 | Unison song | paper, 1 copy | Words by John Davidson; Music by Charles Villiers Stanford | |
| CVS/L/95 | | Satyr's Song | J. B. Cramer & Co., Ltd., 1923 | Unison song | paper, 1 copy | Words by Fletcher; Music by Charles Villiers Stanford. | |
| CVS/L/96 | | Wishes | Oxford University Press, 1925. | For voice and pianoforte | paper, 1 copy | Words by Allingham, Music by Charles Villiers Stanford. | |
| CVS/L/97 | | The Merry Month of May | J. B. Cramer & Co., Ltd., 1928 | For voice and pianoforte | paper, 1 copy | Words by T. Dekker; Music by Charles Villiers Stanford. | |
| CVS/L/98 | | Witches' Charms | J. B. Cramer & Co., Ltd., 1928 | Unison song | paper, 1 copy | Words by Ben Jonson; Music by Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|-----------------------------------|-----------------------|--|-------------------|--|------------------|
| CVS/L/99 | | Speedwell | Stainer & Bell, 1925. | For voice and pianoforte. Xerox from Bodleian Library, Oxford. Mus. 5d. 781 (54) | paper, 1 copy | Words by Helen Douglas Adam; Music by Charles Villiers Stanford. | |
| CVS/L/100 | | The Dust-Man | Stainer & Bell, 1925 | Unison song. Xerox of file copy presented by Messrs Stainer & Bell 18 Oct 1979 | paper, 1 copy | Words by Helen Douglas Adam; Music by Charles Villiers Stanford. | |
| CVS/L/101 | Opus 19, No. 1 | A Hymn in Praise of Neptune | Boosey & Hawkes, 1929 | For voice and pianoforte. Presented by F. H., Nov. 1987 | paper, 1 copy | Poem by T. Campion; Music by Charles Villiers Stanford | |
| CVS/L/102 | Opus 19, No. 2 | A Lullaby | Boosey & Co., 1929 | For voice and pianoforte. Presented by F. H., Nov. 1987 | paper, 1 copy | Words from Patient Grissel by Thomas Dekker; Music by Charles Villiers Stanford | |
| CVS/L/103 | Opus 19, No. 4 | Come to me when the Earth is Fair | Boosey & Co., 1930 | For voice and pianoforte. Presented by F. H., Nov. 1987 | paper, 1 copy | Words from Songs and Rhymes by Walter Herries Pollock; Music by Charles Villiers Stanford. | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|-------------------------------------|-----------------------|--|-------------------|--|------------------|
| CVS/L/104 | Opus 19, No. 5 | Boat Song | Boosey & Hawkes, 1929 | For voice and pianoforte. | paper, 1 copy | Words from Songs and Rhymes by Walter Herries Pollock; Music by Charles Villiers Stanford. | |
| CVS/L/105 | Opus 91, No. 1 | Drake's Drum | Boosey & Hawkes, 1931 | For voice and pianoforte. Presented by F. H., Nov. 1987 | paper, 1 copy | Words by Henry Newbolt; Music by Charles Villiers Stanford | |
| CVS/L/106 | Opus 91, No. 3 | Devon, O Devon, in Wind and Rain | Boosey & Hawkes, 1933 | Unison song. Presented by F. H., Nov. 1987 | paper, 1 copy | Words by Henry Newbolt; Music by Charles Villiers Stanford | |
| CVS/L/107 | Opus 91, No. 5 | The Old Superb | Boosey & Hawkes, 1938 | Arranged as a unison song , with optional descant by Julius Harrison. No. 5 of "Songs of the Sea". Presented by F. H., Nov. 1987 | paper, 1 copy | Words by Henry Newbolt; Music by Charles Villiers Stanford | |
| CVS/L/108 | Opus 14, No. 2 | Ode to the Skylark | Boosey & Hawkes, | For voice and pianoforte. presented by F. H., Dec. 1987 | paper, 1 copy | Poem by Hogg (The Ettrick Shepherd); Music by Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---------------------------------|-----------------------------------|--|-------------------|---|------------------|
| CVS/L/109 | | Worship | Novello and Company, 1893 | Unison song. In School Music Review No. 283 Two-part song. Originally published as a unison song under title "Summer's Rain and Winter's Snow" in Novello's School Songs No. 406. Presented by F. H., March 1993. | paper, 1 copy | Words by John Greenleaf Whittier; Music by Charles Villiers Stanford | |
| CVS/L/110 | | Summer and Rain | Novollo and Co., Ltd., 1928 | 1. The Milkmaid's song; 2, The Lute Song. Dedicated to Miss Florence Coleridge. Xerxo from British Library BL H.1779.I.37 | paper, 1 copy | Words by Richard Watson Gilder; Music by Charles Villiers Stanford | |
| CVS/L/111 | | Two Songs from "Queen Mary" | Stanley Lucas, Weber & Co., 1876 | 1, Out Upon It; 2, Why so Pale; 3, To Carnations. Xerxo from British Library BL: H.1783.z.(28) | paper, 1 copy | Words by Alfred Tennyson, Music by Charles Villiers Stanford | See CVS/L/85 |
| CVS/L/112 | | Three Ditties of the Olden Time | Stanley Lucas, Weber & Co., 1878? | including signature of Stanley Lucas Weber. | paper, 1 copy | Poem 1 & 2 by Sir John Suckling; 3 Herrick; Music by Charles Villiers Stanford. | See CVS/L/84 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--------------------------|--------------------------------------|--|-------------------|--|-------------------------|
| CVS/L/113 | | La Belle Dame Sans Merci | Stanley Lucas Weber, 1878 | For voice and pianoforte. Dedicated to his friend Arthur Duke Coleridge. Xerox from British Library BL: H. 1783.Z. (27) | paper, 1 copy | Ballad by John Keats; Music by Charles Villiers Stanford. | See CVS/L/82, CVS/L/114 |
| CVS/L/114 | | La Belle Dame Sans Merci | Stanley Lucas Weber, 1887 | For voice and pianoforte. Xerox from British Library BL: H.1960. (14) Translated from the Corsican by Alma Strettell. Xerox from British Library BL: H. 1960.d. (1). A duplicate of this is the sole holding located in the Library of Congress, received at the Copyright Office on 25 June 1895. the evidence is that H. B. Stevens Co., Boston were refused copyright fro their application made in 1894, also for nos., 1, 3 & 4 of the Album... for which the publisher claims "Copyright 1897". The Copyright Office has no | paper, 1 copy | Ballad by John Keats; Music by Charles Villiers Stanford. | See CVS/L/82, CVS/L/113 |
| CVS/L/115 | | A Corsican Dirge | Stanley Lucas Weber & co., Ltd, 1893 | Translated form the Corsican by Alma Strettell; Music by Charles Villiers Stanford | paper, 1 copy | Translated form the Corsican by Alma Strettell; Music by Charles Villiers Stanford | See CVS/L/119 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|-------------------------------|------------------------------------|--|-------------------|--|------------------|
| | | | | records of such applications. the LC copy of "A Corsican Dirge" M1621 stayed in the CO as a reject until c. 1928 before transfer to the Music Division. [ref. Wm. Lichtenwanger, letter of 15 Sept. 1987, p.3 ff | | | |
| CVS/L/116 | | Crossing the Bar | Stanley, Lucas and Weber, 1893 | For voice and pianoforte. Xerox from British Library BL: H.1960.d.(2.) | paper, 1 copy | Poem by Alfred, Lord Tennyson; Music by Charles Villiers Stanford | |
| CVS/L/117 | | The Milkmaid's Song | Stanley Lucas, Weber and Co., 1893 | For voice and pianoforte. Xerox from British Library BL: H.1860.ee. (8.) | paper, 1 copy | Words by Alfred Tennyson, Music by Charles Villiers Stanford | |
| CVS/L/118 | | Album of Twelve English Songs | Augener Ltd., 1900 (Reprint) | For voice and Pianoforte. 1, Since thou O fondest and truest, 2, Crossing the Bar; 3, I praisie the tender flower, 4, Say, O say! saith the music, 5, A Corsican dirge; 6, Prospice; 7, La Belle dame sans merci; 8, The Milkmaid's song; 9, The | paper, 1 copy | 1, 3, 4, poem by Robert Bridges; 2, 8, 9, poem by Alfred Tennyson; 6, poem by Robert Browning; 7, poem by John Keats; 10, poem by Herrick; 11, | See CVS/L/80 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---------------------------------|---|--|--|--|------------------|
| | | | | Lute Song; 10, To Carnations; 11, Out upon it!; 12, Why so pale?. [No date, but Augener's house journal "Monthly Musical Record lists this edition under 1900.] Boston, H. B. Stevens Company. Copyright 1893 - 1897 by H. B. Stevens co., From print in Trinity College Library, Dublin. M4c 74-215. Presented by F. H., 21st October 1987. | | 12, poem by Sir John Suckling; Music by Charles Villiers Stanford. | |
| CVS/L/119 | | A Corsican Dirge | Augener & Co., n.d. [1903?, 1911?] from print Mus.Box 42.35 in the National Library of Scotland, Edinburgh. Plate no. 10779. Presented by F. H., Sept. 1987. | paper, 1 copy | Translated from the Corsican by Alma Strettell; Music by Charles Villiers Stanford | See CVS/L/119 | |
| CVS/M/1 | Opus 60 | Moore's Irish Melodies Restored | Boosey & Co, 1895 | Arranged for the voice with piano accomaniment. Xerox from British Library W80-?? Dedication - "To my old friend Joseph | paper, 1 copy | Words by Thomas Moore; Music by Charles Villiers Stanford | See CVS/M/17 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--------------------|--------------------------------|---|-------------------|---|--|
| | | | | Robinson I affectionately dedicate this work" Nov. 1894 | | | |
| CVS/M/2 | Opus 76 | Songs of Erin | Boosey & Co, 1901 | A collection of fifty Irish folk songs. Xerox copy, including signature from Messrs. Boosey. Dedication "To her most gracious Majesty Queen Victoria This Volume of Irish Song (by permission) dedicated by Her Majesty's loyal and devoted subject and servant Charles Villiers Stanford. November 1900. | paper, 1 copy | Words by Alfred Perceval Graves; Music by Charles Villiers Stanford Words by Edward Lysaght; Music arranged from an old Irish melody by Charles Villiers Stanford. | See CVS/M/7; CVS/M/8; CVS/M/28; CVS/M/29; CVS/M/32; CVS/M/33 |
| CVS/M/3 | | Kitty of Coleraine | Keith, Prowse & Co., Ltd. 1903 | Xerox copy from Cambridge University Library | paper, 1 copy | | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|------------------------------|---|-------------------|---|------------------|
| CVS/M/4 | | My love's an Arbutus | Boosey & Hawkes, | From "Songs of Olde Ireland" (50 folksongs) Boosey 1882. Presented by J. B. Cramer March 1978 Full score of both songs, arranged by Stanford for chorus and orchestra with solo soprano ad libitum. God save the Queen, xerox from Cambridge University Library. | paper, 1 copy | Words by A. P. Graves; Music by Charles Villiers Stanford. | |
| CVS/M/5 | | God Save the Queen (1897), God Save the King (1901) | Bossey & Co., 1897, 1901. | Cantata founded upon Dr. Philipp Nicalais Hymn. As performed at the Leeds Festival, 1901. Presented by Frederick Hudson, 1977 | paper, 1 copy | Music by Charles Villiers Stanford Composed by Bach. English words by Paul England; Edited by Charles Villiers Stanford. | |
| CVS/M/6 | | Bach: Sleepers, Wake! "Wachet Auf! Ruft uns die Stimme" | Boosey & Co., 1898 | | paper, 1 copy | | |
| CVS/M/7 | From Opus 76 | I'll Rock You to Rest | Boosey & Hawkes, 1901 | Lullaby from "Songs of Erin". Opus 76 (50 Irish Folksongs). Presented by J. B. Cramer, March 1978 | paper, 1 copy | Words by Alfred Perceval Graves; Music by Charles Villiers Stanford | See CVS/M/2 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|-------------------------|---------------------------|--|-------------------|--|------------------|
| CVS/M/8 | From Opus 76 | Trotting to the Fair | Boosey & Hawkes, 1901. | Irish melody from Opus 76 "Songs of Erin", (50 Irish Folksongs), Presented by Messrs. J. B. Cramer & Co. Ltd., March 1978 Full score, with an insert entitled "A selection from the lyrics written by Alfred Perceval Graves for Irish Songs and Ballads with music arranged by C. Villiers Stanford. Also a dedication to the Right Rev. Charles Graves, D. D., F. R. S., D. C. L., Lord Bishop of Limerick. | paper, 1 copy | Words by Alfred Perceval Graves; Music by Charles Villiers Stanford | See CVS/M/2 |
| CVS/M/9 | | Irish Songs and Ballads | Novello, Ewer & Co., 1893 | | paper, 1 copy | Words by Alfred Perceval Graves; Music by Charles Villiers Stanford | |
| CVS/M/10 | | Hands All Round | Boosey & Co., 1882 | Full score for Voice and pianoforte. A national song, sung by Mr Santley. | paper, 1 copy | Words by Alfred Tennyson (poet Laureate); Music by Charles Villiers Stanford. | |
| CVS/M/11 | | A Sailor Lad | Boosey & Co., 1882 | Full score. From "Songs of Old Ireland", Authorised photocopy from Boosey and Hawkes. Presented by Frederick Hudson, November 1987. | paper, 1 copy | Words by A. P. Graves; Music by Charles Villiers Stanford. | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--------------------------------------|---------------------------|--|-------------------|--|------------------|
| CVS/M/12 | | " 'Twas Pretty to be in Ballinderry" | Boosey & Co., 1882 | From "Songs of Old Ireland" Authorised photocopy from Boosey & Hawkes. Presented by Frederick Hudson, 1987 | paper, 1 copy | Words by A. P. Graves; Music by Charles Villiers Stanford. | |
| CVS/M/13 | | The Foggy Dew | Boosey & Co., n.d. [1882] | (Oh! A Wan Cloud was Drawn O'er the Dim Weeping Dawn). Arranged for voice and piano. Original print | paper, 1 copy | Words by A. P. Graves; Music by Charles Villiers Stanford | |
| CVS/M/14 | | An Irish Lullaby | Boosey & Co., 1884 | I'd rock my own sweet childie from "Songs of Old Ireland" 1882. Xerox from Boosey's November, 1987 | paper, 1 copy | Words by A. P. Graves; Music by Charles Villiers Stanford | |
| CVS/M/15 | | "The Willow Tree" | Boosey & Co., 1884 | "Oh, take me to your arms, love" from "Songs of Old Ireland" 1882. Xerox copy from Boosey's November, 1987 | paper, 1 copy | Words by A. P. Graves; Music by Charles Villiers Stanford | |
| CVS/M/16 | | "The Little Red Lark" | Boosey & Co., 1892 | ("Oh swan of slenderness") from "songs of Old Ireland" 1882. Original print from Boosey's, November 1987 | paper, 1 copy | Words by A. P. Graves; Music by Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|-------------------------------|----------------------------|---|-------------------|--|------------------|
| CVS/M/17 | From Opus 60 | "Quick! We have but a second" | Boosey & Co., 1895 | From Opus 60, "Moore's Irish Melodies Restored" arr. For voice and piano by Stanford. Original print. | paper, 1 copy | Words by Thomas Moore; Music by Charles Villiers Stanford | See CVS/M/1 |
| CVS/M/18 | | "The Grand March" | Stainer & Bell, Ltd., 1917 | Xerox copy from Bodleian Library Mus .5. C. 142a | paper, 1 copy | Words by Moira O'Neill; Music by Charles Villiers Stanford | |
| CVS/M/19 | From Opus 61 | "Glengall" | Boosey & Co., 1896. | From the opera "Shamus O'Brien". Original print from Boosey's November 1987 | paper, 1 copy | Words by George H. Jessop; Music by Charles Villiers Stanford. | See CVS/C/1 |
| CVS/M/20 | From Opus 61 | "I Love My Ould Ireland" | Boosey & Co., 1896. | From the opera "Shamus O'Brien". Original print from Boosey's November 1987 | paper, 1 copy | Words by G. H. Jessop; Music by Charles Villiers Stanford | See CVS/C/1 |
| CVS/M/21 | From Opus 61 | "My Heart is Thrall" | Boosey & Co., 1896. | From the opera "Shamus O'Brien". Original print from Boosey's November 1987 | paper, 1 copy | Words by G. H. Jessop; Music by Charles Villiers Stanford | See CVS/C/1 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|-----------------------------------|---------------------|---|-------------------|--|------------------|
| CVS/M/22 | From Opus 61 | "Ochone, When I used to be Young" | Boosey & Co., 1896. | From the opera "Shamus O'Brien". Original print from Boosey's November 1987 | paper, 1 copy | Words by G. H. Jessop; Music by Charles Villiers Stanford | See CVS/C/1 |
| CVS/M/23 | From Opus 61 | "The Song of the Banshee" | Boosey & Co., 1896 | From the opera "Shamus O'Brien". Original print from Boosey's November 1987 | paper, 1 copy | Words by G. H. Jessop; Music by Charles Villiers Stanford | See CVS/C/1 |
| CVS/M/24 | From Opus 61 | "Where is the Man?" | Boosey & Co., 1896. | From the opera "Shamus O'Brien". Original print from Boosey's November 1987 | paper, 1 copy | Words by G. H. Jessop; Music by Charles Villiers Stanford | See CVS/C/1 |
| CVS/M/25 | | Molly Brannigan | Boosey & Co., 1903 | Full score. Old Irish melody - The words traditional for voice and piano. Originally sung by Mr Plunket Greene. | paper, 1 copy | Music by Charles Villiers Stanford | |
| CVS/M/26 | | "The cuckoo" - Der Kukuk | Boosey & Co., 1908 | Old German song - English and German texts. Original print presented by Mr. Richard Barnes. | paper, 1 copy | English words by Paul England; Music by Charles Villiers Stanford. | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|-------------------------------|------------------------------|--|-------------------|--|------------------|
| CVS/M/27 | | "Father O'Flynn" | Boosey & Co., n.d. [1882] | Old Irish melody - No. 1 in A flat. Includes signature and date of original owner H. Gray - Dec 1897. Presented by Mr. Hugh Taylor, Cambridge, January 1984. | paper, 1 copy | Words by A. P. Graves; Music by Charles Villiers Stanford. | |
| CVS/M/28 | From Opus 76 | "Away to the Wars" | Boosey & Co., 1900 | From "Songs of Erin". Xerox copy from Boosey's November 1987. | paper, 1 copy | Words by A. P. Graves; Music by Charles Villiers Stanford | See CVS/M/2 |
| CVS/M/29 | From Opus 76 | "The Beautiful City of Silgo" | Boosey & Co., 1900 | From "Songs of Erin" Original print from Boosey's, November 1987 | paper, 1 copy | Words by A. P. Graves; Music by Charles Villiers Stanford Words by M. Langeon, English words by Paul England; Music arrangement by Charles Villiers Stanford. | See CVS/M/2 |
| CVS/M/30 | | "Ma Belle" | Boosey & Co., 1900. | Old French Air: Printemps dans nos bocages"Xerox copy from Boosey's November 1987. | paper, 1 copy | Words by A. P. Graves; Music by Charles Villiers Stanford. | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|------------------------|--------------------|--|-------------------|---|------------------|
| CVS/M/31 | | "Le Carillon du Verre" | Boosey & Co., 1900 | Old French song "Entendez vous le carillon du verre?" English words by Paul England, "Hark, how our glasses chime!" Xerox copy from Boosey's, November 1987. | paper, 1 copy | Words by Paul England; Music arrangement by Charles Villiers Stanford | |
| CVS/M/32 | From Opus 76 | "Eva Toole" | Boosey & Co., 1900 | From "Songs of Erin". Original print from Boosey & Co., 1987 | paper, 1 copy | Words by A. P Graves; Music by Charles Villiers Stanford | See CVS/M/2 |
| CVS/M/33 | From Opus 76 | "Kitty of the Cows" | Boosey & Co., 1901 | From "Songs of Erin". Original print from Boosey & Co., 1987 | paper, 1 copy | Words By A. P. Graves; Music by Charles Villiers Stanford | See CVS/M/2 |
| CVS/M/34 | | "Emer's Farewell" | Boosey & Co., 1902 | From "Songs of Old Ireland" Authorised photocopy from Boosey & Hawkes. Presented by Frederick Hudson, 1987 | paper, 1 copy | Words by A. P. Graves; Music by Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|-------------------------|---|---|-------------------|--|------------------|
| CVS/M/35 | | "The Smith's Song" | Boosey & Co., 1902. | "While we sing a song, bwaill so, seid so"). From "Songs of Old Ireland" Authorised photocopy from Boosey & Hawkes. Presented by Frederick Hudson, November, 1987 | paper, 1 copy | Words by A. P. Graves; Music by Charles Villiers Stanford | |
| CVS/M/36 | | "When She Answered Me" | 1882; Boosey & Co., 1902 | From "Songs of Old Ireland" Authorised photocopy from Boosey & Hawkes. Presented by Frederick Hudson, 1987 | paper, 1 copy | Words by A. P Graves; Music by Charles Villiers Stanford | |
| CVS/M/37 | From Opus 91 | "The Old Superb" | 1904; Boosey & Co., 1907 | No. 5 from "Songs of the Sea", Opus 91. Xerox copy from Boosey's. November 1987 | paper, 1 copy | Words by Henry Newbolt; Music by Charles Villiers Stanford | |
| CVS/M/38 | | "Tell Me, ye Flowerets" | Comp.d 1877, published 1888, Boosey & Co., 1930 | From the opera "The Veiled prophet of Khorassan". W. Barclay Squire from Thos. Moore's "Lalla Rookh". Xerox copy from Boosey's, November 1987. | paper, 1 copy | Music by Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|------------------------|-------------------------------------|--|-------------------|--|------------------|
| CVS/M/39 | From Opus 91 | "Drake's Drum" | 1904, published Boosey & co., 1914. | No. 1 from "Songs of the Sea". Arranged as a solo song. Xerox copy from Boosey's November 1987. A Complete collection of the folk-songs, carols, and rounds suggested by the Board of Education (1905). Edited and arranged for the use of schools | paper, 1 copy | Words by Henry Newbolt; Music by Charles Villiers Stanford | |
| CVS/M/40 | | The National Song Book | Boosey & Co., 1906 | irish Air. In The Strand Musical Magazine, No. 9., pp. 182 - 185. Presented by Hugh Taylor, Trinity College, Dublin, December 1987 | paper, 1 copy | Music by Charles Villiers Stanford | |
| CVS/M/41 | | The Irish Widow | 1895 | | paper, 1 copy | Words by George H. Jessop; Music by Charles Villiers Stanford. | |
| CVS/M/42 | | Father O'Flynn | Boosey & Co. | Old Irish melody | paper, 1 copy | Words by A. P. Graves; Music by Charles Villiers Stanford | |
| CVS/M/43 | | Hush Song | J. B. Cramer & Co., 1924 | Irish air arranged for voice and pianoforte. No file copy in Cramer's archive. | paper, 1 copy | Words by A. P. Graves; Music by Charles Villiers Stanford. | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|----------------------------------|--------------------------|--|-------------------|---|------------------|
| CVS/M/44 | | The Limerick Point to Point Race | J. B. Cramer & Co., 1924 | Irish air for voice and piano. Presented by Messrs. J. B. Cramer, March 1978. | paper, 1 copy | Words by A. P. Graves; Music by Charles Villiers Stanford | |
| CVS/M/45 | | My Brave Boy | J. B. Cramer & Co., 1924 | Irish air for voice and piano. Presented by Messrs. J. B. Cramer, March 1978. | paper, 1 copy | Words by A. P. Graves; Music by Charles Villiers Stanford | |
| CVS/M/46 | | The Hurling Boys | J. B. Cramer & Co., 1924 | Irish air for voice and piano. Presented by Messrs. J. B. Cramer, March 1978. | paper, 1 copy | Words by A. P. Graves; Music by Charles Villiers Stanford | |
| CVS/M/47 | | With the Dublin Fusiliers | J. B. Cramer & Co., 1924 | Irish air for voice and piano. Presented by Messrs. J. B. Cramer, March 1978. | paper, 1 copy | Words by A. P. Graves; Music by Charles Villiers Stanford | |
| CVS/M/48 | | The Two Crutches | Boosey & Co., 1895 | Old Irish melody for voice and pianoforte. Originally sung by Mr Plunket Greene. | paper, 1 copy | Words by G. H. Jessop; Music by Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--------------------------|------------------------|---|-------------------|--|------------------|
| CVS/M/49 | | Six Irish Airs | J. Curwen & Sons, 1922 | Oh for the Swords; How Dear to me the Hour; Quick! We have but a Second; They Know not my Heart; Lay his Sword by his Side; My Gentle Harp; All arranged for chorus of mixed voices (unaccompanied) | paper, 1 copy | Words by Thomas Moore; Music by Charles Villiers Stanford Words by L'Abbe Cassagne; Translated by Paul England; Music by Charles Villiers Stanford. | |
| CVS/M/50 | | Les Petits Oiseaux | Boosey & Co; 1898 | Old French melody for voice and pianoforte. Originally sung by Mr Plunket Greene | paper, 1 copy | Words by A. P. Graves; Music by Charles Villiers Stanford | |
| CVS/M/51 | | Remember the Poor | Boosey & Co., 1900 | Irish melody for voice and pianoforte. Originally sung by Mr Plunket Greene. Signature of Boosey. Presented by J. B. Cramer, March 1978. | paper, 1 copy | Words by A. P. Graves; Music by Charles Villiers Stanford | |
| CVS/M/52 | | The Wearing of the Green | Boosey & Co, 1900 | Irish air for voice and piano. Signature of Boosey. Xerox copy from Cambridge University Library. | paper, 1 copy | Words by A. P. Graves; Music by Charles Villiers Stanford. | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---------------------------|---|-------------------|---|------------------|
| CVS/M/53 | | The National Song Book | Boosey & Co., 1906 | A Complete collection of the folk-songs, carols, and rounds suggested by the Board of Education (1905). Edited and arranged for the use of schools. Words and voice parts only. | paper, 1 copy | Music by Charles Villiers Stanford | |
| CVS/M/54 | | The New National Song Book | Boosey & Co., 1938 | A Complete collection of the folk-songs, carols and rounds, suggested by the board of education (1905). Edited and arranged for the use of schools. | paper, 1 copy | Edited and arranged by Charles Villiers Stanford and Geoffrey Shaw Several editors and arrangers. Music by several composers including Charles Villiers Stanford. | |
| CVS/M/55 | | Old Irish Croonauns | Boosey & Co., Ltd., 1910. | Re-collected and collected by Miss Honoria Galwey. Authorised photocopy by Boosey and Hawkes with signature of Boosey. | paper, 1 copy | Music by several composers including Charles Villiers Stanford. | |
| CVS/M/56 | | The Complete Collection of Irish Music | Boosey & Co., 1902 | As noted by George Petrie. Edited from the original manuscripts by Charles Villiers Stanford. | paper, 1 copy | Music by Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|----------------------|----------------------------|--|-------------------|---|------------------|
| CVS/M/57 | | Songs of Old Ireland | Boosey & Co., | A Collection of fifty Irish melodies. | paper, 1 copy | Words by A. P. Graves; Music by Charles Villiers Stanford. | |
| CVS/M/58 | | Easter Snow | Stainer & Bell, Ltd., 1912 | Irish melody from Miss Honoria Galwey's Collection of old Irish airs. Presented by J. B. Cramer. | paper, 1 copy | Words by W. M. Letts; Music by Charles Villiers Stanford Words by Ronsard, with English translation by Paul England; Music by Charles Villiers Stanford. | |
| CVS/M/59 | | La Rose | Boosey & Co., 1898. | Old French melody . Originally sung by Mr Plunket Green. | paper, 1 copy | Music by Charles Villiers Stanford. | |
| CVS/M/60 | | Londonderry air | J. B. Cramer & Co., 1924 | Also known as The Irish Lover. Presented by J. B. Cramer, March 1978 | paper, 1 copy | Words by A. P. Graves; Music by Charles Villiers Stanford. | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|--------------------------|--|-----------------------|--|------------------|
| CVS/M/61 | | The Passion according to St. Matthew | Stainer & Bell, 1910. | Xerox copy. 2nd copy presented by Norman Barnes, September 1978 | paper, 2 copies | Originally by J. S. Bach; Edited and the English version revised by Charles Villiers Stanford. | |
| CVS/M/62 | | The Song of the Ghost and The Hero of Limerick | 1893 | Xerox copy of autograph score. Presented by Mr O W Neighbour Song for baritone and piano. Xerox of CUL Ms ADD 4250 (4) in Stanford's autograph: "The music copied from my draught by Stanford with improvements by him. S. T., and xerox copy of printed edition, Novello, 1901, incorporating Stanford incorporating Stanford's revision and improvements acknowledged at foot of p. 7: "This song has gained much by a revision applied to it by my friend Professor C. S. Stanford - | paper, 1 copy | Words by A. P. Graves; Music by Charles Villiers Stanford | |
| CVS/M/63 | | "Alt Heidelberg" | Novello & Company, 1891. | applied to it by my friend Professor C. S. Stanford - | paper, 1 copy of each | Originally by Sedley Taylor, with the music text revised and improved by Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
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S. T. From folio print in
CUL

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|---------|--|----------------------|-------|-------------------------------|---------------|---------------------------|--|
| CVS/N/1 | | Brahms | 1912? | A short treatise for students | Paper, 1 copy | Charles Villiers Stanford | |
| CVS/N/2 | | Studies and Memories | 1976 | A short treatise for students | Paper, 1 copy | Charles Villiers Stanford | |
| CVS/N/3 | | Musical Composition | 1949 | | Paper, 1 copy | Charles Villiers Stanford | |
| CVS/N/4 | | Musical Composition | 1930 | | Paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|-------------------------------|---------|---|-------------------|---|------------------|
| CVS/N/5 | | Pages from an Unwritten Diary | 1914 | | Paper, 1 copy | Charles Villiers Stanford | |
| CVS/N/6 | | Interludes | 1922 | Autograph MS of Stanford's pencilled notes and comments on Wangner's Ring This was used for a wide variety of personal notes and jottings on the modes, proportions, acoustic relationships, structural analysis...lecture notes, cash accounts for orchestral players | Paper, 1 copy | Charles Villiers Stanford | |
| CVS/N/7 | | A History of Music | 1933 | | Paper, 1 copy | Charles Villiers Stanford & Cecil Forsyth | |
| CSV/O | | Essays and Articles | | | | | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--------------------|--------------|--|---|---|------------------|
| CVS/P/1 | | Ventour | c. 1920 | Letters from CVS, receipts from Stainer and Bell for royalties and sale of American rights to part songs Centenary brochure issued by the Cambridge Greek Play Committee, February 1983. "Ajax" 1882 to "The Women of Trachis" 1983. Brochure includes rare photograph of CVS with chorus of Furies. Also a pamphlet "The Cambridge Greek Play, 1882 - 1983, Cenentary exhibition at the University Library, Cambridge, March and April 1983. Presented by Mr. Hugh Taylor, Cambrdige 21 April 1983 | Paper, 1 Copy. Print from microfilm of CUL MS 8649 | Charles Villiers Stanford | |
| CVS/P/2 | | Autograph notebook | | Issue contains 2 articles on Stanford; Stanford as I knew him by H. Plunket Greene and Some memories of Stanford in the Seventies by J. A. Fuller-Maitland | Paper, 1 Copy. Xerox copy of an autograph notebook in the Pendlebury Library, Music School, Cambridge, presented by Dr. Herbert Howells. | Charles Villiers Stanford | |
| CVS/P/3 | | Letters/receipts | 1886? - 1913 | | Paper, Mss | Charles Villiers Stanford, Stainer and Bell | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|-----------------------------|---|-------------------|---------------------------|------------------|
| CVS/Q/1 | | "A Hundred years of the Cambridge Greek play" | | Author J. A. Fuller Maitland. Programme 1. Overture "Shamus O'Brien" Op. 61; Irish Rhapsody No. 6 Op. 191; Symphony No. 3 in F minor Op. 28; Programme 2. Overture to "The Canterbury Pilgrims"; Funeral March from "Becket" Op. 48; Clarinet concerto in A minor, Op. 80; Irish rhapsody No. 4 in A minor ("Ulster") Op. 141; Programme no. 3 Selection from "Suite of Ancient Dances" Op. 58; Serenade in G major Op. 18; Symphony No. 7 in D minor, Op. 124 | paper, 1 copy | Charles Villiers Stanford | |
| CVS/Q/2 | | The R.C.M. Magazine vol.20 no. 3 | 1924 | | paper, 1 copy | | |
| CVS/Q/3 | | The music of Parry and Stanford: As essay in comparative criticism | W. Heffer & Sons Ltd., 1934 | A short treatise for students | paper, 1 copy | | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
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|---------|--|---------------------------|--|-------------------------------|---------------|--|--|
| CVS/Q/4 | | Radio scripts for Radio 3 | | A short treatise for students | paper, 1 copy | | |
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|---------|--------|---------------------------------|------|--|--|--|--|
| CVS/MS1 | Opus 9 | Six waltzes for pianoforte solo | 1876 | | | | |
|---------|--------|---------------------------------|------|--|--|--|--|

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|----------|--------------|---|------|--|---------------|---------------------------|--|
| CVS/MS1a | Opus 6 No. 4 | The Milkmaid's song from Queen Mary | | | | | |
| CVS/MS1b | Opus 6 | Prelude endriudes and incidental music to Tennyson's drama "Queen Mary" | 1876 | | paper, 1 copy | Charles Villiers Stanford | |

| | | | | | | | |
|----------|--------|--|------|----------------------|---------------|---------------------------|--|
| CVS/MS1c | Opus 6 | Suite from the incidental music to Tennyson's "Queen Mary" | 1876 | Autograph full score | paper, 1 copy | Charles Villiers Stanford | |
|----------|--------|--|------|----------------------|---------------|---------------------------|--|

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|------------------------|--|-------------------|---------------------------|------------------|
| CVS/MS2 | Opus 9? | Set of [six] waltzes for pinaoforte | April 1876 | Autograph score of piano duet version | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS3 | | Magnificat and Nune Dimittis in A major | 1880 | Autograph score for chorus orchestra and organ composed for the festival of the sons of the clergy at St. Pauls Cathedral, a) Autograph score (completed December 9 1879; b)Autograph violin part; c) Ms part for clarinet in Bflat in copyist's hand Mut. III: | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS4 | Opus 13 | Three Intermezzi for violin (or clarinet) & pianoforte | November-December 1879 | Clariant part written out again by Stanford, i. .e. autograph | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS5 | Opus 23 | Timpani part to the Eumerides (Aeschylus) | | Autograph score and MS copy | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|---------|--|-------------------|---------------------------|------------------|
| CVS/MS6 | Opus 25 | Quintet in D minor for piano, 2 violins, viola & cello Carmen Saeculare (Tennyson). An Ode for the Jubilee of H. M. Queen Victoria for Sop. Solo, Chorus and Orchestra | 1887 | Autograph full score | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS7 | Opus 26 | Trio No. 1 in E flat major for piano, violin & cello. | 1887 | Autograph full score | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS8 | Opus 35 | Sonata No. 2 for piano and cello in D minor | 1889 | Autograph full score & Ms cello part in copyist's hand | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS9 | Opus 39 | | | | | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---------|-----------------------------|-------------------|---------------------------|------------------|
| CVS/MS10 | Opus 42 | Six concert pieces (Book II of 2 books) for piano solo | 1894 | Unpublished autograph score | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS11 | Opus 44 | Quartet No. 1 in G major for 2 violins, viola & cello. | 1891 | Autograph full score | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS12 | Opus 45 | Quartet No. 2 in A minor for 2 violins, viola & cello | 1891 | Autograph full score | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS13 | Opus 48 | Becket (Tennyson) Intermezzo after Act I | 1894 | Autograph full score | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS14 | Opus 50 | The Bard (Thos. Gray) - A Pindaric Ode for bass solo, SATO choir and orchestra | 1892 | Autograph piano/vocal score | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---------|--|-------------------|--|------------------|
| CVS/MS15 | Opus 54 | Six Irish Fantasies for violin & piano | 1893 | 15 a) Autograph scores of six Irish Fantasies. 15 b) Autograph violin parts for the above. | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS16 | Opus 55 | Lorenza | 1894 | Autograph full score | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS17 | Opus 57 | Fantasia and Toccata in D minor for organ solo | 1894 | Autograph original score | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS18 | Opus 62 | Phaudrig Crohoore | 1895 | Irish ballad for choir and orchestra. Autograph piano/vocal score | paper, 1 copy | Words by J. Sheridan Le Fanu; Music by Charles Villiers Stanford | |
| CVS/MS19 | Opus 64 | String quartet NO. 3 in D minor | 1896 | Dedicated "To my friends The Joachim Quartet". Autograph full score | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|--------------------------|---|-------------------|---|------------------|
| CVS/MS20 | Opus 73 | Trio No. 2 in G minor for pianoforte, violin and violincello | 1899 | Autograph full score | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS21 | Opus 74 | Violin concerto | 1899; Breitkopf & Hartel | Autograph full score | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS22 | Opus 75 | Last Post | 1900 | For choirs and orchestra. Autograph full score. N. B. This autograph score is incomplete(unfinished), ending at the conclusion of page 9 after 72 bars. Stanford has written "Op. 79" on the titlepage - but "Op. 79" and OP. 89 have been confused in Stanford literature. The CVS catalogue, 1976 records "Opus 84: Irish Rhapsody No. 2 in F | paper, 1 copy | Poem by W. E. Henly; Music by Charles Villiers Stanford | |
| CVS/MS23 | Opus 79 ? | Irish Rhapsody No. 2 in F Major for full orchestra | | Rhapsody No. 2 in F | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---------|--|-------------------|---------------------------|------------------|
| | | | | minor (Ca. 1903), MS held by Stainer and Bell". Now in RCM Library, MS 4831, presented by Stainer & Bellin 1978 - autograph full score dated: London, 23 Feb. 1903. | | | |
| CVS/MS24a | Opus 86 | Quintet No. 2 in C minor for Vn I, II, Va I, II Vc | | Autograph full score | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS24b | Opus 86 | Set of 5 MS parts in copyist's hand | 1903 | MS parts in copy For full orchestra. Dedicated to H. M. King Edward VII. Autograph piano short score (2 staves) May 1903; Autograph orchestral short score (7 staves) May 1903; Autograph full orchestral score (23 staves), July 18 1903. | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS25 | Opus 87 | Welcome March | 1903 | | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|---------|--|-------------------|---------------------------|------------------|
| CVS/MS26 | Opus 88 | [6] Preludes for organ solo. | 1903 | 5 autograph organ scores (1 missing) | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS27 | Opus 90 | Overture in the style of a tragedy | 1903 | Autograph full score | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS28 | Opus 93 | Five characteristic pieces for violin with pianoforte accompaniment | 1905 | Autograph full score, Feb 1st 1905 and autograph violin part (uhdated) | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS29 | Opus 94 | Symphony No. 6 in E flat major | 1905 | For full orchestra. Autograph full score | paper, 1 copy | Charles Villiers Stanford | See CVS/MS30 |
| CVS/MS30 | Opus 94 | Symphony No. 6 in E flat major | 1905 | For full orchestra. Autograph full score | paper, 1 copy | Charles Villiers Stanford | See CVS/MS29 |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|----------|--|-------------------|--|------------------|
| CVS/MS31 | Opus 95 | Serenade | 1905 | Nonet for flute, clarinet, horn, bassoon, 2 violins, viola, violacello & ?? Autograph full score. | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS32 | Opus 97 | Songs of Faith for voice and pianoforte | 1906 | Nos. 1 - 3 Tennyson; Nos. 4 - 6 Whitman. 6 x autograph piano/vocal scores (no. 6 incomplete-first 28 bars only). 2 x orchestral scores (of Nos. 4 & 5) | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS33 & 34 | Opus 97B | Song to the Soul for Chorus & Orchestra | 1913 | [unpublished]. Autograph full score and autograph piano/vocal score | paper, 2 copies | Words by Walt Whitman; Music by Charles Villiers Stanford. | |
| CVS/MS35 | Opus 99 | String Quartet (No. 4 in G minor) | ca. 1907 | Incomplete set of parts for violin I & violin II (part for violin I - last page missing). 2 x autograph parts | paper, 2 copies | Charles Villiers Stanford | |
| CVS/MS36 | Opus 101 | Six short preludes and postludes for organ solo | 1907 | Autograph organ score | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|---------|--|-------------------|------------------------------|------------------|
| CVS/MS37 | Opus 102 | Attila | 1907 | Play in four acts. Autograph full score | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS38 | Opus 103 | Fantasia and fugue for organ solo | 1907 | Dedicated to Sir Walter Parrett. Autograph score | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS39 | Opus 105 | Six short preludes and postludes for organ solo | 1908 | Autograph score. Includes small slip pinned by Stanford with instructions to Stainer and Bell's engraver concerning order of 6 pieces. | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS40 | Opus 107 | A welcome song (The Duke of Argyll) | 1908 | For mixed choir and orchestra. Autograph piano/vocal score | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS41 | Opus 108 | Installation March in E flat | 1908 | Full military band. Autograph short score | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|------------------------------|---------|--|-------------------|---------------------------|------------------|
| CVS/MS42 | Opus 108 (2) | Installation March in E flat | 1908 | Autograph organ score. Copy for engraver for S & B's pub'd of organ arrangement | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS43 | Opus 108 (3) | Installation March | 1908 | Arranged for military band by M. Retford. MS full score | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS44 | Opus 109 | Three Military Marches | 1908 | Two-Stave short score. Autograph short score | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS45 | Opus 111 (Nos. 1 & 3) | Three part songs | 1908 | 1. A Lover's Ditty; 3. The Patient Lover. Part songs for S.A. T. B.; Autograph score | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS46 | Opus 113 (No. 3) | Bible songs | 1909 | 3. A Song of Hope. Arranged by Stamford for organ and strings. Autograph score | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--------------------------------------|-----------|--|-------------------|---|------------------|
| CVS/MS47a | Opus 114 | Ave Atque Vale | 1908 | Ecclesiasticus 43 - 44, choral overture for orchestra and chorus. Autograph full score | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS47b | Opus 114 | Ave Atque Vale | 1909 | Ecclesiasticus 43 - 44, choral overture for orchestra and chorus. Autograph piano/vocal score | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS48 | Opus 115 | Te Deum in C major | 1910 | 7-stave score for 3 trumpets, 4 trombones and timipani from Morning, Communion and Evening Services in C. Autograph score Jan [June?] 21, 1910 | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS48a | Opus 115 | Magnificat and Nunc. Dim. in C major | 1909/10 | Published Stainer & Bell, 1909. Autograph full score | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS49a | Opus 117 | Songs of the Fleet | 1909-1910 | A cycle of five songs, for Baritone, Solo, chorus and Orchestra. MS Full score copy for the hire library of Stainer & Bell's American agent, 1982. | paper, 1 copy | Words by Henry Newbolt; Music by Charles Villiers Stanford. | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---------------------------------|---------|---|-------------------|---|------------------|
| CVS/MS50 | Opus 118, No. 1 | "Ireland" | | (=No. 1 of Cushendall", and Irish Song Cycle). No.1 scored for full orchestra. Autograph full score. | paper, 1 copy | Words by J. Stevenson; Music by Charles Villiers Stanford. | |
| CVS/MS51 | Opus 122 | Quarto No. 6 in A minor | 1910 | For 2 violins, violin & cello. Composed at Chollerford. Autograph full score and set of 4 autograph parts | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS52 | Opus 126 | Piano Concerto No. 2 in C minor | | Autograph 2nd piano part. Undated. Autograph MS of solo piano part in possession of Mr. Fritz Spiegel, Liverpool. | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS53 | Opus 128 | Festal service | 1911 | Autograph full score | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS54 | Opus 130 | Drake | 1919 | Incidental music to play. Autograph full score and autograph insertion of full score. | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|--------------------------------------|---|-------------------|---|------------------|
| CVS/MS55 | Opus 131 | Fairy Day | 1912 | Autograph full score. Three Idylls for female chorus and whole orchestra. Dedicated to The S...Society of New York and their conductor Mr. Victor Jarvis. | paper, 1 copy | Poems by William Allingham; Music by Charles Villiers Stanford. | |
| CVS/MS56 | Opus 131 (2) | Fairy Day | 1912; published Stainer & Bell 1913. | Autograph piano/vocal score. For female chorus and orchestra. | paper, 1 copy | Peoms by William Allingham; Music by Charles Villiers Stanford. | |
| CVS/MS57 | Opus 132 | Six characteristic pieces for pianoforte solo | 1912; published Stainer & Bell 1913. | Autograph score | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS58 | Opus 132 (1) | In Modo Dorico | 1913; published Stainer & Bell 1913 | Autograph organ score. Prelude for organ solo (Arranged from No. 1 of Six characteristic pieces for pianoforte) | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS59 | Opus 133 | Quartet (No. 2) for piano, violin, viola & violincello (in C minor) | 1913 | Autograph full score. We also hold (a) Autograph full score in fair copy and (b) MS full score in copyist's hand | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|---------|---|-------------------|---------------------------|------------------|
| CVS/MS60 | Opus 133 (2) | Quartet No. 2 in C minor for Piano, violin, viola & cello | 1912 | Autograph full score. (Stanford's faircopy from his original MS) | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS61 | Opus 133 (3) | Quartet for piano, violin, viola, cello | | Full score. Note on front cover "Return to C. V. Stanford, 50, Holland Street, Kensington, London 1W" | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS62 | Opus 134 | Blessed City [Heavenly Salem] | 1913 | Autograph brass parts to the anthem (voices and organ) | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS63 | Opus 141 | Irish Rhapsody No. 4 | 1913 | Autograph full score | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS64 | Opus 147 | Irish Rhapsody No. 5 in G minor | 1917 | Autograph full score. Ms very fragile. Xerox copy to be used for photocopying. | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---------------------|---------|---|-------------------|---------------------------|------------------|
| CVS/MS65 | Opus 151 | Sonata Eroica No. 2 | [n. d] | Outer cover only - text missing. Inscription to Monsieur Charles Marie? Widor and the great country to which he belongs. The march and finale are also arranged for full orchestra. Score of parts can be hired from the publishers? 31 autograph orchestral parts and 1 copy of Verdon: Solem March and Finale (from Opus 151). (2nd and 3rd movements). Incomplete autograph full score also in Stanford Collection | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS66a | Opus 151 | Sonata Eroica No. 2 | 1917 | Autograph scores of 1. (Reel one folio only, 56 bars : lacks bars 57 - 115); 3. War Song; 5. Hop-Jig; 6. Hush Song (completed January 1918). No. 2 | paper, 1 copy | Charles Villiers Stanford | |
| CVs/MS66b | Opus 153 | Six Irish Sketches | 1918 | Romance and No. 4 Melody missing. | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|----------------------------------|---------|--|-------------------|---------------------------|------------------|
| CVS/MS67 | Opus 160 | Ballata and Ballabile | 1918 | Autograph full score, plus xerox of MS 67. Autograph of arrangement for cello and piano is held by British Library, Dept . Of MSS., Add. MSS 53734. Variations on an original theme) for solo violin, cello and orchestra. Autograph full score and autograph short score for violin, cello and pianoforte (page(s) with last 35 bars missing). | paper, 2 copies | Charles Villiers Stanford | |
| CVS/MS68 | Opus 161 | Irish Concertino | 1918 | | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS69 | Opus 166 | [7 th String] Quartet in C minor | 1919 | 4 x autograph parts violins I and II (16 staves - folio), violan and 'cello (12 staves - large quarto) | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS70 | Opus 171 | Concerto (no. 3) [in E flat] | 1919 | For piano and orchestra. Autograph score. Score for solo pinao and 2nd piano reduction of orchestra. | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|-------------------|---------|---|-------------------|--|------------------|
| CVS/MS71 | Opus 177 | At the Abbey Gate | 1920 | For baritone solo, chorus and orchestra. Autograph piano\vocal score. | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS72 | Opus 170 | Ballade | 1919 | Incomplete autograph score for solo piano. Conclusion sheet missing. | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS73 | Opus 181 | Concert Piece | 1921 | Autograph full score for organ solo (with orcestral accompaniment for brass, drums and strings) | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS74 | Opus 184 | Three Nocturnes | 1921 | Autograph score - Nos. 2 & 3 for piano solo | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS75 | Opus 187 | Fantasia | 1922 | Autograph socre. Based upon the tune "Intercessor" for solo organ | paper, 1 copy | Tune by C. H. H. Parry. Music by Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|------------------------------------|---------|--|-------------------|---------------------------|------------------|
| CVS/MS76 | Opus 191 | Irish Rhapsody No. 6 in D minor | 1922 | Autograph score arranged for violin and piano | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS77 | | "How beautiful upon the mountains" | 1868 | Autograph score. A short anthem for full chorus - Christmas 1868 [S.A.T.B. and organ]. This is the earliest know autograph to survive. | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS78 | | Concerto in B flat | 1873 | Autograph full score. For piano and orchestra [unpublished]. Composition completed Jan 11 1873. | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS79 | | Pater Noster | 1874 | Autograph score. For 8 voices unaccompanied (SSAATTBB). Latin text. | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS80 | | 2 Novellettes | 1874 | Autograph score. For piano solo. | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---------------------|---------|---|-------------------|---------------------------|---------------------------------|
| CVS/MS81 | | Concerto | 1875 | Autograph full score. For violin solo with orchestral accompaniment. Dedicated to Signor Guido Papini. Autograph short score. For violincello with orchestral accompaniment. Autograph score of prelim. Sketch for Vc. & Pf. Submitted to Robert Haussmann for criticism, 1879. The complete full score, 1880, is also in the present autograph collection. | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS82 | | Concerto in D minor | 1880 | Autograph full score. For violincello and orchestra. We also hold autograph of prelim skietch submitted to Robt Haussmann for "improvements" | paper, 1 copy | Charles Villiers Stanford | See also CVS/MS83 and CVSMS83a |
| CVS/MS83 | | Concerto in D minor | 1880 | [unpublished] | paper, 1 copy | Charles Villiers Stanford | See also CVS/MS82 and CVS/MS83a |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---------------------------------------|-------------|--|-------------------|---|---------------------------------|
| CVS/MS83a | | Concerto in D minor | 2002 (1880) | Full score for violoncello and orchestra. Transcribed and edited from the original autograph manuscripts held in Newcastle University Library. | paper, 1 copy | Transcribed by George Burrows. Original music by Charles Villiers Stanford. | See also CVS/MS832 and CVS/MS83 |
| CVS/MS84 | | For Ever Mine (I liken my love) | 1889 | Autograph score for voice and piano | paper, 1 copy | Words by Harold Boulton; Music by Charles Villiers Stanford. | |
| CVS/MS85 | | The Grand Old Man | 1889 | No. 1 of three "Blarney Ballads". Autograph score for voice and piano. MS is damaged. Handle with care | paper, 1 copy | Words by C. L. Graves; Music by Charles Villiers Stanford. | |
| CVS/MS86 | | "O'Farrell the Fiddler" | [n. d.] | Irish air arranged for voice and piano. Autograph score | paper, 1 copy | Words by A. P. Graves; Music by Charles Villiers Stanford. | |
| CVS/MS87 | | Installation Ode ("Nobilissimum ...") | 1892 | Autograph piano/vocal score for chorus and orchestra. (Conservation required - worn at fold) | paper, 1 copy | Words by A. W. Verrall; Music by Charles Villiers Stanford. | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|---------|--|-------------------|---|------------------|
| CVS/MS88 | | Tom Lemin | 1893 | Autograph score for voice and piano | paper, 1 copy | Poem by Q; Music by Charles Villiers Stanford | |
| CVS/MS89 | | Prince Madoc's Farewell | 1893 | Autograph score for voice and pianoforte | paper, 1 copy | Words by Mrs F. Hemans; Music by Charles Villiers Stanford | |
| CVS/MS90 | | The Calico Dress | 1896 | Autograph score for voice and pianoforte | paper, 1 copy | Words by G. H. Jessop; Music by Charles Villiers Stanford. | |
| CVS/MS91 | | Parted | 1896 | Autograph score for voice and pianoforte | paper, 1 copy | Words by G. H. Jessop; Music by Charles Villiers Stanford. | |
| CVS/MS92 | | Out in the Windy West - 6 - part "Madvigale con alcune" | 1898 | Autograph score. No. 9 of "Choral Songs in Honour of Queen Victoria" 13 songs by British Composers : performed Windsor, 29 May 1900. | paper, 1 copy | Words by A. C. Benison; Music by Charles Villiers Stanford. | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---------|---|-------------------|---|------------------|
| CVS/MS93 | | Jack Tar | 1900 | Autograph score for voice and pianoforte | paper, 1 copy | Words by Tennyson; Music by Charles Villiers Stanford | |
| CVS/MS94 | | Flourish of Trumpets for the Imperial Coronation Durbar, Delhi, 1st Jan, 1903. | 1902 | Autograph score for 12 trumpets, timps, side drum, cymbals, gran cassa. Unpublished. Autograph score. Duet for Centvalto and Tenor with piano. On titlepage Stanford has entered "Op. 92 No. 1 - this is crossed out in green pencil. CVS catalogue 1976, records Opus 92 as Three Rhapsodies from Dante" | paper, 1 copy | Music by Charles Villiers Stanford | |
| CVS/MS95 | | "When the lamp is shattered" | 1904 | | paper, 1 copy | Words by Shelley; Music by Charles Villiers Stanford | |
| CVS/MS96 | | Minuet in Bb | 1911 | Autograph score for Octet? or small orch? for flute, clarinet in Bb, horn in F, Vn, I, II, Va, Vc and harp (ad lib) | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---|---------|---|-------------------|---|------------------|
| CVS/MS97 | | St Patrick's Breastplate | 1912 | Autograph full score arranged for voices, organ, 2 trumpets, 3 trombones, side drum and cymbals | paper, 1 copy | Words by Mrs Alexander; Music by Charles Villiers Stanford | |
| CVS/MS98 | | Lighten our darkness, we beseech thee | 1918 | Autograph score for SATB and organ. Full anthem. [unpublished] | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS99 | | Toccatà in C major | 1919 | Autograph score for solo piano. [unpublished] | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS100 | | Fantasy No. 1 in G minor | 1921 | Autograph score and set of 5 autograph parts for clarinet in Bb and strings | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS101 | | Fantasy in F for Horn and A minor for strings | 1922 | Autograph full score and set of 5 autograph parts for horn and strings | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---------|--|-------------------|---|------------------|
| CVS/MS102 | | Fantasy No. 2 in F major | 1922 | Autograph full score and set of 5 autograph parts for clarinet in Bb and strings | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS103 | | Sonatina in G major | 1922 | Autograph score for solo piano. | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS104 | | Sontina in D minor | 1922 | Autograph score for solo pianoforte | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS105 | | Wishes ("Ring Ting! I wish I were a primrose") | 1924 | Autograph [Engraving] score. Union song | paper, 1 copy | Words by W. Allingham; Music by Charles Villiers Stanford | |
| CVS/MS106 | | Scherzo | [n. d.] | 2 autograph scores for pianoforte. 1mo/2ndo [unpublished] | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--------------------------------|---------|--|-------------------|---|------------------|
| CVS/MS107 | Opus 348 | "Music without Tears" | | Autograph score. The autograph fair copy of "Nonsense Rhymes" is held by the Pierpont Morgan Library, New York and was used by engraver for S & B publication of 1960 by Kavel Drofnatski. | paper, 1 copy | Words by Edward Lear; Music by Charles Villiers Stanford | |
| CVS/MS108 | | Handel's ode to St. Cecilia | | 2 autograph parts for organ and harp. 2nd and 3rd movements "Verdun - Solemon March" & "Finale Eroica" scored for full orchestra. Autograph full score. Incomplete pages 1 & 2 (i.e. first 23 bars of "Verdum - Soleman March" missing) = first folio. 31 autograph parts and 1 appt in copy also in Stanford Collection | paper, 1 copy | Handel; Charles Villiers Stanford | |
| CVS/MS109 | Opus 151 | 2nd Sonata for organ("Eroica") | 1917 | (Section J, envelope No. 66) | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|-------------------------------------|---------|---|-------------------|---|------------------|
| CVS/MS110 | | A Toy Story | 1920 | Piano solo. Xerox for Bodleian Library, Mus. 118c. S. 35 1, A Berserker's Song; 2, Dirge of Ancient Britons. MS copies in the hand of George Miller. Composed for use at the Royal Naval and Military Tournament Olympia, London, May 1914. Summary of history and documents enclosed. | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS111 | | Two Songs | 1914 | Autograph score. An Anthem (for advert). Published 1923 by Novello. Purchased January 1993 from Winifred A. Myers (autographs) Ltd., (Director: Mrs Ruth Shepherd by the Friends of the University Library. Includes loose insertion of insertion of uncut printed edition. | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS112 | | Lo! He comes with clouds descending | 1923 | | paper, 1 copy | Words by C. Wesley & J. Cennick; Music by Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|---------------------|---------|---|-------------------|---------------------------|------------------|
| CVS/MS113 | | Six Irish Marches | [n. d.] | Autograph score. Selected and arranged for Violin solo (& pianoforte accompaniment). Purchased January 1993 from Winfred A. Myers (Autographs) Ltd, by Friends of the University Library. | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS114 | | "An Ancient Melody" | | Autograph score for violin solo and piano accompaniment. Autograph footnote to p. 1 of score: "Note. To this beautiful air, Petrie (who noted it) has given neither name nor origin). Purchased January 1993 from Winifed A. Myers (Autographs) Ltd., by the Friends of the University Library. | paper, 1 copy | Charles Villiers Stanford | |
| CVS/MS115 | | "Planxty Sudley" | [n. d.] | Autograph score for violin solo and piano accompaniment. Key B flat major. Unsigned and undated. The 12-stave bifolium has the loose insertion of an MS violin part in the hand of a copyist. Purchased January 1993 from | paper, 1 copy | Charles Villiers Stanford | |

| Item Reference Number | Alternative Reference Number | Title | Date(s) | Scope and Content | Extent and Medium | Creator | Related Material |
|-----------------------|------------------------------|--|---------|--|-------------------|---------------------------|------------------|
| CVS/MS116 | | My Love, My Queen, Act II, The veiled prophet of Khorassan | 1877 | <p>Winifred A. Myers (Autographs) Ltd., by the Friends of the University Library</p> <p>Autograph fragment of Azim's Aria, signed C. Villiers Stanford, Cambridge. This was purchased from Winifred A. Myers (Autograph) Ltd., in 1993 by the Friends of the University Library.</p> | paper, 1 copy | Charles Villiers Stanford | |

A New Catalogue of the Works
of
Charles Villiers Stanford
1852-1924
Compiled from the Original Sources

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D: THEATRE MUSIC—Incidental Music to Plays

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- A 2 [Three Cavalier Songs] Shaw's Music II, p. 885.
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- A 9 [Eden] Shaw's Music II, pp. 427-8, 459, 464,
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- A 13a [Mass in G] Shaw's Music III, p. 103.
- A 15a [East to West] Reviewed The World 17 May 1893,
(Shaw's Music II, pp. 883-5).
- C 3 [The Veiled Prophet] Reviewed The World 8 July 1891
(Shaw's Music II, p. 389), 17 May
1893 (Shaw's Music II, p.885).
- D 9 [Prelude of Oedipus Rex] Reviewed Shaw's Music II, p. 613.
- D 14 [Becket] Reviewed The World ("Stanford's
Becket") 11 April 1894, Shaw's Music
III, pp. 174-180.
- E 9 [Symphony No 3, "Irish"] Reviewed The Pall Mall Gazette ("The
Second Richter Concert this Season")
15 May 1888, Shaw's Music I, pp. 514-
5, The World ("Going Fantee") 10 May
1893, Shaw's Music II, pp.876-883.

TO BE INCORPORATED IN SECTIONS H and L:

- H [String Quartet No. 1 in G, Op. 44] Shaw's Music III, pp. 59-60.
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- H [Six][Irish Fantasies, Op. 54, dedicated to Lady Wilma Hallé
 (Mme. Norman-Neruda) 1894] Shaw's Music III, p. 126.
- L [Prince Madoc's Farewell] Shaw's Music III, pp. 30-32.

21 May 1992

Preface

A "NEW" CATALOGUE?

If this query should arise in the minds of readers, I beg their indulgence in my presentation of a response in the form of a personal narrative, followed by an explanation of the respects in which my aim has been to provide a new approach, compared with all previous Stanford catalogues.

The story begins when I was a teenager-an apprentice organist and choirmaster-with a dawning awareness of the beauty and dignity of traditional church music, and a growing appreciation of Stanford's major contribution which, to this day, heads the list of works most frequently performed in cathedrals, collegiate chapels, and parish churches blessed with a balanced choir. An insatiable curiosity led me to investigate works in other genres, soon to be slowed down with the realization that little remained in print, and that performances were indeed rare. A honeymoon browse along Edinburgh's George IV Bridge secured me a second-hand copy of John F. Porte's 1921 catalogue of works, but consultation brought a deep sense of disappointment at its combination of patronage, arrogance, and ignorance-a summing up which, later, I found echoed the publication reviewed in *Dec 1921*, p. 844-but which did not deter me from investigating in depth.

By the time I was invited to contribute the name-article to *Journal of Musicology* it was of paramount importance to attempt to determine the present location of his original, autograph MSS, a foundational principle in the collected editions of Bach, Handel, Mozart, and others currently in progress. It was painfully obvious that the collections in the RGM Library and the British Library, with a few scores and parts scattered elsewhere, could not possibly represent more than a fraction of the output of such a prolific composer. So there followed a series of appeals for information to the editors of the leading daily newspapers, and of the musical press, concurrently with inquiries directed to Stanford's many publishers and their successors, here and abroad, asking whether they retained any of his autograph MSS, or had knowledge of their present locations.

The replies were generous and most helpful, typical of the responses for information and photocopy material from then to the present day. The largest collections of autograph MSS, and copyists' scores and parts, remained in the possession of Stainer & Bell, and Boosey & Hawkes, with smaller collections held by Novello & Co, the RAM, RSCM, the Fitzwilliam Museum and Trinity College, Cambridge, **with** a few in institutions abroad, and in the private possession of individuals who had the kindness to provide this unsolicited information. The collated results of these inquiries were published in MT 1963, 1964, and 1967 under the title of Nova Bibliographica, the publicity resulting in the communication of much new information from institutions and individuals. In 1964 I made my first essay at a catalogue of Stanford's works in MR 25, soon seen to be woefully inadequate as information continued to reach me from home and abroad.

Here tribute must be paid to the late Charles Cudworth of beloved memory, Pendlebury Librarian, Music School, Cambridge, 1945-1957, then Curator until his retirement in 1973. Charles was internationally renowned as an authority on baroque and pre-classical music—and a modest man and true friend to all who knew him. Such was his reputation that he received inquiries from all over the world, soon passing over to me all inquiries concerning Stanford and his works—a compliment indeed, but what may be described as having Stanford thrust upon me.

By the mid-1970s, so much new information concerning Stanford's works and their original sources has accumulated, that the time seemed ripe to attempt to collate these in a catalogue which would serve readers more adequately than that of 1964. Accordingly this appeared in MR 37, 1976, as A Revised and Extended Catalogue of the Works of C. V. Stanford, soon followed by an invitation to contribute the name-article to the New Grove Dictionary, which **eventually** appeared in 1980.

THE CHARLES VILLIERS STANFORD COLLECTION

During this period I experienced a feeling of grave concern that, apart from his church music, comparatively little of Stanford's enormous output remained in print. It was then that I approached the University Librarian, Dr Brian J. Enright, with the proposal that we should found an archival collection of Stanford's works before it was too late, for the use of research students,

though the task of assembling a complete representation of his output seemed formidable at that time. To my great satisfaction, Dr Enright wholly approved of the scheme, promising to give me the support of Library facilities and funding. My first step was to deposit my own collection of printed works and photo-facsimiles of autographs and other MSS, to add to the printed works already in the Library. Next, I wrote to publishers and individuals, publicizing the scheme, and was rewarded with most generous gifts of mint copies (often file copies) from publishers, and used copies from many friends and colleagues, all of whom gave the growing collection their blessing. Then, apart from watching the catalogues of antiquarian dealers we had to fall back on photocopies of works, which the Library eventually made up into facsimiles, and bound uniformly throughout the Collection.

Here the highest praise and gratitude must be expressed in respect of two friends and colleagues who made major contributions to the building up of the Collection. First, Mr Hugh Taylor of Cambridge University Library, who contacted me as soon as the **18** catalogue of 1976 was published, listing some errors and many lacunae, and offering his assistance in supplying photocopies of these omissions. This he did over the months and years, not only from the resources in CUL, but in searching the catalogues of collegiate and other libraries in Cambridge, and providing the Collection with many rare copies of printed editions. In addition, Mr Taylor gradually worked through the autograph scores and parts in CUL, sending me photocopies and, during the course of the next ten years, acting as a watch-dog for any autograph or other material being offered for sale by dealers. The second of these major helpers was Mr Peter Ward Jones, Music Librarian, the Bodleian Library, Oxford, who gave the same willing help as Mr Taylor. One might expect these two copyright deposit libraries to duplicate one another in their holdings of deposit material, but this is not so. Many publishers or their agents have been remiss in not observing their legal obligations to deposit their publications, and there are gaps in the one which, in the main, are filled by the other. The help provided by Mr Ward Jones was invaluable in this and in many other respects.

In the early 1980s financial stringencies were imposed on all universities, affecting the Collection and many other projects, though the Collection was fortunate in being able to carry on with greatly reduced funding, whilst other projects were closed down.

THE DEPOSIT OF THE STAINER & BELL COLLECTION IN 1979

From the early days I had been in touch with Mr Arthur Bonner, Executive Director of Stainer & Bell and, on his retirement, with his successor, Dr Allen Percival, both of whom gave courteous answers to my frequent inquiries concerning the autograph and other MSS in their collection. Readers may imagine my surprise and delight when, in May 1979, Dr Percival wrote to tell me that he and his Board of Directors had agreed that all their autographs of Stanford's works should be placed on permanent loan in the University Library-truly a magnificent enhancement of the Stanford Collection.

It took some twelve months to make a detailed examination of this extensive collection, draft a handwritten list, and then a typewritten catalogue in two categories: a) works with opus numbers, and b) works without opus number in chronological order. In due course it became apparent that this was the largest collection of Stanford's original MSS worldwide, that there were some 160 autograph scores (including a few duplicates) and performing parts, together with a much smaller number of copyists' parts. All categories of his output are represented, but the Collection is especially rich in chamber music sources (Section H) containing the autograph material for 24 works, or over 72% of his output. It was a revelation to discover that some 41 works represented by 66 MSS were unpublished, many of them completely unknown hitherto. On completion of this catalogue the Librarian was reluctant to permit publication of details of this treasure-house, lest the publicity should result in inquiries which would put too big a strain on Library staff. So a compromise was reached by the distribution of copies of the typed catalogue to those who 'needed to know', such as Mr Taylor, Mr Ward Jones, and the BBC Northern Ireland, Belfast, who were currently preparing performing material for concerts, broadcasts, and commercial recordings of Stanford's orchestral works, including premiere performances and first performances of modern times.

Thus the decade following the founding of the Collection was largely devoted to filling gaps with published material in all available editions, and in obtaining microfilm and photocopies of autograph and other MS scores and parts in other libraries and institutions, and in private hands, and making these up into bound photo-facsimiles. There was also an ever-growing stream of

inquiries to be answered as news of the Stainer & Bell deposit spread among research scholars.

THE PRESENT CATALOGUE

By 1991 and the appointment of a new Librarian, Mr I. R. M. Mowat, I experienced an overwhelming compulsion to prepare a comprehensive catalogue of Stanford's works, now almost completely represented in the Collection by his printed/published works, with a good representation of autograph scores in other libraries, and which would include the collection of autograph scores and parts deposited by Stainer & Bell in 1979. To my infinite pleasure and relief, Mr Mowat gave his blessing to the project, together with an assurance of Library support in its preparation. Here I acknowledge with great sincerity and gratitude the close collaboration of my friend and colleague, Mr Robert S. Firth, Arts Liaison Librarian in charge of Special Collections, who, throughout the project, has been my guide and mentor in literary matters, bringing his experience and skills in librarianship to furthering the work of preparation with all the resources of the University Library, and other libraries as the need arose. We maintained a close liaison as the work progressed, and shared the task of responding to inquiries from here and abroad. Undoubtedly Mr Firth has been a key figure in all stages of preparing the new catalogue.

ALPHABETICAL INDEX OF TITLES &c

The inclusion of this feature was at Mr Firth's suggestion (of whose value I needed no convincing) and my first task in preparing the catalogue. The key to its layout and varying type forms is explained at the beginning of the Index, each title (and subtitle), first line, and Air being cross-referenced in up to four entries. The Index refers mainly to the vocal music in Sections A, K, L, and M; readers will find additional information in Appendix IV and, in respect of Irish Traditional Music, in Section M and Appendix V. I am greatly indebted to Mrs Vivien Flaherty, Secretary to the Library, for her skill and patience in working through the many stages of alphabetization on the University computer, and assisting in as many stages of proof-reading over a period of two years.

THE ORIGINAL SOURCES FEATURED IN THE CATALOGUE

Obviously, the prime sources are Stanford's original, autograph scores and, in many works, his autograph performing parts,

together with the performing parts he had made by professional copyists. The catalogue documents all known autograph and copyists' source material, quoting location and shelfmark, and providing a brief description. Fortunately, it was Stanford's custom to enter at the end of this score (frequently at the end of each movement) his signature followed by the location and date of completion-invariably these are quoted in the catalogue.

Next, wherever possible, first and subsequent early performances are recorded in full detail of place, date, and time of performance with the names of the performers and the conductor, also the location and shelfmark of the programme consulted. All items in the programme are quoted, so that readers may gain an historical impression of changing taste in the choice of works performed as this developed throughout Stanford's career. A large representation of these original programmes is filed and available for consultation in the Collection.

So that contemporaneous assessment of Stanford and his works may be gauged by readers, reviews are cited from *The Times* and *The Musical Times* (representing the national and musical press), and frequently from other national and local press media, as well as previews and publication reviews. Very many of these are quoted in full or in summary. As with the files of programmes, copies of press reviews are available for consultation in the Collection. The tracing of these reviews, as with the tracing of first performances, proved to be the most laborious task in preparing the catalogue, often involving many hours of fruitless searching when index references were incorrect or missing. I was interested to learn that, almost without exception, critical reviews ranged from the favourable to the outright enthusiastic from his earliest to his latest works. As most readers will know, the great exception was George Bernard Shaw, whose reviews of performances of Stanford's works are cited, with many quoted in full or in summary. As a contemporary and fellow-Irishman, one might have expected some measure of support, but the reverse is true. At a distance of a century later we may feel that Shaw's criticisms were vituperative, prejudiced, and spiteful in his condemnation of Brahms equally with Maofarren, Parry, and Stanford, and "the colleges as the providentially appointed trainers of the musical youth of the nation", to quote Ernest Newman in his *Sunday Times* review of *Music in London* in 1920. It is not within the scope of the present

catalogue for me to express my personal **views** in this-readers **will** form their own opinions-but I can, at least, plead for justice in assessing British music of this period.

PUBLISHED WORKS AND EDITIONS

To the best of my knowledge I have quoted all printed publications and their various editions, except those in Tonic Solfa translation. As London is easier to reach from here and abroad than many other centres, I have quoted the British Library holdings as accessible standards from the Catalogue of Printed Music in the British Library to 1980, with the appropriate shelfmark. In certain cases I have also quoted the shelfmarks of holdings in Cambridge, Oxford, Manchester, and elsewhere. Immediately after the citation of BL holdings I have quoted the holdings in the Stanford Collection, indicated by the prefix "NUL". Here I acknowledge the **co-operation** of Boosey & Hawkes Music Publishing, and Messrs Stainer & Bell, each of which has provided me with lists and/or computer printouts of their respective publications which are **still** in print, or which can be reproduced in **facsimile**, with lists of **full** and orchestral scores (with details of scoring) and performing parts which are available for hire, all quoted in the catalogue.

BBC CONCERTS, BROADCASTS, AND COMMERCIAL RECORDINGS

From 1980 Mr Firth and I worked in close collaboration with BBC Northern Ireland, Belfast, in supplying them with information on sources in Newcastle and elsewhere, and photocopies of sources in the Collection, in preparation for their series of concerts, pre-recorded broadcasts, and commercial recordings by Chandos Records of his orchestral works. These include all seven symphonies, the six Irish Rhapsodies, all concertos for which the source material is complete, and other works. Several other commercial record firms have followed this lead, for example, Priory Records' recent release of the complete Organ Sonatas played by Desmond Hunter on the organ of The Guildhall, Londonderry. These firms have kindly presented CD recordings of these works, which we have added to a growing Sound Archive within the Collection.

THE PURPOSE OF THE CATALOGUE

Obviously, the prime intention of the catalogue is to provide a quick reference to any and every query which arises in connection with Stanford's works and their sources. It is my hope that the

catalogue may also be read as literature, both within the entry of a single work, and as an historical record of Stanford's progress and development as set out in the successive genres of Section A to Section M. To assist the continuity of reading, the abbreviations have been kept to a minimum-basically they are all obvious and should not need looking up. Also, in reading through a Section, I hope that an impression may be gained of Stanford's life and times -which were the leading orchestras, their conductors, the names of wellknown solo singers and players, the active choral societies, the changing taste in the choice of works for programmes, the opinions of critics, and Stanford's intimate relationships with British and foreign musicians.

ACKNOWLEDGEMENTS

The major contributions in building up the Collection made by Mr Hugh Taylor, Cambridge, and Mr Peter Ward Jones, Oxford, have already been acknowledged with gratitude, as has the role played by Mr Robert Firth with his librarian's experience and skill in respect of both the Collection and the preparation of the catalogue. In addition I extend my gratitude to the innumerable company of archivists, librarians, and individuals who have provided information and copies of programmes and reviews, relating to the many festivals at which Stanford's works have been performed.

Among those who have made special contributions to the catalogue I express my most sincere thanks to Mr Richard Andrewes, Music Dept, CUL; Dr Elisabeth S. Leedham-Green, University Archives, CUL; Miss Kathleen Cann, Dept of MSS, CUL; Mr Andrew Bennett, CUMS and Pendlebury Librarian; Mr David McKitterick, Trinity College Librarian; Mrs Margaret V. Cranmer, RML Librarian, King's College, Library; Miss Elisabeth Orton, Fitzwilliam Museum; Mr Christopher Barnet, RCM; Mr Oliver Davies, RCM; Dr Peter Orton, RCM; Mr James Dutton, RCM; Miss Katharine Hogg, RAM; Mr Vincent Waterhouse, RSCM and RCO; Mr Richard Lawrence, RSCM; Dr Janet Birkett, Theatre Museum, London; Miss Jill Shutt, Wigmore Hall, London; Ms Jacky Cowdray, Royal Albert Hall, London; Miss Pamela Clark, Royal Archives, Windsor Castle; Mr Patrick Russill, London Oratory; Mr Paul J. Rodmell, Birmingham Oratory; Miss Helen Faulkner, BBC Music Library, London; Mr Paul McKinley, BBC Belfast; Mr Mark Rawlinson, BBC Manchester; Dr Francis Jackson, Malton, Yorks.; Dr Howard Ferguson, Cambridge; Dr Hubert Darke, Cambridge; Mr Richard Barnes, Chichester; Mr William Lichtenwanger, **Berkeley**

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But, above all, the highest praise and thanks must go to one who has made the greatest contribution to the preparation of the catalogue from its beginnings, through three years of intensive work to its final stages. After the draft of the Alphabetical Index had been completed, and I was about to begin work on the Oratorical Works-Section A, Mr Firth and I had several discussions on the format and layout which the catalogue should take. The most important and significant proposal made by Mr Firth was that I should seek the collaboration of a professional music librarian who would be willing to cast an expert eye over the draft of the catalogue, section by section, in critical judgement, and act in an advisory capacity on the bases of his knowledge and experience. I immediately thought of an ideal candidate, Mr Oliver W. [Tim] Neighbour, a friend and colleague of the past thirty and more years, who had recently retired from his post as Music Librarian at the British Library. To my great joy and satisfaction, Tim expressed himself as willing to take on this onerous task, and the past three years of a frequent correspondence between Newcastle and London have proved to be among the happiest and most rewarding of my lifetime. Not only has Tim given me the benefit of his outstanding expertise, but has drawn on the resources of the British Library in every aspect of informing, checking and advising on what I have submitted to his critical judgement—all given in a spirit of kindness and courtesy. Words are inadequate to express my feelings of indebtedness and gratitude but, from the heart—Tim, I salute you, gentleman and scholar!

POSTSCRIPTUM

The aim of this catalogue in its end product. is that of performance. To this end I have attempted to give complete information on original, autograph sources with their locations and identifying shelfmarks, on printed/published editions, and where performing material may be obtained. Since .£ 1980 there has, undoubtedly, been a significant revival of interest in and performance of Stanford's works, in BBC concerts and broadcasts, in commercial recordings of complete series of works, and in reprints and new editions of his works such as Cathedral Music and Chichester Music editions. I hope this catalogue will foster and extend these activities.

FREDERICK HUDSON◆
Newcastle upon Tyne
21 March 1994

Alphabetical Index
of
Titles, First Lines and Airs
in
Vocal Music

ALPHABETICAL INDEX
OF
TITLES, FIRST LINES AND AIRS
IN.
VOCAL MUSIC-

10 Entries beginning with the definite or indefinite article to be indexed according to the alphabetical initial letter of the word immediately following, though the article should nevertheless begin the entry [The, A, An, Le, La, Les, Der, Die, Das, &c:].
e.g. Der Sterbende Almansor

A Song of Battle
The Three Holy Children
Les Petits Oiseaux
Le Carillon du Verrei

Typeface preferences:

2) Titles in semi-bold,

First lines in double quotation marks as in typed copy (1:0ma),

Titles of Airs in roman, indicated in typed copy thus:

Arthur of this Town (Air) - when this begins the entry-, or
(Air: Arthur of this 'Down) - for an entry other than the first,

Titles of works from which the entry is taken in -rsive / italics indicated in typed copy by underlining; e.g. -Songs of EriJ

ABBREVIATIONS

) LIBRARIES, INSTITUTIONS AND JOURNALS

| | |
|----------------|--|
| BL | The British Library, London |
| BB.C:Lib. | The Music Library of the British Broadcasting corporation, London |
| Bodl. Lib. | The Bodleian Library, Music Section, Oxford |
| CUL | The University Library, Cambridge |
| CUMS | Cambridge University Musical Society |
| ITMA | The Irish Traditional Music Archive (Taisce Cheol Duchais Eireann), Dublin |
| L&PL | The Library of the Literary and Philosophical Society, Newcastle upon Tyne |
| M(FIW) | The Henry Watson Music Library, Central Public Library, Manchester |
| NCL | The Central Public Library, Newcastle upon Tyne |
| NLI | The National Library of Ireland, Dublin |
| NLS | The National Library of Scotland, Edinburgh |
| NUL | The University Library (Robinson Library), Charles Villiers Stanford Collection, Newcastle upon Tyne |
| RAM | The Royal Academy of Music Library, London |
| RCM | The Royal College of Music Library, London |
| RCO | The Royal College of Organists Library, St Andrews Street., Holborn, London |
| IUAM | The Royal Irish Academy of Music Library, Dublin |
| RMI, | The Rowe Music Library; King's College, Cambridge |
| RSCM | The Royal School of Church Music Library, Add.:Lngton Palace, Croydon |
| Ru-CoM | The Russell-Cotes Museum, Bournemouth: (Archives of the Bournemouth Municipal [Symphony] Orchestra) |
| TCT | The Library of Trinity College, Dublin |
| Th.M | The Theatre Museum, 1E Tavistock Street, London |
| Grove | Grove's Dictionary of Music and Musicians (with edition) |
| ILNews | The Illustrated London News |
| MGG: | Die Musik in Geschichte und Gegenwart. 1st edition |
| M&L | Music and Letters |
| MR | The Music Review |
| MT | The Musical Times |
| m Grove | The New Grove's Dictionary. 1980 |
| PRMA | Proceedings of the Royal Musical Association |
| RMA | The Royal Musical Association) |

MUSICAL AND OTHER TERMS

| | |
|-----------------|---|
| A. | alto |
| accompd. | accompanied (by) |
| accompnt. | accompaniment |
| arr. | arranged (by) , arrangement |
| attrib. | attributed (to) |
| B. | bass |
| Basso | contra bass \diamond double bass |
| B.ar. | baritone |
| C. | contralto |
| Cl. | clarinet |
| Coll. | College |
| col., cols. | colwnn, column::1 |
| compld. | completed (by) |
| compd. | composed (by) |
| compn. | composition |
| Cor. | corno, horn |
| ed., edn. | edited (by), edition |
| Eng. | English |
| Fag. | fagotto, bassoon |
| F1. | f.lute |
| f ., ff'. | folio , folio::1 [ff. used also to \diamond ndicate following pages] |
| Lib., Libn. | Library, Librarian |
| MS, MSS | manuscript, manuscripts |
| mvt ., mvts. | movement, movements |
| Ob. | oboe |
| orch. | orchestra, orchestral, orchestrated (by) |
| orig. | original |
| P ., PP• | page, pages |
| pe rf ., perfs. | performance, performances |
| perfd. | performed |
| prog ., pro gs. | programme, programmes |
| pubd ., pubn. | published (by) , publication |
| ref. | reference (to) |

MUSICAL AND OTHER TERMS [contd.]

| | |
|-----------------|---------------------------------|
| resp- | respectively |
| S. | soprano |
| sep. | separate, separately |
| T. | tenor |
| transcr. | transcribed {by), transcription |
| trans. | translated (by), translation |
| Tro::nb. | trombone |
| Trump. | trumpet |
| unpubd. | unpublished |
| v, vv | verse, verses |
| v., vv., | voice, voices |
| Va. | viola |
| Ve. | violoncello |
| Vn. | violin |

Alphabetical Index of Titles, First Lines and Airs Vocal Music

Definite and indefinite articles at the beginning of an entry, whatever the language, are ignored in alphabetization. The letters which follow the articles decide the alphabetical order of entries.

Four different type forms are used, as follows:

- a) **Titles in semi-bold type.**
- b) **First lines in roman type, enclosed within double quotation marks.**
- c) **Airs at the beginning of an entry in roman type, followed by '(Air)'. Airs, other than at the beginning of an entry, in roman type enclosed within round brackets, preceded by 'Air:'.**
- d) **'The source or collection in which the song appears in cursive type, with references to the number, page and/or opus number as appropriate.**

Each entry ends with the section letter(s) under which the song is listed, enclosed within square brackets.

"Above, the thunder crashes", **Battle Hymn**, *Songs of Old Ireland*, p. 14, [K, L & M].

"After long labouring in the windy ways", **Homeward Bound**, No. 4, *Songs of the Sea*, [A].

After the Battle, "Night closed around the conqueror's way", (Air. Thy Fair Bosom), *Moore's Irish Melodies*, p. 62, [M].

"Ah trees, why fall your leaves so fast?", **Damon's Passion**, No. 1, Set I, *Six Elizabethan Pastorals*, Op. 49, [K].

"Ah why, Patrick Sarsfield", **The Lament**, *Songs of Old Ireland*, p. 39, [M].

"Ah, Jenny, I'm not jesting", **Jenny, I'm not jesting**, *Songs of Old Ireland*, p. 113, [M].

"Ah, Mary alannah, Mary my own", **Parted**, solo song, [L].

"Ah, Ninna! lovely Ninna", **Ma Belle, Ma toute belle** (title and 1st line), (Air. Printemps dans nos bocages), solo song, [M].

Aileen Aroon (Air), **Erin! the Tear and the Smile in Thine Eyes** (title and 1st line), *Moore's Irish Melodies*, p. 5, [M].

Airly Beacon, "Airly Beacon, Oh, the pleasant sight to see", No. 3, *Four Part-Songs*, Op. 47, [K].

The Alarm, "Hurry down, hurry down", (Air. Leatherbags Donnell), *Songs of Erin*, p. 111, [M].

"All in the April weather", **O Mary, thy laugh was sweet**, *Irish Songs and Ballads*, No. 16, [M].

Allen-a-Dale, "Allen-a-Dale has no faggot for burning", SSA part-song, [K].

Alone, all Alone, "When westward I'm called", *Songs of Erin*, p. 215, [M].

Alt Heidelberg [Sedley Taylor], "Alt Heidelberg, du feine" ("Old Heidelberg in beauty"), solo song, [M].

"Am Fenster stand die Mutter" ("The mother stood at the lattice"), No. 1, *Die Wallfahrt Nach Kevlaar*, Op. 72, [L].

An die blaue Himmelsdecke (title and 1st line), No. 3, *Six Heine Songs*, Op. 7, [L].

Ancient Lullaby, "O sleep my baby", *Songs of Old Ireland*, p. 8, [M].

And doth not a meeting like this (title and 1st line), (Air unknown), *Moore's Irish Melodies*, p. 202, [M].

"And have you heard the joyful word", **The Wearing of the Green**, solo song, [M].

"And is he coming home again", The Sailor's Bride, (Air: The Kerry Boys), *Songs of Erin*, p.171, [M].

"And we came to the Isle of Witches", Whither Away, from *The Voyage of Mae/dune*, Op. 34, [A & K].

The Angler's Song, "O the gallant fisher's life," SATB part-song, [K].

Answer to a Child's Question, "Do you ask what the birds say?", unison song, [L].

Arseandúine crom: The crooked old man (Air), Silver and Gold, "When Shamus hoped for Sheelah's hand", *Irish Songs and Ballads*, No. 13, [M].

"Ann, ann! The scouts are all come in", The Battle of Pelusiurn, solo song, [L].

Arrah, my sweet Eveleen (Air), The Song of Fionnuala, "Silent, oh Moyle, be the roar of the waters", *Moore's Irish Melodies*, p. 39, [M].

(An Arranmore Air), Loved Bride of O'Byrne, "Oh! loud keens the wind", *Irish Songs and Ballads*, No. 21, [M].

Arranmore Boat Song, "With swelling sail away, away!", *Irish Songs and Ballads*, No. 3, [M].

"Art thou gone is haste", The Chase, No. 4, *Six Songs*, Op. 138, SS duet, [K].

"Art thou poor, yet hast golden slumbers", Oh, Sweet Content, No. 6, *Six Songs*, Op. 138, SS duet, [K].

Arthur of this Town (Air), The Song of the Turf, "Cutting the turf", *Irish Songs and Ballads*, No. 1, [M].

"As Christ the Lord was passing by", The Guest, No. 5, *Eight Part-Songs*, Op. 127, [K].

"As I rowled on my car", Changing her mind, *Songs of Erin*, p. 11, [M].

"As I was crossing Tanner's Hill from this town", Tom Leminn, solo song, [L].

"As Jack the jolly ploughboy", Jack the jolly ploughboy, *Songs of Old Ireland*, p. 54, [M].

"As Kathleen fair beyond compare", The Banks of the Daisies, *Songs of Old Ireland*, p. 118, [M].

As Slow our Ship (title and 1st line), (Air: The girl I left behind me), *Moore's Irish Melodies*, p. 148, [M].

As Vanquished Erin (title and 1st line), (Air: The Boyne Water), *Moore's Irish Melodies*, p. 206, [M].

As a Beam O'er the Face of the Waters (title and 1st line), (Air: The Young Man's Dream), *Moore's Irish Melodies*, p. 22, [M].

"As beautiful Kitty one morning was tripping", **Kitty of Coleraine**, solo song, [L].

"As in the good ship Annabel", **Johnny Cox**, *Irish Songs and Ballads*, No. 24, [M].

"As love was slily raising stolen honey", **The poison on the darts**, *Songs of Old Ireland*, p. 110, [M].

"As on Killarney's bosom blue", **The Daughter of the Rock**, (Air: Sir Muddin dum da Man), *Songs of Erin*, p. 167, [M].

"As she sat spinning beside her door", **One at a Time**, (Air: She hung her petticoat up to dry), *Songs of Erin*, p. 151, [M].

As thro' the Land at Eve we went (title and 1st line), No. 1, *A Cycle of Songs* (Tennyson), Op. 68, [K].

Ask me no more, the Moon may draw the Sea (title and 1st line), No. 9, *A Cycle of Songs* (Tennyson), Op. 68, [K].

Assynt of the Shadows, "There's a driving mist on the Assynt", No. 2, *Songs of a Roving Celt*, Op. 157, [L].

"At Flores in the Azores", **The Revenge**, Op. 24, [A].

At Sea, "'Tis the long blue Head of Garon", No. 4, *Songs from the Glens of Antrim*, Op. 174, [L].

"At night I hear the seagulls' call", **Cushendall**, No. 3, *Cushendall*, Op. 118, [L].

At the Abbey Gate, "Stay --- Who goes there? A Friend", Op. 177, [A].

At the Mid'Hour of Night (title and 1st line), (Air: Molly my dear), *Moore's Irish Melodies*, p. 96, [M]; No. 3, *Six Irish Folksongs*, Op. 78, [K].

At the brink of the white rock (Air), **The Reaper's Revenge**, "Oft and oft I dream, astore", *Songs of Erin*, p. 191, [M].

"Auferstehn, ja, auferstehn wirst du" ("Rise again, yes, rise again"), **Die Auferstehung (The Resurrection)**, [A].

Die Auferstehung (The Resurrection), "Auferstehn, ja, auferstehn wirst du" ("Rise up, yes, rise again"), [A].

Autwonn (A Dirge), "The warm sun is falling", No. 3, *Six Songs*, Op. 138, SS duet, [K].

Autumn leaves lie strewn around me here (title and 1st line), No. 1, *Four Songs for Male Voices*, Op. 106, [K].

Avenging and Bright (title and 1st line), (Air: Cruachan na Peine), *Moore's Irish Melodies,* p. 88, [M]; No. 4, *Six Irish Folksongs,* Op. 78, [K].

The Aviators' Hymn, "Thy messengers are winds", (B).

Awake, awake, Fianna (title and 1st line), *Songs of Old Ireland,* p. 5, [M].

Away to the Wars, "When the route is proclaimed", (Air: When you go to a Battle), *Songs of Erin,* p. 69, [M].

Back to Ireland "Oh, tell me, will I ever win to Ireland again", No. 6, *An Irish Idyll,* Op. 77, [L].

A Ballad of the Ranks, "Who carries the gun?", No. 1, *Eleven Two-Part Songs* [K].

The Banks of Banna (Air), On Music, "When thro' life unblest we rove" *Moore's Irish Melodies,* p. 68, (M); SATB part-song, [K & M].

The Banks of the Daisies, "As Kathleen fair beyond compare", *Songs of Old Ireland,* p. 118, [M].

The Bard's Legacy (Air), The Legacy, "When in death I shall calm recline", *Moore's Irish Melodies* p. 30, [M].

The Bard, "Ruin seize thee, ruthless king", Op. 50, [A]

Basket of Oysters (Air), Oh, could we do with this world (title and 1st line), *Moore's Irish Melodies,* p. 242, [M].

Battle Hymn, "Above, the thunder crashes", *Songs of Old Ireland,* p. 14, [K & M].

The Battle of Pelusium, nArm, arm! The scouts are all come in", solo song, [L].

The Battle of the Baltic, "Of Nelson and the North sing the glorious day's renown", Op. 41, [A].

The Beautiful City of Sligo (title and Air), "We may tramp the earth", *Songs of Erin,* p. 35, [M].

Bed in Summer, "In winter I get up at night", No. 1, *A Child's Garland of Songs,* Op. 30, [L].

Before the Battle, "By the hope within us springing", (Air: Toe Fairy Queen), *Moore's Irish Melodies,* p. 60, [M].

"Before the first ray of blushing day", Kitty Bawn, *Songs of Old Ireland,* p. 107, [M].

"Beimeedh a gole!"¹¹ Festival Song (Pleraca), (Air: Huish the Cat), *Irish Songs and Ballads,* No. 23, [M].

La Belle Dame Sans Merci, "Oh what can ail thee, Knight at arms", solo song, [L].

A Berserker's Song, "Hold high your head, King!", solo or unison song, [L].

Better let them alone (Air), The Kilkenny Cats, "In the dacent ould days", *Irish Songs and Ballads* 1 No. 18, [M].

Le Bien Vient En Dormant (Luck Comes in Sleeping), A Song of Lorraine, "T'otherday as I went my way", No. 6, *Six Songs*, Op. 14, [L].

"Bird of the Wilderness", Ode to the Skylark, No. 2, *Six Songs*, Op. 14, [L].

The Birds (Les Petits Oiseaux), "Whom do you sing the whole day long" ("Que chantez vous, petits oiseaux"), solo song, [M].

"Birds' love and birds' song", Spring, No.1, *Four Songs*, Op.112, [L].

The Black Joke (Air), Sublime was the warning (title and 1st line), *Moore's Irish Melodies*, p. 44, [M].

The Black Phantom (1846), (title and Air), "On for ever, on forever", *Songs of Erin*, p.59, [M].

The Black-Headed Deary (Air), Love, and the Novice. "Here we dwell in holiest bowers", *Moore's Irish Melodies*, p. 92 [M].

The Black-haired maid of the valley (Air), I Shall Not Die, Love, of Thee, 'IQ Woman, shapely as the swan", *Songs of Erin*, p. 139, [M].

Blackberry Time, "In blackberry time herse1f and me", No. 5, *A Fire of Turf*, Op. 139, [L].

The Blackbird and the Wren, "Once the blackbird call'd unto the solemn crow", *Songs of Erin*, p. 43, [M].

Blow Winds, Blow, "What joys attend the fisher's life". SSA part-song, [KJ].

"Blow! blow! the winds are so hoarse", *The Winter Storms*, unison song, [LJ].

The Blue Bird, "The lake lay blue below the hill", No. 3, *Eight Part-Songs* Op. 119, [K].

Blue Wings, "Wann whisp'ring through the slender olive leaves", No. 6, *Songs from the Spanish Gypsy*, Op. 1, [L].

"The Boast of heraldry", *The Death of General Wolfe* (title and Air), *Songs of Erin*, p. 219, (M).

Boat Song, "Boat, little boat, a breeze on thy sails", No. 5, *Six Songs*, Op. 19, [L].

"Boat, little boat, a breeze on thy sails", Boat Song, No. 5, *Six Songs*, Op. 19, [L].

- Bob and Joan (Air), Fill the Bumper Full (title and 1st line),** *Moore's Irish Melodies*, p. 140, [M].
- The Bold Unbiddable Child, "Now what is he after below in the street?", No. 5,** *A Sheaf of Songs from Leinster*, Op. 140, [L].
- Boot, saddle, to horse and away (title and 1st line), No. 3,** *Three Cavalier Songs*, Op. 17, [A & L].
- The Border Harp, "Lilting ballads there are that cling", SSA part-song, [K].**
- The Bower in my Breast, "I once loved a boy" (1st line and Air),** *Songs of Erin*, p. 127, [M].
- The Boy from Ballytearim, "He was born in Ballytearim", No. 6,** *Songs from the Glens of Antrim*, Op. 174, [L].
- The Boyne Water (Air), As Vanquished Erin (title and 1st line),** *Moore's Irish Melodies*, p. 206, [M].
- "The Breezes pause and die"¹¹ Claribel, SA part-song, [K].**
- "Bright Queen of women"¹¹ The Song of the Fairy King, (Air: The Song of Una),** *Songs of Erin*, p. 115, [M].
- Bright love of my heart (title and 1st line),** *Irish Songs and Ballads*, No. 28, [M].
- Bright, O Bright Fedalma, "Maiden, crown'd with glossy blackness", No. 4,** *Songs from the Spanish Gypsy*, Op. 1, [L].
- "Bring the comb and play upon it", Marching Song, No. 7, A Child's Garland of Songs, Op. 30, [K & L].**
- The Brisk young barber (Air), Roddy More the Rover, "Of all the rovin' Jacks",** *Songs of Erin*, p. 155, [M].
- The British Tars, "I'm a jolly British tar", unison song, [L].**
- Britons, guard your own, "Rise, Britons, rise, if manhood be not dead", solo song, [L].**
- A Broken Song, "Where am I from?, From the green fields of Erin", No. 5,** *An Irish Idyll*, Op. 77, [L].
- The Brown Little Mallet (Air), O'Donnell's March, "Oh! have you heard the tidings?",** *Songs of Erin*, p. 143, [M].
- The Brown Maid (Air), Oh! Breathe Not His Name (title and 1st line),** *Moore's Irish Melodies*, p. 7, [M]; No. 1, *Sb: Irish Folksongs*, Op. 78, [K].
- The Brown Thom (Air), St. Senanus and the Lady, "Oh! haste and leave this sacred isle",** *Moore's Irish Melodies*, p. 168, [M].

- The Bunch of Green Bushes that Grew at the Brim (Air), This Life is all Chequered (title and 1st line), *Moore's Irish Melodies*, p.94, [M].**
- "Burst forth, my tears"¹¹. To His Flocks, No. 1, Set I, *Six Elizabethan Pastorales*, Op. 49, [K].**
- ¹¹Bury the Great Duke with an empire's lamentation", Ode on the Death of the Duke of Wellington, Op. 100, [A].**
- "By the Feal's wave benighted", Desmond's Song, (Air unknown), *Moore's Irish Melodies*, p. 208, [M].**
- "By the hope within us springing", Before the Battle, (Air: The Fairy Queen), *Moore's Irish Melodies*, p. 60, [M].**
- "By the waters of Babylon", The Three Holy Children, Op. 22, [A].**
- The Calico Dress, "Och, mother, dear mother, look pleasant and smile", solo song, [L].**
- The Call, "Oh! it's home, and only in its bosom would I lie"¹. No. 5, *Songs of a Roving Celt*, Op. 157, [L].**
- Came a pretty maid (title and 1st line), No. 2, *Songs from The Spanish Gypsy*, Op. 1, [L].**
- Caonine (Air), The Falling Star, "On my heaven he flashed", *Songs of Erin*, p. 91, [M].**
- The Caonine or Dirge (Air), My Gentle Harp (title and 1st line), *Moore's Irish Melodies*, p. 144, [M]; No. 6, *Six Irish Airs*, SATB part-song, [K & M].**
- "The Captain stood on the carronade"¹¹. The Old Navy, solo song, [L].**
- The Captivating Youth (Air), Sweet Innisfallen (title and 1st line), *Moore's Irish Melodies*, p. 194, [M].**
- Le Carillon du Verre, ¹¹Entendez-vous le carillon du verre?" ("Hark, how our glasses chime!"), solo song, [M].**
- Carmen Familiare (Sanctae Trinitatis Colegii Apud Cantabrigienses), "Eia, carmen aedibus excitare festum", solo song, [L].**
- Carmen Saeculare, "Fifty times the rose has flower'd"¹¹, Op. 26, [A].**
- A Carol for Christmas, "Sweet music, sweeter than any song", No. 1, Set III, *Six Elizabethan Pastorales*, Op. 67, [K].**
- A Carol of Bells, "Ring, joyous bells of London"¹¹ (also pubd. as "Ring, Christmas bells of London"), solo song, duet, and SATB part-song, [K & L].**
- A Carol of the Nativity. "Carol, sweetly carol, sing most joyfully"¹¹. [B].**
- A Carol, "Fling out your windows wide"¹¹, solo song, [B & L].**

- "Carol, sweetly carol, sing most joyfully", A Carol of the Nativity, [BJ.**
- Castle O'Neill (Air), My brave boy is far from me (title and 1st line), solo song, [MJ.**
- Castle Tirowen (Air), Remember Thee (title and 1st line), *Moore's Irish Melodies*, p. 152, [M].**
- "Cauld winds of November, sae keenly they blaw", St. Andrew's Land, solo song, [LJ.**
- Changing her *Mind*, "As I rowled on my car", *Songs of Erin*, p. 11, [M].**
- "The Chapel of my childhood", The Chapel on the Hill, No. 2, *A Fire of Turf*, Op. 139, [L].**
- The Chapel on the Hill, "The Chapel of my childhood", No. 2, *A Fire of Turf* Op. 139, [L].**
- "Charm me to sleep, and melt me so", To Music (To Becalm his Fever), No. 2, *Six Songs*, Op. 138, SS duet, [K].**
- The Chase, "Art thou gone in haste?", No. 4, *Six Songs* Op. 138, SS duet, [K].**
- Chieftain of Tyrconnell, "Sore misery to Erin", (Air: A woman's lament), *Irish Songs and Ballads*, No. 30, [M]; solo song and orch. score, [L & M].**
- Chillingham, "O the high valley, the little low hill"¹¹, No. 7, *Eight Part-Songs* Op. 119, [K].**
- The City-Child, "Dainty little maiden", No. 3, *Four Songs*, Op. 112, [L].**
- Clare's Dragoons, "When on Rarnillies' bloody field", (Air: Vive la!), *Songs of Erin*, p. 121, [MJ.**
- Claribel, "The breezes pause and die", SA part-song, [KJ.**
- "The Cloud wrack o'er the sullen sea", No More, No. 4, *Songs of a Roving Celt*, Op. 157, [L].**
- "The Cock is crowing", A March Landscape, No. 5, *Eleven Two* ♦ *Part Songs*, [K].**
- Colleen Oge Asthore, "When I marched away to war", *Songs of Old Ireland*, p. 21, [M].**
- Colonel Carty, "When Carroll axed Kate for her heart", (Air: Oh! what shall I do with this silly old man), *Irish Songs and Ballads*, No. 6, [M].**
- Come away, come away, death (title and 1st line), No. 2, *The Clowns Songs from Twelfth Night*, Op. 65, [L].**
- "Come flee with me and be my bride", *Tragodie (The Tragedy of Life)*, No. 5, *Six Songs* Op. 14, [L].**
- Come o'er the Sea (title and 1st line), (Air: Cuishla Machree), *Moore's Irish Melodies*, p. 120, [M].**

"Come sing of the great Sea King", **The Sea King**, unison song, [L].

Come to me when the earth is fair (title and 1st line), No. 4, *Six Songs*, Op. 19, [L].

Come, Send Round the Wine (title and 1st line), (Air: We brought the summer with us), *Moore's Irish Melodies*, p. 42, [M].

"Come, lasses, come quickly!", **The Morris Dance**, unison song and SATB part-song, [K & L].

"Come, lovely and soothing Death", **Elegiac Ode**, Op. 21, [A].

Come, rest in this bosom (title and 1st line), (Air: Lough Sheeling, *Moore's Irish Melodies*, p. 134, [M]; SATB part-song, [K & M].

The Confession, "A lovely lass with modest mien", *Songs of Old Ireland*, p. 74, [M].

Consider well, all ye pretty young maids (Air), **Love's Hallowed Seal**, "When skylarks scaring to Heav'n", *Irish Songs and Ballads*, No. 8, [M]; solo song and orch. score, [L & M].

Coo-ee: A Song of Australia, "Foam that feeds the Leeuwin", solo song, [L]

Corrymeela, "Over here in England", No. 1, *An Irish Idyll*, Op. 77, [L].

A Corsican Dirge, "I set forth from the calanche", solo song, [L].

Corydon, Arise, "Corydon, arise, my Corydon", No. 2, Set I, *Six Elizabethan Pastorales*, Op. 49, [K].

The Coulin (Air), **Though the Last Glimpse of Erin** (title and 1st line), *Moore's Irish Melodies*, p. 11, [M].

Coulin Dhas (Air), **They know not my heart** (title and 1st line), *Moore's Irish Melodies*, p. 210, [M]; No. 4, *Six Irish Airs*, SATB part-song, [K & M].

The County of Mayo, "On the deck of Lynch's boat", (Air: The ship of Patrick Lynch), *Songs of Erin*, p. 211, [M].

Cowslip Time, "God bless the time when cowslips grow high", No. 3, *A Fire of Turf* Op. 139, [L].

Cradle Song, "Sleep, sleep, beauty bright", No. 8, *Eleven Two-Part Songs* [K].

Claribel, "The breezes pause and die", SA part-song, [K].

Crossing the Bar, "Sunset and evening star, and one clear call", solo song, [L].

The Crow, "If men have got their counterparts", No. 4, *Cushendall*, Op. 118, [L].

Cruachan na Feine (Air), Avenging and Bright (title and 1st line), *Moore's Irish Melodies*, p. 88, [M]; No. 4, *Six Irish Folksongs*, Op. 78, [K].

The Cruiskeen Lawn (Air), Song of the Battle Eve, "Tomorrow, comrade, we on the battle-plain", *Moore's Irish Melodies*, p. 222, [M].

The Cuckoo (Der Kukkuk), "The cuckoo on a paling sat" ("Der Kukkuk auf dem Zaune sass"), solo song, [M].

Cuishla Machree (Air), Come o'er the Sea (title and 1st line), *Moore's Irish Melodies*, p. 120,

Cummilum (Air), Fairest, put on a while (title and 1st line), *Moore's Irish Melodies*, p. 198, [M].

Cupid and Rosalind, "Love in my bosom like a bee", No. 4, Set II, *Six Elizabethan Pastorals*, Op. 53, [K].

Cushendall, "At night I hear the seagulls' call", No. 3, *Cushendall*, Op. 118, [L].

Cuttin' Rushes, "Oh maybe it was yesterday", No. 3, *An Irish Idyll*, Op. 77, [L].

"Cutting the turf", The Song of the Turf, (Air: Arthur of this Town), *Irish Songs and Ballads*, No. 1, [M].

Cymru am Blyth (Wales for Ever), "Glywsoch chwi'r rhaeadrau'n llamu" ("Have you heard the torrent leaping"), solo song, [L].

Daddy-Long-Legs, "Faith, Nature was benevolent", No. 5, *Cushendall*, Op. 118, [L],

Dainty Davie, "Now rosy May comes in wi' flowers", solo song, [L].

"Dainty little maiden", The City-Child, No. 3, *Four Songs*, Op. 112,

Damon's Passion, "Ah trees, why fall your leaves so fast?", No. 5, Set I, *Six Elizabethan Pastorals*, Op. 49, [K].

The Dandy O! (Air), The young may moon (title and 1st line), *Moore's Irish Melodies*, p. 104, [M].

Daniel Whitty (or, One at a Time), "As she sat spinning beside her door" (Air. She hung her petticoat up to dry), *Songs of Erin*, p. 151, [M].

"Darest thou now, O Soul", To the Soul, No. 4, *Songs of Faith*, Op. 97,

"Dark brown is the river", Where go the Boats?, No. 5, *A Child's Garland of Songs*, Op. 30,

"Dark, dark drives the tempest", A Lament, *Irish Songs and Ballads*, No. 11, [M].

The Darling, "All in Tipp'rary's Golden Vale", *Irish Songs and Ballads*, No. 15, [M].

Dass du mich liebst, dass wusst' ich (title and 1st line), No. 3, *Six Heine Songs*, Op. 4, [L].

The Daughter of the Rock, "As on Killarney's bosom blue", (Air: Sir Muddin durn da Man), *Songs of Erin*, p. 167, [M].

"The Dawning of morn", Thee, Thee, only Thee, (Air: The Market-Stake), *Moore's Irish Melodies*, p. 188, [M].

Day Is Dying! Float, O Song (title and 1st line), No. 7, *Songs from The Spanish Gypsy*, Op. 1, [L].

"The Day's high work is over and done", *Last Post*, Op. 75, [A].

The Dear Black Maid (Air), How oft has the Banshee cried (title and 1st line), *Moore's Irish Melodies*, p. 32, [M].

"Dear earth, near earth", *Outward Bound*, No. 2, *Songs of the Sea*, [A].

Dear harp of my country (title and 1st line), (Air: New Langolee), *Moore's Irish Melodies*, p. 142, [M].

The Death of General Wolfe (title and Air), "The boast of heraldry", *Songs of Erin*, p. 219, [M].

The Death of Oscar, "I sought my own son", (Air: The Dirge of Ossian), *Songs of Erin*, p. 147, [M].

"Denis was hearty when Denis was young", *The Grand Match*, solo song, [L].

Dennis, don't be threatening (Air), Nay, tell me not, dear (title and 1st line), *Moore's Irish Melodies*, p. 86, [M].

Denny's Daughter, "Denny's daughter stood a minute in the field", No. 1, *Songs from the Glens of Antrim*, Op. 178, [L].

Desmond's Song, "By the Feal's wave benighted", (Air unknown), *Moore's Irish Melodies*, p. 208, [M].

Devon Men, "From Bideford to Appledore", solo song, [L].

Devon, O Devon, "Drake in the North Sea". No. 3, *Songs of the Sea*, solo, male chorus unison song, [A & L].

Diaphenia, "Diaphenia, like the daffadowndilly", No. 3, Set I, *Six Elizabethan Pastorales*, Op. 49, [K].

"Did you drop from summerskies", *Speedwell*, Bk. I, No. 5, *Songs from The Elfin Pedlar*, [L].

Did you ever see the sun (title and 1st line), o. 2, *Cushendatl*, Op. 118, [L].

Dirge of Ancient Britons, "Last night a Roman babe we slew", solo or unison song, [L].

The Dirge of Ossian (Air), The Death of Oscar, "I sought my own son", *Songs of Erin*, p. 147, [M].

A Dirge, "Naiad, hid beneath the bank", No. 2, *Four Part-Songs*, Op. 110, [K].

"Do you ask what the birds say?", Answer to a Child's Question, unison song, [L].

"Do you mind the glad day"¹. The Roving Pedlar, *Irish Songs and Ballads*, No. 4, [M].

"Don't talk of tennis, quoits or bowls"¹. The Hurling Boys, solo song, [M].

Donnel O'Greadh (Air), I saw thy form (title and 1st line), *Moore's Irish Melodies*, p. 82, [M].

"Doubt no longer that the Highest is the wisest", Faith, No. 3, *Songs of Faith*, Op. 97, [L].

Down Beside Me (Air). Oh! where's the slave (title and 1st line), *Moore's Irish Melodies*, p. 132, [M].

"Down in the Valley", The Fortune Teller, (Air: Open the door softly), *Moore's Irish Melodies*, p. 178, [M].

"Down in the woods where bluebells grow"¹, The Piper of the Spring, Bk. I, No. 4, *Songs from The Elfin Pedlar*, [L].

"Did you drop from summer skies", Speedwell, Bk. I, No. 5,

"Down the valley fresh and fair"¹. Lady May, SSA part-song, [K].

"Drake in the North Sea\ Devon, O Devon, No. 3, *Songs of the Sea*, solo, male chorus, unison song, [A.& L].

Drake's Drum, "Drake, he's in his harnmock"¹. No. 1, *Songs of the Sea*, solo, male chorus, unison song, [A & L].

"Drake, he's in his hammock", Drake's Drwn, No. 1, *Songs of the Sea*, solo, male chorus, unison song, [A & L].

The Dream Ship, "Over the midnight sky"¹, Bk.I, No. 6, *Songs from The Elfin Pedlar*, [L].

The Dream of those days (title and 1st line), (Air: I love you above all the rest), *Moore's Irish Melodies*, p. 247, [M].

"Drifted snow no more is seen", The Haymakers' Roundelay, SS part-song, [K].

Drink of this cup (title and 1st line), (Air: Paddy O'Rafferty), *Moore's Irish Melodies*, p. 176, [M].

Drink to her who long hath walked (title and 1st line), (Air: Heigho my Jack), *Moore's Irish Melodies*, p.50, [M].

Drop me a Flower, "Vine, vine and eglantine", No. 2, *Six Songs*, Op. 173, [L].

The Dust-Man "The Dust-man is coming", Bk.II, No. 6, *Songs from The Elfin Pedlar*, [L].

"The Dust-man is coming", **The Dust-Man**, Bk. II, No. 6, *Songs from The Elfin Pedlar*, [L].

East to West, "Sunset smiles on sunrise, East and West are one", Op. 52, [A].

Easter Snow, "My jewel of the world", solo song, [M].

Echo, "How sweet the answer Echo makes", (Air: The Wren), *Moore's Irish Melodies*, p. 186, [M].

The Echoing Green, "The sun doth arise, and makes happy the skies", No. 11, *Eleven Two-Part Songs* [K].

Eden, "Hark what solemn joy", Op. 40, [A].

"Eia, carmen aedibus excitae festum", **Carmen Familiare (Sanctae Trinitatis Colegii Apud Cantabrigienses)**, solo song, [L].

Elegiac Ode, "Come, lovely and soothing Death", Op. 21, [A].

Emer's farewell to Cucullain, "O might a maid confess her secret longing", *Songs of Old Ireland*, p. 3, [M].

"Entendez-vous le carillon du verre?" ("Hark, how our glasses chime"), **Le Carillon du Verre**, solo song, [M].

Erin! The Tear and the Smile in Thine Eyes (title and 1st line), (Air: Aileen Aroon), *Moore's Irish Melodies*, p. 5, [M].

Erin, Oh Erin, "Like the bright lamp", (Air: I am asleep and don't waken me), *Moore's Irish Melodies*, p. 46, [M].

Ernst ist der Fruhling, seine Traume sind traurig (title and 1st line), No. 5, *Six Heine Songs*, Op. 4, [L].

An Erris Melody (Air), **Lost Light of my Eyes**, "Oh, why was I left", *Songs of Erin*, p.15, [M].

Eva Toole, "Who's not heard of Eva Toole", *Songs of Erin*, p. 85, [M].

The Exiles, "O if for ev'ry tender tear^{fl}, (Air: Thou old man of my heart), *Irish Songs and Ballads*, No. 2, [M].

"Falalala...jolly shepherd on a hill\ Sweet Love For Me, No. 4, Set I, *Six Elizabethan Pastorales*, Op. 49, [K].

The Fair Hills of Ireland, they're the sweetest hills I know (title and 1st line), solo song, [L].

Fair Phyllis, "Shepherd, saw you not my lovely Phyllis", No. 4, *Four Songs for Male voices*, Op. 106, [K].

The Fair, "Oh! we're off to the fair", No. 6, *A Fire of Turf*, Op. 139, [L].

Fairest, put on awhile (title and 1st line), (Air: Cummilum), *Moore's Irish Melodies*, p. 198, [M].

"Fairies and Elves! Gone is the night", *Fairy Dawn*, Op. 131, No. 1, [A]

The Fairies, "They're sleeping beneath the roses" No. 3, *Four Part Songs*, Op. 110, [K].

Fairy Dawn, "Fairies and Elves! Gone is the night", Op. 131, No. 1, [A].

The Fairy Lough, "Loughareema lies so high among the heather", No. 2, *An Irish Idyll*, Op. 77, [L].

Fairy Lures, "A posy on the table, apples on the shelf", solo song, [L].

Fairy Night, "Moon soon sets now", Op. 131, No. 3, [A].

Fairy Noon, "Hear the call! Fays be still", Op. 131, No. 2, [A].

Fairy Nurse Song, "Mortal babe the fays have brought me", *Songs of Old Ireland*, p. 24, [M].

The Fairy Queen (Air), Before the Battle, "By the hope within us springing", *Moore's Irish Melodies*, p. 60, [M].

"A Fairy-like valley, with grim mountains", The Valley, SATE part-song, [K].

Faith, "Doubt no longer that the Highest is the wisest", No. 3, *Songs of Faith*, Op. 97, [L].

"Faith, Nature was benevolent", Daddy Long Legs, No. 5, *Cushendall*, Op. 118, [L].

The Falling Star, "On my heav'n he flashed", (Air: Caonine), *Songs of Erin*, p. 91, [M].

Fan Fitzger'l, "O my head's in a whirl", *Songs of Old Ireland*, p. 126, [M].

Fare Well, "Mother, with unbowed head", No. 5, *Songs of the Fleet*, Op. 117, [A, I, K & L],

Farewell now, Miss Gordon (title, 1st line and Air), *Songs of Erin*, p. 81, [M].

Farewell! But whenever you welcome the hour (title and 1st line), (Air: Moll Roone), *Moore's Irish Melodies*, p. 112, [M].

Farewell, Eamon (Air), Though humble the banquet (title and 1st line), *Moore's Irish Melodies*, p. 218, [M].

Farewell, my Joy! (title and 1st line), No. 2, *Eight Part-Songs*, Op. 19, [K].

Father O'Flynn, "Of priests we can offer a channin' variety", *Songs of Old Ireland*, p. 86, [M].

Father Quinn (Air), Whene'er I see those smiling eyes (title and 1st line), *Moore's Irish Melodies*, p. 156, [M].

Paugh-a-Ballagh (Air), To Ladies' Eyes (title and 1st line), *Moore's Irish Melodies*, p. 159, [M].

"Faughaballeach! Munster men", The Hero of Limerick, (Air: Patrick Sarsfield), *Irish Songs and Ballads*, No. 20, [ML solo song and orch. score, [L & M].

"Fear death? To feel the fog in my throat", *Prospice*, solo song, [L].

"Feed on, my flocks, securely" \ To His Flocks, No. 3. *Four Songs for Male Voices*, Op. 106, [K].

Ferry me across the sea (title and 1st line), (*from Kookoorookoo*, 26 songs), unison song, [L]; No. 3, *Three Songs* (Christina Rossetti), [L].

Festival Song (Pleraca), "Beimeedh a gale!", (Air: Huish the Cat), *Irish Songs and Ballads*, No. 23, [M].

"Fifty times the rose has flower'd", *Carmen Saeculare*, Op. 26, [A].

Fill the Bumper Fair (title and 1st line), (Air: Bob and Joan), *Moore's Irish Melodies*, p. 140, [M].

Fineen the Rover, "An old castle towers o'er the billows", unison song, [L].

A Fire of Turf, "In summer time I foot the turf", No. 1, *A Fire of Turf*, Op. 139, [L].

"The First morning in March", The Foxhunt, *Songs of Old Ireland*, p. 66, [M].

"First pledge our Queen, my friends", *Hands all Round*, solo song, [M].

The Flag of Union, "Unfurl the Flag of Union", solo song, [L].

The Flight of the Earls, "To other shores across the sea", *Songs of Old Ireland*, p. 26, [M].

"Fling out your windows wide", A Carol, solo song, [B & L].

Flittermice, "Oh ours is the Joy of night", SS part-song, [K].

FIY Not Yet (title and 1st line), (Air: Planxty Kelly), *Moore's Irish Melodies*, p. 14, [M].

"Fly, fy, fly, envious Time", On Time, *Choral Song*, Op. 142, [K].

"Foam that feeds the Leeuwint, Coo-ee: A song of Australia, solo song, [L]

The Foggy Dew, "Oh! a wan cloud was drawn", *Songs of Old Ireland*, p. 90, [M]; No. 1, *Two Old Irish Melodies*, [M]; SATB part-song, [K]; solo song and arch. score, [L & M].

Fond Chloe, "Now the starlight only lights", *Songs of Old Ireland*, p. 29, [M].

For Ever Mine, "I liken my love to a gossamer", solo song, [L].

Foreign Children, "Little Indian, Sioux or Crow", No. 8, *A Child's Garland of Songs*, Op. 30, [L].

Foreign Lands, "Up in to the cherry tree", No. 3, *A Child's Garland of Songs*, Op. 30, [L].

Forget Not The Field (title and 1st line), (Air: The Lamentation of Aughrim), *Moore's Irish Melodies*, p. 162, [M].

The Fortune Teller, "Down in the valley" (Air: Open the Door Softly), *Moore's Irish Melodies*, p. 178, [M].

The Fox's Sleep (Air), When he who adores thee (title and 1st line), *Moore's Irish Melodies*, p. 8, [M].

The Foxhunt, "The first morning in March", *Songs of Old Ireland*, p. 66, [M].

Fruhling, "Die Wellen blink.en und fliessen dahin", No. 4, *Six Heine Songs*, Op. 4, [L].

"From Bideford to Appledore", Devon Men, solo song, [L].

From the red rose to the apple blossom (title and 1st line), solo song, [L].

From this hour the pledge is given (title and 1st line), (Air: Renardine), *Moore's Irish Melodies*, p. 248, [M].

The Frontier Line, "What marks the frontier line?", No. 2, *Eleven Two-Part Songs* [K].

Gage Fane (Air), The Origin of the Harp, "Tis believed that the harp", *Moore's Irish Melodies*, p. 72, [M].

Galloping Shoes (subtitle), The Hoofs of the Horses (title and 1st line), solo song, [L].

The Giolla Gruma (**Air**), **I Pray you be Patient**, "Oh mourn not beyond measure", *Songs of Erin*, p. 181, [M].

The Girl I Left Behind Me (Air), **As slow our ship** (title and 1st line), *Moore's Irish Melodies*, p. 148, [M].

Glengall (from *Shamus O'Brien*), "Oh! yer honour, don't be hard", solo song, [C & L].

"Glywsoch chw'r rhaedrauin llamu" ("Have you heard the torrent leaping"), **Wales forever** (Cymru am Blyth), solo song, [L].

Go where glory waits thee (title and 1st line), (Air: The Maid of the Valley), *Moore's Irish Melodies*, p. 1, [M].

"Go, happy rose", **To the Rose**, No. 3, *Six Songs*, Op. 19, [L].

God and the Universe, "**Will** my tiny spark of being wholly vanish", No. 2, *Songs of Faith*, Op. 97, [L]; SATB *Choral Song*, [K].

"God bless the time when cowslips grow high", **Cowslip Time**, No. 3, *A Fire of Turf*, Op. 139, [L].

God is our hope and strength (title and 1st line), Ps. 46, Op. 8, [A].

"Golden slumbers kiss your eyes", **A Lullaby**, No. 2, *Six Songs*, Op. 19, [L].

Good Night, "Now good night! our feast is over", *Songs of Old Ireland*, p. 133, [M].

"Goodbye, goodbye to summer", **Robin Redbreast**, No. 10, *Eleven Two-Part-Songs*, [K].

The Grand Match, "Denis was hearty when Denis was young", solo song, [M].

The Grand Ould Man, "I'm crossin' o'er the say, says the Grand Ould Man", No. I, *Blarney Ballads*, [M].

Grandeur, "Poor Mary Byrne is dead", No. 1, *A Sheaf of Songs from Leinster*, Op. 140, [L].

"Grant me but a day, love", **Larghetto**, No. 6, *Eight Part-Songs*, Op. 127, [K].

"A Grave yawns cold in the churchyard mould", **The Song of the Banshee** (from *Shamus O'Brien*), solo song, [C & L].

The Green Woods of Truigha (Air), **Silence is in our festal halls** (title and 1st line), *Moore's Irish Melodies*, p. 250, [M]; SATB part-song, [K].

"A Green eye, and a red, in the dark", **The Train**, No. 4, *Eight Part-Songs*, Op. 119, [K].

The Groves of Blarney (Air), **'Tis the last rose of summer** (title and 1st line), *Moore's Irish Melodies*, p. 102, [M].

11The Groves of Blarney aren't worth a farden", The March of the Men of Hawarden, No. 2, *Blarney Ballads*, [M].

The Guest, 11As Christ the Lord was passing by", o. 5, *Eight Part-Songs*, Op. 127, [KJ].

Hands all Round, "First pledge our Queen, my friends", solo song, [M].

"Hark what solemn joy". Eden, Op. 40, [A].

"Hapless doom of women happy in betrothing!", The Lute Song (from *Queen Mary*), Op. 6, solo song, [D&L]

"Hark, how our glasses chime!" ("Entendez-vous le carillon du verre"1, Le Carillon du Verre, solo song, [M].

The Harp that once through Tara's halls (title and 1st line), (Air: Molly my Treasure), *Moore's Irish Melodies*, p. 9, [M].

"The Harp, at Nature's advent strung", Worship, unison song, [L]; *Children's Souvenir Song Book*, p. 67, [L].

Has sorrow thy young days shaded (title and 1st line), (Air: Sly Patrick), *Moore's Irish Melodies*, p. 122, [M].

"Have you heard the torrent leaping" ("Glywsoch chwi'r rhaeadrau'n llamu"), Wales for Ever (Cymru **am** Blyth), solo song, [L].

The Haven, "Where the gray bushes", No. 4, *Eight Part-Songs*, Op. 127, [K].

The Haymakers' Roundelay, "Drifted snow no more is seen", SS part-song, [K].

"He was born in Ballytearim", The Boy from Ballytearim, No. 6, *Songs from the Glens of Antrim*, Op. 174, [L].

"Hear the call! Fays be still", Fairy Noon, Op. 131, No. 2, [A].

Heigho! my Jack (Air), Drink to her who long hath walked (title and 1st line), *Moore's Irish Melodies*, p. 50, [M].

ilHence, loathed Melody", Ode to Discord, 'Hop. 1', [A].

Her brow is like the lily (title and 1st line), *Songs of Old Ireland*, p. 47, [M].

Heraclitus, "They told me, Heraclitus, they told me that you were dead", No. 4, *Four Part Songs*; Op. I 10, [K].

"Here we dwell in holiest bowers", Love and the Novice, (Air: The Black-Headed Deary), *Moore's Irish Melodies*, p. 92, [M].

The Hero of Limerick, "Faughaballeach! Munster men", (Air: Patrick Sarsfield), *Irish Songs and Ballads*, No. 20, [M]; solo song and orch.score, [L & M].

The Heroes of the Sea, 'Till tell you of a wonder", (Air: Street Ballad), *Songs of Erin*, p. 54, [M].

Herring our King, "Let all the best fish that swim in the sea", *Songs of Old Ireland*, p. 93, [M].

"Hold high your head, King!" \ A Berserker's Song, solo or unison song, [L].

Honie they brought her warrior dead (title and 1st line), No. 7, *A Cycle of Songs*, Op. 68, [K].

Homeward Bound, "After long labouring in the windy ways", No. 4, *Songs of the Sea*, [A].

The Hoofs of the Horses (subtitle: Galloping Shoes), (title and 1st line), solo song, [L].

The Horses of the Sea (title and 1st line), (from *Kookoorookoo*, 26 songs), unison song, [L]; No. 2, *Three Songs* (Christina Rossetti), [L].

The Hour I prove false, (title and first line), *Songs of Old Ireland*, p. 95, [MJ].

How beautiful is night (title and 1st line), SSA part-song with piano, NLI MS 26,746, [K].

- How dear to me the hour (title and 1st line), (Air: The Twisting of the Rope), *Moore's Irish Melodies*, p. 26, [M]; No. 2, *Six Irish Airs*, SATB, [K & M].

How does the wind blow? (title and 1st line), No. 6, *Cushendall*, Op. 118, [L].

How happy for the woodbirds (title and 1st line), *Songs of Old Ireland*, p. 52, [M].

"How many a time in Cratla's dells", St. Mary's Bells, *Songs of Old Ireland*, p. 34, [M]; ATBB and SATB part-songs, [K & M].

How oft has the Banshee cried (title and 1st line), (Air: The Dear Black Maid), *Moore's Irish Melodies*, p. 32, [M].

"How sweet the answer Echo makes", Echo, (Air: The Wren), *Moore's Irish Melodies*, p. 186, [M].

Huish the Cat (Air), Festival Song (Pler.aca), "Beimeedh a gole! ", *Irish Songs and Ballads*, No. 23, [M].

The Humming of the Ban (Air), Sail on, sail on (title and 1st line), *Moore's Irish Melodies*, p. 172, [M].

"The Hunt is up", The Killarney Hunt, *Songs of Erin*, p. 195, [M].

The Hurling Boys, "Don't talk of tennis, quoits or bowls" \ solo song, [M].

"Hurry down, hurry down", The Alarm, (Air: Leatherbags Donnell), *Songs of Erin*, p. 111, [M]; solo song and orch. score, [M].

Hush Song, "Though the way be long and weary", *Irish Songs and Ballads*, No. 17, [MJ].

Hush, sweet Lute (title and 1st line), TIBB part-song, [K].

A Hymn in Praise of Neptune, "Of Neptune's empire let us sing", No. 1, *Six Songs*, Op. 19, [L].

"I said to my darling 'Come wander with me'" ("Mignonne, allons voir si la rose"), *La Rose*, solo song, [M].

"I sought my own son", The Death of Oscar, (Air: The Dirge of Ossian), *Songs of Erin*, p. 147, [M].

"I was the chief of the race", The Voyage of Maeldune, Op. 34, [A].

I Mind the Day, "I mind the day I'd wish I was a seagull No. 5, *Songs from the Glens of Antrim*, Op. 174, [L].

I Pray you be Patient, "Oh mourn not beyond measure", (Air: The Giolla Gruma), *Songs of Erin*, p. 181, [M].

I Saw Thy Form (title and 1st line), (Air: Donnell O'Greadh), *Moore's Irish Melodies*, p. 82, [M].

I am asleep and don't waken me (Air), Erin, Oh Erin, "Like the bright lamp", *Moore's Irish Melodies*, p. 46, [M].

"I came forth from the mouth of the Most High", A Song of Wisdom, No. 6, *Bible Songs*, Op. 113, [L].

"I get thro' life's troubles as well as the rest", The Two Crutches, solo song, [L].

"I had a love, passing fair was she", A Lover's Ditty, No. 1, *Three Part-Songs*, Op. 111, [KJ].

"I have a little shadow", My Shadow, No. 6, *A Child's Garland of Songs*, Op. 30, [L].

"I have walked a great while over the snow", The Witch, No. 1, *Eight Part-Songs*, Op. 119, [K].

I beard 'mid oak-trees olden (title and 1st line), *Songs of Old Ireland*, p. 97, [M]; ATBB part-song, [KJ].

"I heard a linnet courting his lady", The Linnet, solo song, [L].

"I liken my love to a gossamer", For Ever Mine, solo song, [L].

"I love my lady's eyes", Say, O Say, saith the Music, No. 3, Op. 43, solo song, [L].

I love my ould Ireland (from *Shamus O'Brien*), (title and 1st line), solo song, [C & M].

I love you above all the rest (Air), *The Dream of Those Days* (title and 1st line), *Moore's Irish Melodies*, p. 247, [M].

I once had a true love (Air), *The Irish Peasant to his Mistress*, "Thro' grief and thro' danger", *Moore's Irish Melodies*, p. 66, [M].

I once loved a boy (1st line and Air), *The Bower in my Breast*, *Songs of Erin*, p. 127, [M].

I praise the tender flower (title and 1st line), No. 2, Op. 43, solo song, [L].

I saw from the beach (title and 1st line), (Air: Miss Molly), *Moore's Irish Melodies*, p. 139, [MJ].

I send you the floating tribute (Air), *The Riddle*, "Raise us a riddle as spinning we sit^{ll}", *Songs of Erin*, p. 175, [M].

"I set forth from the calanche", A Corsican Dirge, solo song, [L].

I shall not die for love of thee, "O woman, shapely as the swan", (Air: *The Black-Haired Maid of the Valley*), *Songs of Erin*, p. 139, [M].

I think that we were children (title and 1st line), No. 4, *Five Sonnets from The Triumph of Love*, Op. 82, [L].

"I was a maiden fir and fond^{ll}", *The Stolen Heart*, (Air: *Smah dunna hoc*), *Songs of Erin*, p. 25, [M].

"I will lift up mine eyes unto the hills", A Song of Trust, No. 2, *Bible Songs*, Op. 113, [L].

I will raise my sail black (Air), *Like a Ghost I am Gone*, "In the wan, mistful moming^l", *Songs of Erin*, p. 229, [M].

I wish I was by that dim lake (title and 1st line), (Air: *Shule Aroon*), *Moore's Irish Melodies*, p. 212, [M].

I've a secret to tell thee (title and 1st line), (Air: *Oh Southern Breeze*), *Moore's Irish Melodies*, p. 228, [M].

I would rather than Ireland (Air), *Yes, sad one of Zion* (title and 1st line), *Moore's Irish Melodies*, p. 173, [M].

I'd mourn the hopes that leave me (title and 1st line), (Air: *Toe Rose Tree*), *Moore's Irish Melodies*, p. 118, [M].

"I'd rock my own sweet childie", An Irish Lullaby, *Songs of Old Ireland*, p. 78, [M].

I'll rock you to rest (subtitle: Lullaby), "I've found my bonny babe a nest", *Songs of Erin*, p. 107, SSA part-song, [K], and solo song, [M].

- "I'll tell you of a wonder", The Heroes of the Sea, (Air: Street Ballad), *Songs of Erin*, p. 54, [M].**
- "I'm a jolly British tar", The British Tars, unison song, [L].**
- I'm a young little girl (Air), Mo]leen Oge, "Molleen oge, my Mallen oge", *Irish Songs and Ballads*, No. 26, [M].**
- "I'm crossing o'er the say", The Grand Ould Man, No. 1, *Blarney Ballads*, [M]**
- "I'm left all alone like a stone", Like a Stone in the Street, *Songs of Erin*, p. 163, [M].**
- I've a secret to tell thee (title and 1st line), (Air: Oh Southern Breeze), *Moore's Irish Melodies*, p. 228, [M].**
- "I've been soft in a small way", The Rose of Killarney, solo song, [L].**
- "I've found my bonny babe a nest", I'll rock you to rest (subtitle: Lullaby), *Songs of Erin*, p. 107, SSA part-song, [K] and solo song, [MJ].**
- "I've heard the lark's cry", The Songs Erin Sings, (Air: Music shall outlive the songs of the birds --- Old Irish), *Songs of Erin*, p. 225, [M].**
- Ich halte ihr die Augen zu (title and 1st line), No.5, *Six Heine Songs*, Op. 7, [L].**
- Ich lieb' eine Blume, doch weiss ich nicht welche (title and 1st line), No. 1, *Six Heine Songs*, Op. 7, [L].**
- If thou'lt be mine (title and 1st line), (Air: the Winnowing Sheet), *Moore's Irish Melodies*, p. 157, [M].**
- "If love be life, I long to die", Love's Folly, No. 2, *Four Songs for Male Voices*, Op. 106, [KJ].**
- "If men have got their counterparts", The Crow, No. 4, *Cushendall*, Op. 118, [L].**
- "If the Lord himself had not been on our side", A Song of Battle, No. 5, *Bible Songs*, Op. 113, [L].**
- If the sea were ink (Air), Lay his sword by his side (title and 1st line), *Moore's Irish Melodies*, p. 238, [M].**
- Ill Omens, "When daylight was yet sleeping", (Air: Kitty of Coleraine), *Moore's Irish Melodies*, p. 58, [M].**
- In the Snow, "Oh, never a footprint was seen in the snow", Christmas carol, [B].**
- "In London here the streets are grey", Irish Skies, No. 6, *A Sheaf of Songs from Leinster*, Op. 14D, [L].**

"In a blue dusk the ship astern", **The Middle Watch**, No. 3, *Songs of the Fleet*, Op. 117, [A & K].

"In blackberry time herself and me", **Blackberry Time**, No. 5, *A Fire of Turf*, Op. 139, [L].

"In summer time I foot the turf", **A Fire of Turf**, No. 1, *A Fire of Turf*, Op. 139, [L].

"In the dacent ould days", **The Kilkenny Cats**, (Air: Better let them a lone), *Irish Songs and Ballads*, No. 18, [M].

"In the green arbutus shadow", **Lullaby**, *Irish Songs and Ballads*, No. 10, [M].

"In the dacent ould days", **The Kilkenny Cats**, (Air: Better let them alone), *Irish Songs and Ballads*, No. 18, [M].

"In the little red house by the river", **Wilderspin**, No. 7, *Eight Part-Songs*, Op. 127, [K].

In the morning of life (title and 1st line), (Air: The Little Harvest Rose), *Moore's Irish Melodies*, p. 146 [M].

"In the wan, mistful morning", **Like a Ghost I am Gone**, (Air: I will raise my sail black), *Songs of Erin*, p. 229, [M].

"In winter I get up at night", **Bed in Summer**, No. 1, *A Child's Garland of Songs*, Op. 30, [L].

"In yonder valley there dwelt alone", **The Mountain Sprite** (title and 1st line), *Moore's Irish Melodies*, p. 204, [M].

The Ink.bottle, "Well of blackness, all defiling", No. 5, *Eight Part-Songs*, Op. 119, [K].

Installation Ode, "Nobilissimum et illustrissimum virum", 1892, [A].

The Invitation, "Mister humble-bumble bee", unison song, [L].

Ireland, "What land is there like Ireland", No. 1, *Cushendall*, Op. 118, [L].

The Irish Lad's a Jolly Boy (Air), **Our Inniskilling Boy**, "My chamrin' Inniskilling boy", *Irish Songs and Ballads*, No. 22, [M].

The Irish Lover (subtitle of 'Londonderry Air'), "Would I were Erin's apple blossom", solo song, [M].

An **Irish Lullaby**, "I'd rock my own sweet childie", *Songs of Old Ireland*, p. 78, [M].

The Irish Peasant to his Mistress, "Thro' grief and thro' danger", (Air: I once had a true love), *Moore's Irish Melodies*, p. 66, [M].

The Irish Reel, "While ould Phelim o'er his fiddle", *Irish Songs and Ballads*, No. 25, [M].

Irish Skies, "In London here the streets are grey". No. 6, *A Sheaf of Songs from Leinster*, Op. 140, [L].

The Irish Widow, "Boys dear, but a widow is smart". solo song, [M].

Irish eyes, eyes that most of all can move me (title and 1st line), solo song, [L].

Is it the wind of the dawn that I hear (title and 1st line), from *Becket*, Op. 48, duet for S. and Bar., [D & L].

It is not the Tear (title and 1st line), (Air: The Sixpence), *Moore's Irish Melodies*, p. 70, [M]; No. 5, *Six Irish Folksongs*, Op. 78, [K].

"It was among the cowslips", John Kelly, No. 2, *Four Songs*, Op. 125, [L].

"It was in the prime of the sweet Springtime"¹ Sweet Spring Time, No. 8, Set I, *Songs from the Spanish Gypsy*, Op. 1, [L].

Jack Tar, "They say some foreign pow'rs have laid their heads together", solo song, [L].

Jack the jolly ploughboy, "As Jack the jolly ploughboy"¹, *Songs of Old Ireland*, p. 54, [MJ].

A Japanese Lullaby, "Sleep little pigeon and fold your wings", solo or unison song, [L].

Jenny, "With laughing looks I once arose". *Songs of Old Ireland*, p. 57, [M].

Jenny, I'm not jesting, "Ah, Jenny, I'm not jesting", *Songs of Old Ireland*, p. 113, [M].

John Kelly, "It was among the cowslips", No. 2, *Four Songs*, Op. 125, [L].

John O'Reilly the Active (Air), Oh! think not my spirits (title and 1st line), *Moore's Irish Melodies*, p. 16, [M].

Johneen, "Sure he's five months old". No. 4, *An Irish Idyll*, Op. 77, [L].

Johnny Cox, "As in the good ship Annabel", *Irish Songs and Ballads*, No. 24, [M].

Joy! Shipmate, Joy! (title and 1st line), No. 6, *Songs of Faith*, Op. 97, [L].

"Just between the day and the dark", The Leafy Cool-Kellure, (Air: The White-Breasted Lady), *Songs of Erin*, p. 233, [M].

"Kentish Sir Byng stood for his King", Marching along, No. 1, *Three Cavalier Songs*, Op. 17, [A & L].

The Kerry Boys (Air), The Sailor's Bride, "And is he coming home again", *Songs of Erin*, p. 171, [M].

The Kilkenny Cats, "fu the dacent ould days", (Air: Better let them alone), *Irish Songs and Ballads*, No. 18, [M].

- The Killarney Hunt, "The hunt is up", *Songs of Erin*, p. 195, [M].
- Killdroughalt Fair (Air), Oh! Arranmore (title and 1st line), *Moore's Irish Melodies*, p. 236, [M].
- "Kind Christian souls who pass me by", The Monkey's Carol, No. 4, *Six Songs* Op. 175, [L].
- King Charles! and who'll do him right now (title and 1st line), No. 2, *Three Cavalier Songs*, Op. 17, [A & L].
- The King's Cave, "Rash Son, return!", (Air: An Arran Boatsong), *Songs of Erin*, p. 101, [M].
- The King's Highway, "When moonlight flecks the cruisers' decks"¹¹ solo song with 2-part chorus, [L].
- Kitty Bawn, "Before the first ray of blushing day", *Songs of Old Ireland*, p. 107, [M].
- Kitty Tyrrel (Air), OM blame not the Bard (title and 1st line), *Moore's Irish Melodies*, p. 52, [M].
- Kitty of Coleraine (Air), III Omens, "When daylight was yet sleeping", *Moore's Irish Melodies*, p. 58, [M].
- Kitty of Coleraine, "As beautiful Kitty one morning was tripping", solo song and SCTB part-song, [K, L & M].
- Kitty of the Cows, "When Kate gives the warning", (Air from the *Petrie Collection*), *Songs of Erin*, p. 97, [M].
- The Knight's Tomb, "Where is the grave of Sir Arthur O'Kellyn?", No. 4, *Four Part Songs*, Op. 47, [K].
- "Der Kranke Sohn und die Mutter" ("The ailing son and the mother"), No. 3, *Die Wallfahrt Nach Keolaar* Op. 72, [L]i.
- Der Kukkuk (The Cuckoo), "Der Kukkuk auf dem Zaune sass!", ("The cuckoo on a paling sat"), solo song. [M].
- "Der Kukkuk auf dem Zaune sass" ("The cuckoo on a paling sat"), Der Kukkuk (The Cuckoo), solo song, [M].
- Lady May, "Down the valley fresh and fair", SSA part-song, [K].
- Lady Sybil, "She's bid her maiden bower goodbye", *Songs of Old Ireland*, p. 40, [M].
- "The Lake lay blue below the hill", The Blue Bird, No. 3, *Eight Part Songs*, Op. 119, [K].
- Lament for Owen Roe O'Neill, "Oh! black breaks the morrow", *Songs of Old Ireland*, p. 32, [M]; solo song and orch. score, [L & M].

The Lament, "Ah why, Patrick Sarsfield", *Songs of Old Ireland*, p. 39, [MJ].

A Lament, "Dark, dark drives the tempest". *Irish Songs and Ballads*, No. 11, [M].

The Lamentation of Aughrim (Air), Forget not the Field (title and 1st line), *Moore's Irish Melodies*. p. 162, [MJ].

Larghetto, "Grant me but a day, love", No. 6, *Eight Part-Songs*, Op. 127, [KJ].

The Lark's Grave, "We'll plant a comflow'r on his grave", No. 5, *Eleven Two-Part Songs*, [K].

Larry O'Graff (Air), O, Farrell the Fiddler, "Now where, to our loss, is Thaddeus O'Farrell?", solo song, [M].

Last Post, "The day's high work is over and done", Op. 75, [A].

Last night I dreamt of my own true love (title and 1st line), *Irish Songs and Ballads*, No. 27, [M].

"Last night a Roman babe we slew", Dirge of Ancient Britons, solo or unison song, [L].

"Last night the air was cold and still", The West Wind, No. 7, *A Fire of Turf*. Op. 139, [L].

A Laughing Song, "When the green woods laugh with the voice of joy!", No. 9, *Eleven Two-Part Songs*, [K].

Lay his sword by his side (title and 1st line), (Air. If the sea were ink), *Moore's Irish Melodies*, p. 238, [M]; No. 5, *Six Irish Airs*, SATB part-song, [K & MJ].

The Leafy Cool-Kellure, "Just between the day and the dark", (Air: The White-Breasted Boy), *Songs of Erin*, p. 233, [M].

Leatherbags Donnell (Air), The Alarm, "Hurry down, hurry down", *Songs of Erin*, p. 111, [M]; solo song and orch. score, [L & M].

The Legacy, "When in death I shall calm recline"¹¹. (Air. The Bard's Legacy), *Moore's Irish Melodies*, p. 30, [M].

Leshia hath a beaming eye (title and 1st line), (Air: Nora Creina), *Moore's Irish Melodies*, p. 80, [M].

Let Erin remember the days of old (title and 1st line), (Air: The Little Red Fox), *Moore's Irish Melodies*, p. 36, [M].

¹¹"Let all the best fish that swim in the sea"¹¹. Herring our King, *Songs of Old Ireland*, p. 93, [M].

Like a Ghost I am Gone, ¹¹"In the wan, mistful morning (Air. I will raise my sail black), *Songs of Erin*, p. 229, [M].

- Like a Stone in the Street, **"I'm left all alone like a stone"**, *Songs of Erin*, p. 163, [M].
- Like as the thrush in winter (title and 1st line), **No. 2**, *Five Sonnets from The Triumph of Love*, **Op. 82**, [L].
- Like desert woods, with darksome shades obscured (title and 1st line), **No. 2, Set II**, *Six Elizabethan Pastora/es*, **Op. 53**, [K.].
- "Like the bright lamp"**, Erin, Oh Erin, (Air: I am asleep and don't waken me), *Moore's Irish Melodies*, p. 46, [M].
- "Lilting ballads there are that cling"**, The Border Harp, **SSA part-song**, [K.].
- The Limerick Point to Point Race, **"Run! run! run! Off to that oak"**, solo song, [M].
- Limerick's Lamentation (Air)**, When cold in the earth (title and 1st line), *Moore's Irish Melodies*, p. 150, [M].
- The Linnet, **"I heard a linnet courting his lady"**, solo song, [L].
- The Little Admiral, **"Stand by to reckon up your battleships"**, **No. 4**, *Songs of the Fleet*, **Op. 117**, [A, K & L].
- The Little Harvest Rose (Air)**, In the morning of life (title and 1st line), *Moore's Irish Melodies*, p. 146, [M].
- "Little Indian, Sioux or Crow"**, Foreign Children, **No. 8**, *A Child's Garland of Songs*, **Op. 30**, [L].
- Little Peter Morrissey, **"Poor little Peter Morrissey"**, **No. 4**, *A Sheaf of Songs from Leinster*, **Op. 140**, [L].
- The Little Red Fox (Air)**, Let Erin remember the days of old (title and 1st line), *Moore's Irish Melodies*, p. 36, [M].
- The Little Red Lark, **"Oh swan of slenderness"**, *Songs of Old Ireland*, p. 1, [M].
- Little Snowdrop, **"A little snowdrop in a dell"**, **Bk. I, No. 3**, *Songs from The Elfin Pedlar*, [L].
- The Little and Great Mountain (Air)**, O'Donohue's Mistress, **"Of all the fair months"**, *Moore's Irish Melodies*, p. 182, [M].
- "Little sister whom the Fay hides away"**, More of Cloyne, *Songs of Erin*, p. 187, [M].
- "A Little snowdrop in a dell"**, Little Snowdrop, *Songs from The Elfin Pedlar*, **Bk. I, No. 3**, [L].
- Londonderry Air (subtitle: The Irish Lover), **"Would I were Erin's apple blossom"**, solo song, [M].

Lookin' Back, "Wathers o'Moyle an' the white gulls flyin'", No. 3, *Songs from the Glens of Antrim*, Op. 174, [L].

Lost Light of my Eyes, "Oh, why was I left", (Air: An Erris Melody), *Songs of Erin*, p. 15, [M].

Lough Sheeting (Air), Come, rest in this bosom (title and 1st line), *Moore's Irish Melodies*, p. 134, [M]; SATB part-song, [K & M].

"Loughareema lies so high among the heather", The Fairy Lough, No. 2, *An Irish Idyll*, Op. 77, [L].

Love and the Novice, "Here we dwell in holiest bowers", (Air: The Black-Headed Deary), *Moore's Irish Melodies*, p. 92, [M].

"Love in my bosom like a bee", Cupid and Rosalind, No. 4, Set II, *Six Elizabethan Pastorales*, Op. 53, [K].

Love in prayers, "Say that I should say, I love ye", No. 4, Set III, *Six Elizabethan Pastorales*, Op. 67, [K].

Love's Fire, "When the Dog is full of rage", No. 8, Set III, *Six Elizabethan Pastorales*, Op. 67, [K].

Love's Folly, "If love be life, I long to die", No. 2, *Four-Songs for Male Voices*, Op. 106, [K].

Love's Hallowed Seal, "When skylarks soaring to heav'n" (Air: Consider well, all ye pretty young maids), *Irish Songs and Ballads*, No. 8, [M]; solo song and orch. score [L & M].

Love's Young Dream, "Oh! the days are gone", (Air: The Old Woman), *Moore's Irish Melodies*, p. 74, [M].

Loved Bride of O'Byrne, "Oh! loud keens the wind", (An Arranmore Air), *Irish Songs and Ballads*, No. 21, [M].

Lovely Anne, oh! lovely Anne (title, 1st line and Air), *Songs of Erin*, p. 75, [M].

"A Lovely lass with modest mien", The Confession, *Songs of Old Ireland*, p. 74, [M].

A Lover's Ditty, "I had a love, passing fair was she", No. 1, *Three Part-Songs*, Op. 111, [K].

"Low-flying swallow", The Swallow, No. 6, *Eight Part-Songs*, Op. 119, [K].

Luck comes in sleeping (Le bien vient en dormant), A Song of Lorraine, "T'other day as I went my way", No. 6, *Six Songs*, Op. 14, [L].

Luggelaw (Air). No, not more welcome (title and 1st line), *Moore's Irish Melodies*, p. 124, [M].

- Lullaby (subtitle of I'll rock you to rest), "I've found my bonny babe a nest", *Songs of Erin*, p. 107, SSA part-song, [KJ]; solo song, [M].
- A Lullaby, "Golden slumbers kiss your eyes", No. 2, *Six Songs*, Op. 19, [L].
- Lullaby, "I've found my bonny babe a nest", *Songs of Erin*, p. 107, [M].
- Lullaby, "In the green arbutus shadow", *Irish Songs and Ballads*, No. 10, [M].
- Lullaby, "Slumber, little one, now, the bird is asleep", (Children's Song for Two Voices), [LJ].
- Lullaby, "The wind is weary, all but asleep", No. 5, *Six Songs*, Op. 175, [L].
- The Lute Song, "Hapless doom of woman happy in betrothing!", from *Queen Mary*, Op. 6, solo song, [D & L].
- Ma Belle, ma toute belle (title and 1st line), ("Ah, Ninna! lovely Ninna"), (Air: Printemps dans nos bocages), solo song, [MJ].
- "Ma'am dear, did ye never hear of pretty Molly Brannigan?", Molly Brannigan, (Air from Miss Honoria Galwey's Collection), solo song, [MJ].
- Macfarlane's Lamentation (Air), Shall the harp then be silent (title and 1st line), *Moore's Irish Melodies*, p. 190, [M].
- Maid of the Valley (Air), Go where glory waits thee (title and 1st line), *Moore's Irish Melodies*, p. 1, [M].
- "Maiden, crown'd with glossy blackness", Bright, O Bright Fedalma, Bk. 4, *Songs from The Spanish Gypsy*, Op. 1, [L].
- "Maids, at morn grind the good com", The Quern Tune, (Air from *Horncastle's Irish Entertainment*), *Songs of Erin*, p. 136, [M].
- A March Landscape, "The cock is crowing", No. 6, *Eleven Two-Part Songs*, [KJ].
- The March of the Maguire, "My grief, Hugh Maguire", (Air: The Yellow Blanket), *Irish Songs and Ballads*, No. 9, [M].
- The March of the Men of Hawarden, "The groves of Blarney aren't worth a farden", No. 2, *Blarney Ballads*, solo song, [M].
- Marching Song, "Bring the comb and play upon it", No. 7, *A Child's Garland of Songs*, Op. 30, [L]; SA part-song [K].
- Marching along, "Kentish Sir Byng stood for his King", No. 1, *Three Cavalier Songs*, Op. 17, [A & L].
- Marching to Candahar, "Marching, forced marching", (Air from the *Petrie Collection*), *Songs of Erin*, p. 131, [M].

"Marching, forced marching", Marching to Candahar, (Air from the *Petrie Collection*), *Songs of Erin*, p. 131, [M].

The Market-Stake (Air), Thee, thee, only thee, "The dawning, of morn"¹¹, *Moore's Irish Melodies*, p. 188, [M].

Mary, what's the matter (title and Air), "Now Mary, what's the matter", *Songs of Erin*, p. 65, [M].

Maureen, Maureen, "Oh! Maureen, have you forgotten", (Air: O Nancy, Nancy), *Songs of Old Ireland*, p. 71, [M],

Mavourneen Oho, "When I sailed away", *Irish Songs and Ballads*, No. 14, [M].

The Meeting of the Waters, "There is not in the wide world". (Air: The Old Head of Dennis), *Moore's Irish Melodies*, p. 24, [M].

Meg Merrilies, "O!d Meg she was a gipsy", No. 5, *Six Songs*, Op. 138, SS duet, [K].

The Melody of the Harp (title and Air), "Oh! harp of Erin!", *Songs of Erin*, p. 29, [M].

Merlin and the Gleam, "O young Mariner, you from the haven under the sea-cliff", Op. 172, [A].

"Merrily dance to the hum of the bees", Summer, Bk. II, No. 1, *Songs from The Elfin Pedlar*, [L].

The Merry Month of May, "O, the month of May", solo and unison song, [L].

"Merry archers, come with me!", A Song of the Bow, No. 1, *Six Songs*, Op. 175, [L].

A Message to Phillis, "Ye little birds that sit and sing", solo song, [L].

Michael Hoy (Air), The wine-cup is circling (title and 1st line), *Moore's Irish Melodies*, p. 244, [M].

The Middle Watch, "In a blue dusk the ship astern", No. 3, *Songs of the Fleet*, Op. 117, [A & K].

"Mignonne, allons voir si la rose" ("I said to my darling, 'Come wander with me'"), La Rose, solo song, [M].

The Milkmaid's Song (from *Queen Mary*, Op. 6), "Shame upon you, Robin", [D & L].

The Minstrel Boy (title and 1st line), (Air: The Moreen), *Moore's Irish Melodies*, p. 106, [M].

The Minstrel's Song, "O sing unto my Roundelay", NLI MS 26,747, [L].

Miss Molly (Air), I saw from the beach (title and 1st line), *Moore's Irish Melodies*, p. 139, [M].

"Mister humble-bumble bee", The Invitation, unison song, [L].

Mit deinen blauen Augen (title and 1st line), No. 2, *Six Heine Songs*, Op. 4, [L].

"Moan ye winds, ye caverns call", The Return from Fingal, *Songs of Old Ireland*, p. 16, [M].

Moll Roe in the Morning (Air), One bumper at parting! (title and 1st line), *Moore's Irish Melodies*, p. 98, [M].

Moll Roone (Air), Farewell! but whenever you welcome the hour (title and 1st line), *Moore's Irish Melodies*, p. 112, [M].

Molleen Oge, "Molleen oge, my Molleen oge", (Air: I'm a young little girl), *Irish Songs and Ballads*, No. 26, [MJ].

Molly Brannigan, "Ma'am dear, did ye never hear of pretty Molly Brannigan?", (Air from Miss Honoria Galwey's Collection), solo song, [M].

Molly Hewson, "Molly bawn, white as lawn", *Songs of Old Ireland*, p. 128, [M]; SATB part-song, [K & MJ].

Molly McAlpin (Air), Remember the glories of Brien the Brave (title and 1st line), *Moore's Irish Melodies*, p. 30, [M].

"Molly bawn, white as lawn", Molly Hewson, *Songs of Old Ireland*, p. 128, [M]; SATB part-song, [K & M].

Molly my Dear (Air), At the mid' hour of the night (title and 1st line), *Moore's Irish Melodies*, p. 96, [M]; No. 3, *Six Irish Folksongs*, Op. 78, [K].

Molly my Treasure (Air), The harp that once through Tara's halls (title and 1st line), *Moore's Irish Melodies*, p. 9, [M].

The Monkey's Carol, "Kind Christian souls who pass me by", No. 4, *Six Songs*, Op. 175, [L].

"The Moon is climbing", Off to [for] the Cruise, SATB part-song, [K].

"Moon soon sets now", Fairy Night, Op. 131, No. 3, [A].

Mopsa, "My Mopsa is little", solo song, [L].

More of Cloyne, "Little sister whom the Fay hides away", *Songs of Erin*, p. 187, [M].

The Moreen (Air), The Minstrel Boy (title and 1st line), *Moore's Irish Melodies*, p. 106, [M].

- The Morris Dance**, "Come, lasses, come, come quickly!", unison song, [L]; SATB part-song, [K].
- "Mortal babe the fays have brought me"¹, **Fairy Nurse Song**, *Songs of Old Ireland*, p. 24, [M].
- "Mother, with unbowed head", **Fare Well, No. 5**, *Songs of the Fleet*, Op. 117, [A, I, K & L].
- The Mountain Sprite (title and Air)**, "In yonder valley there dwelt alone", *Moore's Irish Melodies*, p. 204, [M].
- Moussirender Rheinwein (The Rhine Wine)**, "Pour out the bright nectar", **No. 6, Six Songs**, Op. 19, [L].
- The Munster Man (Air)**, **She sung of love (title and 1st line)**, *Moore's Irish Melodies*, p. 214, [M].
- Music shall outlive the songs of the birds (Air)**, **The Songs Erin Sings**, "I've heard the lark's cry"¹, *Songs of Erin*, p. 225, [M].
- "Die Mutter-Gottes zu Kevlaar" C'The Virgin-Mother at Kevlaar", **No. 2**, *Die Wallfahrt nach Kevlaar*, Op. 72, [L].
- My Land**, "She is a rich and rare land", **SA part-song**, [KJ].
- My Shadow**, "I have a little shadow"¹, **No. 6**, *A Child's Garland of Songs*, Op. 30, [L].
- My boat is ready, the wind is fair (title and 1st line)**, **solo song**, [L].
- My brave boy is far from me (title and 1st line)**, (Air: **Castle O'Neill**), **solo song**, [M].
- My Colleen Rue**, "My fairy girl, my darling girl", (Air: **Red Regan and the Nun**), *Irish Songs and Ballads*, **No. 29**, [M].
- My Garden at the Back**, "When I came o'er from old Rostrevor", (Air: **Reynard on the mountain High**), *Songs of Erin*, p. 207, [M].
- My Heart is Thine**, "Thy hand in mine, and thro' the world", **No. 8**, *Eight Part-Songs*, Op. 119, [K].
- "My Mopsa is little", **Mopsa**, **solo song**, [L].
- My Ship and Me**, "O it's I that am the captain", **No. 9**, *A Child's Garland of Songs*, Op. 30, [L]; **SA part-song**, [K].
- "My charmin' Inniskilling boy", **Our Inniskilling Boy**, (Air: **The Irish Lad's a Jolly Boy**), *Irish Songs and Ballads*, **No. 22**, [M].
- "My coursers are fed with the lightning", **The Song of the Spirit of the Hour**, **No. 4**, *Four Songs*, Op. 125, [L].

"Myfairygirl, mydarlinggirl", **My ColleenRue**, (Air: Red Regan and the Nun), *Irish Songs and Ballads*, No. 29, [M].

My gentle harp (title and 1st line), (Air: The Caoine or Dirge), *Moore's Irish Melodies*, p. 144, [M]; No. 6, *Six Irish Airs*, SATB part-song, [K & M].

"Mygrief, Hugh Maguire", **The March of the Men of Maguire**, (Air: The Yellow Blanket), *Irish Songs and Ballads*, No. 9, [M].

My heart is thrall (from *Shamus O'Brien*), (title and 1st line), solo song, [C & M].

My husband's a journey to Portugal (Air), **Ne'er ask the hour**, (title and 1st line), *Moore's Irish Melodies*, p. 170, [M].

"My jewel of the world!", **Easter Snow**, (Air from Miss Honoria Galwey's Collection), solo song, [M].

"My love she is far sweeter", **The Only One for Me**, (Air: the Only King), *Songs of Erin*, p. 7, [M].

My love's an arbutus (title and 1st line), *Songs of Old Ireland*, p. 62, [M]; No. 2, *Two Old Irish Melodies*, SATB part-song, [K & M]; ATB part-song, [K & M]; ATT (or B) B part-song, [K & M]; TIBB part-song, [K & M]; SSA part-song, [K & M].

"My soul is an enchanted boat", **The Song of Asia**, No. 1, *Four Songs*, Op. 125, [L].

My wife is sick (Air), **The Zephyrs Blest** (title and 1st line), *Irish Songs and Ballads*, No. 5, [M].

"Naiad, hid beneath the bank", **A Dirge**, No. 2, *Four-Part Songs*, Op. 110, [K].

Nay, tell me not dear (title and 1st line), (Air: Dennis don't be threatening), *Moore's Irish Melodies*, p. 86, [M].

Ne'er ask the hour (title and 1st line), (Air: My husband's a journey to Portugal), *Moore's Irish Melodies*, p. 170, [M].

"Near to a bank with roses", **The Shepherd's Anthem, No. 2**, Set ill, *Six Elizabethan Pastorales*, Op. 67, [K].

"Neare to the silverre Trent", **The Shepherd's Sirena**, SA part-song, [K].

New Langolee (Air), **Dear harp of my country** (title and 1st line), *Moore's Irish Melodies*, p. 142, [M].

The Night Dance, "Strike the harp", (Air: The Nightcap), *Moore's Irish Melodies*, p. 232, [M].

"Night came sighing", **Night**, Bk. II, No. 5, *Songs from The Elfin Pedlar*, [L].

"Night doted around the conqueror's way", After the Battle, (Air: Thy Fair Bosom),
Moore's Irish Melodies, p. 62, [MJ].

Night, "Night came sighing", Bk. II, No. 5, Songs from The Elfin Pedlar, [L].

Night, "The sun's away to otherlands", No. 7, Cushendall, Op. 118, [L].

The Nightcap (Air), The Night Dance, "Strike the harp", Moore's Irish Melodies, p. 232,
[M].

No More, "The cloud wrack o'er the sullen sea", No. 4, Songs of a Roving Celt, Op. 157, [L].

No, not more welcome (title and 1st line), (Air: Luggelaw), Moore's Irish Melodies, p. 124,
[M].

"Nobilissimum et illustrissimum virum", Installation Ode, 1892, [A].

Noch Bonin Shin Doe (Air), They may rail at this life (title and 1st line), Moore's Irish
Melodies, p. 164, [M].

Nora Creina (Air), Leshia hath a Beaming Eye (title and 1st line), Moore's Irish Melodies,
p. 80, [M].

Norah Kista (Air), Wreath the Bowl (title and 1st line), Moore's Irish Melodies, p. 154,
[MJ; SATB part-song, [K & MJ].

"Now Mary, what's the matter", Mary, What's the Matter (title and Air), Songs of Erin, p.
65, [M].

"Now good night! our feast is over", Good Night, Songs of Old Ireland, p. 133, [M].

"Now hands to seeds set, boys!", The Sower's Song, solo song, [LJ].

"Now is the sunny Spring", The Praise of Spring, No. 2, Three Part-Songs, Op. 111, [KJ].

"Now rosy May comes in wi' flowers", Dainty Davie, solo song, [L].

"Now the daylight only lights", Fond Chloe, Songs of Old Ireland, p. 29, [MJ].

"Now the white lily blows", Sweeter than the Violet, No. 3, Six Songs, Op. 14, [LJ].

"Now what is he after below in the street?", The Bold Unbiddable Child, No. 5, A Sheaf of
Songs from Leinster, Op. 140, [L].

"Now where, to our loss, is Thaddeus O'Farrell?", O'Farrell the Fiddler, (Air: Larry
O'Graff), solo song, [M].

O Domine Jesu speravi in te (title and 1st line), [a Latin Prayer of Mary Queen of Scots],
solo song with Ve., [LJ].

- 0 Fondest and Truest** (title and 1st line), No. 2, *An English Series of Original Songs*, 1896, [L]; (cf. later version "Since thou, 0 fondest and truest", Op. 43, No. 1, [L]).
- "0 Gladdy dear", **The Wearing of the Blue**, No. 3, *Blarney Ballads*, [M].
- 0 Mary, thy laugh was sweet**, "All in the April weather", *Irish Songs and Ballads*, No. 16, [M].
- 0 Mistress Mine** (title and 1st line), No. 1, *The Clown's Songs from Twelfth Night*, op. 65, [L].
- 0 Nancy, Nancy (Air), **Maureen, Maureen**, "Oh! Maureen, have you forgotten", *Songs of Old Ireland*, p. 71, [M].
- 0 Patrick fly from me (Air), **When first I met thee** (title and 1st line), *Moore's Irish Melodies*, p. 126, [M].
- 0 Praise the Lord of Heaven** (title and 1st line), Ps. 150, Op. 27, [A].
- 0 flames of passion** (title and 1st line), No. 5, *Five Sonnets from The Triumph of Love*, Op. 82, [L].
- "0 if for ev'ry tender tear", **The Exiles**, (Air: Thou old man of my heart), *Irish Songs and Ballads*, No. 2, [M].
- "0 it's I that am the captain", **My Ship and Me**, No. 9, *A Child's Garland of Songs*, Op. 30, [L]; SA part-song, [K].
- "0 might a maid confess her secret longing", **Emer's Farewell to Cucullain**, *Songs of Old Ireland*, p. 3, [M].
- "0 my head's in a whirl", **Fan Fitzger'I**, *Songs of Old Ireland*, p. 126, [M].
- 0 one deep sacred outlet of my soul** (title and 1st line), No. 1, *Five Sonnets from The Triumph of Love*, Op. 82, [L].
- 0 shady vales, 0 fairenriched meads** (title and 1st line), No. 5, Set II, *Six Elizabethan Pastorales*, Op. 53, [K].
- "0 sing unto my Roundelay", **The Minstrel's Song**, NLI MS 26,747, [L].
- "0 sleep my baby", **Ancient Lullaby**, *Songs of Old Ireland*, p. 8, [M].
- 0 swallow, flying south** (title and 1st line), No. 5, *A Cycle of Songs*, Op. 68, [K].
- "0 the gallant fisher's life", **The Anglers' Song**, SATB part-song, [K].
- "0 the high valley, the little low hill", **Chillingham**, No. 7, *Eight Part-Songs*, Op. 119, [K].

- O thou of the beautiful hair, 'Of all the girls with clustering curls", *Songs of Old Ireland*, p. 101, [M].
- "O woman, shapely as the swan", I shall not die for love of thee, (Air. The Black-Haired Maid of the Valley), *Songs of Erin*, p. 139, [MJ].
- "O young Mariner, you from the haven under the sea-cliff", *Merlin and the Gleam*, Op. 172, [A].
- O'Connor's Lament (Air), Sweet Isle, "Sweet Isle, O how our hearts lament", *Irish Songs and Ballads*, No. 19, [M].
- O'Donnell's March, "Oh! have you heard the tidings?", (Air: The Brown Little Mallet), *Songs of Erin*, p. 143, [M].
- O'Donoghue's Mistress, "Of all the fair months", (Air: The Little and Great Mountain), *Moore's Irish Melodies*, p. 18:2, [M].
- O'Farrell the Fiddler, "Now where, to our loss, is Thaddeus O'Farrell?", (Air: Larry O'Graff), solo song, [M].
- "O'er thistle, damel, dock", *The Ploughman's Whistle*, *Irish Songs and Ballads*, No. 7. [M].
- "O, the month of May", *The Merry Month of May*, solo and unison song, [L].
- "Och, mother, dear mother, look pleasant and smile", *The Calico Dress*, solo song, [L].
- Ochone, when I used to be young (title and 1st Une), (from *Shamus O'Brien*), solo song, [C & L].
- Ode on the Death of the Duke of Wellington, "Bury the Great Duke with an empire's lamentation", Op. 100, [A].
- Ode to Discord, "Hence, loathed Melodi', 'Hop.I', [A].
- Ode to the Skylark, "Bird of the wilderness", No. 2, *Six Songs*, Op. 14, [L].
- Of Disdainful Daphne, "Shall I say that I love you", No. 5, Set III, *Six Elizabethan Pastorales*, Op. 67, [K].
- "Of Nelson and the North sing the glorious day's renown", *The Battle of the Baltic*, Op. 41, [A].
- "Of Neptune's empire let us sing", *A Hymn in Praise of Neptune*, No. 1, *Six Songs*, Op. 19, [L].
- "Of all the fair months", O'Donoghue's Mistress, (Air: The Little and Great Mountain), *Moore's Irish Melodies*, p. 182, [M].

"Of all the girls with clustering curls", **O thou of the beautiful hair**, *Songs of Old Ireland*, p. 101, [M].

"Of all the rovin' Jacks", **Roddy More the Rover**, (Air: The brisk young barber), *Songs of Erin*, p. 155, [M].

"Of priests we can offer a channin' variety", **Father O'Flynn**, *Songs of Old Ireland*, p. 86, [M].

Off to [for] the Cruise, "The moon is climbing", SATB part-song, [K].

"Oft and oft I dream, astore", **The Reaper's Revenge**, (Air: At the brink of the white rock), *Songs of Erin*, p. 191, [M].

Oh Southern Breeze (Air), **I've a secret to tell thee** (title and 1st line), *Moore's Irish Melodies*, p. 228, [MJ].

Oh for the swords (title and 1st line), (Air: unknown origin), *Moore's Irish Melodies*, p. 166, [M]; No. 1, *Six Irish Airs*, SATB part-song, [K & MJ].

"Oh maybe it was yesterday", **Cuttin' Rushes**, No. 3, *An Irish Idyll*, Op. 77, [L].

"Oh ours is the joy of night", **Flittermice**, SS part-song, [K].

"Oh swan of slenderness", **The Little Red Lark**, *Songs of Old Ireland*, p. 1, [M].

"Oh tell me, will I ever win back to Ireland again", **Back to Ireland**, No. 6, *An Irish Idyll*, Op. 77, [L].

"Oh what can ail thee, Knight at arms", **La Belle Dame sans Merci**, solo song, [L].

"Oh! 'tis sweet to think", **'Tis Sweet to Think**, (Air: Thady, you Gander), *Moore's Irish Melodies*, p. 64, [M].

Oh! Arranmore (title and 1st line), (Air: Killdroughalt Fair), *Moore's Irish Melodies*, p. 236, [M].

"Oh! I wish I were a tiny browny bird", **Valentine's Day**, No. 1, *Four Part- Songs*, Op. 110, [K].

"Oh! Maureen, have you forgotten" **Maureen, Maureen**, (Air: O Nancy, Nancy), *Songs of Old Ireland*, p. 71, [M].

"Oh! a wan cloud was drawn", **The Foggy Dew**, *Songs of Old Ireland*, p. 90, [M]; No. 1, *Two Old Irish Melodies*, [M]; SATB part-song, [K]; solo song and orch score, [L & M].

Oh! banquet not (title and 1st line), (Air. Planxty Irwin), *Moore's Irish Melodies*, p. 187, [M].

"Oh! black breaks the morrow", Lament for Owen Roe O'Neill, *Songs of Old Ireland*, p. 32, [M] ; solo song and orch. score, [L & M].

Oh! blame not the Bard (title and 1st line), (Air: Kitty Tyrrel), *Moore's Irish Melodies*, p. 52, [M].

Oh! breathe not his name (title and 1st line), (Air: The Brown Maid), *Moore's Irish Melodies*, p. 7, [M]; **No. 1**, *Six Irish Folksongs*, **Op. 78**, [K & M].

Oh! doubt me not (title and 1st line), (Air: Yellow Wat and the Fox), *Moore's Irish Melodies*, p. 114, [M].

Oh! had we some bright little isle (title and 1st line), (Air: Sheela na Guira), *Moore's Irish Melodies*, p. 110, [M].

"Oh! harp of Erin", The Melody of the Harp (title and Air), *Songs of Erin*, p. 29, [M].

"Oh! haste and leave this sacred isle", St. Senanus and the Lady, (Air: The Brown Thorn), *Moore's Irish Melodies*, p. 168, [M].

"Oh! have you heard the tidings?", O'Donnell's March, (Air: The Brown Little Mallet), *Songs of Erin*, p. 143, [M].

"Oh! it's home, and only in its bosom would I lie", The Call, **No. 5**, *Songs of a Roving Celt*, **Op. 157**, [L].

"Oh! loud keens the wind", Loved Bride of O'Byrne, (An Arranmore Air), *Irish Songs and Ballads*, **No. 21**, [M].

"Oh! remember the poor", Remember the Poor (title and Air), *Songs of Erin*, p. 47, [M]; **SATB part-song**, [K & M].

"Oh! the days are gone", Love's Young Dream, (Air: The Old Woman), *Moore's Irish Melodies*, p. 74, [M].

Oh! think not my spirits (title and 1st line), (Air: John O'Reilly the Active), *Moore's Irish Melodies*, p. 16, [M].

"Oh! we're off to the fair", The Fair, **No. 6**, *A Fire of Turf*, **Op. 139**, [L].

"Oh! what is life without a wife?", What is life without a wife, *Songs of Old Ireland*, p. 120, [M].

Oh! what shall I do with this silly old man (Air), Colonel Carty, "When Carrollaxed Kate for her heart", *Irish Songs and Ballads*, **No. 6**, [M].

Oh! where's the slave (title and 1st line), (Air: Down Beside Me), *Moore's Irish Melodies*, p. 132, [M].

"Oh! yer honour, don't be hard", Glengall, (from *Shamus O'Brien*), solo song, [C & L].

Oh, Sweet Content, "Art thou poor, yet hast golden slumbers", No. 6, *Six Songs*, Op. 138, SS duet, [K].

Oh, could we do with this world (title and 1st line), (Air: Basket of Oysters), *Moore's Irish Melodies*, p. 242, [M].

"Oh, it's little Rosanne is the rogue", **Thief of the World**, No. 2, *A Sheaf of Songs from Leinster*, Op. 140, [LJ].

"Oh, mourn not beyond measure", **I Pray you be Patient**, (Air: The Giolla Gruma), *Songs of Erin*, p. 181, [M].

Oh, my Grief! Oh, my Grief! (title and 1st line), *Songs of Erin*, p. 199, [M].

"Oh, never a footprint was seen in the snow", **In the Snow**, Christmas carol, [BJ].

"Oh, take me to your arms, love", **The Willow Tree**, *Songs of Old Ireland*, p. 116, [M].

Oh, the sight entrancing (title and 1st line), (Air: Planxty Sudley), *Moore's Irish Melodies*, p. 192, [MJ]; No. 6, *Six Irish Folksongs*, Op. 78, [K & M].

"Oh, why was I left", **Lost Light of my Eyes**, (Air: An Erris Melody), *Songs of Erin*, p. 15, [M].

Oh, ye dead (title and 1st line), (Air: A Plough Tune), *Moore's Irish Melodies*, p. 180, [M]; solo song and orch. score, [L & MJ].

The Old Gray Fox, "We started from the Valley Pride", No. 3, *Eleven Two-part Songs*, [K].

The Old Head of Dennis (Air), **The Meeting of the Waters**, "There is not in the wide world", *Moore's Irish Melodies*, p. 24, [M].

"Old Heidelberg in beauty" ("Alt Heidelberg, du feine"), **Alt Heidelberg** [Sedley Taylor], solo song, [MJ].

The Old Langolee (Air), **Sing, sing, music was given** (title and 1st line), *Moore's Irish Melodies*, p. 216, [M].

"Old Meg she was a gipsy", **Meg Merrilies**, No. 5, *Six Songs*, Op. 138, SS duet, [K].

The Old Navy, "The captain stood on the carronade", solo song, [LJ].

The Old Superb, "The wind was rising easterly", No. 5, *Songs of the Sea*, solo and male chorus, [A]; unison song, [L].

The Old Woman (Air), **Love's Young Dream**, "Oh! the days are gone", *Moore's Irish Melodies*, p. 74, [MJ].

"An Old castle towers o'er the billows", **Fineen the Rover**, unison song, [LJ].

- "On hmisfallen's fairy isle", The Rejected Lover, *Songs of Old Ireland*, p. 64, [M].
- On Music, "When thro' life unblest we rove", (Air: The Banks of Banna), *Moore's Irish Melodies*, p. 68, [M]; SATB part-song, [K & M].
- On Time, "Fly, fly, fly, envious Time", *Choral Song*, Op. 142, [K].
- On a hill there grows a flower (title and 1st line), No. 1, Set II, *Six Elizabethan Pastorales*, Op. 53, [K].
- "On for ever, on for ever", The Black Phantom (title and Air), *Songs of Erin*, p. 59, [M].
- "On my heav'n he flashed" \ The Falling Star, (Air: Caonine), *Songs of Erin*, p. 91, [M].
- "On the deck of Lynch's boat". The County of Mayo, (Air: The ship of Patrick Lynch), *Songs of Erin*, p. 211, [M].
- On windy way when morning breaks (title and 1st line), SSA part-song, [K].
- "Once my wheel ran cheerily round". Spinning-wheel song, *Songs of Old Ireland*, p. 50, [M].
- 11"Once the blackbird call'd unto the solemn crow", The Blackbird and the Crow, *Songs of Erin*, p. 43, [M].
- One Sunday after Mass (title and 1st line), *Songs of Old Ireland*, p. 103, [M]; ATBB part-song, [K].
- One at a Time, or Daniel Whitty, iTAs she sat spinning beside her door", (Air: She hung her petticoat up to dry), *Songs of Erin*, p. 151, [M].
- "One by one the pale stars die", Sailing at Dawn, No. 1, *Songs of the Fleet*, Op. 117, [A, K & L].
- The Only King (Air), The Only One for Me, "My love she is far sweeter", *Songs of Erin*, p. 7, [M].
- The Only One for Me, "My love she is far sweeter", (Air: The On1y King), *Songs of Erin*, p. 7, [MJ].
- Oonagh (Air), While gazing on the moon's light (title and 1st line), *Moore's Irish Melodies*, p. 56, [M].
- Open the door softly (Air), She is far from the land (title and 1st line), *Moore's Irish Melodies*, p. 84, [M]; SATB part-song, [K & M].
- Open the door softly (Air), The Fortune Teller, "Down in the valley", *Moore's Irish Melodies*, p. 178, [M].
- The Origin of the Harp, 11'Tis beiiieved that the harp", (Air: Gage Fane), *Moore's Irish Melodies*, p. 72, [M].

"T'Other day as I went my way", Le Bien Vient en Dormant (Luck comes in sleeping), A Song of Lorraine, No. 6, *Six Songs*, Op. 14, [L].

Ould Doctor Mack, "Ye may tramp the world over", solo song, [L].

Our Inniskilling Boy, "My charmin' Inniskilling boy", (Air: The Irish Lad's a Jolly Boy), *Irish Songs and Ballads*, No. 22, [MJ].

Our enemies have fall'n (title and 1st line), No. 8, *A Cycle of Songs*, Op. 68, [KJ; SATB choir and orch, Op. 68, [A].

Out in the windy west (title and 1st line), No. 9, *Choral Songs in Honour of Queen Victoria* (13 songs by 13 British composers), [K].

"Out of the deep have I called", A Song of Hope, No. 3, *Bible Songs*, Op. 113, [L].

Out upon it! I have lov'd three whole days together (title and 1st line), No. 1, *Three Ditties of the Olden Time*, solo song, [LJ].

Outward Bound, "Dear earth, near earth", No. 2, *Songs of the Sea*, solo and male chorus, [AJ].

"Over here in England", Corrymeela, No. 1, *An Irish Idyll*, Op. 77, [L].

"Over the midnight sky", The Dream Ship, Bk. I, No. 6, *Songs from The Elfin Pedlar*, [L].

"The Owl is abroad, the bat and the toad", Witches' Charms, solo and unison song, [L].

Paddy O'Rafferty (Air), Drink of this cup (title and 1st line), *Moore's Irish Melodies*, p. 176, [MJ].

Paddy O'Snap (Air), Quick? we have but a second (title and 1st line), *Moore's Irish Melodies*, p. 200, [M]; No. 3, *Six Irish Airs*, SATB part-song, [K & M].

Paddy Whack (Air), While history's muse (title and 1st line), *Moore's Irish Melodies*, p. 128, [M].

Parted, "Ah, Mary alannah, Mary, my own", solo song, [L].

The Patient Lover, "So long as I have served", No. 3, *Three Part-Songs*, Op. 111, [KJ].

Patrick Sarsfield (Air), The Hero of Limerick, "Faughaballeach! Munstermen!", *Irish Songs and Ballads*, No. 20, [M]; solo song and orch. score, [L & M].

Peace, come away (title and 1st line), Canto 57, *In Memoriam*, SATB part-song, [K].

The Peaceful western wind the winter's storms hath tamed", (title and 1st line), SSA part-song, [KJ].

Pease upon a trencher (Air), The time I've lost in wooing (title and 1st line), *Moore's Irish Melodies*, p. 130, [M].

The Pedlar, "Pedlar, pedlar, what sell you?", Bk. I, No. 2, *Songs from The Elfin Pedlar*, [L].

"Pedlar, pedlar, what sell you?"[^]The Pedlar, Bk. I, No. 2, *Songs from The Elfin Pedlar*, [L].

The Piper of the Spring, "Down in the woods where bluebells grow", Bk. I, No. 4, *Songs from The Elfin Pedlar*, [L].

Peggy Bawn (Air), Song of Innisfail, "They came from a land beyond the sea", *Moore's Irish Melodies*, p. 230, [M].

Les Petits Oiseaux (The Birds), "Que chantez vous, petits oiseaux" ("Whom do you sing the whole day long"), solo song, [M].

Phaudrig Crohoore, "Oh! Phaudrig Crohoore was a broth of a boy", Op. 62, [AJ].

Phoebe, "Phoebe sat, sweet she sat", No. 3, *Four-Songs*, Op. 125, [L].

Phoebe, "Phoebe sat, sweet she sat, No. 6, Set I, *Six Elizabethan Pastorates*, Op. 49, [K].

The Pibroch, "The pibroch, man, the pibroch", No. 1, *Songs of a Roving Celt*, Op. 157, [L].

The Piper, "wniere's a piper in the woods", Bk. II, No. 3, *Songs from The Elfin Pedlar*, [L].

Pirate Story, "Three of us afloat in the meadow"[^] No. 2, *A Child's Garland of Songs*, Op. 30, [L]; SA part-song, [K].

Planxty Kelly (Air), "F1Y not yet (title and 1st line)", *Moore's Irish Melodies*, p. 14, [M].

Planxty Irwin (Air), "Oh! banquet not (title and 1st line)", *Moore's Irish Melodies*, p. 187, [M].

Planxty O'Reilly (Air), The Wandering Bard, "What life like that of the bard can be"^t, *Moore's Irish Melodies*, p. 226, [M].

Planxty Sudley (Air), "Oh, the sight entrancing (title and 1st line)", *Moore's Irish Melodies*, p. 192, [M]; Air arr. for violin and piano, [H]; No. 6, *Su Irish Folksongs*, Op. 78, [K].

Pleraca (subtitle), see Festival Song (Pleraca),

Pli'ghted, "Whether I live or whether I die"^t, No. 1, *Eight Part-Songs*, Op. 127, [K].

A Plough Tune (Air), "Oh, ye dead (title and 1st line)", *Moore's Irish Melodies*, p. 180, [M]; solo song and orch. score, [L & M].

The Ploughman's Whistle, "O'er thistle, darnel, dock", *Irish Songs and Ballads*, No. 7, [M].

The Poison on the Darts, "As love was sllily raising stolen honey", *Songs of Old Ireland*, p. 110, [M].

uPoor Mary Byrne is dead", Grandeur, No. 1, *A Sheaf of Songs from Leinster*, Op. 140, [L].

"Poor little Peter Morrissey", Little Peter Morrissey, No. 4 *A Sheaf of Songs from Leinster*, Op. 140, [L].

"A Posy on the table, apples on the shelf", Fairy Lures, solo song, [L].

"Pour out the bright nectar", The Rhine Wine (Moussirender Rheinwein), No. 6, *Six Songs*, Op. 19, [L].

The Praise of Spring, "Now is the sunny Spring", No. 2, *Three Part-Songs*, Op. 111, [K].

Praised be Diana, "Praised be Diana's fair and harmless light", No. 3, Set II, *Six Elizabethan Pastorales*, Op. 53, [K].

The Pretty girl milking her cow (Ai), The Song of O'Ruarch (Prince of Breffni), "The valley lay smiling", *Moore's Irish Melodies*, p. 108, [M].

The Priest in his Boots (Ai), There are sounds of mirth (title and 1st line), *Moore's Irish Melodies*, p. 234, [M].

Prince Madoc's Farewell, "Why lingers my gaze where the last hues of day", solo song, [L].

Prince of Breffni (subtitle), see The Song of O'Ruark (Prince of Breffni), [M].

The Prince's Day, "Tho' dark our sorrows", (Air: St. Patrick's Day), *Moore's Irish Melodies*, p. 76, [M].

Printemps dans nos bocages (Air), Ma Belle, ma toute belle (title and 1st line), "Ah, Ninna! lovely Ninna", solo song, [M].

Prospice, "Fear death? To feel the fog in my throat"¹¹, solo song, [L].

"Pi.ippchen fein, Piippchen mein", Schlummerlied, No. 6, *Six Heine Songs*, Op. 7, [L].

"Que chantez vous petits oiseaux" ("Whom do you sing the whole day long"), Les Petits Oiseaux (The Birds), solo song, [M].

Queen and Huntress, chaste and fair (title and 1st line), solo song, [L].

The Quern Tune, "Maids, at mom grind the good com", (Air. from *Horncastle's Irish Entertainment*), *Songs of Erin*, p. 135, [M].

Quick! we have but a second (title and 1st line), (Air: Paddy O'Snap), *Moore's Irish Melodies*, p. 200, [M]; No. 3, *Six Irish Airs*, SATB part-song, [K & M].

The Radiant Dark, "Should I long that dark were fair?", No. 5, *Songs from The Spanish Gypsy*, Op. 1, [L].

The Rain it Raineth every Day, "When that I was a d a little tiny boy", No 3, *The Clown's Songs from Twelfth Night*, Op. 65, [L].

- "Raise us a riddle as spinning we sit", The Riddle (Spinning Wheel Song), (Air: I send you the floating tribute), *Songs of Erin*, p. 175, [M].
- "Rash Son, return!" The King's Cave, (Air: An Arran Boatsong), *Songs of Erin*, p. 101, [M].
- The Reaper's Revenge, "Oft and oft I dream, a store", (Air: At the brink of the white rock), *Songs of Erin*, p. 191, [M].
- Red Regan and the Nun (Air), My Colleen Rue, "My fairy girl, my darling girl", *Irish Songs and Ballads*, No. 29, [M].
- The Rejected Lover, "On Innisfallen's fairy isle", *Songs of Old Ireland*, p. 64, [M].
- Remember Thee (title and 1st line), (Air: Castle Tirowen), *Moore's Irish Melodies*, p. 152, [M].
- Remember the Glories of Brien the Brave (title and 1st line), (Air: Molly McAlpin), *Moore's Irish Melodies*, p. 3, [M].
- Remember the Poor (title and Air), "Oh! remember the poor", *Songs of Erin*, p. 47, [M]; SATB part-song (2 arrangements), [K & M].
- Renardine (Air), From this hour the pledge is given (title and 1st line), *Moore's Irish Melodies*, p. 248, [M].
- Requiem [aeternam dona eis, Domine], Op. 63, [A].
- Requiescat, "Strew on her roses", No. 1, *Six Songs*, Op. 14, [L].
- The Resurrection (Die Auferstehung) "Rise again, yes, rise again" ("Auferstehn, ja, auferstehn wirst du"), Op. 5, [A].
- The Return from Fingal, "Moanyewinds, yecavernscall", *Songs of Old Ireland*, p. 16, [M].
- The Revenge, "At Flores in the Azores", Op. 24, [A].
- Reynard on the Mountain High (Air), My Garden at the Back, "When I came o'er from old Rostrevor", *Songs of Erin*, p. 207, [M].
- The Rhine Wine (Moussirender Rheinwein), "Pour out the bright nectar", No. 6, *Six Songs*, Op. 19, [L].
- Rich and rare were the gems she wore (title and 1st line), (Air: The Summer is Coming), *Moore's Irish Melodies*, p. 18, [M].
- The Riddle (Spinning Wheel Song), "Raise us a riddle as spinning we sit", (Air: I send you the floating tribute), *Songs of Erin*, p. 175, [M].

"Ring, joyous bells of London" (also pubd. as "Ring, Christmas bells of London"), **A Carol of Bells**, solo song and duet, [L]; SATB part-song, [K & L].

"Ring-Ting! I wish I were a primrose", **Wishes**, unison song, [L].

"Rise, Britons, rise, if manhood be not dead", **Britons, guard your own**, solo song, [L].

"Rise, again, yes, rise again" ("Auferstehn, ja, auferstehn wirst du"), **The Resurrection** (Die Auferstehung), Op. 5, [A].

Robin Redbreast, "Goodbye, goodbye to Summer", No. 10, *Eleven Two-Part Songs*, [K].

Roddy More the Rover, "Of all the rovin' Jacks", (Air: The brisk young barber), *Songs of Erin*, p. 155, [M]

The Rose Tree (Air), **I'd mourn the hopes that leave me** (title and 1st line), *Moore's Irish Melodies*, p. 118, [M].

The Rose of Killarney, "I've been soft in a small way", solo song, [L]

"The Rose of Spring forth venturing", **The Song of the Rose**, *Songs of Erin*, p. 3, [M].

The Rose upon my balcony (title and 1st line), SS part-song, [K].

La Rose, "Mignonne, allons voir si la rose" ("I said to my darling 'Come wander with me'"), solo song, [M].

A Rover Shanty, "A trader sailed from Stepney Town", No. 4, *Eleven Two-Part Songs*, [K].

The Roving Pedlar, "Do you mind the glad day", *Irish Songs and Ballads*, No. 4, [M].

The Royal Hunt, "Tantara ra ra, hark from Tara", *Songs of Old Ireland*, p. 12, [M]; ATBB part-song, [K & M].

"Ruin seize thee, ruthless king", **The Bard**, Op. 50, [A].

"Run! run! run! Off to that oak", **The Limerick Point to Point Race**, solo song, [M].

A Runnable Stag, "When the pods went pop on the broom", unison song, [L].

Sail on, sail on (title and 1st line), (Air: The Humming of the Ban), *Moore's Irish Melodies*, p. 172, [M].

Sailing Song, 'We have left the still earth¹', SS part-song, [K].

Sailing at Dawn, "One by one the pale stars die", No. 1, *Songs of the Fleet*, Op. 117, [A, K & L].

The Sailor Girl, "When the wild geese were flying", *Songs of Old Ireland*, p. 36, [M].

- The Sailor Man, "Sure a terrible time I was out of the way!", No. 2, *Songs from the Glens of Antrim*, Op. 174, [LJ].
- A Sailor lad wooed a farmer's daughter (title and 1st line), *Songs of Old Ireland*, p. 83, [MJ].
- The Sailor's Bride, "And is he coming home again", (Air: The Kerry Boys), *Songs of Erin*, p. 171, [M].
- Sanctae Trinitatis Colegii Apud Cantabrigienses (Carmen Familiare), "Eia, cannen aedibus excitare festum", solo song, [LJ].
- Satyr's Song, "Here be berries for a queen", unison song, [L].
- Savourneen Deelish (Air), 'Tis gone, and for ever (title and 1st line), *Moore's Irish Melodies*, p. 136, [MJ].
- "Say that I should say, I love ye", Love in Prayers, No. 4, Set III, *Six Elizabethan Pastorales*, Op. 67, [K].
- Say, O Say! Saith the Music, "I love my lady's eyes", No. 3, *Three Songs (Bridges)*, Op. 43, [L].
- Say, O Say! saith the Music, "I love my lady's eyes", No. 3, Op. 43, solo song, [LJ].
- Scared, "These dusky evenings in December", No. 4, *A Fire of Turf*, Op. 139, [L].
- Schlummerlied, "Pilppchen fein, Pilppchen mein", No. 6, *Six Heine Songs*, Op. 7, [L].
- Der Schmetterling ist in die rose verliebt (title and 1st line), No. 6, *Six Heine Songs*, Op. 4, [L].
- The Sea King, "Come sing of the great Sea King", unison song, [L].
- Sea Wrack "The wrack was dark and shiny", solo song, [L].
- The Secret Place, "When the evening shadows tremble", Bk. II, No. 4, *Songs from The Elfin Pedlar*, [L].
- Shadow Dancers, "When the swallows dipping low", SSA part-song, [K].
- "Shall I say that I love you", Of Disdainful Daphne, No. 5, Set III, *Six Elizabethan Pastorales*, Op. 67, [K].
- Shall the harp then be silent (title and 1st line), (Air: Macfarlane's Lamentation), *Moore's Irish Melodies*, p. 190, [M].
- Shall we go dance the hay? (title and 1st line), No. 3, Set III, *Six Elizabethan Pastorales*, Op. 67, [K].

She hung her petticoat up to dry (Air), One at a Time, "As she sat spinning beside her door", *Songs of Erin*, p.151, [M].

"She is a rich and rare land", My Land, *SS* part-song, [K].

She is far from the land (title and 1st line), (Air: Open the door softly", *Moore's Irish Melodies*, p. 84, [M]; SATB part-song, [K & M].

She sung of love (title and 1st line), (Air: The Munster Man), *Moore's Irish Melodies*, p. 214, [M].

"She's bid her maiden bower goodbye", Lady Sybil, *Songs of Old Ireland*, p. 40,[M].

Sheela na Guira (Air), Oh! had we some bright little isle (title and 1st line), *Moore's Irish Melodies*, p. 110, [M].

The Shepherd Doron's Jig, "Thro' the shrubs as I can crack", No. 6, Set II, *Six Elizabethan Pastorales*, Op. 53, [K].

The Shepherd's Anthem, "Near to a bank with roses^{ll}", No. 2, Set III, *Six Elizabethan Pastorales*, p. 67, [K].

The Shepherd's Sirena, "Neare to the silverre Trent", SA part-song, [K].

Shepherd, saw you not my lovely Phyllis^{ll}. Fair Phyllis, No. 4, *Four Songs Jot Male Voices*, Op. 106, [K].

The Ship of Patrick Lynch (Air), The County of Mayo, "On the deck of Lynch's boat", *Songs of Erin*, p. 211, [M].

Should I long that dark were fair?", The Radiant Dark, No. 5, *Songs from The Spanish Gypsy*, Op. 1, [L].

Shule Aroon (Air), I wish I was by that dim lake (title and 1st line), *Moore's Irish Melodies*, p. 212, [M].

Silence is in our festal halls (title and 1st line), (Air. The Green Woods of Truigha), *Moore's Irish Melodies*, p. 250, [M]; SATB part-song, [K & M].

The Silence, "When Lazarus left his charnelcave", No. 2, *Four Songs*, Op. 112, [L].

"Silent, oh Moyle, be the roar of thy waters", The Song of Fionnuala, (Air: Arrah, my dear Eveleen), *Moore's Irish Melodies*, p. 39, [M].

Silver and Gold, "When Shamus hoped for Sheelah's hand", (Air: Ar seandúine crám: The crooked old man), *Irish Songs and Ballads*, No. 13, [M].

Since thou, O fondest and truest (title and 1st line), No. 1, *Three Songs* (Bridges), Op. 43, [L]; (cf. original version, "O Fondest and Truest", No. 2, *An English Series of Original Songs*, 1896), [L].

- Since we're apart (title and 1st line)**, *Songs of Erin*, p. 203, [M].
- Sing Heigh-Ho!, "There sits a bird on ev'ry tree", No. 2**, *Four Part- Songs*, Op. 47, [K].
- Sing, sing, music was given (title and 1st line), (Air: The Old Langolee)**, *Moore's Irish Melodies*, p. 216, [M].
- Sing, sweet harp (title and 1st line), (Air unknown)**, *Moore's Irish Melodies*, p. 220, [M],
- Sir Muddin dum da Man (Air), The Daughter of the Rock, "As on Killarney's bosom blue"**, *Songs of Erin*, p. 167, [M].
- The Sixpence (Air), It is not the tear (title and 1st line)**, *Moore's Irish Melodies*, p. 70, [M]; No. 5, *Six Irish Folksongs*, Op. 78, [K & M].
- "Sleep little pigeon and fold your wings", A Japanese Lullaby, solo or unison song**, [L].
- "Sleep, sleep, beauty bright", Cradle Song, No. 8**, *Eleven Two-Part Songs* [K].
- 'Slumber, little one, now, the bird is asleep' Lullaby, (Children's Song for Two Voices)**, [L].
- Sly Patrick (Air), Has sorrow thy young days shaded (title and 1st line)**, *Moore's Irish Melodies*, p. 122, [MJ].
- Smah dunna hoc (Air), The Stolen Heart, "I was a maiden fair and fond"**, *Songs of Erin*, p. 25, [M].
- The Smith's Song, "While we sing a song"**, *Songs of Old Ireland*, p. 59, [M].
- "So long as I have served", The Patient Lover, No. 3**, *Three Part-Songs*, Op. 111 [K].
- The Sobbing of the Spey, "'Tis the sobbing of the Spey"**, No. 3, *Songs of a Roving Celt*, Op. 157, [L].
- A Soft Day, "A soft day, thank God!"**, No. 3, *A Sheaf of Songs from Leinster*, Op. 140, [L].
- Soft, Soft wind; "Soft, soft wind, from out of the sweet mouth sliding"**, No. 1, *Four Part-Songs*, Op. 47, [K].
- Song Written at Sea, "To all you ladies"**, solo song, [L].
- The Song of Asia, "My soul is an enchanted boat"**, No. 1, *Four Songs*, Op. 125, [L].
- A Song of Battle, "If the Lord himself had not been on our side"**, No. 5, *Bible Songs*, Op. 113, [L].
- The Song of Fionnuala, "Silent, oh Moyle, be the roar of thy water", (Air: Arrah, my dear Eveleen)**, *Moore's Irish Melodies*, p. 39, [M].

A Song of Freedom, "When the Lord turned again 11, No. 1, *Bible Songs*, Op. 113, [L].

A Song of Hope, "Out of the deep have I called", No. 3. *Bible Songs*, Op. 113, [L].

Song of Innisfail, "They came from a land beyond the sea 11. (Air: Peggy Brown), *Moore, s Irish Melodies*, p. 230, [M].

A Song of Lorraine, Le bien vient en dormant (Luck comes in sleeping), "T'other day as I went my way", No. 6, *Six Songs* Op, 14, [L].

The Song of O'Ruark (Prince of Breffni), "The valley lay smiling", (Air: The Pretty Girl Milking her Cow), *Moore's Irish Melodies*, p. 108, [M].

A Song of Peace, "There shall come forth a rod", No. 4, *Bible Songs*, Op. 113, [L].

The Song of Sorrow (Air), Weep on, weep on (title and 1st line), *Moore's Irish Melodies*, p. 78, [M].

A Song of Trust, "I will lift up mine eyes unto the hills", No. 2, *Bible Songs*, Op. 113, [L].

The Song of Una (Air), The Song of the Fairy King, "Bright Queen of Women", *Songs of Erin*, p. 115, [M].

A Song of Wisdom, "I came forth from the mouth of the Most High", No. 6, *Bible Songs*, Op. 113, [L].

The Song of the Banshee (from *Shamus O'Brien*), "A grave yawns cold in the churchyard mould". solo song, [C & L].

Song of the Battle Eve, "Tomorrow, comrade, we on the battle-plain", (Air: The Cruiskeen Lawn), *Moore's Irish Melodies*, p. 222, [M].

A Song of the Bow, "Merry archers, come with me!", No. 1, *Six Songs* Op. 175, [L].

The Song of the Fairy King, "Bright Queen of Women", (Air: The Song of Una), *Songs of Erin*, p. 115, [M].

The Song of the Ghost, "When all were dreaming but Pastheen Power", *Irish Songs and Ballads*, No. 12, [M]; solo song and orch. score, [L & M].

The Song of the Rose, "The Rose of Spring forth venturing", *Songs of Erin*, p. 3, [M]

The Song of the Sou'-Wester, "The sun was lost in a leaden sky", No. 2, *Songs of the Fleet*, Op. 117, [A, K & L].

The Song of the Spirit of the Hour, "My coursers are fed with the lightning", No. 4, *Four Songs*, Op. 125, [L].

The Song of the Turf, "Cutting the turf", (Air: Arthur of this Town), *Irish Songs and Ballads*, No. 1, [M].

The Song of the Woods (Air), 'Twas one of those dreams (title and 1st line), *Moore's Irish Melodies*, p. 196, [M].

The Songs Erin Sings, "I've heard the lark's cry", (Air: Music shall outlive the songs of the birds - Old Irish), *Songs of Erin*, p. 225, [M].

"Sore misery to Erin", Chieftain of Tyrconnell, (Air: A woman's lament), *Irish Songs and Ballads*, No. 30, [M]; solo song and orch. score, [L & M].

The Sower's Song, "Now hands to seeds set, boys!", solo song, [L].

Speedwell, "Did you drop from summer skies", Bk. I, No. 5, *Songs from The Elfin Pedlar*, [L].

Spinning Wheel Song (see The Riddle), [M].

Spinning-wheel Song, "Once my wheel ran cheerily round", *Songs of Old Ireland*, p. 50, [M].

The Splendour falls on castle walls (title and 1st line), No. 3, *A Cycle of Songs* (Tennyson), Op. 68, [K].

Spring comes hither, buds the rose (title and 1st line), No. 1, *Songs from The Spanish Gypsy*, Op. 1, [L].

Spring, "Birds' love and birds' song", No. 1, *Four Songs*, Op. 112, [L].

"St. George he was a fighting man", St George of England, solo song, [L].

St Andrew's Land, "Cauld winds of November, sae keenly they blaw", solo song, [L].

St George of England, "St. George he was a fighting man", solo song, [L].

St. Mary's Bells, "How many a time in Cratla's dells", *Songs of Old Ireland*, p. 34, [M]; SATB and ATBB part-songs, [K & M].

St. Patrick's Day (Air), The Prince's Day, "Tho' dark are our sorrows", *Moore's Irish Melodies*, p. 76, [M].

St Senanus and the Lady, "Oh! haste and leave this sacred isle", (Air: The Brown Thorn), *Moore's Irish Melodies*, p. 168, [M].

Stabat Mater [dolorosa], Op. 96, [A].

"Stand by to reckon up your battleships", The Little Admiral, No. 4, *Songs of the Fleet*, Op. 117, [A, K & L].

"Star that bringest home the bee", To the Evening Star, solo song, [L]

"Stay -- Who goes there? A Friend", At the Abbey Gate, Op. 177, [A].

"Stay while ye will, or go'1, **To Carnations**, No. 3. *Three Ditties of the Olden Time*, solo song, [L].

"Steadfast rank and glittering steel", **Ulster**, solo song, [L].

Der Sterbende Almansor, "Auf die schlafende Zuleima fallen Thriinen", No. 4, *Six Heine Songs*, Op. 7, [L].

Sterne mit den goldnen Fiisschen (title and 1st line), No. 1, *Six Heine Songs*, Op. 4, [L].

Still side by side, "When at the altar together kneeling" \ *Songs of Old Ireland*, p. 130, [M].

The Stolen Heart, "I was a maiden fair and fond", (Air: Smah dunna hoc), *Songs of Erin*, p. 25, [M].

The Stratagem, "Who'd win a heart", (Air: Zamba Opa), *Songs of Erin*, p. 21, [M].

Street Ballad (Air), **The Heroes of the Sea**, "I'll tell you a wonder", *Songs of Erin*, p. 54, [M].

"Strew on her roses", **Requiescat**, No. 1, *Six Songs*, Op. 14, [L].

"Strike the harp", **The Night Dance**, (Air: The Nightcap), *Moore's Irish Melodies*, p. 232, [M].

Strong Son of God, Immortal Love (title and 1st line), No. 1, *Songs of Faith*, Op. 97, [L].

Sublime was the warning (title and 1st line), (Air: The Black Joke), *Moore's Irish Melodies*, p. 44, [M].

Summer and Winter, "Summer's rain and winter's snow", SA part-song, [K].

The Summer is Coming (Air), **Rich and rare were the gems she wore** (title and 1st line), *Moore's Irish Melodies*, p. 18, [M].

The Summer nights are short (title and 1st line), (from *Kookoorookoo*, 26 songs), unison song, [L]; No.1, *Three Songs* (Christina Rossetti), [L].

Summer's rain and winter's snow (title and 1st line), *Children's Souvenir Song Book*, p. 54, unison song, [L].

"Summer's rain and winter's snow", **Summer and Winter**, SA part-song, [K].

Summer, "Merrily dance to the hum of the bees", Bk. II, No. 1, *Songs from The Elfin Pedlar*, [L].

"The Sun doth arise, and makes happy the skies", **The Echoing Green**, No. 11, *Eleven Two-Part Songs*, [K].

"The Sun's away to other lands", **Night**, No. 7, *Cushendall*, Op. 118, [L].

- "The Sun was lost in a leaden sky", The Song of the Sou'Wester, No. 2, Songs of the Fleet, Op. 117, [A, K & L].**
- "Sunset and evening star, and one clear call", Crossing the Bar, solo song, [LJ].**
- "Sunset smiles on sunrise, East to West are one", East to West, Op. 52, [A].**
- "Sure a terrible time I was out of the way", The Sailor-Man, No. 2, Songs from the Glens of Antrim, Op. 174, [L].**
- The Swallow, "Low-flying swallow", No. 6, Eight Part-Songs, Op. 119, [K].**
- Sweet Innisfallen (title and 1st line), (Air: The Captivating Youth), Moore's Irish Melodies, p. 194, [MJ].**
- Sweet Isle, "Sweet Isle, O how our hearts upleap" (Air: O'Connor's Lament), Irish Songs and Ballads, No. 19, [M].**
- Sweet Love For Me, "Fa la la la...Jolly shepherd on a hill", No. 4, Set I. Six Elizabethan Pastorales, Op. 49, [K].**
- Sweet Spring Time, "It was in the prime of the sweet springtime", No. 8, Songs from The Spanish Gypsy, Op. 1, [L].**
- Sweet and low, wind of the western sea (title and 1st line), No. 2, A Cycle of Songs (Tennyson), Op. 68, [K].**
- "Sweet day, so cool, so calm", Virtue, SA part-song, [K].**
- "Sweet music, sweeter far than any song", A Carol for Christmas, No. 1, Set III, Six Elizabethan Pastorales, Op. 67, [K].**
- Sweeter than the Violet. "Now the white lily blows", No. 3, Six Songs, Op. 14, [L].**
- The Sword of Erin, "Avenging and bright falls the swift sword", (Air: Cruachan na Peine), No. 4, Six Irish Folksongs, Op. 78, [K & M].**
- Take back the virgin page (title and 1st line), Moore's Irish Melodies, p. 28, [M].**
- "Take our welcome, comrades all!" (Duke of Argyll), A Welcome Song, Op. 107, [A].**
- "Tantara ra ra, hark from Tara", The Royal Hunt, Songs of Old Ireland, p. 12, [M]; ATBB part-song, [K & M].**
- Te Deum [laudamus), Op. 66, [A].**
- Tears, "Tears! tears! tears! in the night" No. 5, Songs of Faith, Op. 97, [L].**
- Tears, idle tears, I know not what they mean (title and 1st line), No. 4, A Cycle of Songs (Tennyson), Op. 68, [K].**

- Tell me, ye flowerets (title and 1st line), from *The Veiled Prophet*, solo song, [C & L].
- Thady, you gander (Air), 'Tis Sweet to Think, "Oh! 'tis sweet to think", *Moore's Irish Melodies*, p. 64, [M].
- Thee, Thee, only Thee, "The dawning of mom", (Air: The Market- Stake), *Moore's Irish Melodies*, p. 188, [M].
- There are sounds of mirth (title and 1st line), (Air: The Priest in his Boots), *Moore's Irish Melodies*, p. 234, [M].
- There be none of beauty's daughters (title and 1st line), No. 4, *Six Songs*, Op. 14, [L].
- There is no land like England (title and 1st line), solo song, [L].
- "There is not in the wide world", The Meeting of the Waters, (Air: The Old Head of Dennis), *Moore's Irish Melodies*, p. 24, [M].
- "There shall come forth a rod", A Song of Peace, No. 4, *Bible Songs*, Op. 113, [L].
- "There sits a bird on ev'ry tree", Sing Heigh-Ho!, No. 2, *Four Part-Songs*, Op. 47, [K].
- There's a bower of roses (title and 1st line), from *The Veiled Prophet*, solo song, [C & L].
- "There's a driving mist on the Assynt", Assynt of the Shadows, No. 2, *Songs of a Roving Celt*, Op. 157, [L].
- "There's a piper in the woods". The Piper, Bk. II, No. 3, *Songs from The Elfin Pedlar*, [L].
- "These dusky evenings in December", Scared, No. 4, *A Fire o' Turf*, Op. 139, [L].
- "They came from a land beyond the sea", Song of Innisfail, (Air: Peggy Bawn), *Moore's Irish Melodies*, p. 230, [M].
- They know not my heart (title and 1st line), (Air: Coulin Dhas), *Moore's Irish Melodies*, p. 210, [M]; No. 4, *Six Irish Airs*, SATB part-song, [K & M].
- They may rail at this life (title and 1st line), (Air: Noch Bonin Shin Doe), *Moore's Irish Melodies*, p. 164, [M].
- "They told me, Heraclitus, they told me you were dead", Heraclitus, No. 4, *Four Part-Songs*, Op. 110, [K].
- "They're sleeping beneath the roses", The Fairies, No. 3, *Four Part-Songs*, Op. 110, [K].
- Thief of the World, "Oh, it's little Rosanne is the rogue", No. 2, *A Sheaf of Songs from Leinster*, Op. 140, [L].
- This is the way the morning dawns (title and 1st line), No. 7, *Eleven Two-Part Songs* [K].

- This life is all chequered (title and 1st line), (Air: The Bunch of Green Bushes that Grew at the Brim), *Moore's Irish Melodies*, p. 94, [M].
- "Tho' dark are our sorrows", The Prince's Day, (Air: St. Patrick's Day), *Moore's Irish Melodies*, p.76, [M].
- "Thou art the sun and the wind", To a Tree, No. 8, *Eight Part-Songs*, Op. 127, [K].
- Thou old man of my heart (Air), The Exiles, "O if forev'ry tender tear", *Irish Songs and Ballads*, No. 2, [M].
- Though humble the banquet (title and 1st line), (Air: Farewell, Eamon), *Moore's Irish Melodies*, p. 218, [M].
- Though the last glimpse of Erin (title and 1st line), (Air: The Coulin), *Moore's Irish Melodies*, p. 11, [M].
- "Though the way be long and weary", Hush Song, *Irish Songs and Ballads*, No. 17, [M].
- The Three Holy Children, "By the waters of Babylon", Op. 22, [A].
- "Three of us afloat in the meadow", Pirate Story, No. 2 *A Child's Garland of Songs*, Op. 30, [K&L].
- "Thro' grief and thro' danger", The Irish Peasant and his Mistress, (Air: I once had a true love), *Moore's Irish Melodies*, p. 66, [M].
- "Thro' the shrubs as I can crack", The Shepherd Doron's Jig, No. 6, Set II, *Six Elizabethan Pastorales*, Op. 53, [K].
- Thy Fair Bosom (Air), After the Battle, "Night closed around the conqueror's way", *Moore's Irish Melodies*, p. 62, [M].
- "Thy hand in mine, and thro' the world", My Heart is Thine, No. 8, *Eight Part-Songs*, Op. 119, [K].
- "Thy messengers are winds"¹. The Aviators' Hymn, [B].
- Thy voice is heard thro' rolling drums (title and 1st line), No. 6, *A Cycle of Songs* (Tennyson), Op. 68, [K].
- The Time I've lost in wooing (title and 1st line), (Air: Pease upon a trencher), *Moore's Irish Melodies*, p. 130, [M].
- 'Tis I can weave woollen and linen (title and 1st line), *Songs of Old Ireland*, p. 99, [M].
- 'Tis Sweet to Think, "Oh! 'tis sweet to think", (Air: Thady, you gander), *Moore's Irish Melodies*, p. 64, [M].

- "Tis believed that the harp^f. **The Origin of the Harp**, (Air: Gage Fane), *Moore's Irish Melodies*, p. 72, [M].
- 'Tis gone and for ever (title and 1st line), (Air: Savourneen Deelish), *Moore's Irish Melodies*, p. 136, [M].
- 'Tis the last rose of summer (title and 1st line), (Air: The Groves of Blarney), *Moore's Irish Melodies*, p. 102, [M].
- ^Tis the long blue Head o' Garon", At Sea, No. 4, *Songs from the Glens of Antrim*, Op. 174, [L].
- "Tis the sobbing of the Spey", **The Sobbing of the Spey**, No. 3, *Songs of a Roving Celt*, Op. 157, [L].
- To Carnations**, "Stay while ye will, or go", No. 3, *Three Ditties of the Olden Time*, solo song, [L].
- To Chloris**, "When I listen to thy voice, Chloris", *Madrigal*, [K].
- To Music (To Becalm his Fever)**, "Charm me to sleep, and melt me so", No. 2, *Six Songs* Op. 138, SS duet, [K].
- To a Tree**, "Thou art the sun, and the wind", No. 8, *Eight Part-Songs*, Op. 127, [K].
- "To all you ladies", **Song Written at Sea**, solo song, [L].
- To his Flocks**, "Burst forth, my tears", No. 1, Set I, *Six Elizabethan Pastorales*, Op. 49, [K].
- To his Flocks**, "Feed on, my flocks, securely", No. 3, *Four Songs for Male Voices*, Op. 106, [K].
- To ladies' eyes** (title and 1st line), (Air: Paugh-a-Ballagh), *Moore's Irish Melodies*, p. 159, [M].
- "To other shores across the sea", **The Flight of the Earls**, *Songs of Old Ireland*, p. 26, [M].
- To the Evening Star**, "Star that bringest home the bee^z", solo song, [L].
- To the Rose**, "Go, happy rose", No. 3, *Six Songs*, Op. 19, [L].
- To the Soul**, "Darest thou, now, O Soul^z", No. 4, *Songs of Faith*, Op. 97, [L].
- Tom Leminn**, "As I was crossing Tanner's Hill from this town", solo song, [L].
- The Tomb**, "When, cruel fair one, I am slain", solo song, [L].
- "Tomorrow, comrade, we on the battle-plain", **Song of the Battle Eve**, (Air: The Cruiskeen Lawn), *Moore's Irish Melodies*, p. 222, [M].

"A Trader sailed from Stepney Town", A Rover Shanty, No. 4, *Eleven Two-Part Songs* [K].

Tragodie (The Tragedy of Life), "Come flee with me and be my bride", No. 5, *Su Sangs*, Op. 14, [L].

The Tragedy of Life (Tragodie), "Come flee with me and be my bride", No. 5, *Six Songs*, Op. 14, [L].

The Train. "A green eye, and a red, in the dark", No. 4, *Eight Part-Songs*, Op. 119, [K].

Trottin' to the fair (title and 1st line), (Air: Will you take a flutter), *Songs of Erin*, p. 159, [M].

'Twas one of those dreams (title and 1st line), (Air: The Song of the Woods), *Moore's Irish Melodies*, p. 196, [M].

'Twas pretty to be in Ballinderry (title and 1st line), *Songs of Old Ireland*, p. 42, [MJ; SATE part-song, [K & M].

The Twisting of the Rope (Air), How deart to me the hour (title and 1st line), *Moore's Irish Melodies*, p. 26, [M]; No. 2, *Six Irish Airs*, SATB part-song, [K & M].

The Two Crutches, "I get thro' life's troubles as well as the rest", solo song, [M].

Two Little Stars (title and 1st line), Bk. I, No. 1, *Songs from The Elfin Pedlar*, [L].

Ulster, "Steadfast rank, and glittering steel", solo song, [L].

"Unfurl the Flag of Union", The Flag of Union, solo song, [L].

The Unknown Sea, "We sailed along, and we sailed along", No. 6, *Six Songs*, Op. 175, [L].

"Up in to the cherry tree", Foreign Lands, No. 3, *A Child's Garland of Songs*, Op. 30, [L].

A Valentine of the Year 1560, "When slumber first unclouds my brain", solo song, [L].

Valentine's Day, "Oh! I wish I were a tiny brownie bird", No. 1, *Four Part-Songs*, Op. HO, [K].

"The Valley lay smiling", The Song of O'Ruark (Prince of Breffni), (Air: The pretty girl milking her cow), *Moore's Irish Melodies*, p. 108, [M].

The Valley, "A fairy-like valley, with grim mountains", SATE part-song, [K].

Veneta, "Wind and waters ring the bells", No. 2, *Eight Part-Songs*, Op. 127, [K].

A Venetian Dirge (subtitle), We bear her home over the salt sea foam (title and 1st line), solo song, [L].

"Vine, vine and eglantine", Drop me a Flower, No. 2, *Su Sangs*, Op. 175, [L].

- Virtue, "Sweet day, so cool, so calm", SA part-song, [K].
- The Vision, "When on my bed the moonlight falls", No. 4, *Four Songs*, Op. 112, [L].
- Vive Ia! (Air), Clare's Dragoons, "When on Ramillies' bloody field", *Songs of Erin*, p. 121, [M].
- The voyage of Maeldune, "I was the chief of the race", Op. 34, [A].
- Wales for Ever (Cymru am Blyth), "Have you heard the torrent leaping" ("Glywsoch chwi'r rhaeadrau'n llamu"), solo song, [L].
- Die Wallfahrt nach Kevlaar (The Pilgrimage to Kevlaar), "Am Fenster stand die Mutter" ("The mother stood at the lattice"), Op. 72, [L].
- The Wandering Bard, "What life like that of the bard can be", (Air: Planxty O'Reilly), *Moore's Irish Melodies*, p. 226, [M].
- "The Warm sun is falling", Autumn (A Dirge), No. 3, *Six Songs* Op. 138, SS duet, [K].
- "Warm whisp'ring through the slender olive leaves", Blue Wings, No. 6, *Songs from The Spanish Gypsy*, Op. 1, [L].
- "Wathers o' Moyle an' the white gulls flyin'", Lookin' Back, No. 3, *Songs from The Glens of Antrim*, Op. 174, [L].
- We bear her home over the salt sea foam (title and 1st line), A Venetian Dirge (subtitle), solo song, [L].
- We brought the summer with us (Air), Come send round the wine (title and 1st line), *Moore's Irish Melodies*, p. 42, [M].
- "We have left the still earth", Sailing Song, SS part-song, [K].
- We may roam thro' this world (title and 1st line), (Air: Garryowen), *Moore's Irish Melodies*, p. 34, [M].
- "We may tramp the earth", The Beautiful City of Sligo (title and Air), *Songs of Erin*, p. 35, [M].
- "We sailed along, and we sailed along", The Unknown Sea, No. 6, *Six Songs*, Op. 175, [L].
- "We started from the Valley Pride", The Old Gray Fox, No. 3, *Eleven Two-Part Songs*, [K].
- "We'll plant a comflow'r on his grave", The Lark's Grave, No. 5, *Eleven Two-Part Songs*, [K].
- The Wearing of the Blue, "O Gladdy dear, the prospect here's emphatically blank", No. 3, *Blarney Ballads*, [M].

- The Wearing of the Green (March 1900), "And have you heard the joyful word", solo song, [M]
- Weep on, weep on (title and 1st line), (Air: The Song of Sorrow), *Moore's Irish Melodies*, p. 78, [M].
- A Welcome Song, "Take our welcome, comrades all!" (Duke of Argyll), Op. 107, [A].
- A Welcome Song, 'Welcome, welcome, maids of honour", No. 1, *Six Songs* Op. 138, SS duet, [K].
- "Welcome, welcome, maids of honour", A Welcome Song, No. 1, *Six Songs*, Op. 138, SS duet, [K].
- "Well of blackness, all defiling", The Inkbottle, No. 5, *Eight Part-Songs*, Op. 119, [K].
- "Die Wellen blinken und fließen dahin", Frühling, No. 4, *Six Heine Songs*, Op. 4, [L].
- Were I a Clerk (Air), You remember Ellen (title and 1st line), *Moore's Irish Melodies*, p. 116, [M].
- The West Wind, "Last night the air was cold and still", No. 7, *A Fire of Turf*. Op. 139, [L].
- What do you see? (title and 1st line), Bk. II, No. 2, *Songs from The Elfin Pedlar*, [L].
- What is life without a wife, "Oh! what is life without a wife?", *Songs of Old Ireland*, (duet and chorus), p. 120, [M].
- "What joys attend the fisher's life", Blow, Winds, Blow, SSA part-song, [K].
- 11 "What land is there like Ireland", Ireland, No. 1, *Cushendall*, Op. 118, [L].
- "What life like that of the bard can be", The Wandering Bard, (Air: Planxty O'Reilly), *Moore's Irish Melodies*, p. 226, [M].
- "What marks the frontier line?", The Frontier Line, No. 2, *Eleven Two-Part Songs* [K].
- What the bee is to the flower (title and 1st line), (Air: The Yellow Garron), *Moore's Irish Melodies*, p. 90, [M]; No. 2, *Six Irish Folk songs*, Op. 78, [K & M].
- "When Carroll axed Kate for her heart", Colonel Carty, (Air: Oh! what shall I do with this silly old man). *Irish Songs and Ballads*, No. 6, [M].
- "When I came o'er from old Rostrevor", My Garden at the Back, (Air: Reynard on the mountain high), *Songs of Erin*, p. 207, [M].
- 11 "When I listen to thy voice, Chloris", To Chloris, *Madrigal*, [K].
- "When I marched away to war", Colleen Oge Asthore, *Songs of Old Ireland*, p. 21, [M].

- "When I sailed away", **Mavourneen Dhu**, *Irish Songs and Ballads*, No. 14, [M].
- "When I was and a little tiny boy", **The Rain it Raineth Every Day**, No. 3, *The Clown's Songs from Twelfth Night*, Op. 65, [L].
- "When Jesus lay on Mary's knee", **The Winds of Bethlehem**, No. 3, *Six Songs*, Op. 175, [L].
- "When Kate gives the warning", **Kitty of the Cows**, (Air from the *Petrie Collection*), *Songs of Erin*, p. 97, [M].
- "When Lazarus left his charnel cave", **The Silence**, No. 2, *Four Songs*, Op. 112, [L].
- When Mary thro' the garden went** (title and 1st line), No. 3, *Eight Part-Songs*, Op. 127, [K].
- "When Shamus hoped for Sheelah's hand", **Silver and Gold**, (Air: Ar. senduine crom: The crooked old man), *Irish Songs and Ballads*, No. 13, [M].
- "When all were dreaming but Pastheen Power", **The Song of the Ghost**, *Irish Songs and Ballads*, No. 12, [M]; solo song and orch. score, [L & M].
- "When at the altar together kneeling", **Still side by side**, *Songs of Old Ireland*, p. 130, [M].
- When cold in the earth** (title and 1st line), (Air: Limerick's Lamentation), *Moore's Irish Melodies*, p. 150, [M].
- "When daylight was yet sleeping", **Ill Omens**, (Air: Kitty of Coleraine), *Moore's Irish Melodies*, p. 58, [M].
- "Whenever the moon and the stars are set", **Windy Nights**, No. 4, *A Child's Garland of Songs*, Op. 30, [K & L].
- When first I met thee** (title and 1st line), (Air: O Patrick fly not from me), *Moore's Irish Melodies*, p. 126, [M].
- When he who adores thee** (title and 1st line), (Air: The Fox's sleep), *Moore's Irish Melodies*, p. 8, [M].
- "When in death I calm recline", **The Legacy**, (Air: The Bard's Legacy), *Moore's Irish Melodies*, p. 30, [M].
- When in the solemn stillness of the night** (title and 1st line), No. 3, *Five Sonnets from The Triumph of Love*, Op. 82, [L].
- "When moonlight flecks the cruisers' decks", **The King's Highway**, solo song with 2-part chorus, [L].
- "When on Ramillies' bloody field", **Clare's Dragoons**, (Air: Vive la!), *Songs of Erin*, p. 121, [M].

- "When on my bed the moonlight falls", The Vision, No. 4, *Four Songs*, Op. 112, [L].**
- When she answered me her voice was low (title and 1st line), *Songs of Old Ireland*, p. 111, [M]; solo song and orch. score, [L & M]; SATB part-song, [K & M].**
- "When skylarks soaring to heav'n"¹¹, Love's Hallowed Seal, (Air: Consider well, all ye pretty young maids), *Irish Songs and Ballads*, No. 8, [M]; solo song and orch. score, [L & M].**
- "When slumber first unclouds my brain", A Valentine of the Year 1560, solo song, [L].**
- ¹¹When the Dog is full of rage¹¹, Love's Fire, No. 6, Set III, *Six Elizabethan Pastorales*, Op. 67, [K].**
- "When the Lord turned again", A Song of Freedom, No. 1, *Bible Songs*, Op. 113, [L].**
- "When the evening shadows tremble", The Secret Place, Bk. II, No. 4, *Songs from The Elfin Pedlar*, [L].**
- "When the green woods laugh with the voice of joy", A Laughing Song, No. 9, *Eleven Two-Part Songs* [K]**
- When the lamp is shattered (title and 1st line), contralto and tenor duet, [L].**
- "When the pods went pop on the broom", The Runnable Stag, unison song, [L].**
- "When the route is proclaimed", Away to the Wars, (Air: When you go to a Battle), *Songs of Erin*, p. 69, [M].**
- "When the swallows dipping low", Shadow Dancers, SSA part-song, [K].**
- "When the wild geese were flying", The Sailor Girl, *Songs of Old Ireland*, p. 36, [M].**
- "When thro' Ufe unblest we rove", On Music, (Air: The Banks of Hanna), *Moore's Irish Melodies*, p. 68, [M]; SATB part-song, [K & M].**
- "When westward I'm called", Alone, all Alone, *Songs of Erin*, p. 215, [M].**
- When you go to a Battle (Air), Away to the Wars, "When the route is proclaimed", *Songs of Erin*, p. 69, [M].**
- "When, cruel fair one, I am slain", The Tomb, solo song, [L].**
- Whene'er I see those smiling eyes (title and 1st line), (Air: Father O'Quinn), *Moore's Irish Melodies*, p. 156, [M].**
- ¹¹Where am I from? From the green fields of Erin", A Broken Song, No. 5, *An Irish Idyll*, Op. 77, [L].**
- Where go the boats?, "Dark brown is the river", No. 5, *A Child's Garland of Songs*, Op. 30, [L].**

"Where is the grave of Sir Arthur O'Kellyn?"¹¹, The Knight's Tomb, No. 4, Four Part-Songs, Op. 47, [K].

Where is the man that is coming to marry me (title and 1st line), from Shamus O'Brien, solo song, [C & L].

"Where the gray bushes", The Haven, No. 4, Eight Part-Songs, Op. 127, [K].

"Whether I live or whether I die"¹¹, Plighted, No. 1, Eight Part-Songs, Op. 127, [KJ].

While gazing on the moon's light (title and 1st line), (Air: Oonagh), Moore's Irish Melodies, p. 56, [M].

While history's muse (title and 1st line), (Air: Paddy Whack), Moore's Irish Melodies, p. 128, [M].

"While ould Phelim o'er his fiddle"¹¹, The Irish Reel, Irish Songs and Ballads, No. 25, [M].

"While we sing a song", The Smith's Song, Songs of Old Ireland, p. 59, [M].

The White-Breasted Boy (Air), The Leafy Cool-Kellure, "Just between the day and the dark"¹, Songs of Erin, p. 233, [M].

Whither Away, "And we crune to the Isle of Witches", from The Voyage of Maeldune, Op. 34, [A & K].

"Who carries the gun?"¹¹, A Ballad of the Ranks, No. 1, Eleven Two-Part Songs [K].

"Who'd win a heart", The Stratagem, (Air: Zamba Opa), Songs of Erin, p. 21, [M].

"Who's not heard of Eva Toole", Eva Toole, Songs of Erin, p. 85, [MJ].

"Whom do you sing the whole day long" ("Que chantez vous, petits oiseaux"¹¹), Les Petits Oiseaux (The Birds), solo song, [M].

"Why lingers my gaze where the last hues of day", Prince Madoc's Farewell, solo song, [L].

Why so pale and wan, fond lover? (title and 1st line), No. 2, Three Ditties of the Olden Time, solo song, [L].

Wie des Mondes Abbild zittert (title and 1st line), No. 2, Six Heine Songs, Op. 7, [L].

Wilderspin, "In the little red house by the river", No. 7, Eight Part-Songs, Op. 127, [KJ].

"Will my tiny spark of being wholly vanish"¹¹, God and the Universe, No. 2, Songs of Faith, Op. 97, [LJ; Choral Song, [K].

Will you Ooat in my boat (title and 1st line), Songs of Old Ireland, p. 45, [MJ].

- Will you take a flutter (Air), Trottin' to the fair (title and 1st line),** *Songs of Erin*, p. 159, [M].
- The Willow Tree, "Oh, take me to your arms, love",** *Songs of Old Ireland*, p. 116, [MJ].
- "Wind and waters ring the bell", Veneta, No. 2,** *Eight Part-Songs*, Op. 127, [KJ].
- "The Wind is weary, all but asleep", Lullaby, No. 5,** *Six Songs*, Op. 175, [L].
- "The Wind was rising easterly", The Old Superb, No. 5,** *Songs of the Sea*, solo and male chorus, [A]; unison song, [L].
- The Winds of Bethlehem, "When Jesus lay on Mary's knee"¹, No. 3,** *Six Songs*, Op. 175, [L].
- Windy Nights, "When ever the moon and the stars are set", No. 4,** *A Child's Garland of Songs*, Op. 30, [K & L].
- The Wine-cup is circling (title and 1st line), (Air: Michael Hoy),** *Moore's Irish Melodies*, p. 244, [M].
- The Winnowing Sheet (Air), If thou'lt be mine (title and 1st line),** *Moore's Irish Melodies*, p. 157, [M].
- The Winter Storms, "Blow! blow! The winds are so hoarse",** unison song, [L].
- Wishes, "Ring-Ting! I wish I were a primrose",** unison song, [L].
- The Witch, "I have walked a great while over the snow", No. 1,** *Eight Part-Songs*, Op. 119, [K].
- Witches' Charms, "The owl is abroad, the bat and the toad",** unison song, [L].
- "With laughing lips I once arose"¹, Jenny,** *Songs of Old Ireland*, p. 57, [M].
- "With lip contemptuous curling"¹, With the Dublin Fusiliers,** solo song, [M].
- "With swelling sail away, away!", Arranmore Boat Song,** *Irish Songs and Ballads*, No. 3, [M].
- With the Dublin Fusiliers, "With lip contemptuous curling"¹,** solo song, [M].
- A Woman's lament (Air), Chieftain of Tyrconnell, "Sore misery to Erin",** *Irish Songs and Ballads*, No. 30, [M]; solo song and orch. score, [L & M].
- The World is great! The birds fly from me (title and 1st line), No. 3,** *Songs from The Spanish Gypsy*, Op. 1, [LJ].
- Worship, "The harp, at Nature's advent strung",** unison song, [L]; *Children's Souvenir Song Book*, p. 67, [L].

"Would I were Erin's apple blossom", **Londonderry Air** (subtitle: The Irish Lover), solo song, [M].

"The Wrack was dark and shiny", **Sea Wrack**, solo song, [L].

Wreath the Bowl (title and 1st line), (Air: Norah Kista), *Moore's Irish Melodies*, p. 154, [M]; SATB part-song, [K & M].

The Wren (Air), **Echo**, "How sweet the answer Echo makes", *Moore's Irish Melodies*, p. 186, [M].

"Ye little birds that sit and sing", **A Message to Phillis**, solo song, [L].

"Ye may tramp the world over", **Ould Doctor Mack**, solo song, [L].

The Yellow Blanket (Air), **The March of the Maguire**, "My grief, Hugh Maguire", *Irish Songs and Ballads*, No. 9, [M].

The Yellow Garron (Air), **What the bee is to the floweret** (title and 1st line), *Moore's Irish Melodies*, p. 90, [M]; No. 2, *Six Irish Folksongs*, Op. 78, [K].

Yellow Wat and the Fox (Air), **Oh! doubt me not** (title and 1st line), *Moore's Irish Melodies*, p. 114, [M].

Yes, sad one of Zion (title and 1st line), (Air: I would rather than Ireland), *Moore's Irish Melodies*, p. 173, [M].

You remember Ellen (title and 1st line), (Air: Were I a Clerk), *Moore's Irish Melodies*, p. 116, [M].

The Young Man's Dream (Air), **As a beam o'er the face of the waters** (title and 1st line), *Moore's Irish Melodies*, p. 22, [M].

The Young May moon (title and 1st line), (Air: The Dandy O!), *Moore's Irish Melodies*, p. 104, [M].

Zamba Opa (Air), **The Stratagem**, "Who'd win a heart", *Songs of Erin*, p. 21, [M].

The Zephyrs Blest (title and 1st line), (Air: My wife is sick), *Irish Songs and Ballads*, **No. 5**, [M]

Abbreviations

LIBRARIES, INSTITUTIONS AND JOURNALS

| | |
|----------------|--|
| BL | The British Library, London |
| BBC Lib. | The Music Library of the British Broadcasting Corporation, London |
| Bodl. Lib. | The Bodleian Library, Oxford |
| BSO | Bournemouth Municipal [Symphony] Orchestra |
| CUL | The University Library, Cambridge |
| GSM | Guildhall School of Music, London |
| ITMA | The Irish Traditional Music Archive, Dublin (Taisce Cheol Duchais Eireann) |
| LC | The Library of Congress, Washington, D.C. |
| L&PL | The Library of the Literary and Philosophical Society, Newcastle upon Tyne |
| M(HW) | The Henry Watson Music Library, Central Public Library, Manchester |
| NCL | The Central Public Library, Newcastle upon Tyne |
| NLI | The National Library of Ireland, Dublin |
| NLS | The National Library of Scotland, Edinburgh |
| NUL | The University Library (Robinson Library), Charles Villiers Stanford Collection, Newcastle upon Tyne |
| RAM | The Royal Academy of Music Library, London |
| RCM | The Royal College of Music Library, London |
| RCO | The Royal College of Organists Library, St Andrews Street, Holborn, London |
| RIAM | The Royal Irish Academy of Music Library, Dublin |
| RML | The Rowe Music Library, King's College, Cambridge |
| RSCM | The Royal School of Church Music Library, Addington Palace, Croydon |
| Ru-CoM | The Russell-Cotes Museum, Bournemouth (Archives of the Bournemouth Municipal [Symphony] Orchestra) |
| T-CL | The Library of Trinity College, Dublin |
| ThM | The Theatre Museum, 15 Tavistock Street, London |
| DNB | Dictionary of National Biography |
| Grove | Grove's Dictionary of Music and Musicians (with edition) |
| N Grove | The New Grove Dictionary, 1980 |
| MGG | Die Musik in Geschichte und Gegenwart, 1st edition |
| M&L | Music and Letters |
| MR | The Music Review |
| MQ | The Musical Quarterly |

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|--------------|---|
| Mus.Brit.,52 | <u>Musica Britannica</u> , Vol. 52, <u>C. Villiers Stanford/Son s</u> , ed. Geoffrey Bush, Stainer & Bell, London, 198 ^g , 230 pp. |
| [R]MA | The [Royal] Musical Association |
| P[R]MA | The Proceedings of the [Royal] Music Association |

MUSICAL AND OTHER TERMS

| | |
|-----------------|---|
| A. | alto |
| accompd. | accompanied (by) |
| accompnt. | accompaniment |
| arr. | arranged (by), arrangement |
| attrib. | attributed (to) |
| B. | bass |
| Basso | contra bass, double bass |
| Bar. | baritone |
| C. | contralto |
| Cl. | clarinet |
| Coll. | College |
| Colln. | Collection |
| col., cols. | column, columns |
| compld. | completed {by} |
| compd. | composed (by) |
| compn. | composition |
| Car. | corno, horn |
| ed., edn. | edited (py), edition |
| Eng. | English |
| Fag. | fagotto, bassoon |
| Fl. | flute |
| f., ff. | folio, folios [ff. used also to indicate the following pages] |
| f...n. | footnote |
| Lib., Libn. | Library, Librarian |
| MS, MSS | manuscript, manuscripts |
| mvt., mvts. | movement, movements |
| Ob. | oboe |
| arch. | orchestra, orchestral, orchestrated (by) |
| orig. | original |
| | post card |
| p ., pp. | page, pages |
| perf., perfs. | performance, performances |
| perfd. | performed (by) |

| | |
|---------------|---------------------------------|
| pmk., pmkd. | postmark, postmarked |
| prog., progs. | programme, programmes |
| pubd., pubn. | published (by), publication |
| re., ref. | (with) reference (to) |
| resp. | respectively |
| S. | soprano |
| sep. | separate, separately |
| T. | tenor |
| transcr. | transcribed (by), transcription |
| trans. | translated (by), translation |
| Tromb. | trombone |
| Trump. | trumpet |
| unpubd. | unpublished |
| v, vv | verse, verses |
| v•t v•v• | voice, voices |
| Va. | viola |
| Ve. | violoncello |
| Vn. | violin |

A: ORATORICAL WORKS:

Opus

- ◆ The Resurrection (F. G. Klopstock, 1724-1803, Die Auferstehung, trans. Miss C. Winkworth, "Rise again, yes, rise again"), for T. solo, chorus, (organ ad lib.), and arch., In Memoriam, C. L. A. H. Sept 21 1874, the date of completion.

1st perf. Cambridge University Musical Society [CUMS] concert in the Guildhall, Cambridge, Friday, 21 May 1875 ("Rise again" in prog.), cond. Stanford; not reviewed in MT or The Times though the issue of the latter for 22 May 1875, p. 7, col. 4, under "University Intelligence, Cambridge", prints a report of a special Congregation held on 21 May without mention of the CUMS concert.◆

Perfd. in Trinity College Chapel Cambridge ("Rise again"), Evensong, Sunday, 10 May 1885.

Autograph full score, signed and dated 21 Sept 1874, NLI MS 14,090, titlepage: Die Auferstehung / von Klopstock / Oster Lied / für / Tenor Solo, Chor, und Orgel, u. Instrumente (Orchester ad lib.) / in Musik gesetzt / ? / C. Villiers Stanford. Klopstock's poem on folio before titlepage, recto-German, verso-Winkworth's Eng. trans., 20-stave paper, folio, 50 pp.

Autograph full score, signed and dated 21 Sept 1874₂ rescored 2. 5 Oct 1876, NLI 4140, folio, 38 staves, presented by Guy Stanford.

Pubd. Chappell, and Ditson, Boston, Mass., n.d. [1878?], vocal score, 3L: g. 140, NUL: photo-facsimile from publisher. [Date stamp 1 March 1878 on CUL deposit copy.]

Pubd. Cathedral Music, Chichester, 1987, vocal score, ?ITIL: printed copy presented by Mr R. Barnes, Nov 1992.

- @ In Palmer's Index to 'The Times' Newspaper the earliest reference to a CUMS concert under Stanford's conductorship located occurs in the issue of JO Nov 1878, p. 10, col. 6, and the first entry under Stanford's name in the issue of 14 April 1883, p. 12, col. J, "Stanford (C. V.), Xew Opera", referring to Savonarola, comp'd. 8 March 1883.

AL ORATORICAL WORKS:

Opus

The Golden Legend (Henry W. Longfellow, 1807-1882, 2nd part of the trilogy Christus: A Mystery, 1872) for soli, chorus, and orch., compld. 29 Jan 1875.

Autograph full score (Part I only), signed and dated 29 Jan 1875, RCM Ms 4145, 171 pp, presented by Guy Stanford.

Unpubd.

no evidence of performance.

- 8 God is our hope and strength (Psalm 46), for SATBarB soli, chorus, and orch., dedicated to Cambridge University Musical Society (CIDIS), compld. 27 May 1875.

Autograph full score, signed and dated 27 May 1875, Leipzig, RC1 MS 5178 B, 107 pp, presented by Novello & Co.

Pubd. Novello & Co, London, and Schirmer, New York, ed. F. Yorke, 1877, vocal score, 8vo, 3L: F.1148, strings parts, folio, BL: h.J21J.m.(JJ.), XUL: photo-facsimile of vocal score from printed copy in LI:PL.

Set of printed orch. parts in CIDIS Archives, Pendlebury Lib., University Music School, Cambridge.

1st performance. C1.TMS Concert, Guildhall, Cambridge, Tuesday, 22 July 1877, soloists Maddles. Redeker and Friedlander, the Revd. L. Gorissow, the Revd Walter Jekyll, and Mr G. F. Cobb (president CUMS), "adding to its own well-trained chorus a capital London orchestra, headed by Herr Straus", cond. Stanford, beginning with the Prelude to Meistersinger (Wagner), then the 1st Eng. perf. of Alto Rhapsody, Op. 53 (Brahms), Stanford's setting of Psalm 46., ending with Symphony No. 4 in D minor (Schumann).

Reviewed June 1877, pp. 279-280 (not reviewed in The Times).

Pubn. reviewed MT June 1877, pp. 291-2 ("... Mr Stanford has divided his work into five numbers, certain of which are so subdivided that changes of key, rhythm, or tempo occur with more than usual frequency. But... unity is secured by the now familiar device of employing leading motives, which... give the entire musical structure the compactness and consistency of a logical argument"). Follows a detailed analysis with four incipits.

A: ORATORICAL WORKS:

Opus

- 17 Three Cavalier Songs (Robert Browning, Dramatic Lyrics, 1842),
 1. Marching - along ("Kentish Sir Byng stood for his King"),
 2. King Charlest and who'll do him rig'lt now, 3. Boot, Saddle,
to Horse and away, for Bar. solo, male chorus and piano accompt,
 compd. 1880, scored for orch. 5 August 1893.

1st perf. "Cavalier Song for Baritone and Chorus (MS), Kentish Sir Byng¹¹, CUMS 'Pop' Concert, Cambridge, Wednesday, 30 Nov 1881, cond. Stanford; not reviewed in The Times or fil:

1st complete perf. "Three Cavalier Lyrics for baritone and chorus" (piano accompt.), CUMS 'Pop' Concert, Cambridge, Wednesday 22 March 1882, cond. Stanford; previewed The Times 10 March 1882, p. 5, col. 6; not reviewed in The Times or :-1T; reviewed G. B. Shaw in The World; 17 May 1893, "Concerts and Recitals" ("When I wrote last week of Stanford's talent for composition, I was not thinking of the mixolydian nonsense in his Eden--the angels' choruses written in no mode at all, because, as I take it, he conceives angels as too 'gentle' to sing in anything so vulgar as the major and minor modes used at the music halls. I was thinking, on the contrary, of his straightforward rum-tum setting of Browning's Cavalier Romances, as fiery and original as they are vernacular from beginning to end, and of that charming flower-of-Roses song with its simple tonic and subdominant Irish harmonies, which is the only number I know from his opera The Veiled Prophet"), Shaw's Music II, p. 885.

2nd perf? State Concert, Buckingham Palace, Friday evening, 14 June 1895, cond. Sir Walter Parratt.

Orig. prog. The Royal Archives, Windsor Castle (RA Concert Frogs. Acc. 1452), "Cavalier.' Tunes, a) Give a rouse, b) Boot and saddle, c) Marching along. Browning and C. V. Stanford, Mr **David** Bismpham and Chorus. •W:rt is clear from the opening piece, Hail! bright ; abode from Tannhauser (Wagner), that the chorus was the Choral Class of the Royal College of Music ¹¹. This was followed by Ma lyre immortelle from Sapha (Gounod, Miss Clara Butt), and The Echo Song (Eckert, Mme. Adelina Patti). There were further songs by Miss Macintyre, Mr Ben Davies, and Mme Patti, the female-voice chorus Wreath ye the steps from Paradise and the Peri (Schumann), the-Kai-Mi-ch (Wagner), ending with the four soloists on the Quartet Un di se ben from Rigoletto (Verdi).

W :footnote on following page:

A: ORATORICAL WORKS:

Autograph **full** score, scored for orch. 5 August 1893,
BL: Loan 84, No. 48, 20pp {used at State Concert, 14 June 1895?}.

MS **full** score copy signed Henry F. Wood, RAM Orch. Lib., 33 pp,
NDL: photoprint from RAM microfilm.

Pubd. Boosey 1882 (folio vocal score), BL: H.1960.(11.),
NUL: photo-facsimile from CUL print; reviewed MT April 1882, p.219

Perfd. Carnegie Hall, New York, Friday evening, 9 Dec 1898,
New York Banks' Glee Club, soloist Herbert Smock, cond.
ff. R. Humphries.

TI.1.ree HS **full** scores and three sets of MS arch. parts (2 Fl, 2 Ob, 2 Cl, 2 Fag, 2 Cor, 2 Trump, Timpani, Side Drum, Vn. I, II, Va, Ve, and Basso), vocal scores, and chorus parts available on hire from Boosey & Hawkes, or for sale in reproduction facsimile through their Archive Dept [arch. Lib. Box No. 0896].

V From Browning: Poetical Works 1833-1864, ed. Ian Jack, OUP 1970, we learn that his Dramatic Lyrics were **first** published as Bells and Pomegranates, No. III, in 1842 and, though he made changes in arrangement and classification for later editions, the text used by Stanford for his setting in 1880 was substantially the same as that of 1842.

The programme for the State Concert of 14 June 1895 prints the titles of the three song settings exactly as in Browning's Dramatic Lyrics, though in a different order, whilst in Boosey's vocal score print there have been changes in the titles of two of the three songs, i.e. Give a rouse has been changed to the first line of No. 2, King Charles, and who'll do him right now, and in No. 3, Boot and Saddle has been replaced by the first line in full. In Give a rouse, the first word of stanza J has been changed from Browning's For to To.

A: ORATORICAL WORKS:

Opus

- 21 Elegiac Ode (Walt Whitman, Elegy for Abraham Lincoln in "When Lilacs Last in the Dooryard Bloom'd", 1867), S. Bar. soli., chorus and orch, compld. ♦ July 1884.

1st perf. 21st Norfolk and Norwich Triennial Festival (14-17 Oct 1884, St Andrew's Hall, Norwich, chorus of 25J, chorus-master Dr Forace Hill, orch. of 69, cond. Alberto Randegger), Wednesday, 15 Oct 1884, 7.45 p.m., soloists, Anna Williams and A. E. Thorndike, cond. Stanford; reviewed ♦ Nov 1884, pp. 6JJ-6 ("we consider the Elegiac Ode the best work the composer has yet given us"); The Times 16 Oct 1884, p. 6, col. 6; The Eastern Daily Press 16 Oct, P. 3, col. 5.

Also 1st perf. of The Rose of Sharon (♦ Mackenzie, cond. composer}, and perfs. of Elijah (Mendelssohn), The Redemption (Gounod), Messiah (Handel) and Scandinavian Symphony (Cowen). Evening concerts were headed "Grand Miscellaneous Concert". The Elegiac ♦ was preceded by Mozart's Jupiter Symphony.

2nd perf. CUMS concert, Cambridge, Friday, 13 March ♦ 1885, cond. Stanford.

Autograph full score dated July 1884, BL: Loan 84, No. 26, 47 pp; MS full score copy, BL: Loan 84 No. 27, 97 pp.

Pubd. Stanley Lucas, Weber, Pitt & Hatzfeld 1884, reprinted Bbsey 1900 (vocal scores only); BL: F.1149.b., (1884), NUL: photo-facsimile from NCL print (1884).

A: ORATORICAL WORKS:

Opus

2.2.. The Three Holy Children (Bible text :from Daniel, Psalms 137 & 74 and "a compressed version of the Benedicta"; dedicated to Queen Victoria, :for 5. v. soli, chorus and orch. cornpld. [10 Feb 1885.

1st perf. Elrmingham Triennial Festival (25-28 August 1885), Friday morning, 28 August 1885, :-oloists Anna Williams, Joseph Maas,, F. King, A. J. Foli {Folley) and Watkin Hills, chorus-master·Mr Stockley, cond. I-fans Richter (newly elected in place of Michael Costa, ct. 29 April 1884}; reviewed MT Sept 1885, PP• 5J0-546, and 11. Oct 1885, PP• 591-2; The Times 29 August 1885, p. 10, col. J.

Also 1st perfs. of Mars et Vita {Gounod, repeated final evening), The Spectre's Bride (Dvorak, cond. 'lcomposer), The Sleeping Beauty (Cowen), and perfs 0£ 9th Symphony (Beethoven), Elijah {Mendelssohn} and Messiah (Handel, 'according to the original score•).

Autograph full score dated 10 Feb 1885 | Cambridge, RCM MS 4162., J47 pp, presented by Guy Stanford.

MS full score copy (Part I itol.p. 149, Part II to P• 347) BL Loan 84, Nos. 2" 8 & 29.

Pubd. Stanley Lucas, Weber & Co, n.d. [1885], 224 pp; Jrd Edition, n.d; Bbosey 1899; New Edition 1902, 199 pp, vcal scores only {possibly 5 edns.); BL: F. 1149.a, {1885), _____

F.11,49.k. (1902), string parts h.,3911.e.(4.); NUL: prints of 1885 and 1902, photo-facsimile of New Edition.

- In letters from 10 June 1883 to 22 Feb 1885, written to Robert H. Milward, Secretary of the B1rmingham Festival, Stanford makes it clear that he had the collabo:ra"tion of his friend Canon Thomas Percy Hudson, Rector of East Gilling, Yorks., in selecting and drafting the libretto or tbookl as he terms it. In his Preface he, acknowledge's Canon Hudson's help, and also that of the Very Revd. The Dean of Chester and Mr H.F. Wilson, Trinity College, Cambridge.

A: ORATORICAL WORKS:

Opus,

◆◆ The Reveng◆ A Ballad of the Fleet (Tennyson, 1878) for chorus and orch, "Matri Dilect.is simQ), C.V.S.n., compld. 11 Jan. 1886...

1&t per£. 5th Leeds; Triennial Festival, Town Hall (1J-16 Oct 1886>, chorus- of 304,, chorus-mas-tar Alfred Broughton;, orch. *OR* 122, c:ond. Sir Arthur SU:l.livan}, Thursday, 14 Oct 1886,, 7.JOp.m, cnnd. Stanford◆ previewed!;!_ Sept 1886; reviewed l:!!_ Nov 1886, pp. 653,™?i; The Times 15 Oct 1886, p. 10, col. .J; Leeds Mercury 15 Oct, P. Si, cols. 1-2; Yorkshire Post 15 Oct, p. 5, cols:. J-4. Aaso 1a◆ per£s. of The Golden Legend (Sullivan), The Story of Sayid (Mackenzie) and St Ludmilla (Dvofak, cond. composer-), and per£s. o£-a minor Mas\$ (Ba.ch}, 5th Symphony (B◆ethoven) and Walpurgis Night (Mendelssohn}.

1&t London per£. Novell◆'s Oratorio Concert, Jrd of 1886.-87 **Season**, St James' Hall, London, Tuesday, 14 Dec 1886, cond. Dr A.. C. Mackenzie; reviewed t!!l, Jan 1887, pp. 20-21.

Early perfs. (selected):

- 1) CUMS Concert, Cambridge, Thursday, 9 June 1887, cond. Stanford.
- 2.) Jubilee Concert, Philharmonic Society of: Bath., Theatre Royal, Bath, Monday, 2◆ June 1887, oond. Stanford; reviewed MT July 1887, p. 420.
- J) 1st Hovingham Festival, Hi::>vingham Hall, Yorkshire (East Riding), summer 1887; works listed in !f!:. Dec 1903, and t!!_ April 1921, pp. 271-◆; Stanford gives an account of this Festival and its founder, Canon Hudson, in Interludes, Records and Reflections, 1922, p. 1◆9 ff.
- 4.) Liverpool Philharmonic Society, Tuesday evening, 8 Nov 1887, cond. Charles Halle (1st Liverpool perf.).
- 5.) 1st Cardiff Triennial Festival, Park Hall (20-23 Sept. 1892), Wednesday, 21 Sept 1892, 11.JO a.m., cond. Stanford; reviewed Western Mail 22 Sept 1892.
- &) 8th Hovingham Festival, summer 1898.

Autograph full score dated 11 Jan 1886, BL: Add.MSS.41642{J), 98 pp, NUL: photo-facsimile from BL microfilm.

Pubd. Novello 1886 (vocal score), 1887 (full score) , 1895 (vocal score, German text),£ 1930 (vocal score reprint), 1935 (arr-. SSA ◆ .A. Chambers), BL: F.1149.d., Ff.1960.a, F.1149.i...(L), F.1149.o, F.1267.k.(13.), !-YUL: 1886 (print), 1887 (photo-facsimile from L&PL print, 99 pp). Set of printed orch. parts in CUMS Archives, Pandlebury Lib., Music School, Cambridge.

(17see British Museum Quarterly - 3, 1929, p.77, £or description o:f this MS.

Two virulenc; reviews by Bernard Shaw:

a) quoted from Shaw's Music II, p. 69: "It turned out that the Requiem was only a clever device of Mr Stanford's to make his setting of Tennyson's Revenge seem lively by force of contrast. But it would have needed half a dozen actual funerals to do that. I do not say that Mr Stanford could not set Tennyson's ballad as well as he set Browning's Cavalier songs, if only he did not feel that, as a professional man with a certain social position to keep up, it would be bad form to make a public display of the savage emotions called up by the poem. But as it is, Mr Stanford is far too much the gentleman to compose anything but drawing-room or classroom music. There are moments here and there in The Revenge during which one feels that a conductor of the lower orders, capable of swearing at the choir, might have got a brief rise out of them; and I will even admit that the alternating chords for the trombones which depict the sullen rocking of the huge Spanish ship do for an instant bring the scene before you; but the rest ... is gas and gaiters."

b) quoted from Shaw's Music III, p. 175 ("Stanford's Becket" in The World, 11 April 1894): "... it seemed to me that Professor Stanford would have done better to follow up his Cavalier Romances and write for the stage than to hammer away at absolute music. Unfortunately, he did neither the one nor the other: he tried to combine the two in such hybrid works as Eden and The Revenge, concerning which I remain impenitent, more convinced than ever that they are hopeless mistakes. The only opening for critical error concerning them lay in the doubt as to whether the case was one of an absolute musician hampered by a libretto, or a dramatic musician hampered by the traditions of absolute music."

The Revenge was performed by the Philharmonic Choir and Orch, Berlin, on Thursday; 21 April 1897, in German [Novello, Ewer and Co, 1895, trans. Frl. S. van Harbo-w, BL: F.1149.1.(1.)]. Stanford was present and may well have conducted.

An autograph letter to Heer C. H. Gouisevain, Administrator of Concertgebouw Orch, Amsterdam, dated 12 Feb 1897, is reproduced in Appendix VI; this confirms the above details, states that Novello has sold about 60,000 copies of The Revenge, and inquires whether the Concertgebouw Orch. and Chorus of 100 voices would be interested in a performance.

A: ORATORICAL WORKS:

Opus

- 2.6, Carmen Saeculare (Tennyson, An Ode for the Jubilee of Her Majesty Queen Victoria) for S. solo, chorus and orch, dedicated by permission "To Her Host Gracious Majesty Queen Victoria", compld. 4 Feb 1887.

1st per.:. The Great Ballroom, Buckingham Palace, London, a Private Concert given in the presence of H. M. The Queen, Wednesday-, 11 May 1887, S. soloist, Miss Marriett., 'a: larg^o orchestr^o, (chorus probably from the Choral Class at the RCM), cond. Stanford..

The orig. prog. is missing in the Royal Archives, Windsor Castle, but Miss Pamela Clark, Deputy Registrar, has kindly provided the following description from Queen Victoria's Journal (RA Queen Victoria's Journal, 11 May 1887):

At, went over to the great Ball Room where Tennyson's fine Ode, very beautifully set to music by Mr. Stanford, was performed by a large orchestr^o, the solos being sung by a Miss Marriett, who has a very fine high voice, & sang; well, as did the Chorus. Albani was to have sung, but could not. The music is very descriptive, & has a likeness: to Wagner in some parts . . . Mr. Stanford is an Irishman, strange to say-, great grandson of the rebel Lord Edward Fitzgerald. ^{tt}

No report or review has been located and, as this was a Private Concert, it would follow that the press were not admitted •

2nd, perf. The Great Ballroom, Buckingham Palace, London, a State Concert which the Queen did not attend, Friday evening:, 3. June 1887, S. soloist M^a Albani, (orch. and chorus not stated in orig. prog., but possibly as in perf. of 11 May), cond. Stanford. The Concert opened with this work, followed by- Scena ed Aria nche' faro senza Euridice" Orfeo {Gluck), Lohengrin's Farewell. "In distant lands" (Wagner), Aria "Che pur

^WThis quotation from Queen Victoria's Journal, 11 May 1887, Royal Archives, Windsor Castle, is by the gracious permission of Her Majesty Queen Elizabeth II.

A: ORATORICAL WORKS:

aspro¹¹ **II Serraglio** [sic] (Liszt), March and Chorus Tannhäuser (Wagner), Scena "Piano, piano" Der Freischütz (Weber), Aria "Miei rampolli femminini" La Cenerentola (Rossini) and Quartetto "Che vedo" Fra Diavolo (Auber), cond. Mr W. G. Cusins.

Orig. prog. Royal Archives, Windsor Castle, copy in NUL.

A letter in the Royal Archives from Hallam Tennyson (ref RA PP Vic 1887/9949) enquiring when Carmen Saeculare might be perfd. before the Queen makes it clear that Stanford composed the music: to the .Q.92_ at the specific request of the Poet Laureate.

Though there were no reports or reviews of these perfs. fil_Dec 1898, p. 793, refers back to them in la:

"It was at Tennyson's special, if not urgent request that Stanford should compose the music to his Ode 'Carmen Saeculare', written in 1887 to commemorate the Jubilee of Queen Victoria. This he did, and the Ode was duly performed, with great eclat., at Buckingham Palace, in the presence of Her Majesty the Queen, on 11 May, 1887. Her admiration of the work found appreciative expression in a letter Her Majesty afterwards wrote to Lord Tennyson in which she said: 'We greatly admired the music, which was very descriptive and well adapted to the words.'"

Autograph full score dated 4 Feb 1887, Cambridge, NUL, 13 pp.

Pubd. Novello n.d. [188T, EIL copy deposited 8 June 1887], (vocal score, arr. Stanford), BL: F.1149.e.(1.), NUL: photo-facsimile from CUL print.

Pubn. reviewed MT Sept 1887, p. 547.

From "Alfred, Lord Tennyson: a Memoir by his Son" [Hallam, 2nd Baron Tennyson.], Macmillan, London 1897, vol. II, p. 448.

Note: By the time of Queen Victoria's accession, State Concerts had become infrequent and the Private Band consisted merely of a few wind-instrument players. In 1840 the music-loving Prince Consort reorganized the Band as an orchestra, and State and Private Concerts became a regular feature at Court, though King Edward VII abandoned what had now become a custom.

A: ORATORICAL WORKS:

[footnote contd. from A 6a]:

Private Band to the State Band. The two Bands thus became inextricably intertwined and, in the 1890s, they were officially merged into one Queen's Band. King Edward VII abandoned the regular State Concerts which the music-loving Prince Consort had largely restored and the Band itself was at risk of being disbanded, but was retained in name at least until World War I when it seems to have ceased to exist.

Sir Spencer Ponsonby-Fane, Comptroller of the Lord Chamberlain's Department, was not so complimentary concerning Carmen Saeculare as the Queen had been for, in a note on the 2nd perf. of 3 Jun & 1887, he states: " . . . there was no row excepting the music of Tennyson's idiotic ode"!

(The writer is indebted to Miss Pamela Clark, Deputy Registrar, The Royal Archives, Windsor Castle, who kindly provided the above information.)

A: ORATORICAL WORKS:

Opus

27 0 Praise the Lord of Heaven (Psalm 150), dedicated to the memory of the late Edvard Hecht (18J2-1887), chorus-master and suh>-cond. Halle Oreb.), S. solo, chorus and orch.

1st ^{Kirt9}perf. at the opening by the Prince and Princess of Wales (later Edward VII and Queen Alexandra) of the Royal Jubilee Exhibition of industry and the arts, Botanical Gardens, Manchester, Tuesday, J May 1887, soloist M.J.Jte, Mar^{i.e} Alhani, the Ha.11.6 Orch. and Choir ("some 500, performers¹¹"), cond. Charles Halle; pr.eviewed The Engineer 2:/ August 1886., p. 171i; The Times J May 1887, p. 10, cols. 1-J; .re:viewed the June 1887", p. 355 and August 1887, pp. 491-2; The Times 4 May 1887, p. 10, col&.. 1-5> and 5. May, p. 10, col. 2' ('...the ohoir sang the Old. 100th Psalm. The Bishop of Manchester offered prayer, and the 1o0th Psalm, 0 PDB.ise God in His Holines, specially composed... by Mr c. Villiers Stanford Mus.Doc was sung by Mme Alban and chorus. The Prince declared the exhibition open. A fanfare of trumpets was g;iven... and a £au.de Joie £1re. The proceedings cl.ose<Lwith a procession through the dif£erent deoartmants, while the Lobgesang:or Hymn of Praise [Mendelssohn, Part rRJ was rendered by the full orchestra and chorus, with solos by Mine Alhani and Mr Edward Lloyd. When the Royal party l.et't... Beethoven's Hallelujah Chorus... was sung, The Times, 4 May).

Location 0£' autograph MS[s] unknown.

Pubd. Forsyth Bros. 1887 (vocal scoll"9" March 1887 at end), BL: F.1149.e.(2.), NUL: photocopy presented by Mr Richard Barnes.

Pubn. reviewed £!!:_A.ugust 1887, pp. 491-2.

A: ORATORICAL WORKS:

Opus

- 34 The Voyage of Maeldune (Tennyson, Ballad and Other Poems, 1880, "Founded on an Irish Legend, A.D. 700") for SATO soli, chorus and orch, dedicated "To Alfred, Lord Tennyson", compld. 1 May 1889.

Autograph full score, signed and dated 1 May 1889 in Cambridge, 117 pp, RCM MS 4157, presented by Guy Stanford.

Pubd. Novello, Ewer and Co, London & New York, [1889], 8vo, BL: F.1149.f., vocal score, NUL: printed copies in duplicate.

Whither ah'av? (from title above), soli and Jvv. female chorus, Novello & Co, [1894], Novello's Collection of Trios No. 289, 8vo, BL: E.1746, NUL: print [Box J].

1st perf. 6th Leeds Triennial Festival, Town Hall (9-12 Oct 1889, chorus of 311 drawn from Leeds area including some 100 'amateurs', chorus-master Alfred Broughton, orch. of 119, cond. Sir Arthur Sullivan), Friday, 11 Oct 1889, 7.30 p.m, soloists Marie Albani, Hilda Wilson, Edward Lloyd, and Harrington Foote, cond. Stanford.

Orig. prog. Leeds Public Library: "The Voyage of Maeldune (Stanford), Overture Leonora No. 3 (Beethoven), Scene, Softly sighs from Der Freyschiltz (Weber), Madrigal, 1560, Sweet honey-sucking Bees (Wilbye), Music to A Midsummer Night's Dream (Mendelssohn)."

Reviewed MT Nov 1889, pp. 658-661, and 662-6 (Eng. trans. of Otto Lessman's review in Allgemeine Musik-Zeitung); The Times 12 Oct 1889, p. 7, col. 4; Leeds Mercury 12 Oct, p. J, cols. 1-2; Yorkshire Post 12 Oct, p. 7, col. J.

Also included in Festival: 1st perfs. of St Cecilia's Day (Parry), The Sword of Argentyr (Frederick Corder), the Violin Suite Pibroch (Mackenzie) and The Sacrifice of Freia (Dr William Creser, Leeds organist).

Stanford's oratorical works from The Revenge, 1886, and The Voyage of Maeldune, 1889, through to the Songs of the Fleet, 1910, appeared regularly in the programmes of every major festival and choral society until many years after his death, in spite of the waning popularity of his other works (except those for the church, which continue at the top of cathedral

A: on..\. TORICAL WORKS:

service lists to the present day). Herbert flowells, the pupil of liis old age, s^{ake} of his "advancing years and comparative national neglect" but a concert given by the Royal Choral Society in the Royal Albert Hall on Saturday, 24 Apr^l 1920, 2.30 p.m, is typical of the continuing popularity of his choral and orchestral works. The programme featured The Voyage of Maeldune and the Songs of t^{he} Fleet, followed by The :Yivstic Trumpeter (Hamilton Harty) and the orchestral work, The Visions of Hannele (Hubert Bath), with the soloists Carrie Tubb, Phyllis Lett, Frank ^{ullins}, and Norman Allin, conductor Sir Frederick Bridge.

W An Address at his Centenarz, 11 Dec 1952, PRI'-L< \ 79,pp. 19-J 1.

A: ORATORICAL WORKS:

Opus

- 4.Q' Eden (Robert Bridges, 1844-1930), Dramatic Oratorio, in Three? Acts for S. S. A. T. Bar. B. soli, chorus and arch, dedicated "To my friend Hubert Parry, / Aurum et opes et rura frequens donabit amicus: / Qui velit. ingenio cedere, rarus erit.: / Mantial, ♡iii, 18" ♡ compld. 1 Dec 1890.

1st perf. Birmingham Triennial Festival (6-9 Oct 1891) Wednesday evening, 7 Oct 1891, soloists Anna Williams, Mrs Brereton, Mme Hope Glen, Edward Lloyd, Ivor McKay and Watin Mills, cond. Hans Richter; reviewed in "Dr Stanford and his 'Eden' in MT Oct 1891, p. 599; reviewed MT Nov. 1891, pp. 660-1; Birmingham Daily Post 8 Oct 1891; The Times 8 Oct 1891, p. 7.

Also 1st perf. of Requiem (Dvořák, cond. composer), and perfs. of Matthew Passion (Bach), Messiah (Handel), Blest Pair of Sirens (Parry). ID. Ingarian Concerto (Joachim), Overture Euryanthe (Weber), Prelude Parsifal (Wagner), 7th Symphony (Beethoven) and Faust (Berlioz) ♡-

1st London perf. Royal Choral Society ♡ Royal Albert Hall, Wednesday, 18 Nov 1891, 8 p.m., cond. Joseph Barnby; reviewed MT Dec 1891, pp. 722-J; ("Miss Macintyre sang the music ♡ to ♡ beautifully, and she was well seconded by Mr. Ben Davies as Adam. The smaller parts [by] Mrs Brereton ♡ Mme Hope Glen, Mr John Probert and Mr Norman Salmond. To overpraise Mr Henschel's conception of Satan would be impossible. 11); The Times 19 Nov 1891, p. 6), col. 5.

A autograph full score dated 1 Dec 1890, Cambridge, RCM MS 4163, 410 pp, presented by Guy Stanford.

MS full score ♡ with 14 ff. of autograph additions and corrections to wind, brass, harp and organ parts, RCM MS 5.178 B, presented by Novello & Co.

Pubd. Novello 1891 (vocal score), BL: F.1149.g.(1.). NUL: print and photo-facsimile from L&PL print. 216 pp.

The Birmingham Daily Post **review** sheds light on Bridges' source: "The subject of ♡ is said to have been suggested to the author by Dr Stanford, who had been interested by the sketch of a contemplated tragedy by Milton, having for subject Adam Unparadised, the original MS of which is in the library of Trinity Coll., Cambridge. ♡ The proposed tragedy gave way to Paradise Lost, but the sketches provided Mr Bridges with an outline, worked out with literary and poetic skill in ♡.1 Shaw's Music I.E, pp. 427-8, 459, 464, 877, 885, III pp. 173, 17:

Opm

41. The Battle of the Baltic (Thomas Campbell, 1809), Ballad for chorus and orch, dedicated to Sir George Grove. This work, which owes its existence to his suggestion, is dedicated by 'G's' devoted friend, C.V.S.", compld. 1;1 Jan 1891.

1st perf. final Richter Concert of the Season, St James's Hall, Regent Street, London, cond. Hans Richter, Monday, 20 July 1891.; reviewed ttr" August 1891, P. 47J, The Times 23 July 1891, p. 4, col. 6. Also perf'd. Overture, Euryanthe (Weber), Kaisermarsch and Lohengrin's declaration of his mission (Wagner) and Beethoven's 9th Symphony.

2nd perf". [listed as 1st perf. in certain sources] 168th Three Choirs Festival, Hereford (8-11 Sept 1891), Shire Hall, Tuesday, 8 Sept 1891, 8 p.m., the choirs of Hereford, Gloucester, Worcester and Oxford, and a contingent from Leeds trained by Alfred Broughton, cond. Stanford; reviewed Oct 1891, pp. 596-8; The Times 9 Sept 1891, p. 5, col. 5; the Annals of the Three Choirs, Hereford 1891, p. 100, states: "the stirring music of Prof Stanford's setting was done full justice by the band and choral executants. The effect of the 'battle music', with its profusion of instruments of percussion, was almost painfully realistic in the comparatively small room. Also 1st perf's. of De Profundis (Parry) and Song of Judgement (c. H. Lloyd), and perfs. of St Paul and Elijah (Mendelssohn), 1st Symphonr (Schumann), Requiem Mass (for Mozart centenary), 3rd Symphony (Beethoven) Te Deum (Sullivan), St Mary Magdalen (Stainer) and Messiah (Handel).

Autograph full score dated 11 Jan 1891, St Leonards on Sea, RCM MS 4141, 62 pp, presented by Guy Stanford.

MS full score copy, RCM MS 5178 A, presented by Novello & Co., [MS full score and performing parts prepared from RCM MS 5178 A for perf. by the Broadheath Singers, Eton Coll., 26 Sept 1987, cond. Robert Tucker, Hillingdon, Uxbridge, Middlesex.]

Pubd. Novello 1891 {vocal score}; BL: F.1149.g.(2.), NUL: vocal score print and photo-facsimile from L&PL print.

A strange set of circumstances links Stanford's setting of Campbell's verses with his close friend, Canon Thomas F. Hudson, Fellow of Trinity Coll Cambridge, a gifted amateur cellist who with his brother Frank, founded chamber music in Cambridge. Canon Hudson took a College living at Gilling, Yorkshire, in 1870 and, in 1887, founded the Hovingham Musical Festival (the near-by village) with the collaboration of Sir William Worsley,

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grandfather of HRH The Duchess of Kent, Hovingham Hall. Canon Hudson attracted to this Festival such notables as Joachim, Fanny Davies, Plunket Greene, Leonard Borwick, ♠c, and many composers who conducted first performances of their works; Somervell, Alan Gray and Stanford himself **were** frequent visitors, the last bringing to performance The Revenge (twice), The Threaholy Children, Te Daum in B flat, Last Post; and Serenade, Op.95. This links up with Mr Richard C. Studholme, Christchurch, New Zealand, who informed the **writer** that he had inherited a manuscript full score of The Battle of the Baltic from his grandmother, **Miss** Alexandra Thompson (as she was then), daughter of the then Archbishop of York and, later, had the kindness to send a photocopy of this score. The first end paper has the entry: To be returned to Canon Hudson, Gilling, and the date July 1890 appears at the end. It is a setting for full orchestra and chorus of the same verses by Thomas Campbell and the first thought was that this was a manuscript full score **copy** of Stanford's setting. A collation, **however**, showed that **it is a** completely different setting. The obituary for Canon Hudson (who changed his surname to Pemberton in 1900), **fil** April 1921, pp. 271-2., by J. A. Fuller-Maitland lists the **works** performed at the Hovingham Festival, 1887-1906 ♠ and those for 1890 include "**Miss** Alexandra Thompson's Battle of the Baltic (first performance)". Miss Thompson was a pupil of Dr John; Naylor, organist of York Minster, and Mr Studholme has also inherited ♠ further music MSS, including a Canon in G minor which Stanford wrote for her in her scrapbook, signing and dating this Gilling 1895. The question arises whether Miss Thompson was Stanford's pupil and whether he suggested to her the project of composing a setting of Campbell's verses concurrently **with** his own setting.

[A recent (1992) request to Mr Studholme to compare the handwriting; of his grandmother's full score with that of the very many autograph MSS he inherited from her shows that her full score is indeed her autograph writing and, further ♠ that he has also her vocal score MS for voices and piano possibly her first draft before she orchestrated her composition or, less likely, a piano reduction for rehearsal and performance purposes.]

A: ORATORICAL WORKS:

Opus

Installation Ode (A. W. Verra 11, Nobilissimum et Illustrissimum virum ...), 1892, chorus and orch.

1st per.f. The Installation of Spencer-Compton Cavendish, Duke of Devonshire as Vice-Chancellor of Cambridge University took place on Saturday, 11 June 1892,- and the Ode, cond. by Stanford, was performed as part of the ceremonies after an official lunch and procession through the streets at a CUMS concert on Monday, 13 June 1892; reviewed MT July 1892, pp. 422-J {"After a short introduction, founded on the ... 'Cambridge Chimes', heard at first alone and then ... with the chorus, the proper begins with the stanzas allotted to w reciter [the Hon. Stephen Howys], and each followed by a chorus based on ... Gaudeamus igitur-, the arch. adding a varied but always graceful counterpoint!"), The Times 15 June 1892, p. J, col. 1. This was followed by The Lotus Eaters (Parry, compd. for the occasion, cond. composer), the Introduction and closing scenes from Tristan und Isolde (Wagner) and 7th Symphony (Beethoven), both cond. Hans Richter.

Autograph full score and set of MS orch. parts in CUMS Orch. Lib., Pendlebury Lib., Music School, Cambridge, NUL: photocopies, of score and parts; autograph vocal score dated 1892, NUL MS 8:Z-, 7 pp. The vocal score has Stanford's note at the foot of p. 1: "The Music of this Ode is intended to follow immediately the Academic Festival Overture of Brahms, the last bars of which are (with the permission of the Composer-) made use of in the last Chorus with the addition of vocal parts ...".

Pubd. C. J. Clay & Sons, Cambridge 1892 {vocal score}, 19 pp; NUL: photo-facsimile from CUL print.

A: OH.ATOH.ICAL WORKS:

Opus

46 Mass in G major (In Memoriam Thomas Wingham, 5 Jan 1846-24 March 1893, composer and director of music, Brompton Oratory, London) for SATB soli, chorus, organ and orch, compld. 22 Oct 1892.

Autograph **full** score signed and dated 22 Oct 1892, Cambridge, BL Loan 69/19, deposited by Novello & Co, inscribed on the titlepage: To Thomas Wingham in sincere regard, December 1892, 111 pp, NUL: photo-print from BL microfilm, including copyist's score of Kyrie (Lord, have mercy) in Eng.

MS **full** score copy, RCMMS 4457, 164 pp, **folio**, presented by Novello & Co.

Pubd. Novello & Ewer and Co, London & New York, 1893, 8vo, (vocal score, Latin text), and 1893, 8vo, (vocal score, Eng. text, Communion Service in G), piano accompt. in each arr by Stanford, BL: F.1149.h(2.) and F.1149.h.(J.), NUL: photo-facsimile of Latin score from CUL copy, and of Eng. version from Mr R. Barnes.

Obituaries: The Times 28 March 1893, p. 9, col. 6, and !: April 1893, p. 228 (quotes Wingham's dying wish that the Mass in G should be performed at the earliest possible date). His friend and contemporary, Louis N. arker, records his memories of Wingham's career and personal.ity int!,! May 189.3,pp. 270-2.

1st perf. Brompton Oratory, London, St Philip Neri's Day (Patron Saint of the Oratory), Friday, 26 May 1893, cond. Mr Barclay Jones, musical director of the Oratory.

Reviewed M! July 189.3, p. 411 ("The Festival of St Philip Neri, at the Brompton Oratory, was made the occasion of the £irst performance of Professor Villiers Stanford's Mass in G, Op. 46' written in December last, and dedicated 'To Thomas Wingham, in sincere regard.' Excellently performed by a large choir and a **full** orchestra:, supplemented by the fine organ, at which Mr d•Evry ••• presided with admirable skill . ••• The expressive settings of the Kyrie and Gloria ••• are alike for repose of tonality, which imparts a sol.idity and restfulness to the music admirably in accordance with the spirit of the text. The Credo, the most elaborate portion of the Mass, contains much clever contrapuntal writing • •• The Sanctus might serve as a model for modern church music, and the Benedictus includes an effective quartet. The scoring not only reveals the hand of a master, but

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also that of one who knows how to support and help the vocal parts. The soloists were Master Folkhard and Messrs Russon, Pearson, and Tabb. Mr Barclay Jones, the musical director of the Oratory, conducted").

Not reviewed in The Times.

Reviewed by George B. Shaw, Snubbed by the Bach Choir, in The World, 31 Jan 1894, p. 103 (Shaw's Music III, pp. 101-104).

"The [Bach] Choir was unable to face such critical chemistry ••• and since that day I have only heard of its concerts by chance. This time, as I have said, chance was unpropitious; and, to my sincere regret, I missed Professor Stanford's Mass. I am not fond of modern settings of the Mass as a rule; but this particular one, as an example of the artistic catholicity of an Irish Protestant (and if you have never been in Ireland you do not know what Protestantism is), especially interests me.

Nothing is more tempting to a keen critic than an opportunity of comparing that religious music into the spirit of which the composer has entered through his dramatic faculty alone, with that which is the immediate expression of his own religious faith. And of such an opportunity I have been deprived because it fell to my lot to give the Bach Choir its first taste of really stimulating criticism. Must I, at this age, come down to studying advertisement columns for concerts like any common mortal?").

Mr Patrick Russill, organist and director of music, Brampton Oratory, confirms that there are no records relating to Stanford's Mass in G remaining in the Oratory Library. He writes.

"Orchestral masses were frequent here prior to the Papal Encyclical Motu Proprio of 1903. No choral or orchestral material of the Mass, Op. 46, survives here from that period. Much of the old Victorian music library was burnt in a fire in 1950, which also destroyed the organ, However, the work has been brought back into the regular repertoire here for the last five years, both with organ only, and with orchestra on two occasions. We had the parts made from Novello's original hire full score, now in the library of the RCM--we didn't realize the existence of an autograph."

A: ORATORIC, \.L WORKS:

Two centenary performances of the Mass in G major are recorded below because of their historic interest. Each was held on the Festival of St Philip Neri, 26 May 1993, on the exact centenary of the first performance, one at the Oratory, Brampton Road, London, and the other at The Oratory, Birmingham.

(a) The London Oratory presented its centenary performance of the Mass in a liturgical setting, Wednesday, 28 May 1993, with the Choir of the London Oratory, and soloists drawn from the choir. The orchestra, unnamed, were members of a London-based professional body, with Patrick Russill at the organ, and conducted by John Hoban, director of music.

(b) At Birmingham Oratory the Mass was performed in a liturgical setting in its entirety, Wednesday, 26 May 1993, 7.15 p.m. The service was in Latin, with the exception of the three Bible readings, the homily, and the bidding prayers, and the Celebrant was the Rt Revd Joseph Gray, Bishop of Shrewsbury.

The performers were the Oratory Choir, and an ad hoc orchestra formed for the occasion, drawn mainly from undergraduates of Birmingham University. The soloists were Catherine Mason-soprano, Geraldine McGreevy-alto, Stephen Davis-tenor, and Leon Storey-bass. The orchestra was led by Jonathan Robson, and conducted by Paul J. Rodmell, director of music.

Possibly because each of the above performances took place in a liturgical setting, no music critics were present, and consequently there were no press reviews or reports.

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Opus

5;0 The Sard. (Thomas Gray, A Pindaric Ode, 1757") .for Har. solo, chorus and arch, compld. 22 Sept 1892.

1st perf. 2nd Cardiff Triennial Festival, Park Hall
(18-21 Sept 1895,, chorus entire-ly- .from Cardiff' city, orch. from London, cond. **Sir Joseph Barnby**), Thursdays, 19 Sept, 1895, 11.30 a.m., soloist **Plunket Greene**, cond. **Stanford**; reviewed **MT Oct 1895, PP. 6,72-J**; The Times 20 Sept 1895, P. 8, col. 5; London Standard 20 Sept. [Cardiff MS J.701.(2/3), pp 1.48-9]; Western Mail 20 Sept, p. , cols. J-6, ("The Irish composer, **Dr Stanford**, was exceptionally delighted at the success of the performance of his new work. He was profuse in his thanks to choir, arches and officials, and warmly congratulated Mr **Plunket Greene** immediately after leaving the platform. In the ante-room he expressed the pleasure it had given him to have his work so ably performed. **It was a fine performance**, he said enthusiastically. **Dr Stanford** was also delighted with the reception accorded by the audience to him and the rendering of his work").

Also perfd. Requiem (Verdi), Faust (Berlioz), 9th Symphony (Beethoven), A Postlude of Life (Prof David Jenkins, Univ. of Aberystwyth), 1st minor Symphony (Mozart) and Sit Francis (Edgar Tinel, 4-th Eng. perf. [not 1st as adverted.])

2nd perf. CUMS concert, Cambridge, Monday, 15 June 1896, cond. **Stanford**.

Autograph score dated 22 Sept 1892, Folkestone, BL Loan 84, o.JO, 102 pp.

Autograph vocal score dated Sept 1892 (used as copy by engraver), NUL MS 14, 34 pp.

Pubd. **Boosey-1895** (vocal score), BL: F.890.d.1., NUL: photo-facsimile from N.C.L print.

A: ORATORICAL WORKS:

Opus

52'. East to West (Algernon C. Swinburne, 1837-1901, Ode, East to West, cited in The Times, JO June 1893: "Chicago Exhibition, Mr Swinburne's Ode-East to West"), compd. for the Chicago **World's** Fair Celebrations, 1 May to 31 Oct 189J, dedicated to "The President and People of the United States of America" (opened 1 May, though unfinished, by President Cleveland, reported in Tue Times, 2 May 1893, p. 5, col. 1), an Ode for chorus and orch, compld. 14 Jan 189J.

1st perf'. Royal Choral Society, Royal Albert Hall, London, Wednesday, 10 May 1893, 8 p.m, cond. Sir Joseph Barnby, followed by perf'. of Mendelssohn's Elijah; reviewed MT June 1893, p. 341 ("Sung with admirable precision and spirit by Sir Joseph Barnby's choir, the Ode was very favourably received and Professor Stanford had to bow his acknowledgements from the platform"); The Times, 12 May 1893, p. 4, col. J; by John F. Runciman in Magazine of Music 10, July 1893, p. 154.

Orig. prog. BL: e. 1)99.b.

2nd perf• CUMS .Tubile-eJ Concert, Cambridge, Monday afternoon, 12 June 1893, oond. Stanford. This was preceded by perf's. of works by f◊ve distinguished European composers, four of whom were present to receive honorary-doctoral degrees in music from the University the following day, 13 June, each of whom cond. his own work except Saint-Saens who played the piano solo; Max Bruch-Banguet with the Phaeacians from Odysseus, Saint-Saens-Fantasy for piano and orch.,Africa, Arrigo Boito -Prologue from Mefistoele, and Tchaikovsky-Symphonic Poem Francesca da Rimini. Grieg, whose acceptan◊e of the honour was thwarted.by a serious illness, was remembered by his Peer Gynt Suite, cond. Stanford; reviewed **fil.** J'uly 1893, p. 408.◊ The Times 14 June 1893, p. 5, col. 4.

Stanford resigned his conductorship of CUMS at the end of the concert "after twenty years of invaluable services". Though he occupied the chad.r- of music at Cambridge to the end of his life, his resignation of the main series of CUMS concerts was largely due to his moving his home base from 10 Harvey Street, Cambridge, to 50 Holland Street, Kensington, because of his increasing commitments to the RCM and London in general. His letters show that he moved to Hlland Street between March and May 1891 (and no◊ 1894 as is stated on the plaque affixed to his Kensington house by the LCC).

A: ORATORICAL WORKS:

? Perf. at the Chicago World's Fair:

The writer is indebted to Dr Don L. Roberts, Head Music Libn., Northwestern University, Evanston, Illinois, who, with his staff, searched the Chicago Tribune issues 1 May to 31 Oct 1893 for a report on a perf. of East to West without success, though there were regular reviews of perfs. of other works. They discovered, however, that the concert arch. was disbanded on or about 1 Sept, and it is possible that the work was scheduled for Sept and thus not performed. The writer reports a similar negative result of a search of The Times for the same period.

At the instigation of Mr William Lichtenwanger, formerly Head of the Music Reference Division, Library of Congress, Washington, D.C., Miss Dena Epstein, an expert on music sources in Chicago, made an exhaustive search for evidence of a perf. of East to West, sadly with the same negative result. She found, however, that the library of the Chicago (Symphony) Orchestra included copies of the printed vocal score and string parts published by Novello in 1893.

Finally, Miss Emily Clark, Assistant Libn., Chicago Historical Society, has searched The Official Programme of Exoosition Concerts, May-October 1893, but has been unable to locate any record of a perf. of East to West, or in various other programmes for concerts given at the World Columbian Exposition.

The writer is greatly indebted to these American friends for their courtesy and help.

Autograph: Full score dated 14 Jan 1893, St Leonards on Sea, RCM MS 4155, J8 pp, presented by Guy Stanford.

MS full score copy, RCM MS 5178 B, presented by Novello & Co.

Pubd. Novello 1893 (vocal score and string parts),
BL: F.1149.m.(1.), and h.3911.e.(7.), NUL: photo-facsimile of vocal score from CUL print.

Reviewed George Bernard Shaw, The World, 17 May 1893 ("Concerts and Recitals ••• The two qualities needed for a good Chicago ode are tunefulness and bounce; and there is an allowance of both in East to West, though it is certainly stunted by the professorism which is Stanford's bane"), in Shaw's Music II, pp. 88J-5.

GJ Unfortunately all British Library literature concerning Exhibitions (including the Great Exhibition of 1851 and the Chicago Exhibition) was **destroyed** in an air raid in or about 1942.

A: ORATORICAL WORKS:

Opus

6,2 Phaudrig Crohoore A Choral Ballad (Joseph Sheridan Le Fanu, 1814-1873), chorus and orch, compld. 2 July 1895.

1st perf. 25th Norfolk and Norwich Triennial Festival (6-9 Oct 1896, St Andrew's Hall, Norwich, chorus of 253 and the Boy Choristers of Norwich Cathedral, chorus-master-Dr. Horace Hill, "an excellent orch." of 74. mainly from London, cond. Alberto Tandegeger. An annotated programme has the note against the viola player, G. R. Betjemann: "Killed two weeks previously by accident in mountain climbing in Switzerland!"; Friday-, 9 Oct 1896, 7.45 p.m., cond. Stanford; reviewed 11 Nov 1896, pp. 74-6; The Times 10 Oct 1896, p. 7, col. 4; The Eastern Daily Press 10 Oct, p. 5, col. 5.

Also 1st perfs. of Operatic Cantata ffero and Leander (Luigi Mancinelli, cond. composer), Violin Concerto in D minor (Frederick Cliffe, soloist T:ivaela Nachez, cond. composer) and perfs. of Jephtha (Handel), The Rose of Sharon (MacKenzie), Best Pair of Sirens (Parry), Fridolin (Randegger), Elijah (Mendelssohn), Peer-Gynt Suite No. 1 (Grieg) and The Redemption (Gounod); Phaudrig Crohoore was introduced by the Overture Leonora No. 1 (Beethoven) and followed by Suite in D minor (Edward German) and Lohengrin Act 3 (Wagner).

Autograph full score dated 2 July 1895, London, Laus Deot, RAM XS 4 (1), 85 pp, NUL: photoprint from microfilm of RAM autograph }!SJ autograph vocal score (An Irish Ballad for Chorus and Orchestra, "To the ever-green memory of William R. Le Fanu I dedicate this work, C.V.S.") dated July 1895, NUL yfS 18, 25 pp.

Pubd. Boosey 1896 (full score, arch. parts, and vocal score), BL: fr.1960.e.(10). h!.3911.e.(8.). F.1149.i.(2.), NUL: vocal score print, and photo-facsimile of full score from CUL print.

A: ORATORICAL WORKS:

Opus

6.,J- Requiem [Mass- in 1st perf. prog.] (Latin text, In memoriam Lord Leighton of Stretton, P.R.A., 1890—96) for s.A.T.Bar-soli, chorus and orch, compld. 1 Sept 1896.

1st perf. Birmingham Triennial Festival (5-8 Oct 1897, chorus of 350, chorus-master Swinnerton Heap, orch. of 126, cond. Hans Richter), Wednesday morning, 6 Oct 1897, soloists Marie Aibani, Marie Brema, Edward Quid and Plunket Greene, cond. Stanford; reviewed *TL*, Nov 1897, pp. 745-7; The Times 7 Oct 1897, P. 4, col. J.

Autograph full score dated 1 Sept 1896, Finished at Malvern, Laus Deus, RAM MS 4 (2), 176 pp, NUL: photo-print from micro-film of RAM MS. A later entry at the top of the title page shows that Stanford presented this autograph score to Sir Alexander Mackenzie: "A. C. Mackenzie from C. V. Stanford, and Jennie Stanford, December 1897."

Autograph vocal score, RCM MS 4159. 64 pp, Presented by Guy Stanford

Pu^bct. Boosey 1897 {full score, orch. parts, and vocal score), BL: I.E.1960.c., h.3911.e.(2.), F.1149.j.(1.), NUL: photo-facsimiles of full and vocal scores from CUL prints resp.

TL, April 1905, p. 242, reports: "Instances are happily multiplying of the favour meted out to British composers on the Continent. On 24 February 1905 the 'Requiem' of Sir Charles Stanford was performed under the direction of that excellent artist Herr Julius Butts. Concerning the work the *Dilsseldorfer Neuste Nachrichten* in a highly appreciative notice says:

'With his Requiem Herr Stanford takes an honourable position among composers of the present time. •• Herr Stanford, through his restrained language, which speaks to the heart, has found many friends. •• After the Sanctus the composer was called, and at the end had to return to the platform again and again to acknowledge the enthusiastic applause, No less was Prof. Butts honoured, to whom much gratitude is due for the splendid performance of this work.'

Continuing, "Sir Edward Elgar's 'Variations' have recently been performed at Dresden, Munich, and Frankfurt, quoting a review in the Frankfurter Allgemeine Zeitung,

A: ORATORICAL WORKS:

Opus

66, Te Deum in B flat (Latin text) for S.A.T.Bar. soli, chorus and orch, dedicated "To Her Most Gracious Majesty Queen Victoria in commemoration of the sixty years of her Majesty's reign", compld. JO Jan 1897.

1st perf. 9th Leeds Triennial Festival, Town Hall (5-8 Oct 1898, chorus of 355 from five West Riding centres trained by local chorus-masters, arch. of 122 entirely from London, cond. Sir Arthur Sullivan), Thursday, 6 Oct 1898, 11.30 a.m, soloists Marie Alani, Marian McKenzie, Edward Lloyd and Plunket Greene, cond. Stanford.

Orig. prog. Central Lib, Leeds, and RC1 Dept of Portraits (with autographs of Faure, H. Plunket Greene, Clara Butt, A. Sullivan, and C. H. Parry); reviewed The Times 7 Oct 1898, p. 9, col. 5; Times Nov 1898, pp. 730-2; Leeds Mercury 8 Oct, p. 7, cols. 1-2; Yorkshire Post 7 Oct, p. 5, cols. 2-4.

Also 1st perfs. of Caractacus (Elgar), Ode on the Passions (Cowen), Ode on Music (Otto Goldschmidt), Song of Redemption (Alan Gray) Symphony poem ? Irish Rhapsody (Humperdick) and perfs. of B minor Mass (Bach), Stabat Mater (Palestrina, ed. Wagner), 9th Symphony (Beethoven), Alexander's Feast (Haidel), All to Rhapsody (Brahms) and Praetorian Symphony (Mozart). First time 'low pitch' had been adopted at Leeds.

Autograph full score dated JO Jan 1897, London, 3L Loan 84, JO J1' 131 pp.

MS full score coll., n.d., rCM HS 4456, 239 pp, presented by Boosey & Hawkes.

Pubd. Boosey, London and Kew York, 1898 (vocal score arr. Stanford, Svo; string parts, folio; and chorus parts, Bvo), BL: F.1149.j.(2.), h.3911.e.(L), and F.1170.t.(79.), NUL: vocal score print, and photo-facsimile from NCL print.

MS full score and three sets of MS orch. parts (2 Fl, 2 Ob., 2 Cl, 2 Fag, Contra Fag, 4 Cor, 3 Tru: 1p, J Tromb. and Tuba, TLnpani, Cpnbals, Bass Drum, Harp, Vn. I, II, Va, Ve, and 3asso, Organ ad lib.), vocal scores, and chorus parts, available on hire from Boosey & Hawkes, or for sale in reproduction facsimile through their Archive Dept [Orch. Lib. Box no. 0926].

A: ORATORICAL WORKS:

Opus-

68. Our enemies have fallen (Tennyson, The Princess, 1897), N^o. 8, A Cycle of Songs from 'The Princess' for Quartet of solo voices with pianoforte accompt. (compld. August 1897, see Section K), scored for chorus and arch. 15 March 1899.

Autograph full score, scoring compld. 15 March 1899,
BL Loan 84, No. 32, 13 pp.

1st perf. State Concert, Buckingham Palace, Friday evening, 10 June 1899, the Choral Class of the RCM and the Queen's 3and, cond. Sir Walter Parratt.

Orig. prog. The Royal Archives, Windsor Castle (RA Concert Frogs. Acc. 1452) The concert began with the March and Chorus ine ve the Garlands from The Ruins of Athens (Beethoven), then the Duet La ci darem (Mozart, Mme. Albani and Mr Bispham), Legende, L'Air-des Clochettes from Lakme (Delibes, Mme. Emma Nevada), the Aria Ecco ridente in cielo (Rossini, Signor de Lucia), Choral Song Our enemies have fallen (Tennyson's The Princess), the Choral Class of the RCH (c. V. Stanford), Valse Rosebuds (Ardit, Mme. Albani), Scena Plus grand dans son obscurité from La Reine de Saba (Gounod, Miss Marie Trema), Air Drink to me only (Trad.) and Song Quand'ero paggio from Falstaff (Verdi, Mr David Bispham), ending with Solo with Chorus The night is calm from The Golden Legend (Sullivan, Mme. Albani),

2nd perf. Crystal Palace, Sydenham, London, Saturday evening, 28 Oct 1899, arch. of 61 strings and single wood wind, cond. August Nanns; reviewed The Times 10 Oct 1899, p. 7, col. 4; MT Dec 1899, p. 820.

Also perfd. Symphony in B minor (Schubert), Piano Concerto No. 1 (Brahms, Fanny Davies), Choral Fantasia, Op. 80 (Beethoven, Fanny Davies) and Onaway! awake, beloved! from Hiawatha (Coleridge Taylor; Edward Lloyd).

Pubd. Boosey, London and New York, 1898, vocal score, 8vo (Full Score and Band Parts may be obtained from the Publishers).
BL: F.1149.i.(4.); N1JL: photo-facsimile from NCL print, (see Section K for pubn. of orig. version).

A: ORATORICAL WORKS:

Opus

7 Last Post: Choral Song (William E. Henley, 1849-1903), for chorus and orch, compld. 15 May 1900.

1st perf. The Great Ballroom, Buckingham Palace, London, a State Concert which the Queen did not attend (although the Prince and Princess of Wales were present), Monday evening, 2-5 June, 1900, the Choral Class of the RCM, (probably cond. Stanford though the orig. prog. does not state this specifically). The Choral Song was preceded by Chorus "The Lord hath marvels wrought" Tannhauser (Wagner), Aria and Duo from Act I La Boheme (Puccini) and the Song The Lost Chord (Sullivan), followed by Valse Printemps (Stern), Scena Mon coeur s'ouvre a ta voix (Saint-Saens) and Quartet "Un di se ben" Rigoletto (Verdi), cond. Sir Walter Parratt.

Orig. prog. Royal Archives, Windsor Castle, copy in NUL kindly provided by Miss Pamela Clark, Deputy Registrar.

2nd perf. 177th Three Choirs Festival, Hereford (11-14 Sept 1900, chorus of 241 'for the first time ... selected entirely from the trio of cities', orch. of 70, chorus-master and cond. Dr George R. Sinclair, Hereford Cathedral), Tuesday morning, 11 Sept 1900, cond. Stanford. Also 1st perfs. of Thanksgiving Te Deum (Parry, end of Boer War) and A Wanderer's Psalm (Prof Horatio Parker, Yale Univ., Conn.), and perfs. of Requiem (Verdi), Gott fahret auf mit Jauchzen (Bach, BWV 4J, in Eng.), Pathetic Symphony (Tchaikovsky), Elijah (Mendelssohn), Pressiah (Kandel) and Dixit Dominus (Leonardo Leo, ed. Stanford, 1879, see Section M).

Reviewed The Times 12 Sept 1900, p. 4, col. 5; MT Oct 1900, pp. 657-66.1 (which includes the confusing statement: "The work [Last Post] was performed at one of the State Concerts last year", obviously referring to the 1st perf. reported above).

Autograph full score dated 15 May 1900, London, NUL MS 22, 36 pp (used as full score copy by engraver), ex, Gordon A. Slater.

Pubd. Boosey: 1900 (full score, orch. parts, and vocal score.), BL: m.1960-e.(3.), h.3911.e.(J.), F.1149.i.(4.), NUL: duplicate vocal score prints, and photo-facsimile of full score, with photocopies of complete set of 22 orch. parts from CUL prints. Printed full score and set of orch. parts in CUMS Archives, Pendlebury Lib., Music School, Cambridge.

A: ORATORICAL WORKS:

Opus

BJ The Lord of Might on Sinai's brow (Bishop Reginald Heber 1783-1880), Motet for chorus, organ and arch.

1st perf. 2...49th Festival of the Sons of the Clergy, St Paul's Cathedral, London, Service of Evensong, Wednesday, 13 May 1903, cond. Sir George Martin, in the presence of the Lord Mayor and Sheriff, the Arch.bishop of Canterbury and the Bishops of London, Lichfield, Bath and Wells, Winchester, Salisbury, Bangor and Stepney--the service opened with the Overture In memoriam (Sullivan) to commemorate the late Archbishop of Canterbury; reviewed MT June 1903, p. 392; The Times 14 May 1903, p. 11, col. 4 ("The anthem was a motet by Sir Charles Stanford, written for the occasion. The performance by a choir enlarged to over 200 voices... was admirably accurate, the semi-chorus... by the regular choir of the cathedral. The Magnificat and Nunc-Dimittis were... by Sir Frederick Bridge... the congregation joined in singing; the Old 100th Psalm [and] the service was brought to a conclusion, with Beethoven's Hallelujah Chorus").

Location of autograph MSS unknown.

Pubd. Boosey 1903 (vocal score arr. for voices and organ by Sir George Martin, and string parts). BL: F.890.d.(2.), h..3911.e'.(5.,), NUL: vocal score photo-facsimile from CUL print..

A: ORATORICAL WORKS:

Opus

91 Songs of the Sea (Henry Newbolt, 1862-1908), publ. order:
 1. Drake's Drum, 2, Outward Bound, J. Devon, O Devon,
 4. Homeward Bound, 5, The Old '5uperb', composed for Plunket
 Greene, Bar, solo, male chorus [ad lib.] and arch, compld. March 1st
 perf. 12th Leeds Triennial Festival, Town Hall (5-8 Oct¹¹ 1904.
 1904, chorus of J62, chorus-master n. A. Fricker, orch. of
 12J-- 'finest ever heard in Leeds', cond, Stanford), Friday,
 7 Oct 1904, 7.10 p.m. soloist Plunket Greene, cond. Stanford;
 reviewed **fil.** Nov 1904, pp. 710-21 The Times 8 Oct 1904, p. 5,
 col.5; Leeds Mercury 8 Oct, p. 6, cols.1-2; Yorkshire Post
 8 Oct, p. 10, cols. J-4.

Also 1st perfs. of The Witch's Daughter (:Mackenzie), Everyman
 (Walford Davies), A Ballad of Dundee (Charles Wood), Queen Mab
 {Holbrooke) and repeat perfs. of In the South (Elgar) and
 Stanford's Violin Concerto in D, Op. 74 {soloist Kreisler).
 Autograph full score dated March 1904 {end of Drake's Drum,
 4th song in order of compn.), RCM S 4148, 100 pp, and
 autograph vocal score dated March 1904, RCM MS 4149, 16 pp,
 both presented by Guy Stanford; MS full score copy, RAH Orch.
 Lib., 85 pp; NUL: photo-facsimile of RAM MS :full score copy.

Pubd, Boosey 1904 {vocal scores of 'Male Chorus ad lib.' and
 'Chorus ad lib.', string and wind parts), 1905 {full score),
 1929 {arr. for military band by H. E. Adkins, cond, score and
 27 parts), with many arr. and re-issues {see Section L);
 BL: F.890.j.(1.), F.585.ee.(28.), h.3911.e.(6.), ff.1960.e.(8.),
h.1549; NUL: photocopy of 1904 vocal score from CUL print,
 reprint of post-1931, male voice chorus parts, photocopy of
 full score from M(HY) print f 544 St 373 & —

ANTHONY TORICELLO'S:

Opus

96, *Stabat Mater*: A Symphonic Cantata (attrib. Jacopone da Todi, c. 1228-1306), Latin and Eng. texts, S.A.T.Bar. soli, chorus and orch, oompld. 15 March 1906.

1st perf. 13th Leeds Triennial Festival, Town Hall (9-12 Oct 1907, chorus of J60, chorus-master H. A. Fricker, arch. of 116, cond. Stanford), Thursday, 10 Oct 1907, 11.00 a.m., soloists Gladys Honey (sub Agnes Nicholls, adverted. but ill), Kirby Lunn, Gervase Elwes and Plunket Greene, cond. Stanford); reviewed *fil* Nov 1907, pp. 737-8 ('players from London Symphony Orch. '); The Times 11 Oct 1907, p. 10, cols. J, ('players were picked members of many orchestras'); Leeds Mercury 11 Oct, p. 5, cols. 5-6; Yorkshire Post 11 Oct, p. 7, cols. 2-3.

Also 1st perfs. of Intimations of Immortality (Somervell), Toward the Unknown Region (Vaughan Williams), Sea Wanderers (Bantock), Choral Variations on Folk-Songs (Rutland Boughton), Pastorals (A. H. Brewer), cond. resp. composers, and 1st Eng. perf. of Glazounov's 8th Symphony.

Autograph full score dated 15 March 1906, London, BL: Loan 84, No. 33, 122 pp.

Pubd. Boosey 1906 (string parts), 1907 (vocal score and Stanford) and sep. chorus parts; BL: h.3911.d.(7.), F.1149.1, F.116-9.s.:(27.L NITT.; vocal score print and photo-facsimile from NCL print, 135 pp.

A: ORATORICAL WORKS:

Opus

100, Ode on the Death of the Duke of Wellington (Tennyson, Ode publ. on morning of funeral, 18 Nov 1852) for S.Bar. soli, and chorus, orch., dedicated to the poet's son, H"allam, 2nd Baron Tennyson compld. 10 Feb 1907.

1st perf. The prog. of the Bristol Festival prints "First performance in public" and The Times review states: "This was practically a first performance, for it had only been given privately before at the Royal College of Music". The Library of the RCM has a large collection of concert programmes, both RCM and external, but Mr Paul Collen. in charge of this collection, has searched through these for the period 1907-8 without finding any evidence of such a performance-if there was a private performance it was not recorded.

1st public perf. 12th Bristol Triennial Festival (14-17 Oct. 1908, Colston Hall, chorus of 450, orch. of 116, mainly from the London Symphony Orch., chorus-master and cond. George Herbert; Riseley}, Wednesday, 14 Oct. 1908, & p.m., solists Agnes, Nicholls and Plunket Greene, cond. Stanford; reviewed Nov. 1908, pp. 725-6, ("Two quotations are most happily introduced, one from the Dead March in Saul, the other from the anthem, If we believe that Jesus died, composed by Goss for the funeral of the Iron Duke"); The Times 15 Oct 1908, p. 11, col.4 ("We shall discuss the work more fully later"--ref. not located}; The Bristol Evening News 15 Oct 1908:, p. 5, col 3, ("The present Lord Tennyson, to whom the composer has dedicated his, was a listener- to the performance and, we can imagine, a gratified listener"). This perf. followed by Violin Concerto {Brahms, solo Fritz Kreisler-}, Rondo Capriccioso {Saint-Saens, Kreisler-} and Stanford's Songs of the Sea.

Also 1st perfs. of Andromeda {Cyril B. Rootham, soloists Mrs Henry Wood, Mme Clara Butt. and her husband Kennerly Rumford.}, a Hymn for Male Voices and a Dramatic Symphony {Joseph Holbrooke-}, and per.f.s. of King Olaf (Elgar), The Lay [Song] of the Bells (Max Bruch), 9th Symphony (Beethoven), Elijah (Mendelssohn) and Symphony in D minor (Kalinnikoff).

[A 2Ja]

◆◆ ORATORICAL WORKS:

Opus:-

1D0 Autograph :full score dated 10 Feb 1907, London, BL Loan 84,
[c-9.n.td.]N◆•34, 15 1 pp.

Pubd. 8bosey 1907 (vocal score), 1908 (string parts),
BL: F.1149.m., h.3911.d.(8.), NUL: photo-facsimile from
L&FL v.ocal score, 124 pp.

A: ORATORICAL WORKS:

Opus

Cherie Ode (The Revd J. H. Skrine, 1848-1923, 1st line, "Mortals, when your Bladud. fed swine beside the magic pool") for speaker; chorus and orch, compld. 2 June 1907.

Autograph full score, signed and dated 2 June 1907, 28 pp, RCM MS 4142, presented by Guy Stanford.

Facsimile of autograph vocal score, photographically reduced. from orig. (folio?) score to \diamond 190 x 140 mm, 8 pp, signed and dated 3 June 1907, printed on pp 100-107 of The Story of The Bath Pageant in Poetry, Prose and Picture, 218 pp, pubd. by the Pageant Committee, and printed by Lewis Bros, 1 Seymour Street, Bath, July 1909, 4toJ an exemplar of this rare, lavishly-produced, and handsomely-bound volume presented by Mr Richard Barnes, Chichester, Feb 1993, (not in BL).

Unpubd.

Skrine's poem and Stanford's setting were commissioned by the 'Master of the Pageant', Mr Frank Lascelles, and the Pageant Committee, [1907?].

1st perf. Victoria Park on the banks of the river Avon, Bath, Somerset, in Episode Eight (of 8 episodes), Bath Historical Pageant, "The Visit of Queen Charlotte to Bath in 1817", Monday, 19 July 1909, repeated Tuesday to Saturday, 20-24; Ju \diamond y. 1909, orch. of 75 c-0nd. Mr A. E. New, Mus.Bae., organist and choir-master, Bath Abbey, and a chorus of 73 singers from Bath Harmonic Society (41), the girls of Miss Draper's Highcliff's School Group (27), and 5 male singers. (A choir of JJJ is listed after the orch. under 'Performers', but this seems to be a general chorus for the Pageant, and the above singers appear under 'Episode Eightt.'). The stanzas of Skrine's poem were declaimed. by a speaker, the Revd. C. Hylton Stewart, representing the river Avon ('Avon speaks'). Stanford's setting begins with a J4-bar introduction, then the speaking part is cued in, alternating with his vocal and instrumental setting of the choruses only.

The Story of the Bath Pageant ••• , p. 99, lists the music for Episode Eight:

Britons Strike Home (Purcell, arr for orch. by W. F. C. Sch \diamond ttler.), Madrigal, "Yellow Meads of 'Asphodel'" {H. T. H \diamond ad FRCO), Choric Ode {Sir Charles V. Stanford, MA., Mus.Doc.},

A: ORATORICAL WORKS:

Canadian National Song, "O God our Help in Ages Past", and the National Anthem.

Representatives of two Canadian and twelve American Bath townships were guests of the Committee, as were press representatives of the thirty-four national, provincial, and international newspapers and periodicals, including the Bath Herald, the Bath Daily Chronicle, the New York Tribune, and Canadian Associated Press. The Story of the Bath Pageant quotes press-reports and reviews on every aspect of the Pageant; the following is a quotation from a review of Episode Eight:

Reviewed the Bath Herald, 21 July 1909 (Pageant volume, p. 172):

"We have left to the last mention of the wonderful choric ode, written by Canon J. H. Skrine, and set to music by Sir Charles V. Stanford. These two gentlemen have produced an impressive, brilliant, and thoroughly effective work. It is scored for the usual modern orchestra with glockenspiel and enchants its hearers from start to finish. AS the writer of the 'Pageant Souvenir' well says: 'It was a happy thought which suggested the introduction of a Cherie Ode to summarise, as it were, in verse and music, the history told in the Episodes. There was at first an idea of introducing Prince, or rather, King Bladud, as the spokesman for the Pageant, but it was felt that he was too mythical a personage to seriously employ, and the Ode which Canon J. H. Skrine has written was substituted. ••• The words are put into the mouth of one who represents Avon, that river which through countless ages, and through all the scenes we have witnessed ••• has flowed placidly on, mindful of the stirring events enacted on its banks.' Summing up, it may be said that Dr Stanford has wedded the words to music well worthy of advanced twentieth-century musical thought. He has not scrupled to make full use of both the latent resources of his singers and orchestra; modernity is the keynote of it all ••• it is but right that the present day's musical lead should be indicated. There are four short choral sections, interspersed with the recitations by River Avon. The first section, followed by a short orchestral introduction, is allotted to sopranos and contraltos in three parts. Its striking melody is repeated by tenors and basses, while for the third chorus the composer utilises the full resources of the choir. The climax is reached after the final recitation, and words and melody combine to celebrate the martial triumphs of the men of Somerset."

There were some 1000 participants in the Bath Pageant, and preparation and rehearsal were spread over a period of two years. Stanford completed his autograph full score, RCM MS 4142, in June 1907, and it is reasonable to assume that this was delivered and used for rehearsals over this period; the same assumption can be made for his autograph vocal score, reproduced in the Story of the Bath Pageant. Performing parts would need to be prepared for the orchestra and chorus, almost certainly in manuscript, as the work was not published, giving rise to speculation concerning the present location of this mass of material, and, indeed, of the records, documents, and minute books of the numerous committees.

The writer made inquiries of Bath Central Library, and the City Record Office, with negative results, and, at the suggestion of the City Archivist, sent an appeal for information to the Editor of the Bath Evening Chronicle, published 23 March 1993. Though several readers responded, they were not able to add any new information, with the exception of Mr Edward W. G. Neal, Bath, who made a presentation of the Official Souvenir of the Bath Historical Pageant, 63 pp, oblong 8vo, authorized by the Pageant Committee, and published by William Lewis & Son, Herald Office, Bath, July 1909. This complement and largely repeats information in the Story of the Bath Pageant, but the following quotation sheds more light on the music of Episode VIII:

"...the music is again in madrigal form, and consists of a melodious part-song composed by Mr H. T. Head, FRCO, the talented organist of St Andrew's Church. It is exceedingly well written, and will be sung by a section of the chorus styled the Bath Harmonic Society, which in Beau Nash's time was granted the privilege by the Prince of Wales of wearing a special dress, the ladies being required to wear white dresses and a light blue dash and ostrich feathers; the gentlemen, knee breeches and green sashes. It should be added that the choir will be conducted by Mr J. S. Heap, organist of St Mary's, Bathwick] from the top of the Grandstand. Mr A. E. New will be the orchestral conductor."

A: ORATORICAL *WORKS*:

Opus

Ode to Discord: A Chimerical Bornation in Four Bursts
(Charles L. Graves, orig^l pubd. in *The Spectator*), 'set to
Music(?)' for S. Bar. soli, chorus and orch.--organ and
hydrophone [the Machine with which rain is imitated in the
theatre'] ad lib^o compn. completed 6 Jan 1908.

1st perf. 5th Cancer t of the New Symphony Orch., Queen's Hall,
London, soloists Cicely Gleeson-White and Plunket Greene, with
Mr Edward Mason's choir^t, cond. Landon Ronald, Wednesday,
9 June 1909, 9 p.m.; reviewed **fil** July 1909, p. 467 ("The
performance was admirable, and both poet and composer were
more than once recalled"); The Times advertd. 8 June 1909,
p. 10, col. 5, reviewed 10 June 1909, p. 12, col. 5 ("the only
fault with the music is that it has no touch of the
exaggeration which parody requires... the composer must regret-
fully have given up the attempt^t").

Also 2nd perf. of Symphonic Poem Villon (William Wallace),
and perfs. of Four Impressions for Voice and Orch. (Landon
Ronald, soloist Mrs: Henry Wood), Piano Concerto (Schwann),
soloist Irene Scharrer), and Overture The Bartered Bride
(Dvofak).

Autograph full score dated 6 Jan 1908, London, RCM MS 4146,
6 pp, and autograph vocal score dated Jan 1908, RCM MS 4147,
28 pp, both presented by Guy Stanford.

Pubd. Boosey 1909 (vocal score and string parts);
BL: F.1268.(6.). h.3911.f.(4.L NUL: vocal score photo-facsimile
from CUL print, 48 pp.

A letter from Guy Stanford to his cousin, Mrs Susan Stanford
of Waterford, Eire, reveals his thoughts on a Centenary Concert
performance of the above work at O'ork, 10 Oct 1952, and on
centenary performances and publicity **given** to his father's
works in general:

"My reaction to all the accounts of his life are chiefly
that far too much emphasis has been given to his teaching and
far too little on his composition. The fact is he has been so
neglected in this time that very few, comparatively speaking,
know his works as they should. For instance, why dig up the Ode to
Discord which has long since been of no particular interest
and spend so much time and money when the same could

A: ORATORICAL WORKS :

have been so much more worthwhile, on something else. **It** was; once given over here not so many years ago and **fell** completely flat. It wasn't particularly funny nor particularly ugly.

However, a tremendous lot has been done, thanks to so many people's interest and my Father would be very satisfied. ❖

, Guy Stanford, I love, 7 ❖ November 1952. ff

Opus

10 ❖ A Welcome Song [for the Prince of Wales] (text by the Duke of Argyll, "I'll take our welcome, comrades all"), for chorus and arch., compld. 10 March 1908.

1st perf. Franco-British Exhibition of Science, Arts and Industry, Palace of Music (seating £2000), Exhibition Centre, Shepherd's-Rush, London, W12; opened by the Prince and Princess of Wales (later King George V and Queen Mary) accomp. by the French Ambassador, Thursday, 14 May 1908, (King Edward's and President Fallieres' official visit scheduled for 26 May), ❖ JCO picked singers of the Royal Choral Society and members of the London Symphony Orch, "" cond. Stanford.

Reviewed. fil_ June 1908, p. 406,; The Times Friday 15 May-1908, p. 8, cols. 1-w, whole-page report and review ("At the moment of the appearance of the [royal] procession the orchestra, conducted by Sir Charles Villiers Stanford, broke into Berlioz' Marche Hongroise. When all had taken their seats the National Anthem was sung by Mme Alboni, whose voice filled every corner of the vast hall, accompanied by the orchestra and chorus; and at the conclusion the huge audience settled to listen to the Welcome Song [which] has received from the composer a vigorous and sympathetic setting, of which the choir and orchestra gave a spirited rendering").

Autograph full score dated 10 March 1908, London, BL Loan 84, No.JS, 28 pp.

Autograph vocal score dated March 1908, NUL MS 40, 7 pp, (used as copy by the engraver).

Pubd. Boosey 1908 (vocal score), BL: F.890.d.(J.), NUL: photocopy from Bodl. Lib. print Mus.21.d.715.(2.).

2nd perf. Alexandra Palace Choral and Orch. Society, Thursday, 18 June 1908 ❖ 7.30 p.m., cond. Mr Allen Gi.11 ("on behalf of the Unemployed Fund"); Orig. prog. presented to NUL by Dr Myles Fri. Gleeson-White from the estate of his aunt, Md.me Cicely Gleeson-White, professional soprano who sang in other works at this concert.

A: oa.ATORICAL WORKS:

Opus

114 Ave Atque Vale: Choral Overture (Ecclesiasticus 4J-44), for chorus and arch, centenary commemoration of the death of Haydn, and the births of Mendelssohn and Tennyson, 7809, compld.

J1 Dec 1908.

Autograph full score, signed and dated J1 Dec 1908 London, 55 pp, UL MS 47b, titlepage entry: IN PIAM MEMORIAM / Joseph Haydn ob: 1809 / Alfred Tennyson nat: 1809 / C. V. Stanford / January 1909.

Autograph vocal score dated .12.Q.2., 18 PP, NUL MS 47a, titlepage entry as in full score.

Pubd. Stainer & Bell, London, 1909, 8vo, vocal score, J4 pp, BL: E.889.g.(7.), NUL: photo-facsimile from L&PL copy.

1st perf. Queen's Hall, Langham Place, London, Bach Choir and the London Symphony Orch, Tuesday, 2 March 1909, 8.30 p.m, Op. 114 cond. Stanford, (other items in prog. cond. Dr Hugh P. Allen).

Reviewed The Times, 3 March 1909, p. 11, col. 1 (After the interval Sir Charles Stanford conducted the first performance of a new work to which he has given the title 'Ave atque vale—a choral overture.' It commemorates the death of Haydn and the birth of Tennyson, both of which took place in the year 1809. Words are taken from Ecclesiasticus 'Such as sought out musical tunes, And set forth verses in writing' form a motto for the work. It is only in a few places, however, that the music makes a strong appeal at a first hearing. The use of fragments of the 'Emperor's Hymn' is suggestive, and with its help an imposing climax is made at the end. The choir sang well and energetically, and after an excellent performance the composer was warmly applauded").

Reviewed !!! April 1909, p. 257 ("The length of the programme has been unofficially attributed to a laudable desire to save trouble and expense by giving two concerts on the same evening. The two cantatas 'wacht, betet and Zufriedengestellte Aeolus do not reveal Bnch at his best. The death of Haydn and the birth of Tennyson were commemorated by a new choral overture, Ave Atque Vale, by Sir Charles Stanford, composed as a tribute to famous men 'such as sought out musical tunes, and set forth verse in writing' • the connection with Haydn was made clear

A: ORATORICAL WORKS:

by frequent reminiscences of the Austrian National Anthem. The Bach Choir's contribution to the Mendelssohn celebrations ... took form in a performance of Walpurgis night. Included in the programme was Brahms's Variations on a theme by Haydn).

Performing material, choral and orchestral, available from Stainer & Bell's Hire Library Archives.

A: ORATORICAL WORKS:

Opus

117 Songs of the Fleet (Henry Newbolt, 1862-1938), 1. Sailing at Dawn, 2-. Song of the Sou¹Wester, J. The Middle Watch, 4. The Little Admiral, 5. Fare Well, Bar. solo, chorus and orch, compltd Jan 1910.

1st perf. 14th Leeds Triennial Festival, Town Hall (12-15 Oct 1910, chorus of J49 from Leeds and neighbouring towns, chorus-master HJ. A. Fricker, orch. of 1J0, cond. Stanford), Thursday, 1J Oct 1910, 7.30 p.m., soloist Plunket Greene, cond. Stanford; reviewed, MT Rev 1910, pp. 719-720 and 729; The Times 14 Oct 1910, p. 10, cols. 5-6; Leeds Mercury 14 Oct, p. 5, col. 7 and p. 7, col. J; Yorkshire Post 14 Oct, p. 7, cols. J-4.

Also 1st perf. of Sea Symphony (Vaughan Williams), and perfs. of Matthew Passion (Bach, ed. Stanford, see Section M), Don Juan (Strauss), German Requiem (Brahms), Piano Concerto No. 2 and Symphony No. 2 (Rachmaninov, piano solo and cond. resp.), Enigma Variations (Elgar), Symphony No. 3 (Schumann), Pied Piper (Parry) and Ode for St Cecilia's Day (Handel, autograph organ and harp parts written and arr. by Stanford, 2 + 1, pp.; NUI, NS 108).

Autograph full score dated Jan 1910, 41 ff [82 pp], and autograph chorus parts, 22 ff [44 pp], RCM MS 4158, presented by Guy Stanford; MS full score copy presented by Stainer & Bell from their American agent's hire library, NUL MS 49a, n.d., 116, pp.

A note in the Leeds Festival programme states: "This cycle of five songs ... was intended for the Jubilee Congress of Naval Architects, which was to have been held last July, but which, owing to the death of King Edward, has been postponed **till next year.**"

Pubd. Stainer & Bell 1-910 (vocal score, and arr. for male voices); BL: F.636.ee.(12.), F.636.ee.(13.), NUL: vocal score and vocal parts. (Several re-issues and arr. for solo or unison voices--see Section L).

Pubd. Evans Bros, London, 1916, folio (353 x 257 mm), Fare Well In Memoriam K. of K. for Pianoforte Solo, titlepage headed: "Dedicated to the Memory of K. of IC.", 7 June 1916 printed at the end, 6, pp, not in BL, NUL: photo-facsimile in reduced format (ex print in RCH), presented by Mr Paul Rodmell, Birmingham, 1992.

A: ORATORICAL WORKS:

The dedicatee is Lord Kitchener of Khartoum, 1850-1916, lost at sea through enemy action while on a diplomatic mission to Russia. Stanford has made an arrangement for piano of No. 5, Op. 117, and entered Newbolt's text beginning "Mother with unbowed head" above the piano score on the last two pages, making his arrangement immediately on learning of the loss of this great soldier and diplomat.

Full score and orchestral performing material available from Stainer & Bell's Hire Library (HL 203). Vocal scores (D 42) and chorus parts (D 41) are on sale.

Note on a late performance of Songs of the Fleet and The Voyage of 'Maeldune, Royal Choral Society, 24 April 1920, under entry for Op. 34, Section A.

A: ORATORICAL WORKS:

Opus

131 Fairv Dav (;-Tillia n A. Allin-6; i am, 1824- 1889). "Three loyl. Is for Female Chorus and .3:ne:ll Orchestra", 1. Fairy Dawn, 2. F...1.iry :-roon, 3. Fairv Xif;ilt, dedicated :rTo t. Cecilia Society of New York and its Conductor :lr. Victor Harris. co;npld. 6 Nov 1912.

Auto;raph full score dated 6 :tov 1912, London, 66 pp, l;1.JL S 55.

Autogaph vocal score dated ov 1912, 2J pp, NUL MS 56 (used as copy by engraver).

Pu d. Stainer Bell 1913, also bears imprints of Breitkopf Hartel, Leipzig, :.md A. P. Schmidt, Boston (vocal score, 37 pp), also issued in J sep. numbers in series ¹Part-Songs 58-60¹, 1913, for SSA a d 7iano. At the e d of No. J is printed Dec 1912. BL: F.1268.h.(5.), N1)L: bound vocal score and sep. part-song-s 1-J. The titlepage states: °Orch.Ostral Parts may be hired from t e Publishers¹ (though not in Stainer Bell's hire library at t:1.e present ti.ne) and "The Poems are printed by 1:ind permission of rs. Allin am".

The writer has made extensive in uiries of American library sources for information concerning a performance of Fairy Dav without success--:Tew York Public Libi:a1 y, t:ie Carne.sie Hall Arc ives, t e Pisrpont Morgan lly tie New Yor 3istorical Society; an e e Library of Congress. He is indebted to r :filliam Lichten-ranger (formerly Head of i[usic 7:eferance, "LC) for a search of t:1.e file cards a d'ld catalo:sue o:f t:le last, 1-r'lich stated that t e 6fficial title of t e St Cecilia Society was t e "American Society of St; Cecilia ir and t:1.at it existed from 1874 to 1964. An amateur choir nar.rnd t:1.e r'st Cecilia C'.lorus" exists at t e present ti e, but t:is is only 4c' years old and, it seems, a co.npletely different or anization. ?-lost recently Hr Lichtenwanger^r successor, :rr ".villia:-.1 Parsons, has examined t e Index for t:1.e New York Ti:nes, 1912-19J6, and re?orts a strange pattern of refer-- ences in w eich t e Society is invariably called t e St Cecilia Cl.ub. j_ re?ort in 1914 states t:1at t e group "is made up largely of society a eateurs, [t e at] gave .• an invitation concert in the ballroom of t:1.e Waldorf-Astoria ". T e r'n c'.lorus, directed by Harris, was eleven in 71.u;iber; by 1929, t:ie 23th anniversary, t:le group ha e gro e to 123 voices. There are no reviews of performances

Society, or Club, 1902-1936,

A: ORATORICAL \vORirn:

in The Times between 1914 and 1929, perhaps, Mr Parsons suggests, "because it was a period of development, and the performances did not reach a standard which merited review", though there are yearly reviews with lists of repertoire from 1929 to the retirement of Harris as conductor in 1936. A review in the issue of 5 April 1931 states that in the quarter century the Club had been active, so the 500 compositions had been written for the ensemble and, from the 1930s, works from earlier programmes were revived. However, Stanford and his Fairy Day composition are never mentioned; Mr Parsons queries: "Should it have been presented in the period between 1914 and 1929 when no reviews appeared? Was it material in which Harris had no interest?".

The writer is greatly indebted to these American friends and colleagues for their courtesy and help.

◆: ORATORICAL WORKS:

Opus

172. Meriint and the Gleam (Tennyson, Demeter - and other Poems,
 IJ Dec: 1889'), dedicated t.o HENRICO PLUNKET GREENE / YT.
 CARMDIUM VERBA / SONIS MUSICIS / ITA SIBI AMIGOS CONCILIANDI /
 PERITISSIMO / D.D. / C.V., :for Bar. solo, ChOlrus and orch.,
 Pubd. Stainer & Bell 1920 (vocal score), BL: E.1592.h.(8.),
 m.JL: photo-facsimile from CUL print, 45 pp, August 1919
 printed at the end.

Autograph full score in the possession of Messrs Stainer & Bell up to 1963 when their holding was confirmed for the first of three reports on the present location of Stanford's autograph and other MSS (Nova Bibliographica, in lfr_ Oct 1963, pp. 728-731). This score did not come to the University Library-, Newcas-!tle upon Tyne, with their deposit of 1979 and, regretfully, Stainer & Bell have no record of the present location of this autograph full score.

- 173, Mass: 'Via Victrix' 1914-1918t for SA.TB sol◆, chorus, organ and arch, compld. 14 Dec 1919.

Autograph full score dated 14 Dea 1919, London, BL Loan 84, No.J&, 108 pp, and Gloria in excelsis, 40 pp; on p. 1 the pencilled. entry "Victory Mass ¹¹".

Pubd. B:Oosey- 1920 (vocal score, of Gloria in excelsis, compd. first..-see MT Oct 1963, p. 729), "for quartet, chorus, arch. and organ", BL: F.890.m.(2.).

Pubd. B:oosey 1920 (vocal score of complete work) "for soli, chorus, orch. and organ", BL: F.89Q.m.(J.), NUL: photocopy of complete◆ from Boctl. Lib. print Mus.59d.14J.

) A: ORATORICAL WORKS:

Opus

177 At the Abbey Gate (The Right Hon. Mr Justice C. J. Darling; poem first publ. in The Times under the initials C. J. D. on 26 Oct 1920 as a memorial to the Unknown Warrior, interred Westminster Abbey 11 Nov 1920), for Bar. solo (or male chorus) and arch, compld. Nov 1920.

1st perf. Royal Choral Society, Royal Albert Hall, London, Saturday, March 1921, 2.30 p.m, orch. of 82, soloist Plunket Greene, cond. Stanford; followed by The Dream of Gerontius (Elgar), soloists Olga Haley, John Coates and Frederick Ranallo, cond. Sir Frederick Bridge. Orig. prog. Archives of the Royal Albert Hall, copy in NUL.

Advert. The Times March 1921, p. 1; reviewed The Times April 1921, pp. 2-70-1 ("a setting of some verses of Mr Justice Darling which originally appeared in The Times on the day of the burial of the Unknown Warrior"), The Times 7 March 1921, p. 8, col. 2.

Autograph full score dated 1920, BL Loan 84, No.37, 38 pp.

A Autograph vocal score dated Nov 1920, NUL MS 7i1, 9 pp (used as copy by engraver).

Pubd. Boosey 1921 (vocal score), BL: F.890.n.(2.), NUL: vocal score photo-facsimile from Bodl. Lib. print Mus.51.d.5:37.(2.), Svo.

The concert progs. of the Jubilee of the Royal Albert Hall and the Royal Choral Society, April-June 1921, quote perfs. - at Stanford's The Revenge, The Voyage of Maeldune, Eden, Stabat Mater, Songs of the Sea, Songs of the Fleet and At the Abbey Gate (The Times June 1921, p. 400).

ttj "The programme bore the superscription, 'In Memoriam Gervase Elwes' [ct. 12 Jan 1921] who had originally been announced to sing the name part" (The Times April 1921, p. 271).

BJ: CHURCH MUSIC: ru) Services:

Opus

Magnificat & Nunc Dimittis in F major for 4 vv. and organ.

Autograph score dated 20 Dec 1872, Queens t College, Cambridge, Fitzwilliam Museum, Cambridge, Mu MS 100z, 10 ff., and set of MS voice parts Mu MS 1010, 11 ff' autograph and 13 ff MS copy, presented by Mr Edward Holt, Cambridge, 31 Dec 1978.

NUL; photocopies of score and parts presented by Mr Holt before deposit in Fitzwilliam Museum.

Unpubd.

Perfd Trinity College Chapel, Evensong, Sunday, 5 May 1878.

Magnificat & Nunc Dimittis in E flat major for 6 vv. and organ.

Autograph sketch dated 24 Oct 1873 in the possession of Mr O. W. Neighbour; London, 4 pp, oblong format, NUL: photocopy by kind permission of Mr Neighbour.

Autograph score completed. 19 Nov 1873, Trio: Coll: Gamb., Fitzwilliam Museum, Cambridge, Mu M S100&, 6 ff, oblong format, and set of voice parts in MS copy Mu MS 1009,

12 ff, presented by Mr Edward Holt, Cambridge, 31 Dec 1978, NUL: photocopies of compld. autograph score and voice parts presented by Mr Holt before deposit in Fitzwilliam Museum.

Unpubd.

*The writer is indebted to Dr Jeremy Dibble for his kind communication of: works and dates of performances by Stanford in Trinity College Chapel, Cambridge, the service lists for which are extant from 1878.

BL CHURCH MUS.IC: a.) Services:

Opus

- 1-0, Morning, Communion and Evening Services in B flat major, originally set for 4 vv. **-with** solo sections and organ. Location of original autograph MSS unknown.

Pubd. Novello 1879 (Te Deum, Jubilate, Benedictus, Kyrie, Credo, Sanctus, Gloria in ex., Magnificat, Nunc Dimittis), 55 pp, BL: E.597.a.(22.), NUL: photo-facsimiles of 1879 print; reprint of.£ 1885, BL: C.20.rr-(4.); NUL: reprint of.£ 1977'

1st perf. in Trinity College Chapel, Cambridge: Te Deum & Jubilate, Sunday, 25 May 1879; Kyrie, Gloria in ex., Credo, Sunday, 10 August 1879; Te Deum & Benedictus, Sunday morning, and Magnificat & Nunc Dimittis, Sunday evening, 24 August 1879; and Te Deum & Benedictus, Kyrie, Gloria in ex., Laus [?], Credo, Sunday morning, 21 Dec 1879.

Autograph orchestral score, Dean & Chapter Library, York Minster 58 pp (without voice and organ parts--for use with publ. vocal score), with autograph footnote to p. 1: "Metronome mark $f = 80$. The printed one in the 8vo score is inaccurate". The Te Deum was scored for orch. for the Coronation of King Edward VII, Saturday, 9 August 1902, with a new 7-bar introduction and revised ending, the remaining movements scored later. NUL: photoprint from York Minster-microfilm of autograph arch. score.

Pubd. Novello 1903 (full score, The Office for Holy Communion), BL: H.1960.e.(6.), NUL: photo-facsimile from CUL print. Novello 1903 (full score, Morning & Evening Services), BL: H.1960.e.(4.), H.1960.a.(5.), H.1960.a.(7.), NUL: photo-facsimile of Morning & Evening Services from Novello's loan of full scores.


Pubd. Stainer & Bell 1910, additional movements to Op. 10 (Benedictus qui venit and Agnus Dei), 4 vv. and organ, BL: F.1137.(No.6.6), NUL: reprint of.£. 19-70.

Arr. for male vv. in unison by C. S. Lang (Te Deum, Jubilate, Benedictus, Magnificat & Nunc Dimittis), pubd. Novello 1928, 1949, 1949 and 1929 resp., BL: F.1158.d.(40.), F.1158.j.(40.), F.1158.j.(39.), F.1158.e.(30.).

Arr. for SSA by E. Read, Te Deum, pubd. Novello 1943, BL: F.280.i.

Opus

12 Morning, Communion and Evening Services in A major- for- 4 v. choir: and organ.

Autograph full score of Magnificat & Nunc Dimittis (compd. first) dated 16 Feb 1880, Cambridge, for- 4 v. choir, arch. and organ, NUL . 28 pp, compd. for the Festival ~~1880~~

1st perf. 226th Festival of the Sons of the Clergy, St Paul's Cathedral, London, Service of Evensong, Wednesday, 12 May 1880, 1.30 p.m., cond. Dr John Stainer- in the presence of "the Lord Mayor and Corporation ••• the Archbishop of Canterbury, the bishops of Winchester, Bath and Wells, Rochester, &c", reviewed The Times, 13 May 1880, p. 11, col. J; ! June 1880, pp. 295., fu. The service began with Sullivan's Overture

In Memoriam (impressive for more than one reason ••• the news had only been circulated in the morning that Dr John Goss ••• died on Monday"-MT June carried a long obituary- for Goss and a reprint of his If we believe that Jesus died, 1852). There was a chorus of over 100 ••• supported by an orchestra of 50 ••• the trebles in the choir reinforced by boys from the Chapel Royal, Temple, Lincoln's Inn, &c". ! June reports "the Magnificat and Nunc Dimittis ••• is unquestionably the work of a thorough musician, such as we know Mr Stanford to be ••• it received. £1111 justice at the hands of both band and the choir". The Anthem was Spohr's How lovely are Thy dwellings

.....; the sermon was preceded by the Old 100th Psalm and the service ended with the Hallelujah chorus from Messiah and "Mr George Martin playing Bach's Toccatina in D minor on the organ".

2nd perf. Magnificat & Nunc Dimittis 2 Trinity College Chapel, Cambridge, Sunday evening, 10 May 1880.

MS score copy and MS arch. parts available on hire from Novello & Co.

Pubd. Novello 1880 (Magnificat & Nunc Dimittis, 4 vv. and organ), BL; E.597.b.(17.). NUL: print of £ 1977".

Morning Canticles and Communion Office compd. 1895• (Te Deum, Benedictus, Jubilate and Communion Office). Location of autograph MS unknown.

Pubd. Novello 1895 (complete services for 4 vv. and organ), BL: F.1170.1.(11.), NUL: photo-facsimile.

Te Deum arr. male vv. in unison by C. S. Lang, pubd. Novello 1952, BL: F.1158.m.(18.).

Review of pubn.  Dec 1896, p. 814, complete services.

B,: CHURCH MUSIC: a) Services:

Opus

36 Morning, Communion, and Evening Services in F major (" with the greater third") for 4 v. choir and organ (Te Deum, Benedictus, Jubilate, Communion Office, Magnificat, Nunc Dimittis, compld •

.£ 1889.

Location of autograph MSS unknown, except for Benedictus qui venit and Agnus Dei (additional mvts. to Op. 36), in RSCM Lib., Addington Palace, Croydon, n.d., 4 pp. (bound in at end of Service in c. Op. 115), NUL: photo-facsimile.

Pubd. Novello, Ewer & Co, London & New York, n.d., [1889], 8vo, BL: E.605.s.(5.), NUL: photo-facsimile.

Pubn. review MT Dec 1889, p. 744 ("In it [the Serv:teei] there are only occasional glimpses of modern treatment. The generai character of the harmonies and of the progressions is of the styl of the sixteenth century, and they might have been inspired by Birde, Tallis, or any of the old Sbglish fathers of harmony. What Dr. Stanford's music lacks in modern expression it gains in dignity and solemnity by this style of treatment ••• Dr. Stanford has set his words effe◆tively, reverently ••• for *even* amid his archaic harmonies there is enough to show that he has been able to impart to his w9rk a character of individuality"). This pubn. **review** includes one of his Sonata No. 2 for Violoncello and Piano, Op. 39 (q.v. Section H).

Pubd. Stainer & Bell 1909, "Two Hymns for use in the Communion Service", Benedictus qui venit and Agnus Dei (Modern Church Services No. 13), 8vo, BL: F.1137.(No. 13), ◆UL: photo-facsimile, bound in with main pubn.

Pubd. Novello & Co, London, 1954, Kyrie eleison, Benedictus qui venit, and Agnus Dei, for use with Stanford's Communion Service in F, music adapted by Henry G. Ley, 8vo, BL: E.618.(No. 1325).

Pubd. Stainer & Bell 1935, Kyrie in F, arr. C. S. Phillips & C. E. S. Littlejohn from Kyrie in G, Op. 81, BL: F.1137.(No.285) NUL: photo-facsimile, bound in with main pubn.

Perfd. in Trinity College Chapel, Cambridge:
Kyrie, Gloria in ex., Laus [?], Credo, Sunday morning,
1 Dec 1889;

Magnificat & Nunc Dimittis, Sunday evening, 1 Dec 1889;
Te Deum & Jubilate, Sunday morning, 8 June 1890.

B♠ CHURCH MUSIC: a) Services:

Opus

6.6. Te Deum in B flat (Latin text), see Section A.

81 Morning, Communion, and Evening Services in G major for 4 v. choir and organ (Te Deum, Benedictus, Jubilate, Communion Office, Magnificat, Nunc Dirnittis) dedicated to Sir George C. Martin, compld. 1904.

Autograph orch. score of Magnificat & Nunc Dimittis in the possession of Stainer & Bell in 1963, present location unknown (see MT Oct 1963, Nova Bibliographica, p. 729).

Pubd. Houghton & Co, London, [1903-05], choir and organ, **8vo**, BL: E.597.s.(29.)•

Copyright assigned to Stainer & Bell, 1912, reprint, Svo, BL: F.1137.(Nos.139-142), NUL: complete services in photo-facsimile (Morning, Communion) and prints (Evening) of 1903-05,, 1912, and 1977.

Pubd. Stainer & Bell, London, 1935, Kyrie eleison in F arr. by C. S. Phillips and C.E.S.Littlejohn from Responses to the Commandments, Communion Service in G, BL: F.1137.(No.285), NUL: photo-facsimile, bound in with Services in F, Op. J6.

Performing material for Communion Service in G, Op. 81, available in Stainer & Bell's Hire Library Archives, and full orchestral score and parts of Magnificat & Nunc Dimittis from their Hire Library (HL 196). Vocal scores are o♠ sale (cs 142).

IB: CHURCH MUSIC: a.) Services:

Opus

- 98 Magnificat & Nunc Dimittis on 2nd and 3rd Gregorian tones for 4 v. choir and organ, compld. 1907.

Pubd. Houghton & Co 1907, BL: F.1169.g.(36.), NUL: 1907 print. Copyright assigned to Stainer & Bell, 1912 reprint, BL: F.1137. (No.143).

Additional movements to Op. 98, compd. later: (Te Deum, Benedictus) and Communion Office (Kyrie, Credo, Sanctus, Gloria in ex.), pubd. Stainer & Bell 1921, NUL: complete services in 1907 and 1921 prints.

Kyrie, Credo, Sanctus, 1921, BL: F.1137. (No.225); Te Deum and Benedictus arr. for congregational use and small choirs, 1921, BL: F.1137. (Nos.223, 224).

- 115 Morning, Communion and Evening Services in C major for 4 v. choir and organ (Te Deum, Benedictus, Jubilate, Communion Office, Magnificat & Nunc Dimittis)•

Autograph score, 4 vv. and organ, RSCM Lib., Addington Palace, Croydon, 28 pp, folio (Fol. 100.02.), NUL: photo-facsimile.

Pubd. Stainer & Bell 1909, BL: F.1137. (No.6), NUL: complete prints of 1909.

Autograph orch. score of Te Deum (3 Trump., 4 Tromb., and Timpani) dated 21 Jan [June?] 1910, NUL MS 48, 4 pp.

Autograph full arch. score of Magnificat & Nunc Dimittis, n.d. [1910?], NUL MS 49 (for use in conjunction with printed vocal score, Stainer & Bell 1909), 16 pp•

Ninefold Kyrie in 4 vv. and organ, adapted by Henry G. Ley, pubd. Stainer & Bell 1953-, BL: F.1158.m.(26.), NUL: print.

Magnificat & Nunc Dimittis, congregational part arr. John Alston, pubd. Stainer & Bell 1946, BL: F.1137. (No.11a), NUL: authorized photo-facsimile.

Te Deum arr. for male vv. in unison by C. S. Lang, pubd, Stainer & Bell 1933, BL: F.1137. (No.7a).

Nunc Dimittis reprint with Welsh text, pubd. Stainer & Bell 1978, BL: F.1874.t.(15.).

Full score and orchestral material for Te Deum (HL 2-08) and Magnificat & Nunc Dimittis (HL 1971) are available from Stainer & Bell's Hire Library. Vocal scores are on sale (see 7, af: 111 resp.).

Blø CHURCH MUSIC: ai.) Services:

Opus

[115] The Survey : of Music and Repertoire drawn from 79 different choral foundations in England, Scotland and **Wales** for the year 1 Jan to 31 Dec 1988 (The Friends of Cathedral Music, Dr John Patton, 1990, p. 5) shows that the Evening Canticles of Stanford in C headed the list **-with** 22 performances.

Yet Stanford did not hear a performance of any part of his Services in C, Op. 115, until some four months before his death on 19 March 1924. Sir Edward Beirstow gives a moving account of this occasion at the end of the chapter on church music he contributed to W. Plunket Greene's Stanford biography (Edward Arnold, 1935, p. 221).

... the Leeds Philharmonic Society honoured the old conductor by entertaining him to dinner [Monday, 12 Nov 1923], and on the following evening giving a concert of his works. His appreciation was most moving. The whole occasion was delightful—Stanford's joy in being honoured, the con amore spirit with which, all concerned—arches, chorus and soloists—did their work, and the reception he and his music got from the audience. The next morning Stanford came to service at York Minster. We offered to sing him any of his Services. He chose the one **in C**, for he said he had never heard **it!**.

This was the 1st concert of the 54th season, Town Hall, Leeds, 13 Nov 1923, 7.30 p.m.; the Philharmonic Society (J 12) supported by the Leeds Symphony Orchestra (44), organist Norman Strafford, cond. Dr E. C. Bairstow. The original program is headed "Stanford" Night and Part I was devoted to Stabat Mater soloists Elsie Suddaby, Dilys Jones, Raymond Hartley and George Parker. Part II began with Phaudrig Crohoore, followed by a group of songs by Plunket Greene with Bairstow at the piano: To the Soul (Op. 97, No. 4), The Fairy Lough (Op. 77, No. 2), The Pibroch (Op. 157, No. 1) The Monkey's Carol (Op. 175, No. 4) and The Bold Unbiddable Child (Op. 140, No. 5). His 61st Irish Rhapsody followed, with the dedicatee, Sybil Eaton, as solo violinist: ("2nd perf., 1st perf. in Leeds"). The concert concluded with Songs of the Sea, soloist Plunket Greene, and

t The authors of the article on "Leeds" in Grove 3, 1927, wrongly cite 23 Nov 1923 as the date of this concert instead of 13 Nov.

BI, CHURCH MUSIC: a) Services:

the traditional singing of Parry's Jerusalem. Highly appreciative reviews appeared in the Yorkshire Post and the Yorkshire Evening News issues of 14 Nov 1923, substantiating Bairstow's own account. The former stated that the 1st perf. of the Irish Rhapsody No. 6 was given "only last month" by York Musical Society, solo violin. Sybil Eaton, cond. Bairstow, and added "Since Charles Stanford visited Leeds yesterday to be present at a concert which was, by a happy and gracious thought, designed in his honour."

The date of the York Musical Society concert was 10 Oct. 1923, and a review appeared in the Yorkshire Post issue of 31 Oct., p. 6, col. 5. The facts concerning the 1st perf. of Irish Rhapsody No. 6 in York and the 2nd perf. in Leeds are examined in the entry for this work in Section F.

Jr: CHURCH MUSIC: a) Services:

Opus

Morning, Communion and Evening Services in D major for unison choir and organ (Te Deum, Benedictus, Jubilate, Communion Office, Magnificat & Nuno Dimittis).

Pubd. Oxford Press 1923 † BL: F.1777.c. (No.406-408), NUL: photo-facsimile presented by Oxford Press.

Te Deum reprint, Oxford Press 1927:†BL: F.1777.c. (No.420).

Pubd. Cathedral Music 1979 (Communion Office); Cathedra.1 Music 1982: (Te Deum); ♦♦: reprints of each presented by Mr R. Barnes.

128 Festal Communion Service in B flat major for choir, arch. and organ.

Gloria in excelsis compd. for the Coronation of King George V, Thurs-day, 22 June 1911 (also perfd. at Coronation of King George VI, Wednesday, 12 May 1937).

Autograph orch. score of Gloria in ex. dated 23 Dec 1910, London, NUL MS 5-3a, 18 pp, large folio.

Pubd. Stainer & Bell 1911 (choir and organ, arr. Stanford), BL: F.1168.r.-(32.), NUL: photo-facsimile presented by Dr Francis Jackson † York Minster.

Autograph full score of Kyrie, Credo, Sauctus, Benedictus and Agnus Dei dated 27 August 1911, NUL MS 5Jb, 48 pp, small folio.

Full Communion Office pubd. Stainer & Bell 1912. (choir and organ, arr. Stanford), BL: F.1169.t.(15.). sep. pubn. BL: F.1137 (No.147), NUL: print presented by Mr Barry Rose, St Paul's Cathedral.

Performing material for Gloria in Excelsis Deo and full Festal Communion Service available in Stainer & Bell's Hire Library Archives.

"J Pubn. reviewed♦ August 1923, P. 561.

BL CHURCH MUSIC: a.) Services:

Opus

143. Thanksgiving Te Deum in E flat for 4 v. choir, arch. (including brass and drums) and organ-a note directs that the organ is not to be used. When brass and drums are available.

Location of autograph MSS unknown.

Pubd. Stainer & Bell 1914 (vocal score, 4 vv. and organ), BL: F.1137.(No.193), NUL: Vocal score presented by Dr Francis Jackson York Minster, ex Sir Edward Bairstow.

Pubd. Stainer & Bell 1915 (full score), NUL: photo-facsimile presented by Mr Richard Barnes.

- 164 Magnificat in B flat for 8 vv. a cappella, compd. Sept 1918, In memoriam Sir Hubert Parry (died 7 Oct 1918): HVIC OPERI / QVOD MORS VETVIT NE/ CAROLO HVBERTO ff\STINGS PARRY;/ VIVO TRADEREM *I* NOMEN. ILLIVS, MOERENS PRAESCRIBO **/c.v.s.** which may be trans: "To this work, which death has forbidden me to deliver to C. H. Parry while living, I, C. V. S., mourning, have prefaced my name." This seems to imply that Stanford compd. his Magnificat with the intention of dedicating it to Parry, that his death had prevented him from doing so in life and that, sorrowing, he could only write his name at the head of it in death. **t**

The day Parry died. Stanford wrote a letter to his Vice-Chancellor; Montague R. James, asking for his support (with that of others) in a request to the Dean & Chapter of St Paul's Cathedral "to let Parry be buried there." This letter begins, "My dear Peithetairos", referring to the role played by M. R. James in the Greek Play Cammities's production of The Bird 1883, and to Parry's Incidental Music to the Play.

Location of autograph MSS unknown.

Pubd. Bboser 1919, BL: F.890.m.(4.). NUL: photo-facsimile from print in King's Coll. Lib., Cambridge.

Pubd. Cathedral Music 1981, NUL: print presented by Mr Richard Barnes.

The Offertory Sentences, 4 v.v. and organ.

Pubd. Stainer & Bell 1930, BL: F.1137.(No.268), 20 pp. NUL: photo-facsimile from Bodl. Lib, print Mus,57d, 149 (268).

t The writer is indebted to Professor David Westt, Department of Classics, University of Newcastle upon Tyne, for consultation and advice on the translation and implications of this Latin dedication.

B: CHURCH MUSIC: b) Anthems, Motets and Masses:

Opus

How beautiful upon the mountains (Isaiah 52, vv 7 & 9),
"A Short Anthem for Full Chorus for Christmas 1868".

Autograph score signed and dated. C.V.S. CXmas 1868, 4 v.v.
and orga, 10., NUL MS 77, 2. b.:if'olia, oblong format J08 x 2J4 mm,
14-stave paper, unpubd.

Transcr, and ed. Frederick Hudson 1989, for centenary of St
George's Church, Jesmond, Newcastle upon Tyne-, 1st edn. copy
in NUL.

1st perf. Choir of St George's Church, Sunday-, 1 Oct 1989,
p.m., cond. Frederick Peacock.

This is the earliest-known autograph MS extant. in any
category of Stanford's output, compd. shortly after his
16th birthday, JO Sept 1868, with the possible exception of The
Minstrel's Song, NLI MS 26., 741', dated 5 Dec 1868.

Pater noster qui es in caelis, the Latin text of the Lord's
prayer set "For Eight Voices Unaccompanied", SSAATTBB choir.

Autograph score signed and dated C.V.S. 28 August 1874,
8) vv. unaccompd., f: bi.f'olium, oblong format 352 x 274 mm,
16-stave paper, unpubd.

Transcr. and ed. Frederick Hudson, 1989, for centenary of
St George's Church, Jesmond, Newcastle upon Tyne, 1st edn. copy
in NUL:

1st perf. Choir of St George's Church, Sunday, 1 Oct 1989,
3 p.m., cond. Frederick Peacock.

Stanford compd. this 8-part setting just after he had,
graduated B.A. with First-class honours in the classical tripos
Queen's Coll., Cambridge, and just before his 22nd birthday.
He had been appointed organist of Trinity Coll. in 187, and
was granted leave of absence in the 2nd half of 1874 and in each of
the two years following to study in Leipzig and then in
Berlin.

ID: CHURCH MUSIC: b) Anthems, Motets and Masses:

Opus

In memoria aeterna erit [1st setting] (Commemoration Anthem for Founders and Benefactors, Trinity College, Cambridge) for & v. double choir and organ.

Autograph score dated 7 Nov 1874, Leipzig, Trinity Coll. Lib., Cambridge, MS R. 2. 68 19 pp, and 7 MS parts in copy (lacking part for S r).

Unpubd.

NUL: photoprint of autograph score and 7 voice parts.

In memoria aeterna erit [2nd setting] (Commemoration Anthem :for Founders and Benefactors, Trinity C:ollege, Cambridge) for 8 v-. double choir unaccompd.

Autograph score dated 23 Nov 1811 [Berlin?], Trinity c-o11. Lib• , MS R. Z. 68 6., pp.

Unpubd.

NUL: photocopy of autograph score presented by Mr R. Barnes.

Library: CHURCH MUSIC: b0 Anthems, Motets and Masses:

Opus

- 1& Awake, my heart (F. G. Klopstock, Eng. trans. by H. F. Wilson), Hymn [Motet] for Bar. solo, chorus and organ, compd. for the London Church Choir Association, compd. August 1881.

1st perf. 9th Annual Festival of the London Church Choir Association, St Paul's Cathedral, London, Thursday evening, 3 Nov 1881, Bar. soloist Mr Kempton, cond. James Robertson Murray, 1836-1885, composer and organist, founder of the London Church Choir Association. Also perf'd. Magnificat and Nunc Dimittis in B flat (Dr John Stainer, compd. for the 5th Festival of 1877, composer at the organ) and 'The heavens are telling', Creation (Haydn). All works except Stainer's Evening Canticles were accomp'd. at the organ by H. R. Bird, organist of St Mary Abbots, Kensington (Stanford's parish church 1893 to, 1916). Reviewed **11** Dec 1881, pp. 631-2-a. £ul.1, highly appreciative assessment of the Klopstock setting ("... though there exist innumerable cantatas by Bach in the same form ... the style of writing; in Mr Stanford's work is essentially modern, although the form be old, and thus it is quite free from the charge of ... antiquated pedantry, nor indeed is any comparison suggested with works of Bach").

2nd perf. Trinity Coll. Chapel, Cambridge, Sunday evening, 20 Nov 1881.

Pubd. Bbsey n.d. [1881], BL: E.605.±.(45.), NUL: photo-facsimile of vocal score presented by Mr R. Barnes, JS pp.

Scored for arch. by Stanford and perf'd. at CUMS Concert, Cambridge, Saturday, 2 Dec 1882; reviewed Daily Telegraph 4 Dec 1882; MT Jan 1883, P. 19.

Location of MS orch. score unknown.

The CUMS Archive, Pendlebury Lib., Music School, Cambridge, include two sets of MS orch. parts representing two versions of Stanford's setting:

- a.) Awake, my Soul for Vn.I,II, Va, Ve, Basso, Fl, Fag.I,II, and
b) Awake, my Heart [marked '2nd version'] for Vn.I,II, Va, Ve, Basso, Cl.I,II in C.

NUL: photo-prints of MS orch. parts for each version from microfilm of CUMS Archives.

Bl: CRURCH MUSIC: b) Anthems, Motets and Masses:

Opus

If ye then be risen with Christ (Colossians J, v 1 ff), Full Anthem for Eastertide for 4 vv. and organ, compd. Tan 188J, ("makes use of the Easter Hymn known as tSalisbury t").

1st perf. Trinity College Chapel, Cambridge, Sunday evening, 29 April 1883.

Pubd. Boosey, May 1883, BL: E.552.f.(45.), NUL: photo-facsimile from RSCM print presented by Mr R. Barnes.

J,r, Two Anthems for 4 v. choir and organ, compd. £: 1885;

ii. And I saw another angel (Revelation 7, v:w 2-1J, 9 ff), a Short Anthem or Introit for All Saints Day.

Perfd. Trinity College, Cambridge, Evensong, Saturday, 1. Nov 1890 (All Saints' Day).

Z. If thou shalt confess with thy mouth (Romans 10, vv 9 ff), a Short Anthem or Introit for St Andrew's Day.

Pubd. Novello 1889, BL: F.280,f. (nos.20, 21), NUL: print of each.

Pubd. Novello 1981, reprint of No. 1; in Rejoice Today, NUL; print. Pubd. Novello 1918, reprint of No.2 in In wonder, love and praise, Collection of 14 Anthems, NUL: print.

Blessed are the dead which die in the Lord (Revelation, 14, v>/1U ff), a short unaccompd. anthem for 4 vv., compd. Jan/Feb J'Ba& (the original version of. I heard a voice from heaven revised c; 1910), IN PIAM MEMORIAM DILECTISSIMI AMICI Hr.Bl., FEBI. to 188bi.

1st perf. at the funeral of Henry Bradshaw, King's College Chapel, Cambridge, Monday, 15 Feb 1886.

Pubd. Novello 1886, (Supplement to MT 522, 1 August 1886), BL: P.P.1945.aa, NUL: photocopy from CUL print., 3 pp.

A footnote to p. J states: "Part of the melody of Angelus ad virginem is included in this Anthem. The tune, which dates at least from the fourteenth century, and which is mentioned in Chaucer as sung by the 'Clerk of Oxenford', was given to me by Mr. Henry Bradshaw in 1882. -C. v. S. The tune is from the so-called 'Dublin Troper', CUL Add.MS.710.£.127, and Stanford mentions that he first made use of it in Savonarola for a chant sung by Dominican Friars; he acknowledges the help given by the former University Librarian in a footnote to p. 39 of the opera vocal score (limited edition of 15 copies),

Perfd. in Trinity College Chapel, Cambridge, Evensong, Saturday, 2: Nov, 1889.

B: CHURCH :Y!USIC: b) Anthems, Motets and Masses:

Opus

I heard a voice from heaven (Revelation 14, vv 13 ff), Anthem for 4 v. choir a cappella, a reworking and slightly extended version of Blessed are the Dead (see above), 7886, revised before the end of the century though not pubd. until 1910; the footnote to p. J of the original is repeated on p. 4 of the revised version.

Perfd. (probably from S) as reported in HT. Jan 7900, p. J1 ("A specially impressive Memorial Service was held in St Paul's Cathedral, on the 19th ult., for those who have fallen in the [Boer] war. The band of the Coldstream Guards assisted, and the anthems were Stanford's 'I heard a voice from heaven' and Byrde's 'The souls of the righteous').

Pubd. Novello & Co, London, 1910, Bvo, (Novella's Short Anthems No. 157), oL: F.280.f.157, NUL: photo-facsimile presented by Mr R. Barnes.

The Service Lists of Trinity College Chapel, Cambridge, record the performance of two anthems, the titles of which are unknown, and of which no notational evidence survives:

The heaven shall fear, Evensong, Sunday, J1 Jan 1886, and Blessed art Thou, Evensong, Sunday, 13 Feb 1887.

The Lord is my Shepherd (Psalm 23), ..nt1em for 4 v. choir and organ, compld. May 1886.

Perfd. in Trinity College Chapel, Cambridge, Evensong, Saturday, 7 May 1887.

Pubd. Novello & Co, London, 7886, (Novello's Collection of Anthems, Vol, xv, No. 305), 8vo, BL: E.618.a. Vol.xv, (No.J05), NUL: print of 1886, and reprints of 1928, 19J4, and s., 1977 •

Pubd. Novello & Co, London 1973, reprint in King of Glory, Collection of 11 Anthems, pp. 48-68, UL: print of complete pubn.

B❖ CHURCH MUSIC: b) Anthems, Motets and Masses:

Opus

Why seek ye the living among the dead? (Luke 24, vv 5, 7) short Anthem for 4 v. choir and organ, compd. £ 1890.

Pubd. 1890 in the Free Church Hymn Book, Part II, "Selected Antilems & Psalms for Chanting", Ant 1em ?-fa. 86, specially composed by Stanford for this Collection, 8vo, pp. 222-227, NUL: photo-facsimile presented by- Hr R. Barnes.

Arise, shine, for thy light is come (Isaiah 60, vv 1 ff), Anthem for Christmas for 4 v. choir and organ, compd. 1905❖

Pubd. Houghton & Co, London, 1905, (The Parochial Anthem Book ❖o. 34), 8vo, BL: F.1116.(2.), No. J4; copyright assigned to Stainer & Bell, London, for reprint of 1912, .NUL: photo-facsimile from RSCM print of 1912 presented by Mr R. Barnes.

[B IJ]

ID: CHURCH ♦1USIC: b) Anthems, Motets and Masses:

Opus

JB Three [Latin] Motets, a cappella, dedicated "To Alan Gray-
[stanford1 ffi successor as organist] and the Choir of Trinity
College, Cambridge n!

1. Justo. r u m animae, 4 vv. (Wisdom J, vv 1-J),
2. Coelos ascendit hodie, SATB SATE" double choir, (mediaeval
Latin hymn quoted in "A Dictionary of Hymnology", .John
Julian, 1892., date and authorship unknown),
- J. Beati quorum via, 6 vv. (Psalm 119; v 1 ff).

Location of autograph MSS unknown.

Perfs. in Trinity College Chapel, Cambridge:

Justo r u m animae, Evensong, Friday, 24
Feb 1888 (Feast of St Matthias,
Apostle and Martyr), and Evensong, Wednesday,
24 Feb 1892.

A perf. of Beati omnes is listed for Evensong, Saturday,
1 Feb 1890, and this may or may not be an early form of Beati
quor u m via.

Pubd. Bbosey 1905, BL: F.1175.f.(17.); reprint of £_ 1966 of
sep. numbers, BL: F.1147".(Nos .74-T6); mL: 1905 prints in
one volume.

Pubd. Cathedral Music 1981, Beat: i quor u m via arr. for male
vv. by Richard Barnes, NUL: print presented by Mr R. Ba.mes-.

In English Cathedral Music ••• Edward VI to Edward VII 1 1941, P•
244, E. H. Fellowes states that these Motets were written as
'Grace' anthems to be sung in the ffall of Trinity College
on 'Gaudy Days' (Feast Days), but this term is peculiar to
Oxford University and Cambridge does not have any record of
such usage or tradition.

[These Motets were wrongly assigned 'Op.47r in the Boosey
edn. of 1905, and 10p.51,1 in J. F. Porte's catalogue of 1921. J

BJ.. CHURCH MUSIC: b) Anthems, Motets and Masses:

Opus

Sing unto God, O ye kingdoms (Psalm 68, v 32-3:5).

Anthem for 4 v. choir and organ, compd. 1908?

Pubd. James Broadbent & Son, Leeds, n.d. [1908?], NUL: photocopy from RSCM print presented by Mr R. Barnes, 10 pp.

O living Will that shalt endure (Tennyson, In memoriam CXXXI),
a cappella Motet., dedicated to Sir Waiter Parratt., compd.
1908?

Autograph score, undated, RCM MS 4T6.6i, 1, p, presented by
Mrs Henry Ley.

Pubd. Stainer & Bell 1908, BL: F.1137.c. (No.4).
NUL: photo-facsimile presented by Mr R. Barnes, 7 pp.

For all the Saints (Bishop Walsham How, 1823-97), Choral
Hymn, compd. 1908.

Autograph score, undated, 20-stave paper, large folio,
written on 3 of 4 pp, purchased from Kenneth Mummery by
Mr Leonard Blake and presented to the RSCM Lib. in 1979.
Mr Blake (1907-1990, formerly music director-Malvern Coll.)
kindly presented a photo-facsimile of this autograph MS to
NUL shortly before his presentation to the RSCM.

Pubd. Stainer & Bell 1908, EL.: F.1137.bi. (No.5),
NUL: photo-facsimile presented by Mr R. Barnes, 7 pp.

In w, line 2, Stanford has changed Bishop How's text from
"We feebly struggle, they in glory shine" to "Ye fight as
they did, 'neath the holy sign".

In 1914 Stanford set vv: 7 and 8 of this hymn to the same
tune, Engelberg, as his contribution to King Albert's Book
& s. Section B1 c) following.

Bi: CHURCH MUSIC: b) Anthems, Motets and Masses:

Opus

[11:1.] Six Hymns {or Chorales} from [Six] Bible Songs, Opus 113, (see Section L) for 4 v, choir and organ to follow resp.

Bible Songs ad.lib.

1. Let us, with a gladsome mind (John Milton, 1608-1674),
2. Purest and Highest (The tune is Orlando Gibbons' Song 22 which Robert Bridges, 1844-1930, used for hymn No. 28 in the Yattendon Hymnal with his Eng. trans. of the 12th century Latin hymn Amor patris et filii, 'Love of the Father, love of God the Son'; Stanford used vv 4 and 5 only of Bridges' 5 stanzas),
- J. In Thee is gladness (Ludwig \diamond i. Lindemann, 1812-1887, Eng. trans. C. Winkworth),
4. Pray that Jerusalem (Scottish Psalter, 1650),
5. Praise to the Lord (Joachim Neander, 1650-1680, Eng. trans. C. Winkworth),
- &. Oh! for a closer walk with God (William Cowper, 1731,-1800).

Pubd. Stainer & Bell 1909 -1910 {with many reprints bearing the original dates but varying address imprints) in both tLow Key¹ and 'High Key' versions of each, the keys corresponding with the two alternative keys in which the Bible Songs W8'1'e published, with the exception of No. 5 in 'High Key' for which no exemplar has been traced. The 5th Bible Song was issued in G: minor and B: flat minor and it is probable that no Chorale was published to follow the higher key version.

BL: F.538.e.(54.) = No.2, F.538.e.(53.) = No.3, and F.1137.b.(No.703) = No.6, in 'High Key' {each in one key version only, NUL: complete set of 11 Chorales made up from prints and photocopies with several reprints.

Pubd. RSCM Addington Press, 1978.1 Nos. 4, J, 2 and 6 in Four Short Anthems, ed. and arr. Lionel Dakers, BL: E.460.ss.(8.), NUL: print.

Pubd. Hanks Music Publications, York, 1982, No. 5, and 1983, No. 6, ed. Francis Jackson (Eboracum Choral Series 127 and 99 resp.).

♠ CHURCH MUSIC: b) Anthems, Motets and Masses:

Opus

We bow our heads-see Section M, Matthew Passion (Bach, ed. Stanford).

- 120 Come, ye thankful people, come (Harry Alford, 1810-1871), Full Anthem for Harvest-Time, 4 v. choir and organ, compld. May 1910.

Pubd. Stainer & Bell 1911, BL: F.1137.b.(No.70), NUL: print presented by Mr R. Barnes.

- 123 Ye choirs of New Jerusalem (st Fulbert of Chartes, d. 1028, trans. R. Campbell, 1814-68, and others), Full Anthem for Eastertide, 4 v. choir and organ, compld. Dec 1910.

Autograph score dated Dec 1910, RSCM Lib., Addington Palace, Croydon, 16-stave MS, folio, 12 pp, used as copy by engraver, NUL: photo-facsimile.

Pubd. Stainer & Bell 1911, BL: F.1137.b.(No.97), NUL: photo-copy presented by Mr G. H. Sutcliffe.

Reprint RSCM/Mowbrays, Addington Press, 1979, BL: E.460.S:B.(9.), NUL: print.

- 134 Blessed City, heavenly Salem (Latin 7th century, trans.

♠. M. Neale, 1818-66♠, Anthem for 4 v. choir and organ, compld. Jan 1913.

Pubd. Stainer & Bell 1913, BL F.1137.b.(No.159), NUL: print presented by Mr R. Barnes.

St Patrick's Breastplate {attrib. St Patrick, 372-466, trans. Mrs Cecil Frances Alexander, 1818-95.), I bind unto myself. today, Hymn for voices, organ and orch., compld. 1912.

Autograph score for 4 v. choir, organ and orch. dated 1912, NUL MS 97, 12 pp, "arranged for Voices, Organ, 2 Trumpets, 2 Trombones, Side Drum and Cymbals", with footnote to p. 11: "NB: The Side Drums are to be tuned low & **without snares** .". Titlepage footnote: "Copyright 1912 by Stainer & Bell, S & B 1267" •

Pubd. Stainer & Bell 1913 (voices and organ), BL: F.1137.b(No.153); also 1913, for "Chorus, Brass Instruments and Drums ad lib.", BL: F.1260.(10.j), NUL: prints of both editions.

B.: CHURCH MUSIC: b) Anthems, Motets and Masses:

Opus

135. Three Motets for chorus a cappella:

1. Ye holy angels bright, 8 vv. (Richard Baxter, 1615-1691),
compld. Feb 1913,
2. Eternal Father, who didst all create, 6 vv. (Robert
Bridges, The Growth of Love, Sonnet No.79, 1876)₁
compld. March 1913,
3. Glorious and powerful God, 4 vv. {presumably Stanford took
his text from the anonymous poem set by Orlando Gibbons
for his verse anthem a 5 with viols to the same words),
compld. Easter Day, 23 March 1913.

1st perf. Ye holy angels bright, 1901, Three Choirs Festival,
Gloucester Cathedral, cond. Dr Herbert Brewer, Thursday
morning, 11 Sept 1912; previewed The Times 1 July 1913, p. 10,
col. 3; reviewed MT Oct 1913, p. 664-61 The Times 12 Sept 1913,
p. 4, cols. J-4. Preceded by 1st perf. The Promised Land
{Saint-Saens, cond. composer), and 1st perf. revision of
Te Deum (Parry, sole perf. Hereford Festival 1900, trans. into
Eng. and revised, cond. composer), and followed by 2nd Symphony
(Elgar., cond. composer).

Pubd. Stainer and Bell 1913, BL: F.231.bb.(39.), NUL: J motets
bound together; sep. issues 1913, BL: F.1137.b.(Nos. 164-6).

145 For lo, I raise up (Habakkuk 1, vv 6 ff), Anthem for 4 v.
choir and organ, compld. 1914.

Pubd. Stainer & Bell 1939, BL: F.1137.b.(No.4)5,
NUL: print presented by Mr R. Barnes, 12 pp.

Aviators' Hymn (A. C. Ainger, 1841-1919, from Psalm 104, R.V,
vv J-4, quoted at top of P. 1 of print), Thy messengers are
winds for thee & E then S in unison, with SAXE 'Amen', accomp.
by organ.

Pubd. Stainer & Bell 1917, BL: F.538.g.(55.), NOL: photo-
facsimile presented by the publishers 4 pp.

Re-issue Stainer & Bell 1956., BL: F.1137.b.(No.518).

Bt CHURCH MUSIC: b) Anthems, Motets and Masses:

Opus

Lighten our darkness, we beseech Thee {The Third Collect: For Aid Against All Perils), Full Anthem for 4 v. choir and organ, dedicated "To Sir Walter Parratt and the Choir of St George's, Windsor".

Autograph score dated 3 March 1918, *NUL: MS 98*, 2 bifolia, 5 written pp., upright format 304 x 243 mm, 12-stave paper. Unpu.bd.

Transcr. and ed. Frederick Hudson, 1989, for centenary of St George's Church, Jesmond, Newcastle upon Tyne, 1st edn. copy in *NUL*.

1st perf. Choir of St George's Church, Sunday, 1 Oct 1989, 3 p.m., cond. Frederick Peacock.

Recent enquiries of the organist and master of the choristers and the archivist of St George's Chapel show that they have no record or knowledge of this anthem, in spite of a search of the 'Attendance Register' (which records services and anthems sung) for the period March 1918 to July 1925. Sadly, it seems that this **work was** not performed and that Stanford's dedication to Sir **Walter** Parratt remained unfulfilled.

Veni Creator Spiritus (trans. John_Cosin, 1594-1672, based on ancient Latin hymn), for *SATE* soli, 4 v. choir and organ, compld. **15 April 1922**.

Pubd. Stainer & Ball 1922 *NUL: F-113.7.b. (No.Zj3)*, r.t pp, *NUL*: photo-facsimile presented by Mr R. Barnes.

B: CHU1W8 HU3IC: b) Anthems, Motets and Masses:

Opus

192 Three Anthems for 4 v. choir and organ, compld. Nov. 1922.

1. Lo! He comes with clouds descending (Charles Wesley, 1707-1788, and John Cennick, 1718-1735), Advent,
2. While shepherds watched their flocks (Thomas Augustine Arne, 1697-1768), Christmas, compld. Nov. 1922,
- J. Jesus Christ is risen To-day (Lyra Davidica, 1708), Easter, set for double choir (cantoris and decani).

Autograph score, Lo! He comes / an Anthem (for Advent) / C. Wesley & J. Cennick / Allegro / Charles V. Stanford, 10 pp, folio, NUL MSS 1000-1001, 2-stave vocal score and 2-stave organ part. This MS was first reported in MT April 1967, p. 326, Nova Bibliographica III, as being in the possession of the antiquarian dealer Richard Macnutt. This was bought by Winifred A. Myers (Autographs) Ltd, London, shortly afterwards; recent inquiries showed that this dealer was still in existence after the decease of Winifred Myers, under the same name but with an address in Wimbledon, London, and that this autograph MSS and three others (described in Section H:), were still held in their stock. The result was that the Friends of the University Library were able to purchase all four MSS for the NUL Stanford Collection.

Pubd. Novello and Co, London, 1923, 8vo, Novella's Octavo Anthems Nos. 1105, 1109, and 1104, BL: E.618.a. 1105, 1109, and 1104, NUL: photoprints presented by Mr R. Barnes (1 & 2) and Mr G. Sutcliffe (J).

Pubn. review No. 3, "MT Feb 1923, p. 111 ("The music is laid out for double choir-Decani and Cantoris-but there is very little in the nature of real eight-part writing. The first verse is set to a strong theme, sung by all the basses in unison, the other voices entering imitatively at the cadences with Alleluias. The second verse is sung in four-part harmony, unaccompanied (Decani) the organ coming in with the Alleluias sung by Cantoris at the end of each line. The third verse opens quietly with a theme given to the basses. At the close all voices come together in triumphant Alleluias, forming an imposing finish").

Pubn. review Nos. 1 and 2, MT Dec 1922, p. 844 ("A very fine anthem for Advent is C. V. Stanford's Lo! He comes. It is written for full chorus throughout, and, given a good choir and a good organ, it should prove deeply impressive. The same composer has also set to music While shepherds watched. The work is in 6-8 time, and opens with a charming introduction in pastorale

B;: CHURCH MUSIC: b) Anthems, Motets and Masses:

style, after which the voices enter softly, unaccompanied. The organ part throughout is very gracefully written. The voice parts are grateful to sing, and are not difficult, while opportunity is provided in the middle section for some effective work by a good bass soloist").

Opus

How beautiful are their feet (Isaac Watts, 1674-1748), Short Anthem for 4 v. choir and organ, 7 pp.

Pubd. Novello & Co, London, 1923, 8vo, (C.11 Supplement 968), BL: P.P.1945.aa. NUL: reprint of £ 1977.

When God of old came down from Heaven (John Keble, 1792-1866) Anthem for 4 v. choir and organ.

Pubd. Stainer & Bell, [London, 1923], 8vo, (Church Choir Library No. 237), BL: F.1137.b.(No.237), 12 pp, NUL: photoprint presented by Mr G. Sutcliffe.

The Earth is the Lord's (Psalm 24), Anthem for 4 v. choir and organ.

Pubd. Stainer & Bell, London, 1924, 8vo, (Church Choir Library No. 270), BL: F.1137.b.(No. 270), 7 pp, NUL: photoprint presented by Mr R. Barnes.

Be merciful unto me (Psalm 57), Anthem for 4 v. choir and organ.

Pubd. Stainer & Bell, London, 1928, 8vo, (Church Choir Library No. 289), BL: F.1137.b.(No.289), 8 pp, NUL: photoprint of RSCH print presented by Mr R. Barnes.

How long wilt Thou forget me? (Psalm 13), Anthem for 4 v. choir and organ.

Pubd. Stainer & Bell, London, 1928, 8vo, (Church Choir Library No. 284), BL: F.1137.b.(No. 284), 7 pp, NUL: photoprint of RSCM print presented by Mr R. Barnes.

B,; CHURCH MUSIC: b) Anthems, Motets and Masses:

Opus

6 Mass in G major (In memoriam Thomas Wingham)--see Section A.

fuj, Requiem [?]--see Section A.

173 Mass 'Via Victrix 1914-1918'--see Section A.

Stanford composed a further two (and possibly three) Masses which are unpublished, about which no details are known apart from those noted below, and on which no published literature (including that of the present writer) sheds further light: from John F. Porte's catalogue of 1921 to the present day.

169 Mass in D minor for 4 vv. a cappella. Unpubd.
Location of autograph MS- unknown.

176, [?] for 4 vv. a cappella. Unpubd.
Location of autograph MS unknown.

The writer has made enquiries of the administrators and directors of music of both Westminster Cathedral and Hrompton Oratory who, with great kindness and much sympathy for Stanford's cause, have made exhaustive searches of their service lists and records for the later years of the composer's life without finding a single reference to the performance of a 4 v. a cappella Mass which might be attributed to him.

On the other hand there is evidence that Stanford composed a Mass for 8 vv. a cappella in the period just before or during the year 1920:

Mass for 8 vv. a cappella, performed Easter Tuesday, 4 April 1920, in Westminster Cathedral, London.

The search which led to this discovery is best described by quoting from **fil.** Oct 1964, p. 738:

B:: CHURCH MUSIC: b) Anthems, Motets and Masses:

"In her book Westminster Retrospect-A memoir of Sir Richard Terry, OUP 1948, p. 132, Hilda Andrews makes the following statement: 'In these war years there was a stream of masses and motets from such men as ... Sir Charles Stanford, whose A Cappella Mass for eight voices, specially written for performance at Westminster [cathedral], was heard *in* Holy Week of 1920'. For one of Stanford's known Masses (Opp. 46, 169, 173, 176) fits this description, so an inquiry was directed to the Administrator. This was passed on to Mr Cblin Mawby who replied: 'The music list for 1920 certainly states that Stanford for eight voices was sung on April 4th (Easter Tuesday). There are no copies or scores of it in our library, and I am afraid that I can find no further reference to the Mass". A direct inquiry was then made to Miss Andrews through the kind offices of the Oxford Press, but no reply has been received up to the present. Until this is confirmed or denied, there remains the possibility of an otherwise unknown a cappella Mass for eight voices by Stanford of c 1920. ffl 9 Stabat Mater — see Section A.

B CHURCH MUSIC: c) Carols and Miscellaneous Church Music,
NUL: Bt>x 6.:

Opus

Varied Harmonies for Organ Accompaniment ... of certain tunes in Hymns Ancient & Modern [ed. J. L. Bennett], preface dated Eve of St Andrew¹⁹, [2.9 Nov], 1912., J.L.m. Stanford contributed varied, aacompts.. to the tunes 0 fi.lt l et filiae, St Anne, St Columb St James, Old 100th and Old 104th.

Autograph:MSS of St Anne, Old 100th and Old 104th in RSCM Lib., Addington Palace, Croydon, undated., 9' pp, folio, NUL: phot.o-facsimile:.

Printed Cbr the Proprietors by Wiliam Clowes- & Sons, London, ni.d. [191], BL: Hf. 3183.c., NUL: photo-facsimile.

In his preface the editor states: " in addition the Editor expresses thanks especially to Sir Charles V. Stanford and Dr Charles Wood for most kind and quite invaluable help".

BI: CHURCH MUSIC: c.) Carols and Miscellaneous Church Music:

Opus

The Saints of God, Hymn-Tune dated 7 Jan 1888 (no words), printed privately, 1 p, quarto.

Print in the Jenkinson Collection, (1923,), CUL; NUL: photocopy presented by Mr Hugh Taylor; CUL.

Faires Scene of all Creation, (The Revd. Hon. Canon Neville), "A Hymn to celebrate the Royal Wedding, July 6, th 1893", [George, later King George V, to Princess Mary of Teck.]

Pubd. Novello, n.d. [1890], 4to and folio-, BL: D.&19.(16.), 4t.o, NUL: photocopy of. CUL print stamped 15 August 1893, 4to, presented by Mr Hugh Taylor.

As with gladness men of old (W. Chatterton Dix, 1837-98), Carol for 4. v.v.

Pubd. Novello 1894 {MT Extra Supplement, 1 Dec 1894) and Novello's Christmas Carols 2:17,1, BL: D.434.(W.O.2.1 f: -NUL: photocopy from CUL print: stamped, .1§21 presented by Mr Hugh Taylor.

Re-issue, OEcumense, Ryde, n.ct. [1980]. BL: c.950.(37.), NUL: photocopy,.

The tune is Orient—see Section B: d) following.

Unto Him whose Name is Holy:r (Charlotte Elliott, 17139-18,7."1), ffirmni, reprint of the words from [rnisht] Church Hymnal, 18.q;- 4, No. 2.66>. The tune is Christiana 'written expressly, - :t'oir The Female Orphan House, Dublin1.

fil:mm CUL print stamped 12 Mar 1905 presented by Mr Hugh Taylor.

A Carol of the Nativity-(sishop Arthur C. Coxe, 1818-1896f, _____
Carol, sweetly carol, sinP, ' most ,joyfully-.

Pubd. Daily Express (by arrangement with E. Houghton & Co), 9 Dec. 1909, Stanford's New Christmas Carol for Express Readers

Pubd. E. Houghton & Co, London, 1909.

Pubd. Novello & Co. on assignment of copyright, reprint 1913.

Pubd. Supplement to 1T, Novello's Christmas Carols No. 372, BL: c.754.(No.372), NUL: photocopy from CUL print stamped 1914, presented by Mr Hugh Taylor.

W Bishop A. C. Coxe, Sea of Western New York, USA.

BI: CHURCH MUSIC: c) Carols and Miscellaneous Church Music:

Opus

Once in Bethlehem of Judah (Mrs Cecil F. Alexander from Luke 2, v 15), Carol for SS duet and organ.

Pubd. Morgan and Scott Ltd, London, in Carols Ancient and Modern, Book 2, No.1&, copyright 1911 by Morgan & Scott Ltd, 6; pp, BL: E.742.Q.(5.), NUL: photocopy from aL print presented by Mr O. W. Neighbour.

There came a little Child to earth (E. E. S. Elliot. t-----
Carol for SATB choir or solo and organ.

Pubd. Morgan and Scott Ltd, London, in Carols Ancient and Modern, Book 1, No.2, copyright 1911 by Morgan & Scott Ltd, 6 pp, BL: Bl.742.o.(S.), NUL: photocopy from BL print presented by Mr O. W. Neighbour.

In the Snow (Miss K. W. Lundie from Luke 2, v 16; the poem appears by permission of Morgan & Scott in "K. W. Lundie, English Echoes from the Quartier Latin: Poems", Elkin, Mathews-, 1912, with the individual title: "Christmas Carol., Footprints-in the Snow"), Carol for SATB or voices in unison (short score).

Pubd. Morgan and Scott Ltd, London, in Carols Ancient and Modern, Book J, No.29, copyright 1912 by Morgan & Scott Ltd, 2 pp, BL: Bl.742.o.(S.), NUL: photocopy from BL print presented by Mr O. W. Neighbour.

Pubd. A. W, Ridley & Co 1932, In the Snow (K. W. Lundie), Oh 1 never a footprint was seen in the snow, in the University Carol Book, No,12, copyright 1912 by Morgan & Scott Ltd, 2 pp, NUL: print of University Carol Book (Parts I & II) and photocopy of In the Snow presented by Dr Ian Copley.

O Praise God in His Holiness (Psalm 150) for SATB' choir in Chant form.

1st pubd, in New Cathedral Psalter Chants, No.276 in C, Novello 1909, re-issued Novello 1911 (Parish Choir Book 864), BL: E.618.(No.864), NUL: photocopy of 1909 edn.

B♣ CHURCH ♣USIC: c) Carols and Miscellaneous Church ♣usic:

Opus

But lo! There breaks a yet more glorious day (Bishop Walsham How, 1823-97). This is a setting of vv 7 and 8 of the hymn For **all** the Saints which was Stanford's contribution to King Albert's Book (a collection of sympathetic tributes on the German invasion of Belgium), p.124, and is set for voices in unison with organ accompt.

1st pubd. Daily Telegraph, Daily Sketch, Glasgow Herald, then Hodder & Stoughton 1914, BL: K.T.C.104.b.J., NUL: photocopies of titlepage King Albert's Book and p.124, 4to.

The tune is Engelberg, 1st printed in Hymns Ancient & Modern, New Edition, 1904, No.220--see Sections B b) and c).

Anglican Chants:

P1.1bd. Novello 1909, The New Cathedral Psalter-Chants (The St Paul's Cathedral Chant Book, revised edn.) ed. George c♣ Martin, issues 81 & 81a.♣ Nos. 274 in E flat (double, Psalm 147), 275 in A flat (double, Psalms 148 & 149) and 276 in C (single, Psalm 150--see 0 Praise God in His Holiness above), obl.ong Bvo.

These chants appear also in Novello's issues 82 and 83, 1909, intended "for Parish Church Choir use".

These three and a further chant are found in The Irish Chant ♣, revised edn., :lovello 1938, at 86 in A flat, 629 in D major, 769 in D minor and 266 in C (Psalm 150) transposed to B" E..lat.

Lord, behold us with thy blessing, Hymns for the Beginning and End of Term.

Pubd. Year Book Press 1926, Year Book Press Series of Anthems and Church Music No. A40, BL: H:802.(No.40).

[— Benedicite omnia opera (o all ye works of ' the Lord),

arr.

in shortened form by Walter J. Bunney to chants by Charles V. Stanford.

Pubd. Novello n.d. [19JJ], Parish Choir Book 1183, BL: E.618.(No.118J).]

B: CHURCH MUSIC: Q) Hymn Tunes in Hymnals published 1873 to 1987,
NUL: Box 7:

With the help of friends and colleagues over the two-year period 1987-89 the writer made a survey of the incidence of Stanford's hymn tunes in hymnals published in the United Kingdom, Eire, Canada, the U.S.A., South Africa, Australia and New Zealand from the earliest in 1873 up to 1987. This 'census' covered 75 hymnals in use in English-speaking communities during the survey period. The writer is indebted to these many friends, to many cathedral and church music directors and to Professor Wesley Milgate for their generous help and, in very many cases, their gifts of photocopies of titlepages, imprints, hymns and hymn tunes. Special tribute must be paid to Miss Joyce Horn, Hymn Copyright Manager, Oxford Press, London, for her unfailing help and advice.

The following attempts to summarize the results of this survey; tunes are listed alphabetically, followed by the copyright year if known, the title and date of the hymnal in which the tune first appeared and the hymn number, and the number of hymnals containing each tune up to 1987.

Full details for each of the 75 hymnals are available in NUL together with photocopies for each hymnal as outlined above.

[B 2.6]

B. \: CHURCH MUSIC: d) Hymn
Tunes in Hymnals published 187J to 1987:

A'd.redale, 1904, Hymns Ancient & Modern, New Edition, 1904, No.498, reprinted in the Standard Edition, 1916, and the Revised Edition, 1950, (J).

Alverstone, 1904, Hymns Ancient & Modern, Nev Edition, 1904, No. JJ7, the sole pubn., (1).

Blackrock, 1904, Hymns Ancient & Modern, New Edition, 1904, No.J25, the sole pubn. , (1)•

Christiana (words only)., The Church Hymnal, 18:74., No.266.,

Consolation, 1904, The Methodist Hymn Book, 1904, No.490, the sole pubn. , (1)•

Engelberg, 1904, Hymns Ancient & Modern, New Edition, 1904, No.220, subsequently printed in J9 hymnals **with** increasing frequency from The Hymnal of ' the Episcopal Church in the USA, New York, 1940, to the most recent surveyed, The Singing Church, Carol Stream, Illinois, 198T, often with 2 or even 3 appearances for different hymns, (40).

Fitzroy, 1915, Hymns Ancient & Modern, Standard Edition, 1915, No.IJB, the sole pubn., (1).

Geronimo, 1904, Hymns Ancient & Modern, Nev Edition, 1904, No.50, reprinted in the Standard Edition, 1916, and the Revised Edition, 1950, (J).

Holland, 1904, Hymns Ancient & . Modern, New Edition, 1904, No.520, the sole pubn., (1).

Polwynds, 1904, Hymns Ancient & Modern, New Edition, 1904, No.28, reprinted in Songs of Praise, Revised Edition, 1932, The Church Hymnal, Dublin, 1936, and The Church Hymnal, 1960, (4).

Luard, 1891, compd. for the funeral service of Dr H. R. Luard, Trinity College Chapel, Cambridge, Wednesday, 6 May 1891, 12. 15, p.m., NIJL: original print of "Order of Service" presented by Trinity Coll. Lib. Reprinted in Hymns Ancient&Modern, New Edition, 1904, No.303, sole reprint in Standard Edition, 1916, (2).

Ockley, 1904, Hymns Ancient & Modern, New Edition, 1904, No.182, sole reprint in Standard Edition, 1916, (2).

B◆ CHURCH MUSIC: d) ◆ymn Tunes in Hymnals published 187J tp 1987:

Orient, 1894, The Methodist Hymn Book, 1904, No.128, reprinted in The Methodist Hymnal,n.d. [1911], and the revised edition, 1933, (J) •

St Basil the Great, Hymns Ancient & Modern, Standard Edition, 1916, No.722, the sole pubn., (1)•

Stanford, 1873, The Church Hymnal, Dublin, 1873, No.25J, reprinted with Appendix, 1897, (2).

In his Stanford biography H'. Plunket Greene (Edward Arnold, OUP, p.J4) states: "He was beginning to compose, too, about this time. He set to music a Latin prayer of Mary Queen of Scots and wrote a hymn (now in the Church of Ireland Hymnal) and an Overture for Ordhestra".◆

n••• about this time" refers to Stanford's late-teens before he went up to Cambridge in 1870, "a Latin prayer" is O Domine, Jesu (section L), the "Overture f'or Orchestra" is that of JO Ju1y 1870 in the possession of Mr O. V. Neighbour (Section, F), and the "hymn" is widoubtedl.)E that describedi above.

Arrangements from traditional Irish folk tunes t

Deirdra, 190fu, The English Hymnal, 1906, No.212: (v 6,, St Patrick's Breastplate), reprinted in 17 hymnals up to The Worship Book, Philadelphia◆a, Penn., 1972, chiefly as a variant for a middle verse of the St Patrick hymn, (18).

Fanad Head, The Church Hymnal, Dublin, 1936, No.57.6.i, the sole pubn., (1).

Gartan, Hymns Ancient & Modern, Standard Edition, 1916., No.655, (v 8, S:-' t Patrick's Breastplate), reprinted in 11 hymnals up to The New English Hymnal, 1986., frequently as a variant for a middle verse of the St Patrick hymn, (12).

Glencolumbkil, The Church Hymnal, Dublin, 1936, No.J50, the sole pubn., (1).

◆ Plunket Greene's memories are sup◆lernented by valuable information concerning Stanford's early life and compositions, much of it from first-hand sources, in *tt*[Dec 1898, pp. 785-793.

B: CHURCB MUSIC: d) Hymn Tunes in Hymnals published 1873 to 1987:

Molville, The Church Hymnal, Dublin, 1936, No.J49₁ the sole pubn., (1).

Remember the Poor, The Church Hymnal, Dublin, 1936, No.JJ4, the sole pubn •, (1)•

St Columba, 1902, The English Hymnal, 1906,, No.490, reprinted in J4 hymnals up to The Worship Book, Philadelphia, Penn., 1972, No.590, (35).

St Patrick's Breastplate, 1902, The English Hymnal, 1906, No.212, reprinted in 36 hymnals up to The Worship Book, Philadelphia, Penn., 1972, with two appearances each in the The Church Hymnal, Dublin, 1936, Nos. JJ9 and J46, and The Churcru Hymnary, Jrdt edn., OUP, 197 J, Nos. 14 J and 402.' ()7)•

C: OPERAS:

Opus

The Veiled Prophet of Khorassan (W. Barclay Squire founded on Thomas Moore's Lalla Rookh, Part I, 1817), opera in 3 acts, compld. 8 Feb 1879.

1st perf. Hoftheater (Königliche Schauspiele), Hanover, S. Unday, 6 Feb 1881, 7-10 p.m., cond. Ernst Frank, (Verschleierte Profet, German trans. Ernst Frank), with repeat perfs. 11 Feb and 3 H., 1. y 1881; orig. prog. BL: Playbills 351.

cast (verbatim): Der Kalif [Ahadi-1ferr v. Milde, Mokanna, der verschleierte Profet [Herr Rollet, Zelika₂ Friersterin-Fraul. Bors, Fatima, erste Sclavin des Serails-Frau Bizthum-Pauli, Azim, ein junge [Feidherr-Herr [Anton] Schott, Abdullah, Mokanna's Diener-Herr Bletzacher, Ein junger Wachter--Herr Emge. Chor van Anhangern und Anhangerrinnen des Profeten-, Sclavinnen und Soldaten. (The scene is in Merou. in Persia, in and about the Palace of the Prophet.) Production -Herr Holthaus-

A letter from Stanford to his old teacher Sir Robert P. Stewart, discovered in the RIAM in 1987; shows that he was present in Hanover more than a month before his opera was produced (at the invitation of Ernst Frank):

"Hotel Royal, Hannover, Jan 2 / {18}81.

My dear Sir Robert,

I thought you might like to hear that my opera is coming out here on February 6. I very much fear it is a time of year when it would be quite impossible for you to come to work hear it, but still as it is an Irishman's on an Irish poet's story, I thought it would interest you to hear of its production. There is unfortunately no opening for a Prophet. (even a veiled prophet), who write operas, in his own country; so perforce I must come to the land of the north Teutons, from which perhaps in the course of years it

† Discovered by Mr Hugh Taylor, TCL Music Librarian at that time, in a vocal score of the opera, Bbosey [1881] Eng. and German texts, with Stanford's inscription to Sir Robert dated 13 May 1882 (see publishing history below).

C: OPERAS:

may cross the silver streak. In justice I must tell you that I gave [Carl] Rosa the first refusal of the production.

The performance here promises to be an excellent one. The conductor is Goetz' great friend who first brought out the Shrew, Ernst Frank, and the singers are one and all excellent headed by Schot@ as a team. The orchestra, as you know from the Schumann Festival where all the wind was from here, simply perfect,

There are many interesting operas being given here now, Benvenuto Cellini of Berlioz amongst others.

With best wishes for the *New Year*.

Ever yrs.

C. V. Stanford.w

Reviewed MT arch 1881, pp. 11J-6,; The Times ("English Opera Abroad") 12 Feb 1881, p. 10, col, 1; 22 Feb 1881, p. 7, col. 6; 7 May 1881, p. 11, col. 6.

Perfs. of excerpts before and after the above:

5 Feb 1879, There's a bower of roses (piano accompt.), CUMS Concert., Cambridge, cond. Stanford;

3 Nov 1880, Overture (Prelude) ar. as duet for 2 pianos, CUMS Concert, Cambridge, cond. Stanford;

19 Oct 1881, Recit. In vain, in vain and Aria Tell me ye flow'rets (piano accompt.), CUMS Concert, Cambridge, cond. Stanford;

23 March 1882, Overture (Prelude), Philharmonic Society, St James' Hall, 1st London perf., cond. Stanford;

Leeds Festival 188Y., There 's a bower of roses (Anna Williams), 1st Stanford work at this Festival, reported MT Feb 1901, p. 117

6 May 1885, There's a bower of roses, Philharmonic Society, St James' s Hall (Carlotta Elliot), cond, Sir Arthur Sullivan;

1 Feb 1888 and 11 March 1896, There 's a bower of roses (presumably with arch.), CUMS Concert, Cambridge, cond. Stanford.

1st Eng. perf, Covent Garden, London, Wednesday, i6 July 1893, 8 p.m, (in Italian, II Profeta velato, trans. G. A. Mazzuca-to).

Q !:JK progs • P.3: Playbills 349.

... E:{-

...

Anton Schott, principal tenor.

C: OPERAS:

Cas.t: **Signor.** Vignas, Abdullah-M. Villani, Watchman-Signon: Guetary, The Cal.iph-Signor De Vaschetti, Mokana-Mons. Ancona, Fatima-Mias Lucille Hill, Zelika-Madame Nordica; The Royal Opera Co, manager-Sir Augustus Harris, cond. Signor Mancinelli.

Reviewed Illustrated Weekly 20 May 1893, p. 606, col. 2; The Sketch 19 July 1893.

Press reviews before and after this 1st Eng. perf. make it clear that Stanford made several revisions for the Covent Garden production.

The preview in Illustrated News, 20 May 1893, sheds light on the stage costumes of the orig. production at Hanover on 8 Feb 1879:

"On that occasion, the manager found himself in some difficulty about the costumes requisite for a story which lay outside the ordinary-resources of a theatrical wardrobe. Recourse was had to an illustrated edition of Moore's poems then in existence, and by a lucky chance one was found on which Mr John Tennie!, then a young man, had been employed. Having at that time his reputation to make--it is now more than thirty years ago-Mr Tennie! made a careful study of all the authorities within his reach, and subsequently produced a set of illustrations which satisfied the publishers and the public. The costumes were adapted without modification by the director of the Hanover Opera, where the critical Germans at once admitted the correctness with which characters had been dressed, and a somewhat lively discussion sprang up as to the source of the director's knowledge. These costumes will be again introduced when the play is performed in this country-, and if they meet with approbation it is to be hoped that no one will suppose that, like many other imported articles, they were manufactured or invented in Germany."

Reviewed G. B. Shaw, "The Nautch Girl", in The World, 8 July 1891, and "Concerts and Recitals", in The World, 17 July 1891 (Shaw's Music II, pp. J89-J90, and p. 885).

Reviewed in New Quarterly Musical Review, August 1893, p. 63.

C: OPERAS:

Reviewed, MT August 1893, p.469; The Times 27 July 1893, p. 11, col. J; ILN.ews 5 August 1893, p. 151, col. 3.

Autograph full score dated 8 Feb 1879 Cambridge, RCN MS 4161+, 563 pp, presented by Guy Stanford.

Autograph full score, unsigned and undated [1879 ?], German text and stage directions entered in red in another hand., formerly used by Boosey & Hawkes as hire material, 284 pp, BL Loan 84, No.JS.

Autograph full score, Concert ending for Act II ballet music, BL Loan 84, No.39.

Autograph fragment, Fitzwilliam Museum, Cambridge, Mu MS 620, 1 folio, 274 x 240 mm, "... photograph of theatrical production attached in centre, composer's signature vertically alongside photograph, bars of music at head and foot of the page. - a sketch executed for an acquaintance rather than an adjunct" [to other autograph material].

Autograph fragment, 267 x 94 mm, NUL MS 116', Azimts aria, "My love, my queen", first 8 bars, 1 staves -- voice and 2-stave short score, tempo indication Allegro con fuoco, from The Veiled Prophet of Khorassan, Act II, signed and dated C. Villiers Stanford, Cambridge, Nov 11. 1877.

MS score in copy., There's a bower of roses, 19 pp, voice and piano, BL Loan 84, No.40: From the Grand Opera "The Veiled Prophet". Sung by Miss Mary Davie.

Pubd. (vocal scores only):

Bote & Bock, Berlin & Posen, [1881], Der Verschleierte Profet, 8vo, Eng. and German texts, BL: F.890.

Boosey & Co, London, [1881], The Veiled Prophet, 8vo, Eng. and German texts, from Bote & Bock's plates (No.12529), BL: F.890.a, 2.18 PP.

Boosey & Co, London, [1893], The Veiled Prophet-II Profeta velato, 8vo, Eng. and Italian texts (trans. G. A. Mazzucato), a revised version with some new music and libretto changes, BL: F.890.i., NUL: photo-facsimile from NCL print, 219 pp.

C: OPERAS:

Pubd. Boosey & Co, London, [1882], There 's a bower of roses, folio, in A minor with orig. accompt, and in A minor, G minor, and F minor with simplified accompt, BL: H.1960.(12.), NUL: photo-facsimile from CUL print.

Pubd. Boosey & Co, London, [£ 1885], There's a bower of roses, BL: ff.1860.x.(29.), (No. 4 in F minor).

Pubd. Boosey & Co, London and New York, [1930], Tell me, ye Flowerets, 4to, BL: ◆.1270.aa.(36.), NUL: photo-facsimile from Boosey & Hawkes.

The following performing material is available from Bbosey & Hawkes, either for hire, or for sale in facsimile reproduction:

- 1) Complete opera in 3 Acts, Eng. and Italian texts, vocal scores only,
- 2) Overture, for orchestra of 2 Fl, 2 Ob, 2 Cl, 2 Fag, 4 Cor, 2 Trump, J Tromb, Timpani, Cymbals, Triangle, Bass Drum, and Strings, full score and one complete set of parts, Box No. 922,
- 3) Ballet Music, for Soprano solo, and orchestra of 2 Fl. (& Picc.), 2 Ob, 2 Cl, 2 Fag, 4 Cor, 2 Trump, 3 Tromb, Tuba, Timpani, Cymbals, Triangle, Harp, and Strings, full score and one complete set of parts, (also vocal scores), Box.No. 0923,
- 4) There's a bower of roses, song for v.oice and orchestra of 2 Fl, 1 Ob, 1 Cl, 1 Fag, 2 Cor, Harp, and Strings, full scnrre? and one complete set of parts; also vocal scores for voice and piano, {Vocal Score Library).
- 5) Tell me, ye Flowerets, song for voice and orchestra of 2 Fl, 2 Ob, (1) or 2 Cl, 2 Fag, 4 Cor, 2 Tromb, Timpani, and Strings, full score and one complete set of parts, (Vocal Score Library).

In. 1985 the Irish Post Office issued a Europa postage stamp, v.alu◆ 26p, with a portrait of Stanford and a background of the opening bars of the orchestral introdutcion to Act II of The Veiled Prophet of Khorassan, designed by Mr Patrick Hickey, National College of Art & Design, Dublin.

C: OPER,\S:

Opus

Savonarola (orig. libretto by Gilbert A. Beckett on the life of Fra Girolamo Savonarola, 152-98), opera in a prologue and 3 acts, right of 1st production secured by Herr B. Pollini, Director, Stadt-Theater, Hamburg, completed March 1883.

Announced The Times 14 April 1884, p. 12, col. 5 ("An English Opera.-Mr C, V. Stanford, of Trinity College, Cambridge, has very recently completed a grand opera, in a prologue and three acts, on the subject of Savonarola, upon a libretto by Mr Gilbert A Beckett. The right of the first representation of this work has been secured for next autumn by Herr Pollini, Director of the Hamburg Stadt Theatre. The book has been translated by Kapellmeister Frank, of Hanover, for this purpose").

1st perf. Stadt-Theater, Hamburg, Friday, 18 April 1884, 7 p.m, (German trans. Ernst Frank), cond. Herr Capellmeister Sucher; orig. prog. BL: Playbills 351.

Cast in Prologue: Ferrara in the year 1475: Giovanni di Rucello, ein florentinischer Edelmann—Hr. Krauß, Savonarola, ein Student—Hr. Ernst, Clarice, seine Schülerin—Fr. Suenker,

Cast in Acts I-III: Florence in the year 1498: Giovanni di Rucello, van der Partie der Medici—Hr. Krauß, Sebastiano Marassi, ein Anhänger der Piagnoni—Hr. Landau, Savonarola, Prior von San Marco—Hr. Ernst, Fra Filippo, ein Dominikanerbrüder—Hr. Ritter, Mardi / Bandini, zwei Wächter—Hr. Egit / Hr. Shukowsky, Francesca Strozzi, Tochter der Clarice—Fr. Sucher, Anhänger der Medici und Piagnoni, Darnen und Herren von Florence, Bürger, Dominicaner, Wachen. Der Kinderzug des Piagnoni in "der Prozession der Eitelkeiten".

Reviewed The Times ("Hamburgt ' Savonarola ' at the Stadt Theatre") 19 April 1884, p. 7, col. 6, and 22 April 1884, p. 5, col. 2; **fil.** May 1884, pp. 270-2, full review by J. A. Fuller.—:itl:ind.

2nd perf. (1st British perf.) Covent Garden, London, Wednesday, 9 July 1884, 8 p.m, (in German), cond. Hans Richter; orig. prog. ThH.

Cast: Savonarola—Herr Stritt, Clarice (Francesca)—Fraulein Schaernack, Rucello—B. Herr Scheidemantel, Sebastiano—Herr Kaßner, Mardi—Herr Moedlinger, Bandini—Herr Lorent, Fra Filippo—Herr Wiegand, Director of the Chorus and Stage Music—Hr Carl Armbruster, Director—Herr Hermann Franke.

C: OPERAS:

Reviewed The Times 10 July 1884, p. 6, col. 5 ("German Opera at Covent Garden"); HT August 1884, p.456-7 ("The German Opera Season. ... We now come to the most important, but, unfortunately, the least satisfactory feature of the season--namely, the production of Dr. Villiers Stanford's tragic opera 'Savonarola'. The stars in their courses seem seen to fight against the cause of English opera. ... There was reason for regret in the fact that the Opera was to be first heard in London in a foreign translation, but musicians probably said to themselves, 'Better in German than not at all': ... the performance was postponed again and again, and at last took place on the penultimate night of the season ..."); Illustration 19 July 1884, p. 59, col. 1.

Autograph full score dated 8 March 1883, Cambridge, RC MS 4160, 4 sections of 105, 160, 109 and 177 pp resp., presented by Guy Stanford. The Frologue includes a sketch by Herbert Herkomer.

C: OPERAS:

Au to graph vocal score, undated, RCM MS 416,1, 87 fT (174 pp), presented by Guy Stanford.

Pubn. Limited edition of 15 copies in vocal score engraved and printed by c. G. Roder, Leipzig [1883-'1], Eng. and German texts, "Als Manuscript gedruckt" on 1st end paper, no titlepage, 275 x 200 mm, 229 pp. Four copies have been located:

1. CUL: MR.26O.b.85.210 presented by Stanford, autograph entries on first 3 folios thus: ru) Hi. & t / from C. V. S. / January 1884 / Cambridge / (for private circulation only) / Als Manuscript gedruckt / one of 15 copies first printed / from the plates by C. G. Roder, Leipzig. b) Savonarola / a grand Opera / in a Prologue and three Acts / written by / Gilbert Beckett / composed by / C. V. Stanford / Piano-forte Arrangement / by the Composer. c) list of characters in the Prologue ("Ferrara in A :D, 1475") and in the Opera ("Florence in A.D.1498"), with the note against each of Clarice and Francesca Strozzi-"to be played by the same person". NUL: photo-facsimile of CUL copy, 229 pp.
2. BL: F.890.p., ""Als Manuskript gedruckt.t. Without titlepage", [1884?], pp. J-229.
3. Bbdl. Lib: Mr Paer Ward Jones, Music Section, kindly informed the writer that they had acquired a copy of this rare vocal score early in 1980. The 1st end paper has the autograph entry: "Savonarola / Opera in a / Prologue & / J Acts / C. V. Stanford". There is also the rubber stamp of: "Hermann. Franke, Office} 2 Vere Street, London W" on the 1st end paper and 1st page of score, both of which Stanford has deleted.
4. In the private possession of Mr Arthur P. Smith, London, in 1983, (kindly communicated by Mr Christopher Barnet, RCM Libn.).
5. Northwestern University Music Lib., Evanston, Illinois,, acquired through the antiquarian dealer Richard Macnut in 1983,.

A footnote to p. 39 in the above vocal score copies acknowledges the help given by Henry Bradshaw, CUL Libn., in drawing his attention to the melody of Angelus ad virginem (CUL Add.MS.

† Most probably Henry Bradshaw, Librarian, CUL.

C; OPERAS:

710.f.127) in 1882 which he used for a chant by Dominican Friars in Savonarola (cf Blessed are the Dead, and I heard a voice from heaven, Section B).

Perfd, at CUNS Concert, Cam':>ridge, Finale to the Prologue of Savonarola Friday, 14 March 1890, cond. Stanford.

The following announcement appeared in The Times, 8 Dec 1884, p. 11, col. 5 ("1-1r. Villiers Stanford, -Hr. C. Villiers Stanford, whose Savonarola was not long ago produced at the Hamburg Theatre, has received a commission from Herr Pellin, the manager of that theatre, to compose another opera, the libretto to be written by Herr Hugo Wittmann").

This bald statement, or it import, long forgotten and unknown at the present time, is not recorded in any Stanford literature known to the writer. In the absence of a public refutation it must be accepted that Stanford received a commission from B. Pollini to compose an opera for the Stadt-Theater, Hamburg, to a libretto written by Hugo Wittmann. Ut, as there is no surviving autograph or copy, or record of such a composition, it would seem that this commission was not fulfilled.

W Hugo Wittmann, b. Ulm 16 Oct 1839-, d. Vienna 6 Feb 1923, was a **journalist**, music correspondent, **librettist**, chorus-master, and composer of several concert and stage works, including the opera Der Haini von Steier, 1884, (Wilhelm Kosch, Deutsches Literatur-Lexikon, 2nd edn., Bern 1963, Bd. 4, p. J420).

C: OPERAS:

school has yet produced, is in a sense a child as well as the property of Mr Rosa, having been commissioned by and written for him with a special view to his requirements, and for this work, therefore, musical art owes him a distinct debt. . .

To sum up, we consider the 'Canterbury Pilgrims', with all its admitted defects, the most promising work of its class which has yet been produced by an English composer, revealing style, character, and fancy, earnestness, and industry. The performance of the work last night was a veritable triumph of art").

Autograph full score dated 2 Dec 1883, Cambridge, RCM MS 4232, 698 pp.

Autograph v.ocal score), Score :finished Dec: 1883, RCM MS 42)2, prepared for the Carl Rosa production, Drury Lane Theatre, 28 April 1884.

Pubd. Bbosey n.d. [1884], vocal score only, 287 pp, BL: F.890.b; NUL: photo-facsimile from L&PL print.

Perf. of Duet, ffark! her step (The Canterbury Pilgrims), Philharmonic Society, St James's Hall, Jrd Concert, Thursday, 21 April 1887, soloists Mlle. Marie De Lido and Mr Barton McGuckin, cond. Stanford

The Overture recorded Studio A, B3C-Northern Ireland, Belfast, 15 May 1991, for transmission on BBC Radio Three, Ulster Orch., cond. Adrian Leaper, broadcast Radio Three

MS full score of Overture and MS orchestral parts in the B3C Central Music Library, Yalding House, London, transcribed and prepared from the RCM autograph score by staff from the BBC Music Libraries, together with a facsimile reproduction of the autograph score.

C: OPERAS:

Opus

**The Miner of Falun (orig. libretto by W. Birchley Squire and
H. F. Wilson), opera [in 3 acts?], compld. 26 Feb 1888,
Act I only, -.**

Not perf'd.

**Autograph full score dated 26 Feb 1888, Cambridge,
RCM MS 4156, Act I only, 221 pp, presented by Guy Stanford.**

Unpubd.

C: OPERAS:

Opus

55 Lorenza (libretto by;-- Antoni Ghislanzoni:2, .1824-93, - and ; Ferdinando Fontana, 1850-1919). Ghislanzoni, poet and librettist, collaborated with Verdi in revising La forza del destino and the versification of the prose Aida, as well as providing librettos for Petrella, Ponchielli, Tomes, --Catalani and others--some 85, librettos. Fontana similarly collaborated with Luigi Illica and others in producing librettos for the leading composers of his day.

Stanford's opera in a prologue and 2 acts was completed 6 Jan 1894..

No evidence of performance.

Autograph score dated 6 Jan 1894, London, NUL MS 16, 2.B7 pp; titlepage: Lorenza/ Damma Lirico / .!.!.!./um Prologo e due Atti / di / A. Ghislanzoni e F. Fontana / .? / Charles Villiers Stanford.

tlhpubd.

[There could be a remote connection between Stanford's setting of the Lorenza libretto by Ghislanzoni and Fontana and, through Fontana, Edoardo Mascheroni's setting of Illica's libretto for an opera with the same title, perf'd. Rome 1901. Knowledge of when Mascheroni completed his opera would determine which of the two came first.]

-C: OPERAS:

Opus

- 6.1 Shamus O'Brien {George M. Jessop, founded on the poem A Story of t Ireland a Hundred Years Ago b. Sheridan Le Fanu, 1814-7:35), f. in music opeh in 2 acts (orig. prog. states "Jilliree Tableaux"), compld. 14 Jan 1895.

1st perf:tr. Opira Comique, London, Monday, 2 March. 18-96., f. p.m., cond. W. Wood. Wo. orig. pr:ogs. and BL: Playbills 344.

Cast: Shamus O'Brien-Denis O'Sullivan, Captain Trevor-W. Stephens; Mike Murphy-Joseph, O'Mara • Father O'Flynn-C. Magrath, Sgt. Cox-Frank Fisher, Lynch-Garoghan, Little Pau. Mean-Master Ross, Norah, O'Brien-Louise Kirby Lunn, Peggy-Winfred Ludlam, Kitty O'Toole-Maggie Davies, chorus of soldiers, peasants, villagers, &c-the Shamus O'Brien Opera company Ltd, producer Sir Augustus; Harris.

This 1st production ran for 82 perfs. up to 23 May 1896

--Revised: Mr. Ap.xil: 1896; rp.-240-; The Time J March 1896., p. 12 col. 4; T Mach 1896., p. 7., col. 5; by Percy Pitt in Magazine of Music - 1896; pri-1 1896, p. 249.

Shamus O'Brien was booked for a provincial tour after its London run, as Henry Wood had commitments there, Stanford invited Granville Bantock to take his place. Bantock took the Company on tour through very many northern towns and cities and then crossed the Irish Sea for productions at Waterford, Limerick and finally in Dublin. The Company then returned to England and continued its provincial tour beginning in Worcester.

By October of that year the Company had arrived in Liverpool for a fortnight's run at the Prince of Wales Theatre (19-21 Oct 1896), still under the musical direction of Granville Bantock but with many changes in the main cast--only Sosepru O'Mara maintained his role as Mike Murphy.

Cast changes: Shamus O'Brien-Mr C. Magrath, Captain Trevor-Mr Reginald Roberts, Father O'Flynn-Mr A. G. Cunningham, Norah O'Brien-Miss Annie Roberts, Kitty O'Toole-Miss Carr Shaw. A glowing account of the production is given in The Liverpool Review, Saturday, 24 Oct 1896, pp. 12-13 (copy from The Record Office, Public Lib., Liverpool--prog. missing): ("The opera during the week has been attracting crowded houses, and, as the company remains another week, all lovers of Irish music and drama will do well to pay a visit to the Prince of Wales Theatre before the engagement terminates") •

C: OPERAS:

Early the following year the 1st North American production opened in New York, the Company subsequently touring the USA and Australia;

Broadway, Theatre, New York, Tuesday, 5 Jan, 1897.

Casi: Shamus O'Brien-Denis O' Sullivan, Captain Trevor-Reginald Roberts, Mike Murphy-Joseph O' Mara, Father O' Flynn-A. G. Cunningham, Norah, O'Brien-Annie Roberts, Kitty: O' Toole-Lucy (Lucinda) Shaw, **!J •**

The New York Herald, 6 Jan 1897, praised "the genuine brogue, on Shamus's tongue", and the "unmistakable Cork deadliness; in Kitty O'Toole's flirtation with the English officer". Lucy Shaw in the part of Kitty O' Toole was considered "a comedienne of fine ability, as well as a pleasing vocalist". The New York Dramatic Mirror, 16 Jan 1897, reported that Lucy Shaw "played effectively and sang tunefully... scoring especially in her first song".

This 1st. production was "most cordially greeted by a crowded house"; the New Yorkers found great delight in the brogue of Shamus, Mike and Kitty, which was such a contrast to that of the Americanized 'Broadway Irish man and woman'.

W Bernard Shaw's sister, Lucinda Frances (Lucy), 1853-1920, became a professional singer in 1879, joined the Carl Rosa Opera Co in 1884 (subsequently the Daily Carte and Florence St John opera companies) and took the part of Kitty O' Toole in this 1st North American tour. Her professional career was brought to a sudden and tragic close in 1899 when she carried on working in spite of a severe cold, which turned to pleurisy and, eventually to tuberculosis. The above details concerning the North American production of Shamus O'Brien and Lucy Shaw are quoted from Henry George Farmer, Bernard Shaw's Sister and Her Friends, A New Angle on G. B. S., 1959 (see Section Q).

C: OPERAS:

Though Stanford was perhaps ill-advised, he later turned Shamus O'Brien into a 'Grand Opera' by converting the spoken dialogue to recitative and allowing the libretto to be translated into Italian and German. Plunket Greene witnessed a performance at La Scala, Milan, and states that the setting of Jessop's dialogue to music ruined the opera for him (Stanford biography, p. 197). Stanford went over to Breslau to superintend the production there which opened on Friday, 12 April 1907 and in a letter to Plunket Greene says:

"They have taken no end of pains with it and it is splendidly mounted. I had to teach the Chorus to dance a jig and a reel. [Arthur] Bent said it was a sight for the gods. The ballet-master didn't know how and went for a holiday. Shamus is 6Ct and heavy." (Stanford biography, p. 198.)

Breslau perf. reviewed The Times 16 April 1907, p. 8, col. J.

Revivals (selected):

1) HL M. Theatre, London, Tuesday, 24 May 1910.

Cast: Shamus O'Brien-Albert Archdeacon, Captain Trevor-John Bardsley, Mike Murphy-Joseph O'Nara, Father O'Flynn-Robert Radford, Sgt. Cox-Reginald Scrape-Quinton, Little Paudeen-Doris Dennington, Norah O'Brien-Edith Evans [aged 22], Banshee-Carrie Tubb, Kitty O'Toole-Caroline Hatchard
Chorus-master-Emil Kreuz, Produce!-Thomas Beecham, cond. Hamish McGunni. 5; perfs to 9 June- 1910.

Reviewed MT July 1910, pp.44J-4i; The Times 25, May- 1910, p. 1; col. J; ILNews 4 June 1910, p. 878., col. 1.

z) Theatre Royal, Dublin, Monday, 11 August 1924, promoted by Mr Joseph O'Nara under the auspices of 'the new Aonach. Tailteann.r, augmented arch. cond. Mr Vincent O'Brien.

Cast: Shamus O'Brien-Percy Gillespie, Captain Trevor-David Legge, Mike Murphy-Joseph O'Mara, Father O'Flynn-Charles Magrath, Norah O'Brien-Nary Maguire, Kitty O'Toole-Winifred Brady; producer-Joseph O'Mara.

Reviewed The Irish Times, 12 August 1924 ("In more recent.

C:: OPERAS:

years Sir Charles Stanford set his face against all proposals for revivals of this particular work of his. His death a few months ago freed it., and Mr Joseph O'Mara, who helped the opera to popularity, and enlarged his own reputation by singing and acting in the part of Mike Murphy, was able to join; the accomplishment of his own eager wish to bring the opera to light again with the celebration of the new Aonach Tail teann!")•

J.) David Lewis Theatre, Liverpool, Liverpool Repertory Opera Co, Friday-Saturday, 25-26 Nov 1927 (the Company which had given the 1st perf. of The Travelling Companion, Liverpool, *JO* April 1925), cond. and produced by John Tobin..

Reviewed. Liverpool Daily Post and Liverpool Echo 26 Nov 1927 (copies and orig. prog. from The Record Office, Public Lib Liverpool).

4) Guildhall School of Music & Drama, London, Thursday-Saturday, 26-28 March 1936:, producer-L. Cairns James, cond. Clarence-Raybould, production under the direction of the Principal, Sir Landon Ronald. Cast: Shamus O'Brien-, Gordon Holdom / Norman Meadmore, Father O'Flynn-Fabian Smith, Captain Trevor-Cyril Tucker, Mike Murphy-John Counce, Nora O'Brien-Margaret T. Williams / Joyce Newton, Kitty O'Toole-Gertrude Mitchell/ Louise Hayward, Little Paudeen-Kenneth Somer, The Banshee-Irene Crowfoot.

Reviewed, The Times 28 March 1936, p. 14, col. J.

m This antagonism to a revival of Shamus O'Brien does not seem to be recorded elsewhere but there is no reason for doubt. In his "An Address at his Centenary" (PRMA. 72, 11 Dec 1952, p. 21) Herbert Howells says: "He played his Fourth Irish Rhapsody to me in a spirit, compounded of nostalgia and political sorrow, that seemed to shut out the easier, happier mood of the earlier Rhapsodies. The Irishman I chiefly knew in him then, as a man who-- almost with heart's blood, and with equal anger and sorrow--wrote at the end of that most moving Fourth Rhapsody the phrase 'land dark and true and tender is the North.'" Stanford's sorrow and anger concerning the 'Irish Troubles' are further documented in the extraordinary series of six letters he wrote to the editor of The Times "On the Irish Crisis" between 9 March 1914 and 13 April 1914 (see Section O).

C: OPERAS:

S) The Little Theatre, University of Cape Town, South Africa, Monday, Wed., Fri., Sat., 8, 10, 12 and 13 Nov 1937, 8.15 p.m. (not 'Capetown, 1939' as cited by A. Loewenberg in Annals of Opera), chorus-master—Timothy Farrell, Cape Town Municipal Orch, cond. Mr Pickerill.
 Cast: Shamus O'Brien-Timothy Farrell, Mike Murphy-Francis Day, Father O'Flynn—John Andrews, Norah O'Brien-Rosaline Jacobson, Kitty O'Toole—Jean Irvine, Sergeant Cox-Lionel Barrett; producer—John Andrews, stage manager—C. C. Tugman, ballet—Yvonne Blake, costumes—Miss H. Lister. Reviewed The Cape Argus, 9 Nov 1937 ("... the work of that distinguished Irish Musician, Sir Charles V. Stanford, is the first British opera to be presented at the Little Theatre. It was well worth doing, both for its essential charm and its pleasant humour and, incidentally, as just another proof of how much English culture owes to the Irish!").

&) Birmingham and Midland School of Music, Wednesday-Thursday, 9-10 Oct 1946, Students of the Opera Glass, cond. Christopher Edmunds; orig. prog. NUL.

Cast: Shamus O'Brien-George Hardeman, Mike Murphy-Leslie Rainsley, Father O'Flynn-B'ertram Newstead, Norah O'Brien—Florence—Wright, Kitty O'Toole—Florence Allen / Pat Wood, Sergeant Cox-Eric Wood; producer—William Munton, stage manager—William Rees.

Autograph full score dated 14 Jan 1895² London, BL Loan 84² No.42, 387 pp.

MS full score c-copy, The Song of the Banshee, BL Loan 84, No.43.

Pubd. Foosey 1896, vocal score, 8vo, piano part arr. by Myles B. Fasten, EL: F.890.e.1, 183 pp, NUL: photo-facsimile from L&PL print. On the endpaper before the 1st page of score is printed: "The Composer has only used two traditional folk-songs in this opera, v.iz: the Irish air known as 'The Top of the Cork Road' or more commonly as 'Father O'Flynn', and an old English March Tune of Cromwell known as 'The Glory of the West'.

Pubd. Foosey 1896, Overture, cond. score and orch. parts, BL: g. 1430, and in CUMS Archives, Pendlebury Lib., Music School, Cambridge (Boosey's New Orch. Journal No. 17).

C: OPERAS:

Bosey 1896,, arr. for piano solo: by M. Foster, 4to, -
BL: f. 5;40 • hi. (&.) •

Boosey 1896,,s-Blection, arr. for piano [solo] by Charles Godfrey,
Junr., folio, BL: h.311.d.(4.)

Boosey; 1906., New Edition, vocal score, 8vo, piano part arr.
M. B. Foster-, BL: F.890.1. NUL: New Edition vocal score print;
Supplement to New Edition, the Recitatives only, arr. M. B.
Foster, BL: F.890.1. The difference between the New Edition
1906 and the orig. edition 1896 lies solely in pp. 151-154
which Stanford has rewritten, increasing the total length by
one page to 184 PP.

Bosey 1896,, selection arr. for military band by Kappey,
folio, cond. score and 27 parts, BL: h.1549, Series 101, No. 1.

Bosey (192), selection arr. for military band by K. E.
Adkins, folio, cond. score and 27 parts, BL: h...1549, Series
1-52., No. 5;

- Songs from Shamus O'Brien pubd. sep., Boosey 1896,, all folio:
- 1) Glengall, BL: B. 1960.bi. (14.), NUL: orig. print from
publisher,
 - 2) I love my ould Ireland, BL: ffi.1960.bi.(15.L) NUL: phnto-
facsimile from publisher,
 - 3) My heart is thrall, BL: m.1960.b.(16.), NUL: orig. print
from publisher,
 - 4) Ochone, when I used to be young, BL: E. 1960. b.: (17.), NUL:
orig. print from publisher
 - 5) The Song of ' the Banshee, B'L: H. 1960.b. (18.), NUL: orig.
print from publisher
 - 6) Where is the Man?, B'L: tt.1960.b.(19.), NUL: photo-facsimile
from publisher.

Overture to Shamus O'Brien perfd. by Bburnemouth Municipal
[Symphony] Orch., Saturday, 24 March 1923, cond. Sir Dan
Godfrey.

C.: OPERAS:

The John Lewis Partnership Music Society, founded 1946, has shown a remarkable pioneering spirit in their choice of works for their annual operatic production, including British and world premieres, and nearly all of them **well** away from the popular, run-of-the-mill productions. Their ventures have included productions of two Stanford operas, The Travelling Companion: and Shamus O'Brien:

Perfd. Shamus O'Brien, The Auditorium, John Lewis, Oxford Street, London, 19-2J; April 1971, 4 perfs., The Chelsea Opera Group Orch., chorus master Peter Stanger, cond. James Robertson, producer Dennis Maunder. Orig. prog. John Lewis Partnership Archives, Stevenage, copy in NOL. Reviewed in The Gazette (Partnership house journal), 24 April 1971, pp. 284-5½

C: OPERAS:

Opus

69 Christopher Patch; or The Barber of ' Bath. (?tj.g.: libi;_t_to by Benjamin C. Stephenson and George H. Jessop), opera :iin 2 acts, compld. 4 Sept 1897.

Not per£.d.

Autograph f'ull score in 2 vols., Act I compld. 16 June 1897,
London. Act II compld. ! i - Sept 1897, Malvern,
 t.otal 421 pp,
 RCM MS 4.152, presented by Guy Stanford.

MS. ¥ocal score copy with autograph additions, unsigned and undated [1897 ?}, 108 pp, BL Loan 84, No.44.

Unpubd.

C: OPERAS:

Opus

76a Much Ado About Nothing. or The Marriage of Hero (J1:llian Russell Sturgis founded on Shakespea e's comedy, 1ji8-9), opera in 4 acts, compld. 27 Sept1900.

1st perf. Covent Garden, London, Thursday, JO May 19 0 1, 8 p-m; orig. progs. ThM and BL! Playbills 350; repeat perf. Monday 3 June 1901.

Cast: Don Pedro-Mr Ivor Foster, Don John-Mr Lawrence Rea, Claudio-Mr John Coates, Benedick-Hr David Bispham, Leonato-Mr Putnam Griswold, Boraccio-Mr Walter Hyde, The Friar-M. Pol Plan9on, Dogberry-Herr Robert Bl s, Verges-Mr Clarence, Seacole- 1•lr Richard Temple, Ifero-Mme. Suzanne Adams, Beatrice-Miss Marie Brema; Chorus- members of the RCM, cond. Luigi Mancinelli, director-Fernand Almanz, production by the Grand Opera SyndicateLtd.

Previewed The Sketch 29 May 1901, p. 206, with portraits in Supplement.

Reviewed MT JTuly;' 1901, PP. 472-3; The Times 31 May 1901, p. 4, col. 1; 6 June 1901, p. 9, col. 6; The Sketch 5 June 1901, p. 217; The Graphic 5 June 1901, p. 790; ILNews 8 June 1901, p. 836, cols. 1-3} (biog:vaphical sketch P• 8/13, c-ol. 1);

Charles Maclean witnessed the 1st perf. and recorderlhis impressiona.: t

"The opera was well scened and mounted, and ran without a hitch. Mancinelli conducted as if it was his own work. A moveable rubber-wheeled 6-stop four-inch-wind Casson-organ {seep 53) has been made for Covent Garden, and was here first used. House completely full, and audience maintained enthusiasm to the end. Principals, with composer, librettist, and conductor, recalled after each of the 4 Acts. Stanford's interesting and handsome face was well-framed by this brilliant surrounding. The critics, most of whom both dine and sup with Duke Humphrey on such occasions, poured enormous literature into the early morning Press, and the great majority gave enconl'.um... • II

t Zeitschrift der Internationalen Musikgesellschaft, 1900 - 1901, pp. 338-341.

C: OPERAS:

2nd pr. oduction: Lyceum Theatre, London, Friday, 29 Nov.-1901, 2 p.m., perf'd. "by P pils: o -- he. yal_ College . 9 .f_ Musi c" c9 cond, "Professor C. Villie Stanford ; orig. prog. presented to NUL by Dr Myles H. Gleeson-White from the estate of his aunt, Mdme Cicely Gleeson-White.

Cast: Hero (Daughter to Leonato)-Delia Mason, Beatrice (Niece to Leonato)-Kate Anderson, Don Pedro (Prince of Arragon)-Norman Ridley, Don John (his bastard brother), Conrad White, Claudio (a young Lord of Florence)-Walter Hyde, Benedick (a young Lord of Padua)-Samuel Epstein, Leonato (Governor **pf** Messina)-Herbert Hulcup, Borachio (a follower of Don John) -Harold **Wilde**; Friar Francis-Putnam Griswold, Dogberry / Seacole / Verges (Three foolish Officers)-George Fairhurst/Warren **Wynne**/ Seth Hughes, Margaret (Hero's waiting woman) -Nina Simon. Chorus o . Knights, Ladies, Country Girls and Lads, Watchmen, Friars, and Attendants-chorus of 50, ballet of 15, pages 8. Full orch, of 47 RCM students plus Y, professional players, tage band of 13 students. Stage director-Richa:i!d Temple.

Perfd, Leipzig (in German, trans. J. Bernhuf.f), Friday, 25 **April** 1902.

Revived RCM, London, Tuesday, 9 Julyr 1935.

Autograph .full score dated 27 Sept 1900 2 London, RCM MS 4165. 4 acts, 2 vols., 171, 113, 89 and 101 pp resp., presented by Guy Stanford.

Autograph vocal score, undated, RCM MS 4137, 110 pp, presented by Guy Stanford.

The fu.fo titles to this opera have caused some con.fusion in the in the past--Stanford has written Much Ado About Nothing on the full score binding and titlepage, The Marriage of Hero on the 1st page, but only the latter in the vocal score.

Pubd. Boosey 1901 (vocal score only), September 1900 at the end, BL: F.890.h., NUL: photo-facsimile from L&PL print, 212 pp.

[cf. Gooch & Thatch er:, Shakespeare Music Catalogue (item 259) and J. P. Wearing, The London S age, 1900-1209 (item 01.96, p. 98)-see Section Q.]

C.: OPERAS:

Opus.:

14.4' The Critic, or An Rehearsed (Lewis Cairns James rounded on Richard B. Sheridan's play, 1779-), opera in 2 acts, c-ompld. S; Sept 1911, Sl.

1st perf. Shaftesbury Theatre, London, Friday, 14 Jan, 1916,; oitlg. prog. ThM, with synopsis by Walter Sich & L.

Cas it: of the Play, : Puff (the author)-Michael Sherbrooke, Dangle (the composer)-4 u fr: W: n; . . Sheer (the critic)- Henry Yollston, Mr Hopkins (underprompter)- Lewis Morgan.

Cs it: off the Opera: Lord Burleigh S. B. Beeton, Governor of the Fort / J. Justice-Herbert Langley, Earl of Leicester- Beef-eaten.....Frederick Rabalow, Sir Walter Raleigh-Percy Ifming, Sir Christopher Hatton-Sydney Russell, Master of the Horse / Constable-Albert Chapman, Drake omas Creegan (Arthur Wynn) . Don Whiskerandos-Frank Mullings, Justice's Son-Denis Byndonkyres, 1st Sentinel-E. Gilding-c:tarke, 2nd Sentinel-L. J. Russell, Tilburina- Caroline Hatchard, Confidant / Justice's Lady-Lena Maitland, 1st Niece-Edal-ffennie, 2nd Niece-Ethel Toms, Britannia-Helen Barrigar. Chorus-mas te Harold Hi>well. c9nd. Eugene Gbosens [.Tnr i.e. 'Eugene III', b.1&93, who cond. the perf. in the character of: Mr Linley of Bath], producer Lewis Cairns James.

This **1s** production ran for 11 perfs. up to 23 Feb 1916.

[Preview and reviews here but, for lack of space, set out on following sheet, C 17.J

The Critic was mounted at the Aldwych Theatre, London, the same season for 2 further perfs., Friday, 5 May, and Thursday, 22 June 1916, again cond. Eugene Goosens, but with several changes in the cast including Puff-L. Cairns James, Sneer-Frederic Austin, Tilburina-Clyti Hine, Britannia-Millicent Lan, &c (full cast in The London Stage, 1910-1919, item 16, 92, p. 6-36.); reviewed MT June 1916, p. 29-7 ("The Beecham Opera Season").

Autograph full score dated 8 Sept 1915, Malvern, RC: : 1-15 4153, 200 pp, Appendix xvi pp, presented by Guy Stanford.

Autograph vocal score dated 11 Sept 1915, [Malvern?], RCM MS 4154, 59 pp, presented by Guy Stanford.

C:: OPERAS:

Pubd./ Bbosey- 1915., vocal score arr. Stanford, 8vo,
., BL: F.890.m.(1.), NUL: photocopy from Bodl. Lib. print
Mus.22d.46B(JL 116 PP.

Previe e he Times, 14 Jan 1916 p. 9, col. J ("Sir C. Stan-
ford's New Opera").

Reviewed.The Standard, 15 Jan 1916 (quoted in full by Plunket
Greene in his biography, pp. 192-J); The Times, 15 Jan 1916,
p. 9, col. J ("Sh eridan. in Opera"); Saturday Review, 29 Jan
1916, 'pp. 106 -7; The Sketch, 2 Feb 1916, Supplement, pp. 2-J;
Musical Opinion, Feb 1916, pp. J20-1; Spectator 116, 19 Feb
1916 P. 257; MT Feb 1916, p.83 and P. 95.

C.: OPERAS:

Opus

146 The Travelling Companion (Henry Newbolt, 1862-1938, founded on the fairy tale by Hans Christian Andersen, 1805-75), opera in 4 act5, compld. 7 July 1916. Stanford feared he would never see it performed--a fear realized, for only the Prelude to the opera was performed in his lifetime.

1st perf. Overture (Prelude) The Royal Philharmonic Society, Queen's Hall, London, the 8·17 th concert-1st of the 109th season, Thursday, 4 Nov 1920, 8 p.m., cond. Albert Coates. This came at the end of the 1st part, preceded by Overture on Russian Church Themes (Rimsky-Korsakov), Concerto in B :flat minor (Tchaikovsky, solo piano klex_s:iloti) and Le Festin de L'Araignee (Roussel), with Cesar Franck's Dminor Symphony for **part 2**. The Prelude (Adagio Molto, 8-8) was illustrated by Stanford's own prog. notes; orig. pirog . in RCM Dept of Portraits and BL: e.1401.

Reviewed.iMT Dec 1920, p. 821 ("The Philharmonic season opened brilliantly on 4 November. Sir Charles Stanford's Overture to 'The Travelling Companion' is solid and dignified, a fitting introduction to an opera dealing with great moral issues in a romantic spirit"); The Times 6 Nov 1920, p. 8, col. 2.

1st per:f. complete opera, the David Lewis Theatre, Liverpool, 'Tihursday, JO April 1925, 7.J0 p. , with repeat per:fs. Friday-Saturday, 1-2 May, Liverpool Repertory Opera Co., cond. John Tobin, producer-David L. Webster.

Cast: John-Mr Robert Mawdsley, Travelling Companion- Mr Hugh Peters, The Princess-Mrsflorence Peters, The King- Mr John Lawrenson, The Herald-Mr Robert Hunter, The Wizard- Mr Samuel Dring.

Advert. Liverpool Daily Post JO April 1925 ("For the First Time on any Stage, Sir C. V. Stanford's Light Romantic Opera")J **reviewed** Liverpool Daily Post 1 May 1925 ("... it is not less meritorious that the work should have been put on at all than that it should have been carried off so ably as it was"); Liverpool Echo 1 May 1925 ("Mr John Tobin is entitled to much credit for the production. He handled his forces with skill, and kept an excellent ensemble"); copies from The Record Office, Public Lib., Liverpool, orig prog. missing; The Times 2 May 1925, p. 10, col. J; by Ferruccio Bonavia in MT June 1925, pp. 52J-4 ("StanforJ.'s last o p e r a 'The Travelling Companion'").

C: OPERAS:

In his **MT review** B'onavia writes;: "The singers and players of the David **Lewis** Theatre **deserv every** praise for their enterpris and, nerally, for their good intention\$. They are not professionals; they are amateurs who work because they like **UO work**. The actual task., **however**, proved beyond their capacity -partly through lack of rehearsals. The maimed version of the score heard at Liverpool. coul.d not give us an_indi ca tion:of its merits."

2nd perf'. Theatre Royal, Bristol, Monday 25 Oct 1926 an opera season of 'J weeks promoted by-Napier Milles, cond. Adrian. Bbult, repeat perfs. 28 Oct (matinee) and 30 Oct (evening).

Cast: The Travelling Companion-Arthur **Cranmer**, John-Steuart **Wilson**, The Princess-Louise Trenton, The King-Summer Auston, The Wizard-Mr Leyland, producer-W. Johnstone Douglas (who also played a lead role). The season included Mozart's CosL f'an tutu Falla's Puppet Show, Vaughan Williams's Shepherds of the Delectable Mountains, Ethyl **Smyt:h's** Entente Cordiale and Napier Miles's own Markheim; orig. prog. not traced; reviewed MT Dec 1926;, p. **1119**; The Times 26 Oct 1926, p. 14, col. 2 ("...a work never given before on the regular stage-an amateur production of it at Liverpool last year harldy counts", F. B{onavia}); Western Daily Press 26, 29, JO Oct and :1 Nov 1926-.

3rd perf. Victoria Rooms, Clifton, Bristol, the same company- which gave the 2nd production above, "a short season" Monday to Saturday, 5r10 Dec 1927, alternate perf's. of Cosi fan tutte and The Travelling Companion, producer-W. Johnstone Douglas, cond. Richard Auston [son of Frederic Austin]. Cast included Steuart Wilson and W. Johnstone Douglas as in 19261 previewed The Times **5**, Dec 1927, p. 12, col. 3: reviewed The Times 10 Dec 1927, p. 10, col. 2; MT Jan 1928, p. 6,7 ("At Bristol, well-designed scenery and the capital singing above all of Messrs Steuart Wilson and W. Johnstone Douglas suggested that the opera has far greater merit than we thought possible after the first, hardly adequate performance in Lancashire").

4th perf. "Oxted [surrey] in 1930", cited by W. McNaught in MT May 1936, p. 456,

C: OPERAS:

5th perf'. Falmouth Opera Singers, the Princess Pavilliom, Falmouth, Cornwall, 3 perfs. Thur . sat., 25-27 Oct 1934 (with public rehearsal **Wed.** 24 Oct), 8 p.m., produced Maisie and Evelyn Radford, cond. Maisie Radford, string orch. and single woodwind **with** Evelyn Radford at the piano.

Cast.: The Travelling Companion-Louis Tregunna, John-Bruce Flegg, The Princess-Muriel Peters, The King-Herbert Brewer-, The Herald-Gilbert Skinner (also The Wizard sub Percy Cowell who was ill), chorus of 30, dances arr **Mrs** Peggy Pollard reviewed Daily Telegraph 26 Oct 1934. by Jack A. Westrup ("The performance gave evidence of careful and thorough preparation. Bruce Flegg: **was** a tower of strength as John. The other singers; all seemed to know their work well, and not a few showed considerable ability. Muriel Peters gave a distinguished interpretation of the part of the Princess. The orchestra gave a very satisfactory account of the difficult score, and the chorus showed admirable liveliness both in their singing and their acting"); Lake's Falmouth Packet, Cornwall Advertiser 26 Oct 1934, p. & ("Falmouth Opera Singers' success"), **with** reprint of Daily Telegraph news 2 Nov 1934, p. 7J copies of press reviews courtesy of Cornish Studies Lib., Redruth, Cornwall; orig. progs. not available.

C: OPERAS:

It London perf. Sadler's **Wells** Theatre, London, Wednesday, 3 April 1935; (a3:-sQ 6, 12 ang 20 .Apt1:_1_1935), 4 perfs; nevivals listed below.

Cast: John-Henry Vandon, 1st Ruffian-Redvers Llewellyn, 2nd Ruffian-Roderick Lloyd, 1st Peasant Girl-Olive Dyer, 2nd Peasant Girl-Rose Morris, Travelling Companion-Percy IDaming, Princess---J'loan Cross, King-Arnold Matters, Herald-Harry Brindle, Wizard-Ronald Stear; chorus of 43, dancers 13, chorus-master- Geof:flrey Co :Erbett :_ cond. Lawrance Collingwood, producer-Summer Austin; orig. prog. •

Reviewedi MT May 1935, pp.456-7 [by William McNaught--one of the very few damning reports of per.rs. of Stanford's works seen. by the writer;with the exception of those written by G. B. Shaw); The Times 4 April 1935, p. 12, col. ("...for the last eight years of his life he [Stanford] hoped in vain to see: it on any stage. An orchestral rehearsal which he conducted at the RCM was all that he ever heard of it. The impression left by last night's performance was one of suc*ingular beauty of melody and of so much deftness in the musical design that it would be a wonder that it could have been so long neglected if it were possible to wonder at anything in the cross-grained fortunes of English opera"); Daily Telegraph 4 April 1935 ("An English Turandot", ,Richard Capell), Morning Post 4 April 1935 ("Whatever its faults or **vintuea**: 'The Travelling Companion' makes more recent British operas; seem like the work of amateurs"); Sunday Times 7 April 1935, p. 7.

Revivals, Sadler's Wells Theatre, 1935-1936 season:

9 and 12 Oct 1935, 1 Nov 1935, 3 perfs; reviewed The Times 10 Oct 1935, p. 12; 4 and 8 April 1936, 2 perfs; reviewed The Times ,, April 1936, p. 12.

The cast remained the same as in April 1935 with the exception, of The Travelling Companion-Arthur Cranmer/ Summer Austiru; chorus-master, producer and cond. unchanged.

10.,, 12: and 27 March 1937, 3 perfs; reviewed The Times 11 March 1937, p. 14. Cast changes: John-John Wright, / 2nd Ruffian -Bernard Cannon/ James Barber, Travelling Companion-Henry Gti.11, Wizard-Roderick Lloyd, 2nd Peasant Girl-Winifred Jenman chorus-master, producer and cond. as in orig. production.

C: OPERAS:

Autograph full score dated 7 July- 19 16 1, London, RCM MS 4150,
3DB pp, presented by Guy Stanford.

Autograph vocal score dated 7 July- 1916, RCM MS 4151.
presented by GUY Stanford.

The Carnegie United Kingdom Trust, founded 1914, began its musical publication scheme in 1917 and made its first award to Stanford for his Travelling Companion **with** the following citation:

"A light romantic opera **with** an admirable libretto, by Sir Henry Newb l , and music marked throughout by the melody, the versatility, and the humour which are among its composer's most conspicuous gifts.*n.lj*

This resulted in the following:

Pubd. Stainer & Bell 1919, vocal score, 8vo, 263 pp,
BL: F.890.n., NUL: photo-facsimile.

Pubd. Stainer & Bell 1922, full score, folio, 427 pp,
NUL: photo-facsimile from CUL print.

Two full scores (cond. and producer), 12 vocal scores, 40 chorus parts, and orchestral performing material available from Stainer & Bell's Hire Library (HL 207).

For further details concerning the Carnegie U.K. Trust's award for this opera and documentation from their archives in the Scottish Records Office, Edinburgh, see the entry for Opus .56, Symphony No. 5 in D major, Section E.

c:: OPERAS:

The John Lewis Partnership Music Society, founded. 1946, has shown a remarkable pioneering spirit in their choice of works for their annual operatic production, including British and world premieres, and nearly all of them well away from the popular, run-of-the-mill productions. Their ventures have included productions of two Stanford operas, The Travelling Companion and Shamus O'Brien:

Perfd. The Travelling Companion, The Auditorium, John Lewis, Oxford Street, London, 11-14 April 1967, 4 perfs., The Chelsea Opera Group Orch., chorus master David Byrt, cond. James Robertson, producer Michael Geliot. Orig. prog. John Lewis Archives, Stevenage, copy in NUL. Reviewed in, The Gazette (Partnership house journal), 13 April 1964, p. 269-270.

D: THEATRE JllUSIC--Incidental Music to Plays:

Opus

The Spanish Student (Henry Wadsworth Longfellow; this is his earliest play, in verse, 3 acts, derived partly from Cervantes' La Titanilla and partly from Thomas Middleton's The Spanish Gypsy, 1623; 1st pubd. G"rah am 's Magazine, 1842, and then John Owen, Cambridge, 1844).

Stanford's Overture and Incidental Music to the play compld. 16 Sept 1871.

No evidence that Stanford's music was used in a production of Longfellow's play, or that his music was perfd. except for the following:

Perfd. CUMS concert, Cambridge, Tuesday, 27 May 1873, cond. Stanford, Song, "Stars of the Summer Night" (from The Spanish Gypsy), Serenade with orch. accompt. Y

This was the 1st concert of the Inew 'Society, following Stanford's appointment as cond. in succession to Dr John Hopkins in 1872, and his regeneration of the Society in 1872-73 for the new season. He admitted ladies to the chorus by amalgamating the Fitzwilliam Musical Society with CUMS, the latter founded in 1843 as the Peterhouse Musical Society, changing its name to the CUMS th following year.

Autograph full score dated 16 Sept 1871, Bray, RCM MS 4143, 69 pp, Overture and Incidental Music to the Play, presented by Guy Stanford.

Unpubd.

Stanford entered Queens' College, Cambridge, as a choral scholar in 1870 and compld. his incidental music to The Spanish Student just before the beginning of his 2nd year.

W Frog. Part I: The May Queen, a Pastoral (W. Sterndale Bennett), Part II: Italianischer Salat (Genee), Concerto in B minor for Pianoforte and Orchestra (N. Quarry), Song, Guinevere (Sullivan), Part-Song, Bird of the Wilderness (J. Barnby), Madrigal, The Silver Swan (Orlondo Gibbons), Song, Rappelle-toi (Blumenthal), Song, Stars of the summer night (C. V. Stanford), March and Chorus of Minstrels, Hail bright abode (Wagner, from Tannhauser). Orig. prog. CUMS Archives, Pendlebury Lib., University Music School, Cambridge.

D: THEATRE MUSIC--Incidental Music to Plays:

Opus

fu Queen Mary (Tennyson, 1875), "A Historical Play in Five Acts", incidental music commissioned by Tennyson, when, as Stanford recalls, "I was an unknown student at Leipzig. He had heard of me through his sons [Kallam and Lionel, his contemporaries at Cambridge], and asked me to write the music for Queen Mary", compld. 31 Jan. 1876.

1st perf. Royal Lyceum Theatre, London, Tuesday, 18 April 1876, under the "Personal Superintendence" of Henry Irving. Cast: Philip of Spain-Henry Irving, Gardiner (Lord Chancellor)-Mr Swinburne, Simon Renard (Spanish Ambassador)-Mr B Cooke, Le Sieur de Noailles (French Ambassador)-Walter Bentley, Edward Courtenay (Earl of Devon)-Mr Carton, Lord William Howard-Mr Meade, Sir Thomas White (Lord Mayor of London)-Mr Huntley, Count de Feria (Attending Philip)-Mr Beaumont, Lord Petre-Mr Stuart, •• Mary of England-Miss Bateman (Mrs Crowe), Princess Elizabeth-Miss Virginia Francis, Lady Clarence-Miss Pauncefort, Lady Magdalen Dacres-Miss Claire, Joan, Tib (Two Country Wenches)-Mrs Huntley Mr Archer-, Alice ("Attending Queen Mary)-Miss Isabel Bateman. Aldermen, Citizens, Soldiers, Secretaries, Pages, Ladies in Waiting, &c., The performance was preceded at 7.15 p.m. by a Nature and Philosophy. Musical director-Robert Stoepel, Stage manager-Mr Swinburne. Orig. prog. in t

The Times 19 April 1876., P. 10, col. 2-1^o-April, p. 8, col. J.: ILNews - 22 April 1876, p. 402, col. J.; P.: 403, cols. 1 & 2 (true. s.s., Cardinal Pole, ••• Archbishop Cranmer, Sir Thomas Wyatt, and others of no little significance. stage:-actionis-indeed confined to the fortunes of Elizabeth, Mary and Philip, and great acting is limited to their efforts").

Autograph full score dated 31 Jan 1876., Tours (written on French MS paper), RCM MS 4139, 7 numbers (1. Overture in D minor, 2. Entr'Acte in A-"Wyatt", 3. Entr'Acte in D minor-"Philip", 4. The Milkmaid's Song, 5. Entr'Acte in G-"Cranmer" [cf. ILNews review], 6. Entr'Acte in D minor---"Mary", 7. The Lute Song), presented by Guy Stanford.

t Programmes in the Theatre Museum are filed in order of the title of production, the theatre, and the opening date; quotation of these would be in the interest of inquirers.

D: THEATRE MUSIC--Incidental Music to Plays:

MS full score copy: Complete Stage Music to "Queen Mary"/ Prelude, Entr'Actes and Incidental Music to/ Tennyson's drama/ Queen .Mary/ composed by Charles Villiers Stanford/ Opus 6 ./ February 1876, NUL MS 1b, 136 pp, presented by Stainer & Bell, August 1984, the same 7 numbers as in the autograph full score above. It is possible, even probable, that this is the cond. score used by Robert Stoepel at the 1st perf.

MS score in copy: The Milkmaid 's Song from "Queen Mary"., C. Villiers Stanford, Opus 6, No. 4, NUL MS 1a , 7 pp, piano duet version arr. Stanford, pubd. Augener (stamped "Augener Ltd, London, 1 Dec 1938"), presented by Stainer & Bell, Sept 1982.

Autograph full score: Suite from Incidental Music to "Queen Mary" / C. Villiers Stanford / composed January [18]76. / rescored 14 October [18]76., dedicated "To Lionel Tennyson", NUL MS 1c, 69 pp, presented by Stainer & Bell, August 1984.

Pubd. Stanley Lucas, Weber & Co, n.d, [1876], Two Songs from Alfred, Lord Tennyson's Drama "Queen Mary", (see Appendix IV, publishing history of songs in Album of 12 English Songs).

Pubd. Stanley Lucas, Weber & Co, n.d. [1878], Overture, Entr' Actes, Songs, and Incidental Music arr. Stanford for piano duet, folio, BL: H.1785.e.(43.), KUL: photocopy from Bodl. Lib. print Mus.122.c.1.

For later edns, of The Milkmaid's Song and The Lute Song see the pubn. history of these and other songs in Album of 12 English Songs, Appendix IV.

The production of Queen Mary was not as successful as Becket proved to be in 1893 and thereafter."As contributory reasons Stanford names the jealousy of the conductor (Robert Stoepel) and the intractability of the theatre manageress (Mrs Bate an) which gave him his first taste of stage intrigue, Conditions improved vastly two years later when Henry Irving took over the sole rights of the Lyceum Theatre" (from the writer 's script to the Jrd of three broadcasts, C. V. Stanford, The Orchestral Music, BBC Radio Three, 7 Dec 1977, 2,10-J.10 p.m.).

n::_'DHE ATRE MUSIC--Incidental Music to Plays:

Opus-s

- 2Jj The Euemenides (A,eschy us, · 525-4 56 B.C.), Prelude and Incidental Music to the Play:-- Pr ologue and J Acts, the Greek Play Committee, Cambridge, [compld. May 1885}.

1st perf. Theatre Royal, Cambridge, Tuesday, 1 Dec 1885, 7 perfs (1, 2, 3, 5, Dec- 8 p.m., 2 Dec-11.30 a.m., 4, 5, Dec-2 p.m.), conducted. Stanford; orig. progs. Archives *off* Greek Play Committee, CUL (mrr.: copy presented by Mr--J. J. Hall, Libn: to Committee and BL: Playbills 342 (2 Dec-11.30 a.m).

Cast.: Py.thian Prophetess-Mr M.A. North, Apollo-Mr D. N. Pollock, Orestes-Mr A. R. Macklin, Shade of Clytaemnestra-Mr C. Platts, Athena-Miss J.E. Case, Hermes-Mr A. V. Baillie, Herald-Mr M. G. Foster, Leader of the Chorus-Mr S. M. Leathes. Choruses sung by CUMS.

Dancers (12), Attendants on Athena (8), Chorus of Furies (14), Chorus of Attendants (11). Stage manager- John Willis Clark, scenery and proscenium-John O'Connor; dresses-Committee / Vincent Barthe, perruquier--Mr Clarkson, London.

Orch. of 2J led by Richard Gompertz (former pupil of Joachim, resident violinist to CUMS from April 1880). "The incidental music has been written, and will be conducted by Charles Villiers Stanford. M.A., Trinity College." The list of 20 Committee members also names Stanford as "Trainer of the Chorus."

In the Centenary brochure, 1983, L. P. Wilkinson states: "'...in the Euemenides of 1885 the part of Athena was played by a woman, Miss J. E. Case. Yet despite her acclaimed success: no woman featured again until 1950"'. This is contrary to the evidence of the cast of the next play production, the Oedipus Tyrannus of Sophocles, 1887, when two females took the roles of Antigone and Ismene (see the entry for Op. 29 following). The Centenary brochure reproduces a photograph of Miss Janet Case as Athena and one of Stanford surrounded by the Chorus of Furies.

Prologue: The terrace before the Temple of Apollo at Delphi, Mount Parnassus in the distance. Act I: The Interior of the Temple of Athena at Delphi. Act II: Before the Temple of Athena on the Acropolis at Athens. Act III: The Areopagus at Athens, in the background the Acropolis.

D: THEATREMUSIC--Incidental Music to Plays:

Previewed The Times 5 Nov 1885, p. 4, col. 6 ("Aeschylus at the Theatre Royal, Cambridge"); reviewed The Times 2 Dec 1885, p. 6, col. 2 ("Aeschylus at Cambridge"); The Cambridge Review 2 Dec 1885, p. 114 ("The Setting of Eumenides"); Pall Mall Gazette 2 Dec 1885, pp. 4-5. ("The Greek Play at Cambridge"); Daily Chronicle 2 Dec 1885; Daily Telegraph 3 Dec 1885; ILNews 5 Dec 1885; Academy 5 & 12 Dec 1885 ("The Eumenides at Cambridge"); The Guardian 9 Dec 1885; The Cambridge Review 9 Dec 1885, pp. 1.30- t; The Standard 3 Dec 1885; Pictorial World 10 Dec: 1885, pp. 558 &: 573 and 12 Dec 1885; MT J"an. 1886>, 23-4; University Coll. Magazine (Liverpool) Jan 1886,, pp. 4-12.

2nd perf. {1st London perf.}. Richter Concert, Jrd Concert of Summer Season, St James• Hall, Regent Street, London, Monday, 1:7 May 188&, the choruses sung by CUMS, cond. Stanford, and the orch. mvts. cond. Hans Richter--. **t** Also perfd. Overture, Les Francs-Jh ges {Berl.ioz), 7th Symphony (Beethoven) "and J mvts. written by B3.ch for solo violin, but transformed by one Bac:hrich into a suite for strings".

Previewed MT May 1886 p. 289 (m... the choruses and incidental music to **fThe Eumendides** of Aeschylus...for the 1st time in London...the choruses to be sung in Greek by members of the CUMS"); reviewed !:IT_ June 1886- , pp. JJJ-4 {"The choral music was sung by the undergraduates who were entrusted with it at Cambridge, and who again acquitted themselves remarkably well. Textual accuracy and e.xpressive power lfere conspicuous in all they did. The orch. numbers were capitally play ed. under fferr-Richterls direction, and the music as a whole obtained an apprv.oving, though hardly an enthusiastic, reception").

3rd pert.: CUMS Concert, Cambridge, Tuesday, 1.5 June 1886., "Selection of Music from the 'Eumenides' !!, cond Stanford. Also perfd. Incidental Music to The Birds of Aristophanes (Par-:..y, 1883 Greek Play), Songs for Female Chorus {Brahms, Op. **17**), Siegfried Idyll (W gner) and Elegiac Song (Beethoven, Op. **118**).

Reviewed MT July 1886, p. 405.

t At the 2nd Concert, **10** May 1886, Richter presented the 1st B:ritish perf'. of Brahms' Symphony No.4 in E minor.

D: 'EHEATRE MUSIC--Incidental Music to Plays:

Autograph full score, Prelude and Incidental Music,
Fitzwilliam Museum, Cambridge, Mu MS 693, 195 folios.

Autograph Tympani part (4 pp x 20-stave MS) and in a copyist's
hand (3 pp x 12-stave MS), NUL -.

Set of MS orch. parts in copyist's hand, RML, Cambridge, MS 403,
lacks
wind parts, purchased from the executors of the Stanford family.

Pubd. Stanley Lucas, Weber & Co, 1885, vocal score, 8vo,
"The Music to the 'Eumenides' of Aeschylus", with preliminary.-
text in Greek, and Eng. Trans. by A. W. Verrall,
BL: F.1149.c.

Pubd. Stanley Lucas, Weber & Co, 1885, vocal score, 8vo,
"English version By A. W. Verrall", another issue without
preliminary text, BL: F.1149.n., NUL: photo-facsimile, 85 pp.

Pubd. Novello for the Greek Play Committee, London & Leipzig,
[1885], a reissue of c 1900, BL: E.270.rr.(8.).

[Charles Sanford Terry, aged 21, was a member of the Chorus
of Furies in the orig. production of 1885, and Arthur Somervell,
aged 22, played the drums.]

D: THEATRE MUSIC--Incidental Music to Plays:

Opus

29, Oedipus Tyrannus (Sophoclea 494-40 & B C.), Prelude and Incidental Music to the Play, the Greek Play Committee, Cambridge, compld. August 1887.

1st perf'. Theatre Royal, Cambridge, Tuesday, 22 November 1887, 7' p.m. (22.-26 Nov.-8 p.m., 23 Nov-11.30 a.m., 26 Nov-2 p.m.), cond t of 'ord; orig prog. MS Reading Room, CUL (Archives of the Greek Play Committee; mJL: copy presented by Mr J. J. Hall, Libn. to <Iommittee).

Cast: Oedipus-Mr J. H. G. Randolph, Iocasta-Mr C. Platts, Creon-Mr F. T. Miller, Te:Lresias-Mr Henry Head, The Priest of Zeus-Mr L. G. B. Ford, A Messenger from Corinth-Mr M. R. James, A Herdsman of Laius-Mr T. A. Bertram, A Messenger from the Palace-Mr H. B. Smith, Antigone-Miss McLeod, Ismene-Miss L. C. Peck, Leader of the Chorus-M R. R. Ottley.\1J

Guards to Oedipus (4), Attendants to Iocasts (2), Slave to Te resias-Mr W. Stock, Priests (3), Citizens of Thebes (30. and 35 boys), Chorus of Theban Elders (14). Stage manager---J:ohll Willis Clark, scenery and proscenium-John O'Connor, dresses-Committee, permuqwier.'-Mr Clarkson, London.

Orch. of '22 led by;-A. Burn ett, "The incidental music has been written, and will be conducted by Charles Villiers Stanford M.A., Trinity College." The list of '22 Committee members names him as "Trainer of the Chorus."

Scene: An open space before the Palace of Oedipus at Thebes.

Preview The Times 2 Oct 1887, p. 10, col. 6: ("Greek Play at the Theatre Royal, Cambridge"); reviewed The Times 26 Nov 1887, p. 6, col. 4 ("Oedipus Tyrannus at the Royal, Cambridge"); trr_Dec 1887, pp. 728-9 ("The Cambridge 'Oedipus Rex'"); Daily Telegraph 24 Nov. 1887; The Dramatic Review 26 Nov 1887; Journal of Education 1 Jan 1888.

Perf. of Prelude (Oedipus Rex), Philharmonic Society, St James' Hall, 1st Concert, Thursday, 15 March 1888, 1st London perf, cond. Stanford.

Perf. of Prelude (Oedipus Rex), Philharmonic Orch, Berlin Monday, 14 Jan 1888, cond. Stanford

:G.se.-rt a.bo, e.t.tJ Choruses sung by CUMS.

D: THEATRE MUSIG--Incidental Music to Plays:

Location o autograph fullscore unknown.

Set of. sep. MS orch. parts, Fitzwilliam Museum, Cambridge, Mu MS 693 A, 368 folios.

Set of parts in RL, Cambridge; strings, wood wind, brass, timpani, harp; purchased 1940; shelfmark MS 402.

Pubd. jointly by Novello and Bote & Bock, Berlin, 1837, Prelude to the Oedipus-Rex of Sophocles, full score, 8vo, ("May 1887" at end, reproduced from autograph full score), BL: e.666.i.(11.), NUL: photo-facsimile from CUL print which has the autograph titlepage entry: C. F. Cobb/ from the Composer / October 1888. CUL has a set of proofs corrected by Stanford with instructions in German to the engraver, C. G. Bader, Leipzig.

Pubd. Macmillan & Bowes Cambridge 1887, printed for the Greek Play Committee, The Oedipus Tyrannus of Sophocles, as arranged for performance at Cambridge, November 1887 ("August 1887" at end), vocal score, 8vo, containing: I. The text in Greek with Eng. trans. by A. W. Verrall, II. The Incidental Music, BL: F.890.f.(1.), NUL: photo-facsimile from L&PL print, 67 pp.

Pubd. Stainer & Bell 1913 (assigned copyright from Novello and Bote & Boeke), Op. 29, Prelude to the Oedipus-Rex of Sophocles and Incidental Music, vocal score, folio, Greek text with Eng. trans. by A. W. Verrall, 69 pp, BL: F.684.b.(1.), NUL: authorized copy from Stainer & Bell.

Perfs. of Prelude to Oedipus Tyrannus (Oedipus Rex):

- 1) Philharmonic Society, St James' Hall, 4th Concert, Wednesday, 27 April 1892, cond. Mr Frederic H. Cowen;
- 2) Liverpool Philharmonic Society, Tuesday evening, 3 Jan 1893, 1st Liverpool perf, cond. Sir Charles Hall';
- 3) Bournemouth Municipal [Symphony] Orch, Thursday, 7 March 1901, cond. Dan Godfrey.

Reviewed, Shaw's Music II, p. 613.

Gerard Francis Cobb, 1838-1904, was president of Cill'IS 1874-1883, a Fellow of Trinity College like Stanford, and chairman of the University Board of Musical Studies 1877-1892.

D: THEATRE MUSIC--Incidental Music to Plays:

Opus

48 Becket (Tennyson, a historical tragedy in verse, pubd, 1884),
 .written at the request of Henry Irving after he had taken
 :- J tr i:oi |H t/ -eu ihe tr;-in 1878. After considering
 several historical subjects, Tennyson. settled on that of the
 mar.tyr. Thomas Becket. and, in 1879, turned over to Irving a
 manuscript.so large that it would have taken five hours to
 perform. With Tennyson's approval Irving made cuts and changes
 whicl:n r.educed its length by half. It proved Irving's most
 successful production, remaining in his repertoire until his
 death in 1905--he dMd less than an hour after speaking
 Biacket's final linesW As with Queen Mary, 1876., it was
 Tennyson who asked Irving t.g approach Stanford with the
 request to provide the music for Becket--Stanford records the
 circumstances in Pages from an Unwritten Diary, pp. 2J0-1.
 Compn. compld. 20 August 189Z.

ls-t perf'. Royal Ly.ceum Theatre, London, Monday, 6 Feb 1893,
 8.-10.3...0 p.m., Chorus-Master-Mr Tabb, Musical Director--Mr
 Meredith Bkll, "The Overture, entrfactes, and incidental music
 apecially composed ?Y C. Villiers Stanford,"

Cas,t: Thomas Becket (Chancellor of England, afterwards Arch-
 bishop of Canterbury)-Mr Irving, Henry IT (King of England)
 -Mr William Terriss, King Louis of France-Mr Bond, Gilbert
Foliot. (Bishop of London)-Mr Lacy, Roger (Archbishop of :- -- ..
 York)-Mr Beaumont, Bishop of Hereford-Mr Cushing, Idllary
 (Biahop of' Cht .chester)-Mr Archer, John of Salisbury / Iferbert
of Basham (Friends of Becket)-Mr Bishop/ Mr Haviland,
Edward Grim (A monk of Cambridge)- Mr W. J. Holloway,
Sir Reginald Fitzurse, Sir Richard de Brito, Sir William de
Tracy, Sir Hugh de Harville (The Four Knights of the King's
 household, enemies of Becket)- Mr Frank Cooper, Mr Tyars,
 Mr Hague, Mr Percival, De B oc-Mr Tabb, Richard de Hastings
 (Grand Prior of the Templars)-Mr Seldon, The Youngest Knight
Templar-Mr Gordon Craig, Lord Leicester-Mr Harvey, Philip
de EJ.eemosyna (The Pope's Almoner)-Mr Howe, Herald-Mr L.
 B lmore, G offrey (Son of Rosamund and H nry)-Master Leo
 Byrne, Retainers-Mr Yeldham, }Ir Lorriss, Countrymen-
 Mr Johnson, Mr Reynolds, John of Oxford (Called the Swearer)
 -Mr Ian Robertson, Servant-} -lr Dav.is, Eleanor of Aquitaine
 (Queen of England, divorced from Louis of France)-Miss
Genev eve, Ward, Margery-Miss Kate Phillips, Rosamund de

Theatre Royal, Bradford, Friday, 13 Oct 1905, obituary The
Times 14 Oct, p. 14, col. 1.

D: THEATRE MUSIC--Incidental Music to Plays:

Clif:ford-Miss Ellen Terry. Knights, Monlcs, Heralds, Soldiers, Retainers, &c.

Prologue, Scenes 1 & 2: A Gastle in Normandy; Act I, Scene 1: Becket's House in London, Scene 2: Street in Northampton leading to the Castle, Scene 3: The Hall in Northampton Castle; Act II, Scene: Rosamund's Bower; Act III, Scene 1: Montmirail -"The Meeting o:f the Kings", Scene 2: Outside the Wood near Rosamund's Bower, Scene 3: Rosamund's Bower; Act IV, Scene 1: Castle in Normandy-King's Chamber, Scene 2: A Room in Canterbury Monastery, Scene J.:North Transept of Canterbury Cathedral. Period-Twelfth Century. Orig. progs. ThM and BL: C.120.a.1., also "Souvenir of Becket, by Alfred, Lord Tennyson•••6th February 189J •••• Illustrated by J. Bernard Partridge, W. Telbin, J. Harker &Hawes Craven [the last three' scenery designers and painters for the orig. production], 12 plates. 0:f:ficesof Black& White, London, [1893], oblong 8vo, BL: 11795,dq.JJ.

Full adYert:.The Times 6, Feb 1893, p. 8, col. 5; reviewed The Times 7 Feb 1893, p. 5, cols. 5-6; MT March 1893, p. 151; The Sketch 8 Feb 1893, pp. 72-3, 15 Feb, P• 170 &p. 189, 29 March 1893, p. 549; ILNews 11 Feb 1893., P• 17.0, col. 2; Manchester Guardian, 11 Feb 189.1; The-Ti es 8 Feb; 189), p. 10, col. 1.

Perf.brmancre "Ry C'ommand.of' Her Most:Glrac:i.ous Majesty-th: Queennr, Waterloo •Ga:.11..ecy, Windsor Castle, Saturday evening, 18 March 1893, perfd. by "Her Majesty's Servants of the Lyceum Theatre", the Cast: identical with that of the 1st perf'. o:f 6, Feb 18.g,3, Dir ec.tor-Mr ;Irving, Assistant Director- Mr Loveday, Musical Director-Mr Ball., the Scenery by Messrs W. Telbin, J. Harker and Hawes Craven as in the orig. production :. "The OverturB, Entr'acts, and Incidental Music by C. Villiers Stanford."

Orig. prog. Royal Archives, Windsor Castle, copy in NUL kindly provided by Miss Pamela Clark, Deputy Registrar.

The account in. the Queen's Journal (RA Queen Victoria's Journal, 18 March 1893) deals mainly with the play itself, but the Queen. does comment: "The incidental music, expressly composed.by Stanford, was very be utiful".

Quo ted. from Queen Victoria's Journal, 18 March 1893, Royal Archives, Windsor Castle, by gracious permission of H r Majesty Queen Elizabeth, II.

D: THEATRE MUSIC--Incidental Music to -P lays:

The Funeral March from Becket was perfd. at the National Memorial Concert "In Commemoration. of His Late :t-lost Gracious Majesty King Edward VII, Patron", Royal Albert Hall, London, Sundays, 22 and. 29 May 1910, 3.30 p.m, the New Symphony Orch, the Drummers of the Grenadier Guards, cond. Stanford (in the absence of Mr Landon Ronald). Orig. prog. Archives of the Royal Albert Hall, analytical notes by F. Gilbert Webb, copy in NUL; Marche Funebre (Chopin), Prelude and Angel's Farewell (Elgar, Dream of Gerontius), Air Be thou faithful unto death (Mendelssohn, St Paul), Marcia Funebre and Finale (Beethoven, Eroica Symphony), Scena Recompense (Parri, War and Peace), Orchestral Interlude Th e Martvrdom (Stanford, from Tennyson's Becket), Air Refrain thy voice from weeping (Sullivan, Light of the World) and Dead March in 'Saul' (Handel).

This Funeral March was played at the end of the burial service when Stanford was laid to rest in Westminster Abbey next to Henry Purcell on 3 April 1924.

Autograph full score, signed and dated 20 August 1892, Cambridge, NLI MS 14 ,09 5. Titlepage: Overture and Incidental Music/ to the Play of/ Becket/ £Y / Alfred, Lord Tennyson/ composed by/ C. Villiers Stanford/ Op. 48, 20-stave J:-18 paper, 132 pp; top of 1st page of score the autograph instructions: For concert purnoses 2 Fl., 2 Ob., 3 Tro:nbones and copy red ink also. Over ture sised and dated 5 Au.gust 1892,Ca:nbrid.c;:-e. The 7 sections are headed: 1. Overture, 2. Entr'a cte ('King Henry'), 3. Entr'a c te ('Rosamund's B ower'), 4. p. 67 Duet (Soprano and 3aritone), 5. p. 73, 6. p. 81, ('Becket's Rest•), 7. Entr'acte ('The :-larty rd om' [Fu neral }larch]); these entries are in red ink and appear to be instructions for the concert version of the incidental music to the play.

Autograph full score of Intermezzo after Act I, Seoue subito L 'Entr'acte No. I, dated 11 August [18]2.±, NUL MS 13, 14 pp.

D: THEATRE MU.SIC--Incidental Music to Plays:

MS full score copy, Overture and Incidental Music to Becket, RCM MS 4248. [This may well be the full score copy used at the 1st and subsequent perfs. by the musical director, J. Meredith Ball.]

MS full score copy of the duet, Is it the wind of dawn?, for S., Bar. and orch., BL Loan 84, No.41, 11 pp (item No.4, p. 67 of the NLI autograph full score above).

The Incidental Music to Becket remains unpubd. except for:

- 1) Pubd. Boosey 1898, Is it the Wind of Dawn?, Duet for Soprano and Baritone, from the Tragedy of 'Becket'... , BL: H.1960.b.(JJ.), NUL: photocopy from Bodl. Lib. print. Mus.11c.5, and
- 2) Pubd. Stainer & Bell 1925, Funeral March from Becket arr. for organ by Sydney H. Nicholson, 4to, BL: g.575.gg.(8.), NUL: authorized photocopy from Stainer & Bell.

Revivals in London with Henry Irving in the role of Becket:

- 1) Lyceum Theatre, 9-20 July 1894, 11 perfs., cond. J. Meredith Ball; reviewed The Times 10 July 1894, p. 10; The Sketch 18 July 1894, p. 622; Saturday Review 14 July 1894, pp. 4J-4.
- 2) Lyceum Theatre, 1-2 July 1895, 2 perfs., cond. J. Meredith Ball; reviewed The Times 16 July, 1895, p. 3, col. 6.
- 3) Lyceum Theatre, 29 April to 20 May 1905, 15 perfs; reviewed The Times 1 May 1905, p. 10, col. 1; ILNews 6 May 1905, p. fuJJ; The Sketch 10 May 1905, p. 110. Also perfd. 5-10 June 1905 (see below), reviewed The Stage 8 June 1905, p. 13-14; J perfs.

Whilst the orig. progs. for the Lyceum Theatre productions of Becket name J. Meredith Ball as musical director and cond., he appears to have had the collaboration, of Sydney Faulks and James M. Glover for the week 5-10 June 1905.

In The London Stage, 1900 -1909 J. P. Wearing wrongly credits Stanford with the incidental music to two further plays produced by Irving at the Lyceum Theatre the week of 5-10 June 1905. These are [A Story of] Waterloo (item 05.145, p. 385) and Louis XI (item 05.153, p. 386). The Lyceum Theatre advert. in The Times 5 June 1905 shows that Waterloo was to sth.rt at 8 p.-m.

t Full-page drawing: "Sir Henry Irving's return to Drury Lane. Our gr.eatest ac.tor.- as Becket: The Archbishop def'ies the Civil Power".

D: THEATRE MUSIC--Incidental Music to Plays:

as a curtain-raiser to Becket (without the Prologue) on .

(matinee) and 10 June, and that Louie XI as o be £fd. on 6, 8 and **9** June. The orig. progs. for that week credit Stanford with the music for Becket but, for Waterloo, there is a small-print entry: "Music-Medley 'Rank and File', Meredith Ball" and the prog. for Louis XI gives the list of music for the evening from the Overture Ruy Blas, Mendelssohn, to the final entr'acte Chant du Voyageur, Paderewski, cond. J. M. Glover.

[A perceptive assessment of Beckett play and music, is provided by Kenneth DeLong and Denis Salter: "C. V. Stanford's Incidental Music to Henry Irving's Production of Tennyson's 'Becket'" in Theatre History Studies, Vol.J, 1983, pp.68-86, University of North Dakota. The authors are resp. professors in the Dept of Music and the Dept of Drama at the University of Calgary, Alberta, Canada.]

Orchestral performing material for the "Funerail March" from Becket available from Stainer & Bell's Here Library Archives.

D: THEATRE MUSIC--Incidental Music to Plays:

Opus

102 Attila (Launce Binyon, 1869-1943, play in four acts, pubd. John Murray, 5 Sept 1907, price 2s,6d.), "The Incidental Music composed by Sir Charles Villiers Stanford", compld. 29 June 1907.

1st perf. His Majesty's Theatre, London, Wednesday, 4 Sept 1907, 8,15 p.m. Proprietor-Herbert Beerbohm Tree, Oscar Asche & Lily Brayton Season, Musical Director-Mr Christopher **Wilson**, Producer-Oscar Asche. The play continued until 2 Oct 1907-J2 perfs.

Cast: Attila (King of the Hun)-Mr Oscar Asche, Hernak. (Attila's youngest son)-Master Cyril Bruce, Onegeius {a Greek, Attila's favourite counsellor)-Mr J. Fischer White, Sigismund {a Burgundian, Foster-brother of Ildico)-Mr Godfrey Tearle, Messalla / Laetus {Roman Envoys)-Mr H. R. Hignett / Mr R. Ian Penny, Rorik / Burba / {Huns of Attila's Body-guard)-Mr Alfred Brydone / Mr G. Kay Souper / Mr Fritz Russell, An Egyptian Soothsayer-Mr Caleb Porter, Chabas (a Greek Refugee)-Mr Gordon Harker, Ardaric / Valamir (Subject Kin -Mr A. de Breanski / Mr Ewan Brooke, Zercon {a Moorish Dwarf)-Mr Henry Kitts, Kerka (**Wife** of Attila)- Miss Mary Rorke, Cunegond / Ghisla (Attendants on Ildico)-Misa Irene Rooke/ Miss Leila Norris, Ildico (a Burgundian Princess)- Miss Lily Brayton. Bridesmaids, Huns, Burgundians, &c. T me 453 A, D.

Act I: The Ramparts of a Burgundian City-Attila's Headquarters, Act II, Scene 1: A Room in Attila's Palace, Scene 2 as in Act I, Act III, Scene 1: as in Act I, Scene 2: A Room in Attila's Palace, Act IV: A Banqueting Hall; scenery by Mr Joseph Harker, Orig. prog. ThM, includes synopsis of plot, and reproductions of 4 leading motifs used in the overture and entr'acte music from Stanford's autograph MS score.

Reviewed The Times 5 Sept 1907, p. , col. 1; MT Oct 1907, p. 672.; ILNews 7 Sept 1907, p. JJti; 14 Sept 1907, p. J66; The Sketch 11 Sept 1907, p, 274, and Supplement, pp. 6-8 **J Black & White**, 14 Sept 1907, Supplement pp. II-III (double-page drawing by A. Michael of full cast on stage).

t Full-page photograph: "Attila and Ildico at the Bridal Banquet".

• D: THEATRE MUSIC--Incidental Music to Plays:

Autograph :full score ,dated 29 June 1907, London, NUL MS 37,
 "Prelude, Entr'Actes and Incidental Music to the Tragedy",
 50 pp.

Unpubd.

MT Oct 1907, p. 672, reports: "It is highly probable that the incidental music composed by Sir Charles V. Stanford for Mr Laurence Binyon's play 'Attila', produced by Mr Oscar Asche at H.M. Theatre on September 4, will result in the concert-room being enriched by an attractive orchestral Suite, for the theme possess strong individuality and their treatment is interesting and effective."

Perfd. Bournemouth Municipal [Symphony] Orch., the Incidental Music to Attila, Thursday, 7 May 1908, cond. Stanford, 1st, BEO perf., Prelude and Entr'actes arr. by Stanford as a Suite. Orig. prog. Ru-C'om.

Boston Public Library, Mass., purchased the "Beerbohm Tree / Ife Majesty's Theatre Collection" from the antiquarian dealer Richard Macnutt :9 1975; this included the MS full score copy of Stanford's Overture and Incidental Music to Drake (see the Wing entry), but a recent inquiry confirmed that Boston Public Library does not **own a-ny** manuscript score of Stanford's Attila!

D: THEATRE MUSIC--Incidental Music to Plays:

Opus

1JO Drake (Louis Napoleon Parker, 1852-1944, play in three acts),
"The Music has been specially composed by Sir Charles Villiers
Stanford", compld. 7 August 1912.

1st perf. His Majes y's Theatre, London, Tuesday, 3 Sept 1912,
8 p.m. Proprietor and Manager-Sir Herbert Beerbohm Tree,
Chorus-master-Alfred Bellew, Musical Director-Adolf Schmid.
"The Play Produced by Sir Herbert Tree in conjunction **with** the
Author.n The play continued until 12 March 1913-22 '13 perf's.

Cast: Francis Drawe-Lyn Harding, Queen Elizabeth-Phyllis
Neilson-Terry, Lord Burleigh-Basset Roe, Lord Howard of
Effingham-Frederic Sargent, Christopher Hatton-Rohan Clensy,
Sir Walter Raleigh-Harold Bliss, John Doughty-Herbert
Waring, Thomas Doughty-Philip Merivale, Don Guerau D'Espes-
Francis Chamier, Don Pedro Zubiaur--W. E. Gehe, Don Bernardino
de Mendoza--Digby Stvovs, Don Pedro de Valde-E. A. Smythe,
Sir George Sydenham-Henry Morrell, Le Sieur de Marchaumont-
Arthur V. Webster, Sir John Hawkins-Fred Vigay, Martin
Frobisher-William Harberd, John Wynter-N. Campbell Browne,
John Chester-J. Esmond Walls, Captain John Thomas-Chris
Walker, Thomas Fenner-Scott Clarke, Tom Moone-A. E. Geoenge,
Gregory-Ross Shore, Brewer-Frederick Ross, Lady Lenox-
Elinor Foster, Mother Moone-Cicely Richards, Dame Sydenham-
Stella St. Audrie, Elizabeth Sydenham-Amy Brandon-Thomas,
Bright-Roy Byford, Fleming-Howard Rose, Rev. Francis Fletcher
-Ben Field, Pedro-Stanley Howlett, Diego-Loring Fernie,
Mr. Vicary-Anthony Ward, Mr. Charles-Frederick J. Burnett,
Mr. Caube-H4 E. Nicholls, Cooke-Ernest Digges, William
Hawkins-W. Esmonde, Yole-Alfred H. Goddard, Potter-
Archibald Forbes, Bewses-A. E. Allen, Doige-Sydney Gouldie,
Menhennick-Montague Kerr, Beckerleg-Gordon Carr, Court-enay
-Arthur-Chicken, Tailor-M. A. Buxton, Haberdasher-
A. Thornley, Pikeman-George Laundry, Balladmonger-Alexander
Sarner.

Act I (Drake's Drum), Scene 1: A Chamber at Hampton Court,
Scene 2: The Pass across the Isthmus of Darien, Scene 3: The
Quay.-at Plymouth, Act II (The World Encompassed), Scene 1:
Drake's Garden at Plymouth, Scene 2: On board the "Golden
Hind" at Port St. Julian, Scene 3: The deck of the "Golden
Hind" at Deptford, Act III (The Fortunate and Invincible

D: THEATRE MUSIC--Incidental Music to Plays:

Armada), Scene 1: Plymouth Hoe, Scene 2: On board the "Revenge" at Sea, Scene 3: The Precincts of Old St Paul's, Scene 4: The West Front of Old St Paul's. Orig. prog. ThM.

Previewed The Sketch 28 August 1912, p. 232; reviewed 4 Sept 1912 (Supplement p. 51); 11 Sept 1912, p. 306, (and Supplement pp. J-7); The Times 4 Sept 1912, p. 4, col. 4; 6 Sept 1912, p. 9, col. J; ILNews 7 Sept 1912, pp. 338-91 12 Oct 1912, p. 526 (reports that Herbert Tree had secured the services of Frederick Ross in the role of Drake to replace Lyn Harding who had departed for the USA).

Autograph full score dated 7 August 1912 covered by binding], NUL MS 54, 116 pp, complete Overture and Incidental Music.

Autograph full score insertion (**9 x 18-stave** pp), undated, beginning "after No. 14" and ending "Segue No.15" (i.e. at p. 67 of full score above), 9 pp, NUL MS 54.

MS full score copy-, Boston Public Lib, Boston, Mass., complete Overture and Incidental Music; this is part of the "Beerbohm Tree/ Her Majesty's Theatre Collection" which Boston Public Lib. purchased 2: 1975, from the antiquarian dealer Richard Macnutu. NUL: copyflo photo-facsimile from Boston Public Lib. It is highly probable that this is the cond. full score used by Adolf Schmidt for the 1st and subsequent perfs.

The orig. prog. gives the following details of Stanford's music:

Overture- "Drake's Drum", 1st Interlude-Drake's Voyage to Nombre de Dios, 2nd Interlude-Return to Plymouth.

After ACT I.

Entr'act I-"Drake", 3rd Interlude-Doughty's Conspiracy, 4th Interlude-The return of the "Golden Hind".

After ACT II.

Entr'act II-On Plymouth Hoe "England is watching", 5th Interlude-The Armada, 6th Interlude-Drake's Victory.

Processional March and Thanksgiving at St. Paul's, Hymn-Let God arise, and then His foes will turn themselves to flight..

Unpubd. except for Stainer & Bell 1925, Procession Music from "Drake", arr. for organ by W. G. Alcock, 4t.o, BL: q. 575.aa .1 .1, NUL: authorized photo-facsimile from Stainer & Bell.

(tl) p. 339--full page of photographs of cast.

D: THEATRE MUSIC--Incidental Music to Plays:

Revival: His Majesty's Theatre, London, Wednesday, 19 August 1914, followed by 100 perfs. to 7 Dec 1914 with many changes of cast including Drake-Herbert Tree (full cast in The London Stage, 1910-1919, item 14.253, p. 485). The production remained with Beerbohm Tree and Eouis N. Parker. jointly, and the musical direction under Adolf Schmidt.

Reviewed The Sketch 26 August 1914, p. 210; Saturday Review 22 August 1914, pp. 218-9 .

The issues of ILNews for August 1914 are almost wholly taken up with dramatic pictures, of devastation, refugees, mobilization, &c, following Germany's declaration of war against Russia, France and Belgium, and Britain's against Germany on 4 August.

Shortly after this Beerbohm Tree took Drake and his Company on a tour of the USA-.

Perfd. Bournemouth Municipal [Symphony] Orch, the Incidental Music to Drake, cond. Dan Godfrey. The records of BS0 do not give a date for this per but Godfrey habitually perfd. Stanford's orch. works as soon as they were available.

[Plunket Greene in his Stanford biography, p. 249, writes of "thefts from the home of Jennie, Lady Stanford--a rare autograph! signature given her by Tennyson, a letter from Browning, and the 'Limericks', continuing: "The score and parts of the incidental music to Drake written for Beerbohm Tree are nowhere to be found. There is no trace of them either in the library of the theatre (H. M. Theatre) or among the MSS at home." The biography was published in 1935 and one may conjecture whether Greene was referring to the MS copy of the score now in Boston Public Library-, or the autograph score which remained with Stainer & Bell and? came to NUL with their other autograph MSS in 1979. The MS orchestral parts, however., have not been located up to the present time.]

E: SYMPHONIES:

Opus

Symphony- Xo. 1 in B flat major for full orchestra, dedicated "To **his** friend Arthur Duke Coleridge"ij, in 4mvts:

1. Larghetto: Allegro vivace • 2. Scherzo (in Landler temp ,
Trio 1. Presto, Trio 2. Poco pih lento,
J. Andante tranquillo, 4. Finale: Allegromolto,
compld. 1876.

1st perf. Crystal Palace Concert, Sydenham, 16th Saturday Concert of the 1878-9 Season, 8 March 1879, cond. August Mann&, preceded by Overture, Der Freischiltz (Weber) and Recit. and Aria, SiJ?Oe> (Handel), and followed by Scana, Mia speranza adorata and Aria, Ah non sai, qual pensi! (Mozart), Fantasia for Piano in. C (Schubert, Op. 15, orch. Liszt, solo Marie Krebs}, Duo, Una remota antica ricordanza (Wagner, The Flying Dutchman, Miss Thursby and Herr Henschel), Rondo Capriccioso (Mendelssohn, piano solo Marie Krebs) and Overture, William Tell (Rossini).

Orig. prog. BL: C.370.

Reviewed t!J_April 1879, p. 206. ("The novelty at this concert on the 8th was the production of Mr C. Villiers Stanford's Symphony in B flat. This work gained the second of the two prizes offered about three years since at the Alexander Palace, when the first prize was carried off by Mr F. W. Davenport"); The Times 12 March 1879, p. 5, col. 1.

This competition; was promoted in 187& by the Alexandra Palace Company to stimulate the composition of symphonies by native British composers. They offered a 1st prize of £20 and a 2nd of £5; the rules a-tipulated that entries should be sent in anonymously. The 1st perf. prog. of Stanford's entry states that 4& symphonies were submitted [John F. Porte and others who have followed him state 'J8 l]. The judges were Sir George A. Macfarren, 181J-87', and Dr Joseph .Joachim, 1831-1907. They awarded the 2nd prize to Stanford and the 1st to Francis William Davenport, 1847- 1925 ., who had studied music under Macfarrenandl who later married his only daughter.

Arthur Duke Coleridge, 1830-1913, was the son of Francis Coleridge and great-nephew of the poet Samuel Taylor Coleridge.

E: SYMPHONIES:

Autograph full score signed and dated C, V, Stanford/
Cambridge 1876, Moldenhauer Archive, Northwestern University
 Music Lib Evanston, Illinois, MS MA 193.7, 8v.o, 250 x 169 mm,
 22 pp. The 1a page is headed Symphony, Adagio is deleted and
Larghetto written above, with metronome mark = 80,

After Dr Don L. Roberts, Head Music Libn., Northwestern
 University, had read the writer's Stanford Catalogue in MR 37,
 1976., he had the kindness to communicate their holding of this
 autograph full score and also the autograph full score of a
Rondo pour Violon Celle avec accompagnement d'Orchestre dated
17 August 1869 (see Section F), together with photocopies of
 the title and first pages of each.

The Moldenhauer Archive was collected by Dr Irans Moldenhaue,
 Spokane-, Washington State*, and deposited £ 1.970 in the Music:
 Lib. of Northwestern University. Legal difficulties prevented
 the transmission of any part of the Archive in copy until they-
 were resolved, in 1986,, when Dr Roberts was able to send a
 microfilm of the section containing Stanford's autograph MSS
 and a few autograph letters. NUL now has a photo-facsimile of
 both the Symphony and the Rondo made from the microfilm.

Since 1986 the writer and Mr Robert S. Firth, Arts Librarian
 in charge of the Stanford Collection, NUL, have worked closely
with BBC Northern Ireland in their promotion of concert
 performances and recordings for broadcast transmission of
 Stanford's major orchestral works, providing information on
 and details of autograph and other MS sources. This has
 resulted in the preparation of performing material and
 performances by the Ulster Orchestra of all seven Symphonies,
 the Irish Rhapsodies and several other major works, and
 associated commercial recordings for Chandos Records.

2nd perf. Symphony No. 1 in B flat [almost certainly, as no
 record has been located of a perf. since 8 March 1879],
 Lunchtime Invitation Concert, Ulster Hall, Belfast., Friday-,
 3 May 1991, 1 p.m., Ulster Orch., cond. Vernon Handley; also
 recorded for transmission on BBC Radio Three, broadcast on
2.6. May 1992.

E: SYMPHONIES:

Recorded for Chandos 1-2 May 1991, Ulster Orch., cond.
Vernon Handley, Chandos 9049 and ABTD 1590.

MS full score and ~~the~~ orchestral parts in the B.9C Central Music Library
y, Yalding House, London, transcribed and prepared from the
autograph full score in Northwestern University by staff from
the BBC Music Libraries, together with a facsimile
reproduction of the autograph score.

Unpubd.

The Archives of the Bournemouth Municipal [Symphony:-] Orch.
include a prog. for the 1910-11 Season with ¹¹⁵,. Scherzo from
Symphony--Stanford". This may refer either to Symphony No. 1 in B
flat, 2nd mvt., or Symphony No. 2 in D minor; 3rd mvt.
Orig. prog. Ru-CoM.

E SYMPHONIES:

Opus

Symphony No. 2 in D minor ("Elegiac") for full orchestra in 4 mvts:

1. Allegro appassionato, 2. Lento espressivo,
 J. Scherzo, 4. Adagio leading to Allegro moderato,
 compld. 7 Augus., 1879, revised January 1882.

1st perf. 172nd Concert, CUMS, The Guildhall, Cambridge, Tuesday, 7. March 1882, 8.15 p.m., cond. Stanford, perf'd. from MS material; the Symphony occupied the 2nd half of the concert and the orig. prog. states: "The ideas and emotions which the music is intended to reflect are those embodied in the well-known lines, 'I cannot see the features right', &c. of the Laureat's In Memoriam (Stanza 6,9-).[©] The concert began with the Overture G:brionus (Beethoven) then Violin Concerto (Brahms), Siegfried Idyll (Wagner) and Variations for Violin and Orch (Joseph Joachim). This concert was in honour of Joachim who was making a repeat visit to Cambridge (he received an honorary doctorate in music from the University in 1877) and who played solo violin in the Brahms Concerto and his own work.

Orig. p. I! Ogs. BL: d.489, and CUMS Archives, Pendlebury Lib., Music School, Cambridge.

Reviewed The Times 10 March 1882, p. 5, col. 6; fil. April 1882, pp. 204 and 2111 ("...but as compared with Mr Stanford's first Symphony, performed at the Crystal Palace in 1879, the 'Elegiac Symphony' shows an immense advance, both in power of conception and mastery over the technicalities of orchestral treatment, The orchestra was ably conducted by Mr Stanford, and led by Mr Burnett and Herr Richard Gompertz, the latter being the regular leader of the Society's orchestra").

2nd perf. 100th Three Choirs Festival, Gloucester Cathedral, Thursday morning, & Sept 1882, cond. ("in the unavoidable absence of the composer") by Mr C. H. Lloyd.

Reviewed The Times 7 Sept 1883, p. J, col. 5; Oct 1883, pp. 541-4 ("an 'Elegiac Symphony' by Dr C. V. Stanford which had only once been heard at Cambridge"). From an early hour crowds had thronged the Cathedral approaches to hear Gounod's

Stanza 7.0 in contemporaneous and subsequent editions of Tennyson's In Memoriam.

E: SYMPHONIES:

Redemption ("... we cannot imagine that any of the numerous late comers had the slightest wish to hear Dr Stanford's new work, but, unfortunately, the interruption of their arrival. . . **was** encouraged by the stewards..•and minute criticism upon the merits of the Symphony- must therefore be deferred").

Autograph full score, NLI MS 14,092, in green leather cover embossed C.V.S., 1st mvt. signed with date rewritten 21 Dec 1880, 2nd mv-t. signed and dated 18 July 1879, 3rd mvt. signed and dated 25 July 1879, 4th mvt. signed and dated 7 August 1879, Cambridge and, below in purple pencil, revised January 1882, IJJ PP.

MS full score copy-, Pendlebury Lib. MS 42, Cambridge, 160 pp. This gives the impression of the work of a professional copyist and may well have been the MS full score used by Stanford at the 1st perf. or, alternatively, by C.H. Lloyd at the 2nd perf. in Gloucester Cathedral the following year. At the head of the 1st page there are the following autograph entries quoting Stanza 70 of Tennyson's In Memoriam:

I cannot see the
features right,
When on the gloom
"I strive to paint
The face I know; the
hues are faint
And mix with hollow
masks of night;

And crowds that stream from
yawning doors,
And shoals of pucker'd
faces drive;
Dark bulks that tumble
-half alive,
And lazy lengths on
boundless shores;

Elegiac Symphony,

Cloud-towers by ghostly
masons wrought,
A gulf that ever shuts
and gapes,
A hand that points, and
palled shapes
In shadowy thoroughfares.
of thought;

Till all at once beyond
the will
I hear a wizard music
roll,
And thro' a lattice on
the soul
Looks thy fair face and
makes it still.

At the end, p. 160, Stanford has added his signature in full, Charles Villiers Stanford, but no date.

MS full score and MS orchestral parts in the B3C Central Music Library, Yalding House, London, transcribed and prepared from the Cambridge full score copy (for the Belfast recording of JO March 1990 before the discovery of the KLI autograph score) by staff from the BBC Music Libraries, together with a facsimile reproduction of the full score copy.

E.: SY?1PHONIES:

BBC Northern Ireland recording for radio transmission,
Ulster Orch., cond. Steuart ffedford, Friday, JO March 1990,
broadcast on BBC Radio Three 14 May 1991.

As no record. has been located of a perf. since that at the
Three Choirs Festival, Gloucester, 6 Sept 188J, it is highly
likely that the above acts of recording and broadcasting
conait. urte a 3rd. perf.

Recorded for Chandos, **Ulster** Orch., cond. Vernon
Handley, 3P April- 11 May- 1991, **Chandos 899t and ABTD 157J.**

Unpubd.

E: STIPHONIES:

Opus

28 Symphony No. J in F minor- ("Irish") for full orchestra in
4 mvts:

1. Allegro moderato, 2. Allegro molto vivace, 3. Andante con
' 4. Finale. Allegro vivace, compld. JO April 1887.

The titlepage is headed: IPSE FAVE CLEMENS PATRIAE PATRIAMQUE
CANENTI, / PHOEBE CORONATA QUI CANIS IPSE LYRA.

1st perf. 8th Richter Concert of the Summer Season, St James's
Hall, Regent Street., London, Monday, 27 June 1887, cond. Hans
Richter, perf'd. from MS material; the Symphony was preceded
by Overture, Manfred (Schumann) and followed by excerpts from
Der Ring des Nibelungen and "Trauermarsch", Götterdämmerung
(Wagner), ending with Symphony in D, Parisian (Mozart).

Orig. prog. BL: d.481, pp.J08-J19, full prog. notes and illust-
rations by C.A.BJ., (Charles Ainslie Barry, 1830-1915, composer-,
organist and writer)•

Reviewed The Times 1 July 1887, p. 4, col. 6 ("Dr Stanford's
New Symphony"); MT July 1887, p. 409 ("At the eighth Concert,
on Monday, the 27th ult., Dr Stanford's new 'Irish' Symphony
was produced, but our notice of that must, perforce, be
reserved")-indefinitely, it seems.

2nd perf. 22nd Norfolk & Norwich Triennial Festival (14-18
Oct 1887), St Andrew's Hall, Norwich, Thursday, 13 Oct 1887,
7,45 p.m., cond. Stanford; also 1st perfs. of Garden of Olivet
(Bottesini) and Isaias (Mancinelli).

Reviewed The Times 14 Oct 1887, p. 7, col. 1; previewed HT
Sept 1887, p. 539; reviewed HT Nov 1887, pp. 659-662
("Stanford's work requires a close hearing, but, in point of
fact, it was performed amid constant distraction, as a sort of
in-voluntary. The audience came to hear 'The Golden Legend',
and regarded the orchestral piece as a convenient thing pour
passer le temps while everybody settled down. It would serve
no purpose again to discuss Sullivan's favourite work").

Announcement in MT Nov. 1887, p. 676., "In addition to the
many repetitions of Dr Villiers Stanford's 'Irish' Symphony
which have been already arranged in the United Kingdom, we have
much pleasure in stating that performances are to be given in
Vienna, under Dr Hans Richter; in Hamburg, under Dr Hans von
Bilow; and in several of the most important cities of the
United States."

E: SYMPHONIES:

At the suggestion of Joseph Joachim, Stanford sent the score of his Symphony to Hans van Billow, Germany's leading arch. and opera cond., later in 1887; he had his base in Berlin at that time but in 1888, moved to Hamburg to take up concert and opera appointments. Though press reports refer to Stanford as "persona grata in the country of the great masters" they also give prominence to "Dr van Billow's undisguised admiration for his work" and "the very cordial sympathy shown by Dr van Billow."

The Times 25 Jan 1888, p. 9, col. 5, reports: "Mr C. V. Stanford's 'Irish' Symphony is to be performed at Hamburg, under Dr van Billow's direction, on 6th inst., and the composer has left London to be present on the occasion."

Perfd. Concerthaus, Conventgarten, Hamburg, Friday, 26 Jan 1888, 7.30 p.m., Orch. des Hamburger Stadttheaters, cond. Hans van Billow, 4th Subscription Concert of Season. This began with Overture zu Grillparzer's Esther- (E. d¹Albert, 1st perf.), V. Concert für Klavier und Orch., Es-dur, Op. 7-3 {"Beethoven, solo Clotilde Kleeberg, Paris), Zur Reformationsfeier, Variationen Über Ein feste Burg (C. Reinecke), then piano solos by Clotilde Kleeberg a) Gigue (J. Haendel), b) Nocturne; Es-dur (J. Field), c) Capriccio, Op. 16, (Mendelssohn), ending with the 'Irish' Symphony.

Orig. prog. **Archiv** der Berliner Philharmoniker eV, Tiergartenstrasse 1, 1000 Berlin JO.

Perfd. Philharmonie, Bernburgerstr., Berlin Philharmonic Orch., Monday, 6 Feb 1888, 7.30 p.m., solo sts Joseph Joachim and Robert Hausmann, cond. Hans von Billow, beginning with Ouvertur Leonore No. 1 (Beethoven), Concert A moll für Violin e C llo, und Orch. [MS J (Brahms, solo Vn. Joachim, solo Ve. Hausmann.), Irish Symphony (Stanford), ending with Ouverture zu Oberon (C. M. v. Weber).

Orig. prog. Archiv der Berliner Philharmoniker eV (as above), P 1888.r.r.&.

Perfd. Philharmonie, Berlin, Philharmonic Orch., Tuesday, 7 Feb 1888, 7 p.m., cond. Gustav F. Kogel, beginning with Sinfonie F-moll, Die Icische (Stanford, cond. composer), Eine Faust-Ouverture (Wagner), Concert für die Violine m. Orch., D-dur, Op. 77 (Brahms, solo Vn. Frä. Gabriele Wietrowetz),

E: SYMPHONIES:

Ouverture Leonore No. 1 (Beethoven), Drei ungarische Tänze :für Violine (Brahms-Joachim), ending with Nachtstilck und Festmusik aus 'Die Königin von Saba' (C. Goldmark).

Orig. prog. Archiv der Berliner Philharmoniker eV (as above), P 1888.II.7.

Reviews.o:f the above German per:fs. in MT March 1888, pp. 154-5 ("We have bef'ore us notices of the 'Irish' Symphony by the critics or correspondents o:f the Hamburgische Musik-Zeitung, the Kolnischer Zeitung, the Hamburger Fremden-Blatt, and the Allgemeine Musik-Zeitung. These journals are practically unanimous in praise o:f the work, and it is noteworthy that all of them describe it as important (bedeutende)....We congratulate them upon their handsome behaviour to Dr Stanford, doing so none the less because it was in the nature o:f t ings that they should be influenced by Dr von Billow's undisguised admiration :for his work. Moreover we congratulate English music upon an important success. Dr von Billow...had actuallJ taken the trouble to get the work by heart--at any rate, he conducted the performance without book....Dr Stanford was called six times, and the usually cold Berliners got up and cheered like undergraduates. Moreover, they repeated the work on the :following night, made Dr Stanford conduct it before he went to the train homewards, and encored their ent usiasm as well. This is all very good").

Amsterdam's Concertgebouw [Concert Building, H'oubrakenstraat] was open ed. 11 April 1888J and Stanford 's Symphony No. 3 ("Irishrr-) was chosen :for inclusion in the prog. o:f the :first concert by the newly-formed Concer tgeb ouw Orch., Saturday, J Nov 1888, 8 p.m., cond. Willem Kes.

Orig. prog. Archives o:f the Koninklijk Concertgebouworkest, Amsterdam. Appropriately the concert began with the Overture Zur Weih e, des Hauses, Op. 124 (Beethoven, compd. 1822 :for the opening o:f the Jos ephs tad ter Theaters, Vienna), :followed by Variations on a Theme by Havdn, Op. 56a (Brahms), Symphonic Poem Phaeton, Op. 39 (Saint-Saens), Overture Die Meistersin er (Wagner), and ending with Stanford's Irish Symphony (1st per:f. in the Netherlands). Willem Kes gave repeat per:fs. on 22 Nov 1888, 24 July 1890, 9 Feb 1893, and 2 Nov 1893.

E: SYMPHONIES:

Within one-and-a-half years the Symphony was performed "all over Europe", twice in New York (1st perf. two weeks after the Berlin perfs, New York Symphony Society, cond. Walter Damrosch) and once in Boston (:-IT March 1917, p. 11.0).

Selected perfs:

1st Glasgow perf. Tuesday, 15 Jan 1889 ("... played with great ability and decided approval", .IT, Feb 1889, p. 91).

1st Cambridge perf. CUMS Concert, Wednesday, 28 Jan 1891, cond. Stanford. Orig. prog. CUMS Archives, Cambridge.

1st Philharmonic Society perf. St James's Hall, Regent Street, London, 4th Concert of 1893 Season, Thursday, 4 May 1893, 8 p.m. cond. Dr Alexander C. Mackenzie.

1st Liverpool perf. Philharmonic Society, Tuesday evening, 17 Oct 1893 (from S material), cond. Stanford. Orig. prog. Liverpool Record Office.

6th, Amsterdam perf. Concertgebouw Orch., Sunday, 2 Jan 1898, 2 p.m., cond. Willem Mengelberg. Orig. prog. Archives of the Koninklijk Concertgebouworkest, Amsterdam.

1st Bournemouth perf. Bournemouth Municipal [Symphony] Orch., Monday, 1 May 1899, cond. Dan Godfrey, with 9 repeat perfs. up to 10 May 1917. Orig. progs. Ru -C o M.

Autograph full score dated 30 April 1887, Cambridge BL Add.MS.60495, orig. pag. 1-162, deleted in fol. 1-80, with autograph dedication to Sir Hubert H. Parry (from the estate of Frank et Greene, Parry's son-in-law, bought at Sotheby's auction 15 May 1979); NUL: photo-facsimile from microfilm of BL autograph score.

Pubd. Novello, Ewer and Co, London & New York, n.d. [1887], full score, folio, 183 pp; BL: h.J911, and Hirsch 1.1217 with autographi. signature of Charles W. Wood, NUL: printed score presented by Dr Chalmers Burns, and photo-facsimile from Universal Music Lib. score, loaned by Novello.

Pubd. Novello, Ewer & Co, London & New York, n.d. [1888], arr. piano four hands by Charles Wood, folio, 61 pp; BL; h.J911.c.(1.), NUL: photo-facsimile from CUL print Mus.25.75(8.).

E: SYMPHONIES:

Reviewed George Bernard Shaw, Pall Mall Gazette, 15 May 1888, ("The Second Richter Concert this Season"), in Shaw's Music I, pp. 514-5.

Reviewed G. B. Shaw, The World, 10 May 1893, "Going Fantee", in Shaw's Music II, pp. 876-883 ("The success of Professor Stanford's Irish Symphony- last Thursday [4 May 1893] was, from the Philharmonic point of view, somewhat scandalous. The spectacle of a university professor 'going fantee' is indecorous, though to me personally it is delightful. When Professor Stanford is genteel, cultured, classic, pious, and experimentally mixolydian, he is dull beyond belief. His dulness is all the harder to bear because it is the restless, ingenious, trifling, flippant dulness of the Irishman, instead of the stupid, bovine sleepable-through dulness of the Englishman, or even the aggressive, ambitious, sentimental dulness of the Scot. But Mr Villiers Stanford cannot be dismissed as merely the Irish variety of the professorial species. ...!!").

Recorded. Studio 1, BC Northern Ireland, Belfast, 16 Dec 1982, for transmission on BBC Radio Three, Ulster Orch., cond. Darryl Woodsworth, broadcast Radio Three 9 Dec 1983.

Perf'd. Summer Invitation Concert, Ulster Hall, Belfast, Friday, 8 August 1986, 7.45 p.m., Ulster Orch., cond. Colman Pearce, also recorded for transmission on Radio Three, broadcast 10 August 1986.

Recorded for Chandos Records, August 1986, Ulster Orch., cond. Vernon Handley, Chandos 8545, ABRD 1253, and ABTD 125J.

E: SYMPHONIES:

t "The success of the 1st performance on 27 May 1887 was almost imperilled by a Royal Command Performance at Windsor Castle the same evening, as some of the best players in Richter's orchestra were also members of the Queen's Band and, in what was probably the 2nd performance, at the Norwich Festival in October the same year it triumphed **over-** its place in the programme as a curtain-raiser to Sullivan's Golden Legend.

The Novello full score prints Stanford's notes on his surprisingly frugal use of Irish Folk music, the substance of which is repeated by C. A. Blin in the lavish notes of the original programme:

'Two of the themes in this Symphony, viz: the melodies on pages 134 and 154 are Irish Folk-songs known respectively by the names of Remember the glories of Brian the Brave, and Let Erin remember the days of old. In the third movement also a portion of an old Irish Lament known as The Lament of the Sons of Usnach has been utilised as a figure of accompaniment PP. 105 et seq.'

In his Pages from an Unwritten Diary, 1914, p. 262, Stanford recalls that after the Berlin performance a press critic, Otto Eichberg, hinted that he had derived the Lament of the Sons of Usnach figure from the theme which opens the slow movement of Brahms 4th Symphony and, naturally, he denies this quoting his Irish Folk-song source. The facts, not previously deduced, suggest rather that Brahms may well have derived his theme directly through his friendship with Stanford. In A few memories of Johannes Brahms (in Leisure Hour, 190J-4, pp. 12J-6, reprinted in Studies and Memories, 1908) Stanford writes:

'A short time after the [1887] Cambridge performance [of Brahms's 1st Symphony] I had made my first collection of Irish folk-songs and, knowing the interest which Brahms took in such work, I asked and obtained his leave to dedicate it to him.'

Stanford published his collection, Songs of Old Ireland, in

t Quoted in summary from the writer's script to the 1st of three broadcasts, C. V. Stanford 1 The Orchestral Music, *mK*: Radio Three, 2J Nov. 1977, 2.05-3.10 p.m.

E: SYMPHONIES:

1882 and Brahms completed the 1st and 2nd movements of his 4th Symphony in the summer of 1884. Brahms possessed the original edition of Thomas Moore's Irish Melodies, 1807-34 in 10 vols. and a supplement, and was delighted to receive Stanford's Moore's Irish Melodies...Restored for comparison towards the end of his life. There can be no doubt that Brahms and Stanford maintained a close liaison in this field of common interest:-.

In the 3rd movement, Andante con moto, Stanford begins his 2nd subject in an oboe solo, taken up by a flute solo, accompanied by the recurring one-bar-figure in the violas which he derived from the Lament; "

STANFORD Symphony- No 1 in E minor, 3rd movement

Andante con moto

Violas

mp

• BRAHMS Symphony No 4 in E minor, 2nd movement

Andante moderato

E: SYMPHONIES:

Opus

J1 Symphony o. 4 in F major- for full orchestra in 4 mvts:

1. Allegro vivace e gioioso, 2. Intermezzo (Allegretto agitato) e Trio, 3. Recitativo-Andante molto moderato (Andante maestoso), 4. Finale. Allegro, compld. 31 July 1888.

The score is prefaced by "Thro' Youth to Strife, / Thro' Death to Life", a. pl.'acis o "'Durc.ru J'ugendf!r.eude zum.wildeDJ Sti:abell; Dunchn Todesrln 1 zum wahren Leben!" in his autograph **L s:core-**. The words - irouth- Strife- Death- Lif,e provide broad key to the moods of each of the 4 mvts.

1,st per.f: Stanford first met Joseph Joachim at the age of 8 when he, like so many notables and intellectuals, v.isited his father's house in 1860, the beginning of a lifelong friendship. A similar friendship existed with Hans von BU ow, 8?-li.dence of which is given in the preceding entry for the tirish' Symphony. Together they invited him to Berlin to give a concert made up entirely of his own compositions- Phd.lha rmo ic Or ch., Berlin, Monday, -, 14 .ran 1889, cr.ond. Stanford. In addition to the 1st perf' o-J: Symphony No. 4 in F he gave the 1st perf. of his, Suite in D for Violin and Orch., Op. JZ, in which Joachim played the Vn. solo (see Section F). Also perf'd. Prelude to Oedipus Tyrannus (Oedipus Rex:.), Overtur.e 'Queen of the Seas' (Spanish Armada Tercentenary, 1888), and the v cal works La Belle Dame sans merci and two Irish Folk-songs (soloist Herr Rudolf von Milda).

R eviewed, The Times 15 Jan 1889, p. 9, col. 6. ("Dr C. V. Stanford's English Concert in Germany-tt'); MT Feb 1889. p. 107, ("Foreign Notes") cites reviews in the A.thenaeum {"**The n11n**. journals speak very favourably of the new works by Dr Villier Stanford...The Symphony especially is described in glowing terms"}, trans. of' the Kreuz Zeitung ("...there is not a **weak** moment in the entire work"), the Berliner Reichsbote ("...it sets him in the front rank of' the composers of our own day") and the Allgemeine Musik Zeitung. These quotations from the German press are expanded in,!:fr March 1889, pp. 153-4, under "Pr.ofessor Stanford in Ber in"-the Bnrsen Courier ("The subjects, which are well defined, have been worked out with extraordinary skill, and the whole effect of this very r-emarkable piece of writing is clear and sonorous"), the Kreuz Zeitung ("The compositions of Dr Villiers Stanford have taken us altogether by surprise. We did not expect such mature work from a man who has not yet left his youth behind him") and the

E: SYMPHONIES:

Berliner-Reichsbote ("... The Overture to 'Oedipus' transcends the bounds of programme music, and is indeed a highly original work in perfect keeping with the play... A Suite for violin and orchestra reveals the influence of the older masters, especially Bach, over the younger... All four parts [of the Symphony] compel the attention of the hearer to the development of the themes and the gracefulness of the melody. Few composers, attain, such delicacy and transparency of instrumentation").

2nd perf. Crystal Palace, Sydenham, 13th Saturday Concert. 0£
 1st Annual Series, 23 Feb 1889, 3 p.m., cond. August Manns;
 the Symphony was preceded by the Overture Saul (Handel) and followed by the Scena & Aria Ah perfido! (Beethoven), Piano Concerto in F sharp Minor, Op. 72 (Carl Reinecke, soloist Fanny Davies), the song Die Allmacht (Schubert), selection from the Peer Gynt Suite, Op. 46, (Grieg) and two Mendelssohn **pieces**; Prelude and Fugue in E minor (solo piano, Fanny Davies) and the Overture Ruy Blas.

Orig. prog. BL: c.370. • J28-JJT, full prog. notes and illustrations by C. L. Mwin which he states: "It was originally intended to have included it. [Symphony No. 3, 'Irish'] in the present series of concerts, but on the mens hominum novitatis auida principle the preference has been given to the brand-new **work**. ... With the second movement the composer has, very appropriately, made use of the Entr'acte which in his music to the Oedipus Rex of Sophocles serves to illustrate the beginning of the woes of the house of Oedipus."

Reviewed The Times 25 Feb 1889, p. 4, col. 6; MT March 1889, pp. 15-1-2: {"Professor Stanford's **new** Symphony, which was performed for the first time in this country at the Concert of the 23rd ult., fully justifies the high praise bestowed upon it by the Berlin press... we have no hesitation in pronouncing this Symphony to contain the best and maturest work which Professor Stanford has yet done"}.

Perfd. Bournemouth Municipal [Symphony] Orch., Thursday, 4 April 1909, cond. Dan Godfrey.

Charles Ainslie Barry, 1830-1915, composer, organist and **writer** of analytical notes for Crystal Palace, Philharmonic, Richter, Bach. 4 Birmingham Festival and other concerts, for the Guardian, Athenaeum, Musical World, and ed. of the Monthly Musical Record.

E: SYMPHONIES:

Autograph full score, dated at end of 1st mvt: 4 June 1888, Cambridge, 2nd: 23 June 1888, Cambridge, Jrd: 13 July 1888, Cambridge, 4th: finished at Dublin, 31 July 1888, **NLI MS 14, 094**, 144 pp, used as copy by engraver. Opposite the 1st page of score Stanford has written Thro' Youth, to Strife, / Thro' Death, to Life, followed by- Durch S ugendf'reude zum wilden Streben; / Durch Todesringen zum wahren Lebent. At the top of the 1st page of score he has first written and then deleted:

"Nu.n--der vemli.ent sich Freiheit wie das Leben,
Der taglich sie erobern muss.
Und so verbringt, umrungen von Gefahr.,
Hier Kindheit, Mann und **Greis** sei.n t.iichtig Jahr.

Goethe.¹¹

This is a quotation from Goethe's Faust, Part II, lines 1.1,575-&. We may conjecture that Stanford first wrote Goethe's four lines at the top of his score, then deleted them in favour of his precis "Durch , **Jug_end f'reud** ... ",: further condensing the moods in the Eng. trans. "Thro' Youth...¹¹.

The score cntains his pencil markings and instructions in German, presumably. in connection, **with** the Berlin performance of' 14 Jan 1889.

Pubd. Novello, Ewer and Co, n.d. [1891], London and New York, full score, folio, 189 pp, BL: ru.3911.b, NUL: photo-facsimile of full score courtesy of Novello & Co.

Pubd. Novello, Ewer & Co, n.d. [1890], London & New York, arr fbr piano, four hands, by Charles Wood, folio, 79 pp, BL: h 3911.c.(2.), NUL: photo-facsimile from CUL print **Mus.25.75.(9)**.

Perfd. Invitation Concert, BBC Northern Ireland, Belfast, Friday, 21 March 1986, 7.45 p.m., Ulster Orch. cond. Maurice Iflandford; also recorded for transmission on BBC Radio Three, broadcast 17 March 1987.

Recorded for Chandos 11-12 February 1990, Ulster Orch, cond. Vernon Handley. Chandos 8884 and ABTD 1495.

WThe **writel**" is indebted to Professor Alan Menhennet, Department of German Studies, University of Newcastle upon Tyne, for consultation and advice concerning Goethe's **text**.

E : S'OLPHO NTES:

Opus

5,6., Symphony No. 5 in D major ("L'Allegro ed il Pensieroso") for
:t:ull orch. in 4 mvts, dedicated nto the Philharmonic Society
of London and its Conductor Sir A. C. Mackenzie", compld.
June 1894.

The notes and notation, incipits of the 1st perf. prog. **were**
drafted by Stanford himself and must be regarded as au.thor-
i:tative-; he states-: "This Symphony...is intended to illustrata,
the poem of John Milton:[1608-1674, written during his early
period]; the passages which give the key o the various
sections of the work are printed below." The following is
summary **with** quotation of the 1st two lines of each section:

1. Allegro moderato :

"Jfi!n ce , loathed Melancholy,
Of Cerberus and blackes Midnight born..."

2. Allegretto , grazioso, alternat:ing ; **with**

Quasi Presto, (in the form of a Scherzo and!!:!.2):

"Oft..lis.tening how the hounds and horn
Cheer.ly rouse the slumbering morn,..."

J. Andante molto tranquillos

"But, hail! thou Goddess- sage and holyt
Hail, di v.inest Melancholyr..."

4. Allegro molto, :

"Oft, on a plat.of rising ground,
I hear the far-off' curfew sound,..." ending

. . .

fDissolve me into ecstasies,
And bring all H aven before mine eye\$."

1st perf. Philharmonic Society, 2nd Concert of the 8Jrd
Season, Queen's Hall, Langham Place, London., Wednesday,
20 March 18-95., 8, p.m., or-gan-Mr Wa.il..ter A\lcock, cond. Stanford,
occupying Part II of the prog. Part I consisted of the Overturm
Der Wass ertrager: (Cherubini), Piano Concerto No. 1 in B, flat
minor (T.schaikowsky), the Concert-Aria Ahl perf'ido (Beethoven),
Thir Scherzo, Op. 39 (Chopin., solo piano Frederick Dawson),
c.ond. Sir Alexander C. Mackenzie.

Orig. prog. BL: e.1401, Part II pp. 25-JO, signed C. V. S.

E: STIIPHONIES:

Previewed The Times 8 March 1895, p. 12, col. 4; reviewed The Times 21 March 1895, p. 7, col. 2; IT April 1895, pp. 232-3 ("...while reserving definite opinions regarding the Symphony as a whole, we may say that a large part of it appealed to one's sense of satisfaction, by the charm and propriety of the themes, and their skilful as well as picturesque treatment. Everywhere could be seen the deft hand of the practised musician, going straight to the point and working out results with ease and certainty ... It had a very cordial reception, and a good performance under the composer's baton").

2nd perf? Concertgebouw Orch., Amsterdam, Thursday, 10 Dec 1897, 8 p.m., cond. Stanford.

Orig. prog. Archives of the Koninklijk Concertgebouworkest, Amsterdam; Willem Hengelberg cond. the first two of the three works in the concert, beginning with Symphony in D, K. 504 (Mozart) and Tod und Verklarung, Op. 24 (Richard Strauss), ending with Stanford's Symphony No. 5 in D major (1st perf. in the Netherlands). Repeat perf. 6 March 1898, cond. Mengelberg.

Perfd. Bournemouth Municipal [Symphony] Orch., Thursday, 1 p.m. 12 Jan 1905, cond. Stanford.

Orig. prog. Ru-CoM, analytical notes by J.L., beginning with the Overture to The Magic Flute (Mozart), Violoncello Concerto No. 2 in D minor (Van Goens, solo Jacques Renard), both cond. Dan Godfrey, followed by Symphony No. 5 in D major (Stanford), Four Irish Dances (Stanford, cond. composer), ending with cello solos Cantabile (Cesar Cui) and Varantelle (Popper), by Jacques Renard.

Perd. Sunday Afternoon Concert Society, the London Symphony Orch., Queen's Hall, Langham Place, London, Sunday, 21 May 1905 1.30 p.m, cond. Stanford (non-Standard items cond. Mr Arthur W. Payne)

Revised. The Times 19 May 1905, p. 1, col. 5, beginning with Overture, Le no ra o. 1 (Hoethoven), the Scherzo from "A Midsummer Night's Dream" (Beethoven), March from La bohème (Puccini), Symphony (Op. 50), "L'Allegro, il Moderato" (Mozart), Songs of the Forest (Schumann) and la Voisine (Liszt). Estancia sung by Liszt; Esta Dances, 10 Irish Dances, Op. 10 (Liszt), 10 Irish Dances, 10 Irish Dances (Liszt), 10 Irish Dances (Liszt), 10 Irish Dances (Liszt).

E: SYMPHONIES:

The location of the autograph full score of Symphony No. 5 is unknown-in over JO years' investigation of Stanford's autograph sources the writer has heard nothing of its whereabouts; **anewed** inquiries for the present catalogue have proved equally negative. **V**

The Carnegie United Kingdom Trust, which was founded in 1913 and which began its musical publication scheme in 1917, made its second award to Stanford for his 5th Symphony with the following citation:

"A **work** written in 1894 of remarkable freshness and individuality. It should be enjoyed not only for its intrinsic merits but because it represents a phase of British music of which the composer was a pioneer."

This resulted in the following publication:

Pubd. Stainer & Bell, London, 1923, full score, folio, 149 pp, "Part of the 'Carnegie Collection of British Music'", also orchestral parts, score BL: h.3911.i, NUL: photo-facsimile from CUL print.

Perfd. Invitation Concert, BBC Northern Ireland, Belfast, Friday, 23 August 1985, 7.45 p.m, Ulster Orch, cond. Maurice Handford; also recorded for transmission on BBC Radio Three, broadcast 11 Oct 1985, 12.05 p.m.

Recorded for Chandos Records 8-9 Sept 1987, Ulster Orch, cond. Vernon Handley, Chandos 8581, ABRD 1277, and ABTD 1277.

E: SYMPHONIES:

Previewed The Times 8 March 1895, p. 12, col. 4; reviewed The Times 21 March 1895, p. 7, col. 2; tr. April 1895, pp. 232-3 (tt.... while reserving definite opinions regarding the Symphony as a whole, we may say that a large part of it appealed to one's sense of satisfaction, by the charm and propriety of the themes, and their skilful as well as picturesque treatment. Everywhere could be seen the deft hand of the practised musician, going straight to the point and working out results with ease and certainty... It had a very cordial reception, and a good performance under the composer's bltontl.

2nd perf.? Concertgebouw Orch., Amsterdam, Thursday, 10 Dec 1897, 8 p.m., cond. Stanford.

Orig. prog. Archives of the Koninklijk Concertgebouworkest, Amsterdam; Willem Mengelberg cond. the first two of the three works in the concert, beginning with Symphony in D, K. 504 (Mozart) and Tod und Verklarung, Op. 24 (Richard Strauss), ending with Stanford's Symphony No. 2 in D minor (1st perf. in the Netherlands).

Perfd. Bournemouth Municipal [Symphony] Orch., Thursday, 12 Jan 1905, cond. Stanford.

Orig. prog. Ru-CoM, analytical notes by J.L., beginning with the Overture to The Magic Flute (Mozart), Violoncello Concerto No. 2 in D minor (Van Goens, solo Jacques Renard), both cond. Dan Godfrey, followed by Symphony No. 5 in D minor (Stanford), Four Irish Dances (Stanford, cond. composer), ending with cello solos Cantabile (Cesar Cui) and Tarantelle (Popper), by Jacques Renard.

The location of the autograph full score of Symphony No. 5 is unknown--in over 10 years' investigation of Stanford's autograph sources the writer has heard nothing of its whereabouts; renewed enquiries in recent years have proved equally negative.\!)

The Carnegie United Kingdom Trust, which was founded in 1913 and which began its musical publication scheme in 1917, made its 2nd award to Stanford for his 5th Symphony with the following citation:

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"A work written in 1894 of remarkable freshness and individuality. It should be enjoyed not only for its intrinsic merits but because it represents a phase of British music of which the composer was a pioneer-."

This resulted in the following:

Pubd. Stainer & Bell, London 1923, full score, folio, 149 pp,
 "Part of the 'Carnegie Collection of British Music'",
 BL: h.3911.i, N.UL: photo-facsimile from CUL print. Orchestral
 parts pubd. alsd.

Perfd. Invitation Concert, BBC Northern Ireland, Belfast, Friday, 23 August 1985, 7.45 p.m., Ulster Orch., cond. Maurice Handford; also recorded for transmission on BBC Radio Three, broadcast 1 10 ct 1985, 12.0 5 p.m.

Recorded for Chandos Records 8-9 Sept 1987, Ulster Orch., cond. Vernon Handley, Chandos 8581, ABRD 1277, and ABTD 1277 .

) E: SYMPHONIES:

(t) The writer first enquired of the Carnegie United Kingdom Trust, Comely Park House, Dunfermline, Fife, to whom Stanford's autograph full score was submitted for consideration but, though the Trust has a copy of the full score published by Stainer & Bell in 1923, they do not possess the autograph MS. They state that the Agreement with Stainer & Bell does not make it clear as to whom Stainer and Bell were to return the autograph MS after publication. Their records are now deposited in the Scottish Records Office, Edinburgh, and the Trust requested the Records Office to examine the file of correspondence with Stanford and the Composers' Agreement file in the hope of finding a clue to disposal of the autograph MS and its possible location at the present time.

At the same time the writer made a similar enquiry of Stainer & Bell resulting in a search and check of all the material they hold for the 5th Symphony but, unfortunately, without positive information on the present location of the autograph MS.

Dr Tristram Clarke, Scottish Records Office, has examined the files relating to the Travelling Companion (GD281/41/36) and Symphony No. 5 (GD281/41/56) without finding any mention in the Agreement between composer and publisher relating to the latter which Stainer & Bell signed in April 1923. Their invoice for engraving, printing and binding the respective full scores is dated 10 Oct. 1923. In a post card to the Carnegie UK Trust dated 25 April 1923 Stanford acknowledged receipt of the Agreement as follows:

w9 Lower Berkeley St., W1 April 25. •23
Agreement (L 1 All engr o Symphony) duly recd. today.
C. V. Stanford

The Printers will not send the copies of either the Symphony or my Opera, and will not even answer letters. My Opera has been waiting for years, and the Symphony nearly as long, A dead loss to me & the chances of the music!

C.V.S. •

It seems clear from the above that Stanford's use of the word 'copies' refers either to printed proofs or printed copies of the respective scores. A letter dated 7 May 1923 from Stainer & Bell to Col Mitchell of the Carnegie UK Trust promises copies of the parts of the Symphony that week and the full score **in** about three weeks (GD281/41/J6). **The:** file on the Agreement

) **E: SYMPHONIES:**

between composer and publisher mainly relates to discussions concerning their respective rights to further-editions of works (GD281/41/144, 1919-1925) and does not include r-eferences to the disposal of Stanford's autograph scores. In the case of the Travelling Companion his autograph full score and vocal score were returned to him and duly inherited by Guy Stanford who presented them to the RCM. Unfortunately the disposal and present location, of the autograph full score of Symphony No. 5 :remain .a **mystery**,.

The writer is deeply grateful to Mr Geoffrey. Lord, Secretary and Treasurer, Miss Elizabeth East., Administrative Assistant, Carnegie United Kingdom Trust, and Dr Tristram Clarke, Scottish Records Office, for their courtesy and collaboration in communicating these little-known facts and for permission to quote them.

E: SYMPHONIES:

Opus

94 Symphony No. 6 in E flat major (In memoriam George Frederick Watts, R.A., 1817-1904) for full orch. in 4 mvts. compld. 19 June 1905.

1. Allegro con brio, 2. Adagio e molto espressivo, J. Presto, leading without a break through poco a poco rall to 4. Poco Allegro- Moderato e Maestoso.

1st perf. 4th Concert, London Symphony Orch., Queen's Hall, Langham Place, London, Thursday, 18 Jan 1906, 7 p.m., cond. Stanford. Also perfd. Overture In der Natur- (Dvořák), Concerto in A minor (Glück, solo M. Arthur De Greef), here the Symphony "In honour of the lifework of a great artist, piano solos Arabesque (Schumann) and Caprice et fuf.; Ue sur 'Alcestes de Gluck' (Saint-Saens) and Symphonic Fantasia 'Francesca di Rimini' (Tchaikovsky).

Advertd.. The Times 18 Jan 1906, p. T..

Orig. prog.

Reviewed:

ft Feb 1906., p. 121 ("According to the analyst. the work has no programme, and should be listened to simply as music. The composer, however, worked to Watts' fine piece of sculpture called 'Physical energy', and to his two pictures, 'Love and Life, and 'Love and Death'; but so clear is the form of the various movements, so straightforward the developments of the thematic material, that the work may be fully appreciated quite apart from the source or sources whence the composer sought inspiration... Throughout the work the scoring is admirable. At the close of the performance Sir Charles was recalled several times to the platform").

Not reviewed in The Times--in the issues of the week following, 19-26 Jan, only two concerts and one recital are reported. The defeat of the Government and the 'landslide' victory of the Liberals in the General Election are reported in extenso as the results of the polls are declared. The issue of 22 Jan, p. 7, col. 5, reports a civic reception in Leeds to celebrate the success of the concerts given recently in Paris by the Leeds Chorus and London Symphony Orch., at which letters from Stanford and the King were read

E: STIPHONIES:

Perfd. Bournemouth i'lunicipal [Sym phony] Urch., Thursday, 24 Jan 1907, cond. Stanford. IT June 1907, p. JSO, reports statistics fbr the 1906-7 season: Total of works perfd.-238, 1st perfs.-57, 1st perfs. of British works-JO, Total British works perfd.-47, and the names of 17 composers who conducted their own works, including York Bowen, Edward German, Joseph Holbrooke, Mackenzie, Landon Ronald, Stanford, and Coleridge-Taylor. Pr-obably a 2nd perf. Orig. prog. Ru-CoM.

Autograph full score, ted at end of 1st mvt: 4 May 1905, London, 2nd: 14 May 1905, London, and 4th: finished in London, 19 June 1905, Laus Deo, NUL MS 29, 137 pp. At the beginning Stanford has entered the! dedication; "In honour of the life work of a Great Artist, George Frederick Watts (1817-1904)." This original autograph has been marked up in blue pencil with the usual numerical sections, almost certainly by Stanford, for rehearsal purposes and shows signs of practical use, pointing to the 1st perf. on 18 J n 1906.

Autograph full score (duplicate), without date or signature except Stanford's entry at the foot of the 1st page: "Please return this score to Sir Charles Stanford, 50 Holland Street, Kensington, London W", NUL MS JO, 1Jj pp. ffis dedication reads: "In honour of the life work of' George Frederick Wa tts , R.A. (1817-1904)." There are no rehearsal markings or other signs of practical use, pointing to Stanford's unfulfilled hnpes of many further performances, and his use of the original score, NUL MS 29 at the Bournemouth performance.

Unpubd.

MS full score and 1-IS orchestral parts in the BBC Central Music Library, Yalding. House, London, tran cribed and prepared from the NUL autograph full scores by staff from the BBC Music Libraries, together with facsimile reproductions of the autograph scores.

Recorded in Studio 1, BBC Northern Ireland, Belfast, Tuesday, 20 Oct 1987, f.or transmission **on** BBC Radio Three, Ulster Orch, cond. ernon Handley, broadcast Radio Three 12 August 1988.

Recorded for Chandos"R d..& 9-10 -larch 1988 , Ulster Orch, cond. Vernon Handley, Chandos 8627, ABRD 1316 and ABTD 1316.

E: SYMPHONIES:

Opus

124 Symphony No. 7 in D minor for full orch. in 4 mvts:

. Allegro, 2. Tempo de Minuetto (Allegro molto moderato) - a Minuet and Trio which becomes a Scherzo by varied rhythms at the repetitions, 3. Theme and Variations (Andante), leading without a break from the 6th variation (an Intermezzo) to the 7th which is the Finale (Allegro giusto), compld. 6 Feb 1911.

1st perf. Philharmonic Society' 5th Concert of the 100th Season (2nd of the Centenary), Queen's Hall, Langham Place, London, Tuesday, 22 Feb 1912, 8 p.m., cond! Stanford. Part I consisted of the Overture and New Venusberg Music Tannhauser (Wagner), Four Famous Lyrics for Voice and Orch. (Landon Ronald), Piano Concerto in A minor, Op. 54 (Schumann, soloist Richard Bihlig). Part II began with Stanford 's 7th Symphony, followed by Reflets dans l'eau and L'Isle joyeuse (Debussy, Bihlig) and Scherzo for Orch. L'Apprenti Sorcier (Dukas), cond. Landon Ronald.

Orig. prog. BL: e 1401, pp. 29-JB; analytical notes by Herbert HCullagh.

Reviewed The Times 23 Feb 1912, p. 10, col. 4; MT April 1912, p. 257 ("A new Symphony. [•]?Y Sir Charles Stanford was the most interesting feature of the concert. In some respects the character of the Symphony was a surprise because so simple and straightforward a composition was hardly expected in these times, when a new orchestral work is so often a melancholy psychological problem...one could imagine Mozart benignly approving. As the Symphony is practicable for ordinary resources it will no doubt be often heard. The composer conducted, and was recalled many times").

2nd perf. Bournemouth Municipal [Symphony] Orch, Thursday, 14 March 1912, cond. Stanford. Repeat perf. Friday, 14 May 1914, cond. Dan Godfrey. Orig. progs. Ru-CoM.

Reviewed MT April 1912, p. 261 ("If there have been fewer novelties of value than usual during the past month, two, at least, stood out pre-eminently. These were Sir C. V. Stanford's beautiful Symphony No. ?... and Dr Walford Davies' charming 'Parthenia' Suite, the composer in each case conducting").

Granted the title 'royal' by George V to mark their centenary and which commissioned this Symphony from Stanford, with similar commissions to Parry, Coleridge-Taylor, Percy Pitt, Stanford Davies and Thomas Dunhill.

E: SYMPHONIES:

Autograph full score dated 6 February 1911, CUL NS.Add.5349(c) 115 pp, presented to CUL by Stanford shortly after completion.
 NUL: photo-facsimile from microfilm of CUL autograph score.

Pubd. Stainer & Bell, London 1912, A. P. Schmidt, Leipzig, and A. P. Schmidt, Boston, Copyright 1912 by Arthur P. Schmidt, Printed in Germany-, full score, folio, 109 pp; BL: g.1249.a.(1.)
 NUL: photo-facsimile.

Recorded in Studio 1, BBC Northern Ireland, Belfast, Monday, **20** August 1984, for transmission on BBC Radio Three, Ulster Orch., cond. Barry Wordsworth, broadcast Radio Three 24 Nov 1989.

Recorded for Chandos Records 11-12 February 1990, Ulster Orch, cond. Vernon Handley, Chandos 8861 and ABTD1476.

Pubd. Chiltern Music, Chichester, 1992, full score, 4to,
 UL: printed copy presented by Mr R. Barnes, Nov 1992.

F: CONCERTOS and Solo Instrument(s) with Orchestra:

Opus

RONDO/ Pour/ Violon Cello/ (avec accompagnements d Orchestre)
 / dedie. à / Herr Wilhelm Elsner / Composé par / Charles Villiers
Stanford / Full Score, compld.. 17 August 186.9.

No evidence of a performance.

Autograph full score, Moldenhauer- Archive, Northwestern University Music Lib., Evanston, Illinois, MS MA 19'3, oblong format 285 x.210 mm, 14-stave paper written on 13; titlepage as above, dated bottom r.h. corner: Began Copy-July 12 1869,
C.V.S. / Finished August 17. 1869.; st page of score headed: Andanta. / Rondo- / Charles Villiers Stanford; a:cored £.or: 2 In,
 2 Ob, 2 Cl. in B flat, 2 Fag, 2 Cor. in F, 2 Tromp. in F, Timpani in F & C, Vn. I & II, Va, Ve. solo, Ve, and Basso, 28 PP.

Wilhelm Elsner was a professor of the cello in Dublin. from 1864 to 1884 inclusive; it seems he taught privately up to 1873 but from 1874 he was also a professor of the cello at the RIAM.

After Dr Don L. Roberts, Head. Music Libn., Northwestern University, had read the writer's Stanford Catalogue in MR 37, 1976, he had the kindness to communicate their holding of this autograph full score and also that of the Symphony No. 1 in D flat (see Section E), and sent photocopies of the title and first pages of each. They form part of an Archive collected by Dr Hans Moldenhauer, Spokane, Washington State, which was deposited in 1970 in the Music Lib., Northwestern University. Legal difficulties prevented the transmission of any part of the Archive until these were resolved in 1986, when Dr Roberts was able to send a microfilm containing Stanford's autograph MSS and a few autograph letters. NUL now has a photo-facsimile of both the Rondo and Symphony No. 1 made from this microfilm.

Unpubd.

F.: CONCERTOS and Solo Instrument(s) with Orchestra:

Opus

CONCERTO/ in B1 flat/ ('for Piano.forte and Orchestra), dedicated
a mon ami / Raoul de Versan, compld. 11 Jan 1873. •

Autograph full score dated 11 Jan 1873, NUL MS 78, 55 pp.
Raoul de Versan was "the companion of his youth", a fellow-
student in Leipzig, the proposer of The Veiled Prophet o.f
Khorassan .from Moore's Lalla Rookh as a libretto for his opera,
a life-long friend who became Registrar o.f H M. Court of
Appeal in Ireland, an instrumental wit Leopold McClintock
Dix in affixing a memorial plaque to the wall of No. 2 Henben
Street, Dublin, where he was born (Plunket Greene's biography,
Ectwardl Annold, 1935) •

1st perf. 141st Concert, CUMS, Guildhall, Cambridge, Wednesday,
J June 1874, J.30, solo F. G. le P. M'Clintock, cond. Stanford;
the concert began with the Overture Egmont (Beethoven), then
the song The Noblest (Schumann), Hallet **Aire** from Rosamunde
(Schubert), part-song My luve is like a red, red rose (Garrett),
Aria My heart ever faithful (Bach), .followed by the Concerto;
Part II was devoted to the Cantata Paradise and the Peri
(Schumann, omitting Noe. 20-22).

Orig. prog. CUMS Archives, Pendlebury Lib., Music School,
Cambridge.

Uhpabd.

F: CO CERTOS and Solo Instrument(s) with Orchestra:

Opus

CONCERTO/ for/ Violin Solo/ with Orchestral Accompaniment,
dedicated **to** Signor Guido Papini , comp. ldi. 2 Sept 1875.

Autograph full score dated 2 Sept 1875, Leipzig, NUL MS 81,
titlepage as above, 99 PP.

Guido Papini (b. Florence 1847, d. London 1912), a leading violinist of the period, was a natural choice for Stanford's dedication. He made his London debut at the morning concerts of the Musical Union in 1874, and featured in concerts of the Philharmonic Society, Crystal Palace, & c, later achieving success in Paris and Bordeaux; he was appointed principal violin professor at the RIAM, Dublin, in 1893.

No evidence of a performance.

Unpubd.

)

F: CONCERTOS and Solo Instrument(s) with Orchestra:

Opus

CONCERTO in D minor for Violoncello with Orchestral Accompaniment, Op. 2001 [sic], compld. 20 Oct 1879.

Autograph sketch for Violoncello and Piano dated 20 Oct 1879, NUL MS 82, 29 pp. This is Stanford's original sketch for Cello and Piano as is shown by his entry at the beginning of the Cello part: Violoncello Solo (nur-Skizze) / (alles unmogliches dazul) / for lieber Robert Hausmann's improvements / suggestions. The distinguished 'cellist Robert Hausmann (1852-1909) made his first London appearance in 1877 at a Philharmonic Society concert, became a member of the Joachim Quartet in 1879, and did much to promote the works of Brahms, Schumann, and other-composers, new to or little-known in London. Stanford **knew** Hausmann through his friendship with Joachim from the age of eight. He completed his sketch the following year, presumably after Hausmann's improvements and suggestions".

CONCERTO [for Violoncello and Orchestra] in D minor, compld. 29 August 1880.

Autograph full score dated 29 August 1880, Penmaenmawr [Caernarvon, Wales], NUL MS 83, 86.pp.

1st perf. Molto Adagio from the Cello Concerto, 180th CUMS Concert, Guildhall, Cambridge, Thursday, 13 March 1884, 8.15 p.m, solo cello Robert Hausmann, cond. Stanford; the concert began **with** Quartet in E flat, Op. 74 (Beethoven-Joachim, Gompertz, Ludwig and Hausmann), followed by J cello solos by Hausmann a) Prelude and Allemande (Corelli), b) Molto Adagio from Violoncello Concerto (MS.), and c) Elfentanz (Poppe); Part II consisted of Violin Fantasia in A minor, Op. 131 (Schumann) and Quartet in D minor (Schubert). As this was a chamber concert and no orch. present, it is certain that the Molto Adagio was perfd. by cello and piano.

Orig. prog. CUMS Archives, Pendlebury Lib, Music School, Cambridge.

Unpubd.

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fit ts bj Ge.o 8urro£vs Z:02 . Hs i2 ± Ms 83

[!J] MT. April 1880.

F: CONCERTOS and Solo Instrument(s) with Orchestra:

Opus

32: Suite for Violin Solo with Orchestral Accompaniment, dedicated to Joseph Joachim, compld. August 1888, 1. Overture-Moderato maestoso, 2. Allernande-Larghetto, J. Ballade-Andantino espressivo, 4. Tarnbourin-Allegro molto, 5. Rondo Finale (Giga) -Allegro molto vivace.

Location of autograph MSS unknown, but August 1888 printed at end of Novella's full score.

1st perf. Gr-os-ser Saal der Philharmonie, Berlin, Philharmonic Orb., Monday, 14 Jan 1889, 7.30 p.m., solo violin Joseph Joachim, cond. Stanford, who had been commissioned to compose a **new** symphony; and invited jointly by Hans von Billow and Joachim to give a concert made up entirely of his own works, including the new symphony; The orig. prog. lists the works in the order of 1. Vorspiel zu KHnig Oedipus, Op. 29, 2. La belle dame sans merci, Ballade fur Bariton (mit Begleitung des Orchesters), solo Rudolf.' von Milde, J. Suite D-dur fur Violine mit Begleitung des Orchesters, Op. 32 (Manuscript), 4. Sinfonia No. IV, F:..durt Op. 31 (Manuscript), 5. Irische Volkslieder fur Bariton (mit Begleitung des Orchesters), a) An den U-:fern des Lene, b) Oscar's Loblied, ending with 6. Fst-Ouvertu e, C-dur, Op. 33 (Zur 100jahrigen Feier der Niederlage der Spanischen Armada, anno 1588).

Orig. prog Archiv der Berliner Philharmoniker eV, Berlin., P 1889.I. 14. The texts of Rudolf von Milde's songs are printed in the prog; the 1st lines of the Irish folksongs are "Mein Lieb ist 'ne Blume an den U-:fern des Lene" and "Wacht auf! wacht auf, Fiannen!" (German trans. Dr. C. Waldstein,) which are "My love's an arbutus-- by the borders of Lene" and "Awake, awake, Fianna", Songs of Old Ireland, pp. 62 and 5. resp., (see Sections L(d) & M).

Reviews in the English and German press are cited in Section E under the entry for Symphony No. 4 in F major-The Times 15 Jan. 1889; Feb 1889, p. 107, and March 1889, pp. 153-4, which quote favourable, often glowing reviews in the Kreuz Zeitung, the Berliner Reichsbote, and the Borsen Courier.

W Summaries of concert progs. are given in "Einhundert Jahre Berlin Philharmonisches Orchester", Peter Muck, Tutzing, 1982: the prog. for 14 Jan 1889 appears in vol. J, p. 28.

F: CONCERTOS and Solo Instrument(s) with Orchestra:

2nd perf. Manchester, Halle Orch, Thursday, 28 Feb 1889, cond. Sir Charles Halle, solo violin Joseph Joachim. Edvard Grieg, on his 2nd visit to England (accompd. by Mme Grieg), played his Piano Concerto in A minor, Op. 16.

A review appeared in April 1889, p. 228 ("Thru Joachim's annual visit to the Thursday evening Concerts has long been regarded as so important an event, that we are justified in somewhat jealously guarding its interest. . . . **we** look for a model performance of at least one great class from him, as a pattern and incentive to our young violinists. That Herr Joachim should have selected this time) an English Suite demands a warm recognition which we regret that we cannot give"); reviewed The Times 2 March 1889, p. 7, col. 2, and 9 March 1889, p. 7, col. 4 ("Prof Joachim Celebrates the 50th Anniversary of his Appearance as a Public Performer").

3rd perf. Philharmonic Society, St James's Hall, Regent Street, London (2nd Concert, 77th Season), Thursday, 28 March 1889, 7.30 p.m, solo violin Joachim, cond. Stanford; preceded by Symphony in B minor (Schubert) and the Aria Non mi dir (Mozart, Don Giovanni), followed by Piano Concerto in A minor (Grieg, cond. composer, solo Mme Backer-Grondahl), the Air Sombre (Rossini, William Tell) and Overture, Scherzo, Notturmo and Wedding March (Mendelssohn, Midsummer Night's Dream), cond. Frederic H. Cowen.

Orig. prog. BL: G 140 1, pp. 8-11, analytical notes by Joseph Bennett.

Reviewed The Times 29 March 1889, p. 8, col. 5; file May 1889, p. 278 ("**As** a matter of course much interest was felt, in Prof Villiers Stanford's new Violin Suite in D, Op. 32, which had been first submitted to the judgment of a Berlin audience a few weeks previously. . . . Herr Joachim, who had originally presented the work to the Berlin public, and more recently to a Manchester audience, found himself unable to interpret some of the awkward passages strictly in tune").

4th perf. CUMS Concert, Guildhall, Cambridge, Wednesday, 9 March 189 , solo violin Joachim, cond. Stanford. The concert began with Overture Les Deux Journees (Cherubini), Violin Concerto in A major (Mozart, K.219, solo Joachim), Hungarian Folk Songs arr F. Korbay, a) Had a horse, a finer no one ever, b) Where the Tisza's torrents, c) Shepherd, see thy horse.

F: CONCERTOS and Solo Instrument(s) with Orchestr :

foaming mane, soloist Plunket Greene, the Violin Suite, followed by Irish Melodies arr.-. Stanford a) When she answered me, b) Lament for Owen Roe O'Neill, c) The flight of the Earls, soloist Plunket Greene, ending with Symphony No. 8 in F major, Op. 93 (Beethoven). The Irish folksongs were most probably perfd. with piano (see Sections L(d) and M). Orig. prog. CUMS Archives, Pendlebury Lib., Music School, Cambridge.

Pubd. Novello, Ewer & Co, London & New York, n.d. [1889], full score, folio, BL: h.3911.a., NUL: photo-facsimile courtesy of Novella's Hire Lib.

Pubd. Novello, Ewer & Co, London & New York, n.d. [1889]. arr: f<?r violin and piano with sep. Vn. part, folio, BL: h.3911.c.(3.) NUL: photo-facsimile from microfilm of BL print, August 1888 printed at end.

Puba:11. review MT Sept 1889, p. 553 ("Sui:te for Violin. Solo and Orchestra .•Arrangement for Violin and Pianoforte. This Suite was performed in its original shape, with orchestral accompaniments, at one of the Concerts of the Philharmonic Society during the past season, by Dr Joachim to whom it is inscribed. The composer has taken the titles of his movements•••from those variously attached to divisions of like kind in the works of Corelli, Bach, Handel, and others. The first is called an 'Overture', and the following movements are distinguished by the titles of an 'Allemande', a 'Ballade', a 'Tambourin', and a 'Rondo finale' (Gigue). Unlike the older writers, Dr Stanford has not written his movements in one key, and in the construction and form of the several portions he has further exhibited independent views. The solo portions of the Suite are full of those technical difficulties which might be expected to appear in a composition written for so great a master of the instrument as Dr Joachim. If the work is presented in separate movements it is not unlikely that the 'Ballade' will be found to possess more of that element which appeals to the popular and uninstructed world at large").

No evidence of performance in the arrangement for violin and piano.

F: CONCERTOS and Solo Instrument(s) with Orchestra:

Opus

59 Piano Concerto No. 1 in G major in J. mvts, 1. Allegro commode, 2. Adagio molto, J. Allegro assai e giocoso, dedicated to Leonard Borwick, compld. 18 Oct 1894.

Autograph full score dated 18 Oct 18 4 1 London, BL Loan 84, No, 23, 130 pp. The work is unpubd., there is no evidence of surviving MS performing material and this autograph score may well be a uni:aumi.

1st perf, 2nd Richter Concert of the Summer Season, St James Hall, Regent Street, London, Monday, 27 May 1895, 8.30 p.m, solo piano Leonard Borwick, cond, Richter; ("Orch. of 100 Performers") preceded by Symphonie Pathétique (Tchaikovsky, 1st Richter Concert perf,), Vorspiel und Liebestod (Wagner, Tristan und Isolde) and Elizabeth's Greeting (Wagner-, Tannhäuser) followed by Elizabeth's Prayer (Wagner, Tannhäuser) and Overture, Leonora. No. 3 (Beethoven).

Orig. prog, BL d.481, pp.86-94, analytical notes by C.A.B3. (Charles Ainslie Barry, 1830-1915),

Reviewed The Times 28 May 1895, p. 9, col. 5 MT July 1895, p. 4.55 ("Mr Borwick gave the first public performance of a new Pianoforte Concerto by Prof Stanford, the slow movement of which at once secured a host of friends by reason of its depth and sincerity of expression and the breadth and dignity of its melodic outline and harmonic progressions. The themes of the first and third movements struck one at a first hearing as scarcely worthy the bold handling and undeniably clever treatment to which they are subjected"),

2nd perf. Philharmonic Society, Queen's Hall, Langham Place, London (Jrd Concert of the 85th Season), Wednesday, 5 May 1897, 8 p.m., solo piano Leonard Borwick, cond. Stanford; preceded by Overture The Tempest (Sullivan), Aria E strano (Gounod, Faust) and Symphony No. 1 in C minor (Brahms), followed by Air Ombra leggiera (Meyerbeer Dinorah) and Overture Leonora No. 3 (Beethoven), cond. Sir Alexander C. Mackenzie.

Orig, prog. BL: e.1401, pp. 19-26, analytical notes by Joseph Bennett ("The work is built on classic lines, from which the only important variation--and that has the sanction of Beethoven--appears in the absence of the Tutti usually serving to set forth the theme&).

F: CONCERTOS and Solo Instrument(s) with Orchestra:

Reviewed. The Times 6 May 1897, p. 10, col. 5; MT June 1897, p. 38-5, ("When Prof Stanford's Piano Concerto in G... was produced at the Richter concert of May 27 1895, it was preceded by Wagner's Prelude and Liebestod 'Tclstan' and T'schaikovsky's 'Pathetic' Symphony... thus placed in juxtaposition with two of the most emotional, heartrending masterpieces of music. Moreover, the symphony was... played for the first time under the greatest of living conductors... everything coming after it was dwarfed by comparison. After hearing Prof Stanford's work again... and under circumstances more favourable **no** forming a proper judgment of its merits, we are of the opinion, that it is among the composer's finest efforts. The flow of spontaneous melody... the brilliance and beauty of the solo part, the charm of the orchestral accompaniments, and the refinement... pervading every bar, and doubly welcome after the enormous quantity of 'brutal' music which we have lately had to endure, make this concerto a feast alike for ear and mind... Prof Stanford, with the pianist, was recalled no less than three times. This proved once more that the public is not prejudiced against British music when it can be induced to listen to it" .

U-npubd.

F: CONCERTOS and Solo Instrument(s) with Orchestra:

Opus

71 Concert Variations upon an English Theme for Pianoforte and Orch., dedicated to Leonard Barwick, compld. £ 1897-8.

The theme is. "Down among the dead men", see below.

1st pert'. Philharmonic Society (4th Concert of 87th Year), Queen's Hall, Langham Place, London, Thursday, 4 May 1899, 8 p.m., solo piano Leonard Barwick, cond. Stanford; preceded by the overture Meerstille (Mendelssohn), Recit & Aria Parto (Mozart, Clemenza) and Symphony in D minor, Op. 75 (Giuseppe Martucci, cond. composer), followed by the Overture Olympie (Spontini), cond. Sir Alexander C. Mackenzie.

Orig. prog. BL: e.1401, pp. 22-37, analytical notes by Joseph Bennett.. ("According to William Chappell's Popular Music of the Olden Time; the tune cannot be traced farther back than the reign of Queen Anne; but it is, no doubt, earlier than that. A half-sheet ditty, sung to the tune 'Down among the dead men', may be found in the British Museum").

The work begins with a Lento, then the theme Allegro vivace, followed by 12 variations of which the last is an extended Finale occupying 32 pp of the score.

Reviewed The Times 5 May 1899, p. 12, col. 3J MT June 1899, p. 390 ("The robustness and humour which pervade the good old English tune 'Down among the dead men' have manifestly appealed with peculiar sympathy to the genius of the composer, and the treatment of the melody is not only remarkable for the brilliancy of the pianoforte part and the masterful employment of the orchestra, but from the first bar to the last the music bubbles over with exuberant life and exhilarating vivacity...at the close composer and pianist received enthusiastic applause").

2nd pert'. Bournemouth Municipal [Symphony] Orch, Monday, 7 May 1900, cond. Dan Godfrey. Further BSO perf's. 26, Oct 1903, solo piano Miss Polyxena Fletcher, cond. Stanford; 3 March 1910, cond. Dan Godfrey; 4 Dec 1924, solo piano Miss Craigie Ross, cond. Dan Godfrey; 1 March 1928, solo piano Miss Craigie Ross, cond. Dan Godfrey. Orig. prog. Ru-CoM. (2nd perf. not reviewed in Times or fil.)

Location of autograph MSS unknown; the full score and performing parts were published in 1898, and thus were available for the 1st perf. on 4 May 1899.

F: CONCERTOS and Solo Instr.ument(s) with Orchestra:

Pubd. Bbosey (also Bosworth) 189 , fbll scor andperforming parts, {not in BL), NUL: full score photo-facsimile from M(HW) print £ 5.11 St 32. folio. •

Pubd. Boosey, London and New York, 1898, Stanford's arr. for two pianos, folio, BL: h.3911.f.(1.), NUL: orig. print with autograph inscription on front cover: "To E. D. [Edward Dannreuther:-] without any sentiments of **ta** bas les Revisionistes **1.n**, presented by Dr Howard Ferguson., July 1978.

Two full scores and two sets of perf. parts (printed) available on hire from Boosey & **Hawkea**, or for sale in reproduction. facsimile throught thei Archive Dept [Orch. Lib. Box. No. 082J].

Recorded for Chandos Records, U.l!.ster Orch., solo piano Margaret Fingerhut, oond. Vernon Handley, 21 Feb 1989, Chandos 8736., and AIDI'D 1376. •

F: CONCERTOS and Solo nstrument(s) with Orchestra:

Opus

7 Violin Concerto No. 1 in D major. in J mvts., 1. Allegro,
2 Andante, J. Allegro moderato, dedicated to Enrique F. Arb6s,
compld. 12 Nov 1899. •

E. F. Arbos (186..3-1939) studied violin with Vieuxtemps and
compn. with Gevaert at Br.ussels for 4 years, was Joachim's pupil
for a further J years (and a lifelong friend), and for some time
leader of the Berlin Philharmonic Orch. He made his London debut
in 1890, and became Stanford's close friend and colleague from
that time and especially through his appointment to the RCM as
pr..ofessor of **violin**, 1894-1916. •

1st perf. Bournemouth Municipal [Symphony] Orch, Thursday,
7 March 1901, solo violin Enrique F. Arbos. Orig. prog. not in Ru-
CoM, and no report or review in national or musical press. A
search of the local press has proved equally negc?cive, alike in
the Museum Service, and Poole, Gournemouth, and Dorset ref. libs.
A recent appeal to ttle ed. of ttle Bournemouth Evenint: Ekri::ho (succ-
essor- to the Daily Echo) resul ted in a search of the issues of ' 7,
8, 9, and 10 Ma r ch 1901, without reference to this concert. The
information that Arb6s was the solo violinist comes from the_
Comple te List oif iiorks...at the 910 Symphony & Classical Concerts
14 Oct 1895 to 12 Hay 1910, alphabetical order of composers,
p. 55.

2nd perf. 12th Leeds Triennial Festival, Town Hall, Friday,
7 Oct 1904, 7.30 p.m◀, orch. of 123 ('finest ever heard in Leeds'),
solo violin Fritz Kreisler, cond. Stanford; preceded by Overture_
Euryanthe (Weber) and the Cantata A Ballad of Dundee (Charles
Wood, cond. composer), followed by Stanford's Songs of the Sea.,
Op. 91, 1st perf., and the Overture Lustspiel (Smetana.).

Orig. prog. Leeds Central Lib., analytical notes by E.W.

Reviewed The Times 8 Oct 1904, p. 5, col. 5; Leeds Mercury
8 Oct, Po 6, cols. 1-2; Yorkshire Post 8 Oct, p.,10, cols. J-4;
MT Nov 1904, pp. 730-2 ("Sir Charles Stanford's Violin Concerto
in D...had been once previously played in public at Bournemouth.
The first movement lacks character, but is ma,le memorable by a
phrase which, giveri out pizzicato by the strings at the opening,
constantly recurs in the development. The second number, headed
'Canzona', possesses sympathetic charm of a plaintive kind, and
the Finale, in Rondo form, has for its principal subject a
tGaelic air' instinct with lightheartedness. Herr Fritz Kreisler

F:CONCERTOS and Solo Instrument(s) with Orchestra:

played the solo part with his usual refinement and brilliancy, and at the close composer and executant received hearty and prolonged applause").

3rd perf. Philharmonic Society, Queen's Hall, Langham Place, London (5th Concert of the 1905 Season), Thursday, 25 May 1905, 8 p.m., 1st London perf, solo violin Achille Rivarde (first time at these Concerts), cond. Stanford; preceded by Overture The Naiades (Sterndale Bennett) and followed by Recit E Susanna non vien and Aria Dove sono (Mozart, Le Nozze di Figaro, Mme Albani), Fantaisie for Violin and Orch, Havanaise (Saint-Saens) and Prelude and Liebestod (Wagner, Tristan und Isolde, Mme Albani), **with** Cesar Franck's Symphony in D minor occupying Part II, cond. Dr Frederic H. Cowen.

Reviewed The Times 26 May 1905, p. 10, col. 4 ("M. Achille Rivarde played two elaborate works with orchestra; the first Sir C. V. Stanford's vigorous and original violin concerto in D, introduced by Herr Fritz Kreisler at the Leeds Festival last autumn. Without making unnecessary comparisons, it may be said that M. Rivarde's playing of the solo part was technically admirable, and he showed complete understanding of the meaning of the music, presenting it therefore in the most advantageous light. The first movement, the 'Canzona', and the brilliant finale on a 'Gaelic song' all became thoroughly effective in his hands, and his repeated recalls to the platform were a matter of course"). Not reviewed in !:fr_.

F: CONCERTOS and Solo Instrument(s) with Orchestra:

Autograph full score] dated 12 Nov 1899, London, Laus Deo,
 NOL MS 21, 120 pp, written on 14 staves and scored for 2 Fl,
 2 Ob, 2 Cl.in A, 2 Fag, 2 Con.in F, 2 Cor;in D, 2 Trump.in D,
Timpani, Solo Vn, Vn.I, Vn.II, Va, Ve, and Bassi. The foot of the
 titlepage is stamped: "Eigentum von BREITKOPF & HARTEL in Leipzig,
 Unbefugtes Ausschreiben, verboten". This autograph full score was,
 in fact, part of Breitkopf & Harttel's hire material until it was;
 eventually returned to Stanford or his family, or to Stainer &
 Bell, from whence it came to NUL as part of their deposit in 1975;.

Pubd. Breitkopf & Hartel, Leipzig 1904, **Si** string parts (vn.I,
 Vn.II, Va, Ve, Basso) and the solo Vn. part (Violino principale)
 under pubn. no. OB 1687/88, all folio; BL: no exemplar,
 NUL: printed copies kindly presented by Breitkopf & Hartel. 1992..

Pubd. Breitkopf & Hartel, Leipzig 1904, score of Stanford's,
 violin and piano reduction, to be used in conjunction with the
 sep. solo Vn. part above; pubn. no. VA.2029i, folio; BL:
ln.1729.ru..(2.), NUL: photo-facsimile of violin and piano reduction
 with solo Vn. part loose in pocket.

A search of their old archives by Breitkopf & Hartel, Leipzig,
 showed that the parts for woodwind, brass and timpani were not
 printed but were available for hire in copyist's MSS, and that
 these are no longer extant. When the so-called German Democratic
 Republic was founded, Breitkopf & Hartel established an alternative
 base in Wiesbaden and removed their publishing and archival
 material there to ensure a free opening with the West. NUL has now
 provided Wiesbaden with a photo-facsimile of Stanford's autograph
 score, printed material is available for sale or hire and,
 hopefully, woodwind, brass and timpani parts may now be copied in,
 Mg and so become available to would-be performers.

Location of autograph MS of Stanford's arrangement for Violin
 and Pianoforte unknown.

No evidence of performance in arrangement for Violin and Piano-
 forte.

F: CONCERTOS and Solo Instrument(s) with Orchestra:

Opus;

80 Concerto for Clarinet and Orchestra in A minor in one mvt (though 3, mvts are evident in the sections Allegro moderato-Andante con moto quasi ma piu tranquillo-Tempo I Allegro moderato), dedicated to Richard Muhlfeld, leading clarinetist of the Bayreuth and Meiningen orchs but **with** his name deleted on the autograph full score when he declined to perform it, compld. 16 July 1902.

1st perf. Bournemouth Municipal [Symphony] Orch, Symphony Concert. No. 34., Thursday, 29 Jan 1903, solo, clarinet Charles Draper (principal clarinet of the Philharmonic Society), cond. Stanford; preceded by Overture Im Fruhling (Goldmark, Op. 38) and followed by Irish Rhapsody No. 1 (Stanford, Op. 78, 1st BSO perf.) and Symphony in G minor (Mozart).

Orig. prog. Ru-CoM, analytical notes by Cuthbert Hawley.

Not reviewed in The Times or in !f!•

2nd perf., 1st London perf. Philharmonic Society, 5th Concert of the 92nd Year, Queen's Hall, Langham Place, London, Thursday, 22 June 1904, 8 p.m., solo clarinet Charles Draper (1st solo appearance at Phil. Soc. Concerts), cond. Stanford; preceded by Overture Anacreon (Cherubini) and Rhapsody for Contralto and Male Chorus (Brahms, Muriel Foster and the Alma Mater Choir 1st Phil. Soc. perf.) and followed by Violin Concerto (Dvořák, Op. 53, Annie daJong) and Symphony in D minor (Cesar Franck, 1st Phil. Soc. perf.), cond. Dr Frederic H. Cowen.

Orig. prog. BL: 0.1401, pp. 9-11, analytical notes by Joseph Bennett.

Reviewed !f!, July 1904., pp. 462-3 ("... the chief feature was a magnificent interpretation of Cesar Franck's fine Symphony in D minor, a noble work which has too long been mute. Worthy of record also is Mr Charles Draper's brilliant playing of the solo **part** of Sir Charles Stanford's Clarinet Concerto in A minor"); not reviewed in The Times.

Autograph full score dated 16 July 1902, London, RAM MS 321, 74 pp, NUL: photo-facsimile from microfilm of RAM autograph score.

Formed from past students of the RAM.

F: CONCERTOS and Solo Instrument(s) with Orchestra:

MS full score in copyist's hand, 74 pp, available in Stainer & Bell's Hire Library Archives, also set of MS orch. perf. parts; NUL: photo-facsimile of MS full score.

MS performing material available on hire from Boosey & Hawkes's Orchestral Library: as follows: J.:full scores-, 3 sets of string parts (each 8 Vn.I, *T* Vn.II, 6, Va, 5 Ve, Bassi), 3, sets of woodwind and brass, timpani, and solo clarinet, [publishen:- number·02943].

Pubd. Cramen- 1977,, arr. Pamela Weston for clarinet and piano, piano score and solo part, BL: g. 1104.vv .(5.), NUL: orig. print, 4.to.

Perfd. Summer **In'c**-itation Concert, BBC Northern Ireland, B'elfast:, Ulster Hall, Friday, 51 Sept: 1986), 7.45. p.m., Ulster Orch, solo clarinet Michael Collins, cond. Bryden Thompson; also recorded for transmission on BBC Radio Three broadcast 5 Oct 1986 12.50 p.m. Orig. prog. in NOL.

Recorded for Chandos Records, Ulster Orch., solo clarinet Janet Hilton, cond. Vernon Handley, **JO**. April-1 May. 19911, C.handos 89.9il.

A detailed analysis of Opus 80 by Donald F. Tovey, "C. V. Stanford : Clarinet Concerto in one Movement, Op. **Borr**-, appears in Essavs in Musical Analysis 3, Oxford Press, London, 1936 1 pp. 197-200.

F: CONCERTOS and Solo Instrument(s) with Orchestra:

Opus

126 Piano Concerto No. 2 in C minor, dedicated "To two friends on either side of the Atlantic: Carl Stoeckel of Norfolk, Conn, USA, and Robert Finnie McEwen of Bardrochat", compld. 18 July 1911.

1st perf. 1st meeting and Concert of the Litchfield County Choral Union, the Music Shed, Norfolk, Connecticut, Thursday, June 1915, solo piano Harold Bauer, cond. Arthur Mees, arch. of 70 players from New York selected by Henry P. Schmitt.

Orig. prog. Archives of the Norfolk Historical Society, Norfolk, Conn, beginning with Symphony in B minor, Unfinished (Schubert), then Stanford's Concerto in C minor ("New-First rendition anywhere"), Introduction to Act II from Carmen (Bizet), Song of the Toreador from Carmen (Bizet-Clarence Whitehill), Tam O'Shanter, Ballade for Orchestra, after Robert Burns (George W. Chadwick), Scene from Lucia (Donizetti-Anna Case), ending with the Overture Jubilee (Weber).

The prog. is prefaced: "The Litchfield County Choral Union was founded in 1899 to honor the memory of Robbins Battell, and with the object of presenting to the people of Litchfield County, choral and orchestral music in the highest forms. No tickets are sold to the annual concerts, admission being by invitations which are in the hands of members of the chorus. No advertising of any nature is permitted in connection with these concerts, the sole object being to honor the composer and his work, under the most elevated conditions."

Two reports in issues of MT provide a little-known background to this 1st performance and, exceptionally, are quoted in full:

F: CO CERTOS and Solo Instrument(s) with Orchestra:

a) IT May 1915, p. 274: "The coming visit of Sir Charles Stanford to the United States deserves special attention, At the invitation of Mr C. Stoeckel (son of the first professor of music at Yale University, where Dr Horatio Parker is now professor), the president of the Litchfield County Choral Union, he will conduct a selection from his vocal works at the Festival to be held at Norfolk (Conn.) the first week in June. Every year the Union invites a distinguished composer to direct his own works, Last year Sibelius was the guest. The orchestra engaged is the New York Symphony. Mr Harold Bauer is to play the solo in the new Pianoforte concerto in C minor by Sir Charles Stanford, which will be given for the first time: and Mr Clarence Whitehill will sing two of the 'Songs of Faith' (Salt Arabian), 'Toll the Soul' and 'Tears', and two Irish songs, with orchestra. Besides the foregoing the 'Irish Symphony' will be performed. The first releases will be in New York on May 23 and 29. After the Festival, Sir Charles will go to Boston to conduct his seventh Symphony in D minor at the Boston Conservatoire. During his stay in the States, he will go to Yale to receive the degree which was voted to him some **twelve** years or more ago with Richard Strauss, but which he has been unable before now to go over to take, Sir Charles will be back in England about July 1."

b) fil. July 1915, p. 400: "In our 21st number (p. 274) we announced that Sir Charles Stanford was to visit the United States and conduct his new Pianoforte concerto and others of his works at a Festival to be held at Norfolk (Conn.). His outward passage was booked in the Lusitania. After the murderous catastrophe that sank this vessel [7 May 1915] it was felt on both sides of the Atlantic that Sir Charles's visit should be postponed to next year. But happily the Concerto was performed, and the

F: CONCERTOS and Solo Instrument(s) with Orchestra:

following cable message was recently received from Mr Stoeckel: 'Highly successful; beautiful rendition; ovation for you in spirit; congratulations'; and Harold Bauer, who played the solo, cabled: 'Concerto great success, regret your absence, congratulations and regards,' Sir Henry Wood will give the first London performance of the Concerto at a Promenade Concert in October, with Mr William Murdoch as soloist,"

Orig. prog .

Reviewed in *ff*. August 1915, pp. 478-9; reports the arrival of press-cuttings from the USA and quotes from the review of Mr K. E. Krehbiel in the New York Tribune, MT also quotes from 'an amusing letter' sent by Cecil Forsyth, who was present at the Norfolk Festival, The report ends: "The Concerto will be performed at Queen's Hall Promenade Concerts on October 6, with Mr William Murdoch as soloist,"

Autograph full score dated 18 July 1911, London, Music Library, Yale University, Conn, 169 pp, with autograph inscription:

"To Carl Stoeckel Esq/ in memory of' the Norfolk Festival/ June 1915. / from the absent/ Composer, / London, Nov, 22 1915"; photo-facsimile in NUL courtesy of the Music Lib, Yale University,

Autograph MS of solo piano part in the private possession of Mr Fritz Spiegel, Liverpool.

Autograph 2nd piano part (reduction of' orch, accompt.), undated, NUL MS 52, 32 pp, used as copy by engraver, with Stanford's instructions: "(Print this under the solo part)".

Autograph full score of' Song to the Soul (Walt Whitman), orig. planned to be sung by Clarence Whitehall with accompt. of chorus and orch,, dated. 1 May 1913, NUL MS 33, marked Opus 97B1, JJ pp, and autograph piano / vocal score dated. May 1913, NUL MS 34, 22 pp.

The British premiere advertised, MT July and August 1915, Queen's Hall, 6, Oct 1915,, was cancelled, and this had to wait until the end of' 1915 as follows:

F: CONCERTOS and Solo Instrument(s) with Orchestra:

2nd perf. (1st British perf.) Bournemouth Municipal [Symphony-] Orch., Thursday afternoon, 7 Dec 1916, solo piano Benno Moiseiwitch, cond. Stanford.

Reviewed MT Jan 1917, pp. J6-7 ("Even in these troublous days we still have our important novelties, such as Scriabin's first Symphony, and•••Sir Charles Stanford's new Pianoforte Concerto•••But whatever the reasons may have been for the culpable neglect of the work hitherto, these must surely be abandoned after the unqualified success it recorded at Bournemouth. ••• after each movement Sir Charles •••and Benno Hoiseiwitsch **were** loudly applauded; and the final reception was a splendid recognition of the composer's fine work for British music•••").
Orig. prog. Ru-CoM.

Jrd perf. Concert organized by Dr Hugh Allen in aid of' the Radcliffe Infirmary-, Sheldonian Theatre, Oxford, Sunday afternoon, 16 June 1918, solo piano Benno Moiseiwitsch , cond. Stanford. Allen, who cond. other works in the prog., supplemented his Oxford string orch. with wind players from the London Symphony-Orch. Pr og. began with Overture Egmont (B'eethoven), ended **with** Cesar Franck's Symphony in D minor, and included 1s perfs. of Parry's settings of "This royal throne of kings" (John o'Gaunt's verse, Shakespeare) and "And did those feet in ancient time" (.rerusalem, Blake), "written last week"•.

Reviewed The Times 17 June 1918, p. 10, col. 5; MT July 1918, p. JJ 1•

4th perf. Bournemouth .Municipal [Symphony] Orch., Thursday afternoon 17 April 1919, solo piano H rbert Fryer, cond. Dan Godfrey **Orig.** prog. Ru-CoM.

Reviewed!:_ June 1919, p..307 ("Mr Iferbert Fryer- deserves our thanks for affording us another opportunity of hearing Sir Charles Stanford's Pianoforte Concerto,.,.an undoubtedly attractive work of which Mr Fryer gave us a distinguished reading").

F: CONCERTOS and Solo Instrument(s) with Orchestra:

5th perf. (1st London perf.) Royal Philharmonic Society, Queen's Hall, Tuesday, 29 April 1919, 8 p.m., solo piano Benno Moiseiwitsch, cond. Geoffrey Toye.

Orig. prog. BL: e.140 1, pp. 10-13, analytical notes by Herbert ffowells. Prog. began with Overture The Flying Dutchman (Wagner), then Op. 126, followed by By the Tarn and Tam O' Shanter for orch. (Eugene Goossens, Jnr); Jeux d'eau (Ravel), Refrain du Berceau (3. Palmgren) and La Campanella (Liszt), played by Moiseiwitsch; concluding with Symphony No. 4 (Dvořák).

Reviewed HT June 1919, p. 305 ("M. Moiseiwitsch gave a brilliant and poetical performance of a Pianoforte Concerto by Sir Charles Stanford that had been heard in America but not before in London. It is a thorough example of the composer's power to give rein to a rich fancy and write in freely expressive terms while retaining...the essentials of a style honoured by tradition").

Further BSO perf's. Thursday, 13 April 1922, solo piano Stanley **Kay** cond. Sir Dan Godfrey; Thursday, 29 Oct 1925, solo piano Lloyd Powell, cond. Sir Dan Godfrey. Orig. progs. Ru-COM.

1st perf. in Ireland, University College Orchestra, Cork, Wednesday 9 Dec 1942.

Orig. prog. The collection of Aloys Fleischmann, now in the private possession of his daughter Maeve Fleischmann, Cork.

Pubd. Stainer & Bell, London, 1916, full score, folio, 161 pp, BL: h.J911.h., NUL: photo-facsimile of Bodl. Lib. Mus. 1J1c.18.

Pubd. Stainer & Bell, London, 1916, full score (pocket edn.), 161 pp, BL: d.25J.a., NUL: photo-facsimile.

Pubd. Stainer & Bell, London, 1916, solo piano part with 2nd piano reduction of orch. parts from NUL MS. 52, 4to, BL: g.1129.x.(5.), NUL: photo-facsimile of Bodl. Lib. Mus.124c.2J.

Full score, solo part, and orchestral performing parts available from Stainer & Bell's Hire Library Archives.

Perfd. Invitation Concert, BBC Northern Ireland, Belfast, Ulster Hall, Friday, 22 August 1986 7.45 p.m., Ulster Orch, solo piano Malcolm Binns, cond. Vernon Handley; also recorded for transmission on BBC Radio Three, broadcast 28 Sept 1986, 12.35 p.m. Orig. prog. in NUL.

F: CONCERTOS and Solo Instrument(s) with Orchestra:

Recorded for Chandos Records, Ulster Orch, solo piano
Margaret Fingerhut, cond. Vernon Handley, 20 Feb 1989,
Chandos 8736 and ABTD 1376.

Pubd. Chiltern Music, Chichester, 1992, full score, 4to,
NUL: printed copy presented by Mr R. Barnes, Nov 1992.

F.: CONCERTOS and Solo Instruments with Orchestra:

Opus

137 Irish Rhapsody No. 3 in D major for Violoncello and Orchestra,
compld. 18 June 1913.

No evidence of a performance before Oct 1987.

Autograph full score dated 18 June 1913, RC.M MS 4832, 45 pp,
presented by Stainer & Bell, 1978.

Unpub.

Perfd. BEC Northern Ireland, Belfast, Ulster Orch, Tuesday;
20 Oct 1981, solo cello. Raphael Wallfisch, cond. Vernon Handley,
recorded Studio 1 for transmission on BBC Radio Three, broadcast
12 August 1988.

Recorded for Chandos Records, Ulster Orch, solo cello Raphael
Wallfisch, cond. Vernon Handley, 6 Nov 1989, Chandos 8861 and
ABTD 1476.

On behalf of BBC Northern Ireland, Dr Aloys Fleischmann and the
Irish Traditional Music Archive, Dublin, have identified the
traditional airs used by Stanford in; the 3rd Irish Rhapsody
Of the two sections the first occupies about two-thirds of the
work and has as its main theme The Fairy Queen ascribed to
Turlogh O'Carolan, 1670-1738, which Stanford probably took from
the collection of Edward Bunting, pubd 1796, which he quotes in
the Preface to his Irish Melodies of Thomas Moore Restored, 1895.
This air is in three sections, each used thematically. The second
section is based on the Munster jig The Black Rogue which
Stanford included in his edition of the Petrie Collection with
the title Brigid of the fair hair (see Alphabetical Index for
The Fairy Queen). The changing moods are reflected in the piece
changes Andante-Piu lento-Allegro vivace-Poco meno mosso.

MS full score and MS orchestral parts in the BBC Central Music
Library, Yalding House, London., transcribed and prepared from the
RC autograph score by staff from the BBC Music Libraries,
together with a facsimile reproduction of the autograph score,

F: CO-J.C.;RT OS an Solo Instrument(s) with Orchestra:

Opus

160 Ballata and Oallabile for Violoncello and Orchestra, com pld.
5 Jan 1918.

Autograph full orches tral score, signed and dated 5 Jan 1918,
Windsor, 24 pp, NUL MS 67.

Autograph score of Stanford's arr for Violoncello with Piano-
forte accompaniment, signed and dated 29 May 1918, Windsor,
and autograph part for Violoncello, BL: Add.MS.53,734, presented
by Dr Howard Ferguson in 1966.

Set of 20 **MS**:arch. parts in the private possession of Mr Keith
Harvey, St John's Wood, London, from the Harrison estate before
the foundation of The Harrison Sisters' Trust; NUL: photo-
facsimiles kindly presented by Mr Keith Harvey (2 Vn.I, 2 Vn.II,
Va, Ve, Dasso, Fl.I, Fl.II, Cl.I, Cl.II, Fag.I, Fag.II, Cor.
I-IV, Trump. I, II, Timpani). The existence of these MS arch.
p rts suggests that a performacei of the orchestral original
was planned, or may even have taken place, but the writer ha
discovered no evi ence to substantiate this.

Unpubd.

1st perf. Wigmore Hall, Wigmore Street, London, Saturday,
J May 1919, 5.30 p.m, Beatrice Harrison (violoncello) and
Ramilton Harty (piano).

Orig. prog. Wigmore Hall Archives (only transcripts available):
[The printed starting time of 3 p.m. is deleted in ink and 5.30
substituted.] "Trio for Piano, Violin and 'C',ello (Ravel), Suite,
in C major for Violoncello alone (Bach), Ballata and Ballabile
(MS.), Op. 160, for Cello and Orchestra, Piano score arranged
by the composer-1st performance (Stanford), Chant Elegiaque
(Florent Schmitt), Serenata Italiana from Neapolitan Suite-
1st performance (Esposito), Song Without Words (Mendelssohn-
Kreisler), Caprice No. 20 (Paganini)."

Review d MT June 1919, p. 306 (¹A 'Ballata• and ¹Balla bile¹ for
violoncello, by Sir Charles Stanford, performed by Miss Beatrice
Harrison at Wigmore Hall on May J, made ple sant hearing. The
same programme included Ravel 's Trio, with Niss }lay Harrison as
violinist and Mr Hamilton Harty as pianist").

F:CONCERTOS and Solo Instrument(s) with Orchestra:

Perfd. BBC Northern Ireland, Belfast, Ulster Orch, nonday, 8 August 1988; solo cello Raphael Wallfisch, cond. Lionel Friend, recorded Studio 1 for transmission on BBC Radio Three, broadcast 26 Jan, 1990, cassette tape presented to NUL by Mr Terry-Black, Music Producer, BBC Northern Ireland, ov 1988.

The score for this recording transcribed from NUL MS 67, with use of the MS parts in the possession of Mr Keith Harvey. This is the first-known performance of the original orchestral setting.

MS full score, and facsimile of autograph full score, NUL MS 67, in the BBC Central Music Library, Yalding House, London, transcribed and prepared from the NUL autograph score by staff from the BBC Music Libraries. (The arch. parts for the recording of 8 August 1988 provided through Raphael Wallfisch.)

F: CONCERTOS and Solo Instrument(s) with. Orchestra:

Opus

16,1 An Irish Concertina for solo Violin, solo Violoncello, and Orchestra in 2 mvts, 1. Variations on an Original Theme (combining scherzo and slow mvt.), 2. Finale-Irish Reel, compld. 22 Jan 1918.

[Evidently Stanford's choice of the diminutive in the title arose from his structure of two mvts. instead of the usual three:]

Autograph full orchestral score signed and dated 22 Jan-1918, NUL MS 6Ba, 36 pp, "An Irish Concertina for solo Violin, solo Violoncello and Orchestra."

Autograph score of Stanford's arr. for Violin, Violoncello, and Pianoforte, undated, NUL MS 68b, final folios (last 35 bars) lacking, 24 pp.

Autograph solo Violin part, titlepage and 6 written pp, folio, undated, Library of The Harrison Sisters' Trust, Smallfield, Surrey, NUL: photo-facsimile courtesy of Mr David R. Candlin, Chairman of the Trust. This is the original MS violin part from which Miss Margaret Harrison played, when she made her debut at the Wigmore Hall on 4 Dec 1918 in the 1st performance of Opus 161. It contains her fingering, and Stanford's marking up for rehearsal purposes.

Unpubd.

1st perf. Wigmore Hall, Wigmore Street, London, Wednesday, 4 Dec 1918, 5.30 p.m, in Stanford's arr for Violin, Violoncello, and Pianoforte, Margaret Harrison (violin), Beatrice Harrison (violoncello), and Hamilton Harty (piano).

Orig. prog. Wigmore Hall Archives (only transcripts available):
'Sonata for Violin and Piano (Debussy), Prelude & Fugue in A minor for Violin alone (Bach), Irish Concertina for Violin and Cello in D minor, Op. 161, 1st performance (Stanford), Sicilienne (Bach- Au er), Southland Sketch (H. T. Burleigh), Rosamund (Roger Quilter-1st performance), Slavonic Fantasia (Kreisler).

The orig. prog. has a printed slip, loosely inserted, as follows: "Irish Concertino, Op. 161 (!!) / for Violin and Cello Solo-C. V. Stanford/ (arranged for Piano and Strings)/ I. Allegretto con moto (Terna con Variazioni), II. Finale-Allegro. / (First Performance.)"

Reviewed in *fil.* Jan 1919, p. 37 ("An excellent first appearance took place on December 6 [error for Dec 4], when Miss Marffaret Harrison, made her bow as a violinist. She played Bach's unaccomp-

F: CONCERTOS n.nd Solo Instrument(s) with Orchestra:

anied Preluue and Fugue in A minor, Debussy's Sonata for violin and pianoforte (with Hr Hamilton Harty), and brought forward a new work by Stanford, an Irish Concertina for violin and 'cello, in which she was assisted by Miss Beatrice Harrison. The novelty proved to be Stanford at his best and most Irish mood").

With great kindness Miss Margaret Harrison. has made available pp 2-4 of her archive file of press cuttings, containing reviews of her d but and this first performance of Stanford's Irish Concertino. These are in the Daily Mail, the Daily Telegraph, Pall Ma11.Gazette, The Times, and the Westminster Gazette issues for 5 Dec 1918, the Daily Telegraph for 7 Dec (corrections to review of 5 Dec), th.e Sunday Times, 8 Dec, Lady, 12 Dec, and Ladies Field, 14 Dec. Without exception these give the highest praise for the technique, musicianship, authority, and maturity of this 19-year-old violinist.w

2nd perf. Wigmore Hall, Wigmore Street, London, Thursday, 6, March 1919, 8 p.m, in Stanford's arr for Violin, Violoncello, and Piano, s; ybil Ea ton (violin), Felix Salmond (violoncello), and Harold Samuel (piano).

Miss Margaret Harrison achieved her 94th birthday on 20 April 1993 and has given the writer the inestimable benefit of her wonderfully clear mind and memories. The youngest of four- talented sisters, sb.e entered the Royal College of Music just before her fifth birthday, the youngest student ever to register there, and studied violin under Achille Rivarde. She also studied composition under Stanford, and well remembers her lessons with him-he encouraged her to write works for strings, and her library still contains a Minuet for Strings and a Trio from that time.

As with Stanford at his parents' home in Dublin, where he met resident and visiting notables and intellectuals of his childhood period, so Miss Harrison' earliest memories are of visits from Stanford and his contemporaries to her parents. Colonel and Mrs John Harrison, at their home in C:Ornwall Gardens, Kensington, near Holland Street where he lived 1893-1916, and just a short walk from the Royal College of Music. Though no dedication is inscribed on the autograph MSS of the Irish Concertina, Miss Harrison. is confident Stanford maue the chamber arrangement for her dibut, and with her sister Beatrice in mind-a natural gesture from a friend of the fa:nily towards his young pupil.

F: CONCERTOS and Solo Instrument(s) with Orchestra:

Orig. prog. Wigmore Hall Archives (only transcripts available):
 "Miss Sybil Eaton (2nd violin recital), assisted by Felix Salmond (violoncello), Harold Samuel (pianoforte). Sonata in E major for violin and piano (Bach), four short pieces for Violin, Cradle Song, The Chosen Tune, Pastorale, and "Dansons!" (Herbert Howells- 2nd perf.), An Irish Concertino f?r Violin and Cello, Op. 161 (C. V. Stanford), Grave (Friedemann Bach), Les Papillons (Couperin), Menuet from Berenice (H ndel), Valse No. 1 (Kreisler), Hung.arian Dance (Brahms- Joachim). "

Reviewed The Times 7 March 1919, p. 7, col. 2 ("Miss Sybil Eaton's evening...began well with Bach's Sonata in E, one of the most distinguished pieces of playing we have ever heard from her, especially t ie first Allegro and the Andante, in both of which the combination with Hr Harold Samuel left little to desire. Both in that and in four of Howells' s ort violin pieces, which were performed for the second time, some wonderful speaking things were done with the bow, just as if the player could not help it- inevitable in their effect. Stanford's 'Irish Concertina', now in two movements, contained much tl.oroughly grateful work for both violin and violoncello (Mr Felix Salmond), and the first movement was played with brilliance; the second seemed to need another rehearsal. It was a thoroughly successful concert").

Jrd perf. (1st with Orch.), Bournemouth Municipal [Symphony] Orch, Thursday, 22 April 1920, Rhoda Backhouse (violin), and Ivor James (violoncello), cond. Stanford.

Orig. prog. Ru-CoM, analytical notes by Hamilton Law ("The first performance ...of a work by Sir Charles Stanford is sure to receive a ready welcome; firstly because any composition from his pen serv s to remind us that scholarly workmanship and clear structural design have not yet been wholly swept away by the tidal wave of 'modernism': and secondly, for the powerful personal reason that Sir Charles Stanford has been a steadfast friend of Bournemouth's Municipal Orchestra from its earliest beginnings").

This was followed immediately by Irish Rhapsody No. 4, Op. 141, cond. Stanford, with analytical notes above his initials.

Reviewed MT June 1920, p. 417 ("Bournemouth was delighted to welcome its old musical friend, Sir Charles Stanford, at the 28th concert. This distinguished musician conducted two of his own works-an Irish Concertina for violin and violoncello (first time here), and the Irish Rhapsody No. 4. The ne work does not reveal

F: CO:NCERT OS and Solo Instrument(s) with Orchestra:

the composer in quite the most congenial aspect, although it is conceived in his customary scholarly vein. The Irish Rhapsody is a noble piece of music that should be in the repertoire of every orchestra. Miss Rhoda Backhouse and Mr Ivor James were the solo performers in the Concertina, their playing being of an exceedingly musicianly order").

Opus

162 Violin Concerto No. 2 in G minor, comp'd, £ 1918,

Location of autograph full score unknown.

Autograph score of Stanford's arrangement for violin and piano, signed and dated Jy. 30, 18 [Jan/ July JO 1918], Pierpont Morgan Library, New York, 28 pp, large folio, purchased from Richard Macnutt in 1975; NUL: photo-facsimile of autograph score kindly supplied by the Pierpont Morgan Library.

No evidence of a performance,

Unpubd,

F: CONCERTOS and Solo Instrument(s) with Orchestra:

Opus

171 Piano Concerto No. 3 in E flat major, compld. c. 19 19.

Location of autograph full score unknown.

Autograph score of Stanford's arr. for solo piano and reduction of orch. accompt. for 2nd piano dated Jan 1919, NUL MS 70, 6.1 pp.

No evidence of a performance.\!7

Unpubd.

In his book, Music in Ireland: A Symposium (Cork, 1952), Aloys Fleishmann refers to the first performance of Piano Concerto No. 3 in E flat major, Op. 171, whic , he states, was given by the University College Orchestra, Cork, sometime between 1934 and 1938. The writer is indebted to Dr Jeremy Dibble, University College, Cork, who has searched the records of both College and Orchestra for evidence to support this statement, though without success. Further, he contacted :Maeve Fleischmann who searched through her father's collection of programmes and press cuttings of the University College Orchestra, again without any evidence of such a performance. During this search, however, she discovered a programme of a performance of Stanford's Piano Concerto No. 2 in C minor, Op. 126, by the allege Orchestra on Wednesday, 9 December 1942, billed as the 'first performance in Ireland'; it is possible that Professor Fleischmann is mistaken, and has confused this performance with one of the Jrd Piano Concerto.

F: CONCERTOS and Solo Instrument(s) with Orchestra:

Opus

180 Variations f.or Violin Solo, and Or hestra, compld. c 1921.

Location of autograph full score unknown.

Autograph score of Stanford's arr. for solo violin and reduction of orch. accompt. for piano dated 25 Jan 1921, London, Dorset Rural Music School Lib., BU. and Ford Forum, Dorset, 15 pp., and MS-copy of violin part signed 2.5.21 CVS / !!E, / 4.2.21 in a copyist's hand, 7 pp; NUL: photo-facsimile of autograph score, with photo-copy of MS violin part loose in pocket, kindly presented by: ML? Richard Hall, staff of Dorset Rural Music School, Jan 197-8'.

The work consists of an 11-bar theme, six variations, and an extended finale.

No evidence of a performance.

Unpubd.

Attempts to establish the provenance of this autograph MS have proved negative. The founder-director of Dorset Rural Music School, founded shortly after the end of World War II, has no knowledge of its history, as is the case with past and present members of staff. Miss Sybil Eaton, a close associate of Stanford in his last years, was intimately connected with this foundation in its early days and the writer directed an inquiry to her in 1977 on learning of the discovery of this autograph MS. Miss Eaton replied: "I am afraid I can throw no light on the Stanford Variations for Violin Solo and Orchestra, Op. 180, which has turned up in the library of the Dorset RMS. It is true that he wrote the 6th Irish Rhapsody for me and I gave the first performance in the Albert Hall, and I think I have also given some music to the Dorset RMS library, but I have never heard of the Variations for Violin and Orchestra."¹

F: CONCERTOS and Solo Instrument(s) with Orchestra:

Opus

181 Concert Piece for Organ Solo (with Orchestral Accompt. for Brass, Drums & Strings), compld. 15 April 1921.

Autograph full score: dated. 15 April 1921, Malvern, NUL MS 73.
52 pp.

Unpubd.

This is part of the collection of autograph and other MSS deposited on permanent loan in NUL by Stainer & Bell in Sept. 1979, and is one of several works which are completely unknown to Stanford literature. In the course of working through this music collection, inspecting and cataloguing, the writer discovered a letter from Stanford's publishing agents, loosely inserted within the covers of the Concert Piece autograph MS, as follows:

| | | |
|-------------------|-----------------|-------------------|
| "A. P. Watt & Son | A. S. Watt, CBE | Hastings House |
| | J. H. S. Watt | 10 Norfolk Street |
| | W. P. Watt | Strand |
| | R. P. Watt | London, W.C.2. |

Sir Charles Villiers Stanford, Mus.Doc.
9, Lower Berkeley Street
Portman Square
W.1.

October 17th 1922

Dear Sir Charles,

I very much regret to say that although I have now offered your MSS entitled 'CONCERT PIECE FOR ORGAN SOLO' in several likely quarters, no one of the Publishers to whom I have submitted them has seen his way to make me any proposal for their publication. Under these circumstances, and as I do not see any immediate prospect of my being successful in effecting a sale, I have decided, reluctantly, that I had better return the MSS to you. I am sending them herewith by registered post, and I shall be glad to know that they have reached you safely.

You will be interested to know that since you were good enough to place the MSS in my hands they have been submitted to the following Publishers:-

F: CONCERTOS and Solo Instrument(s) with Orchestra:

| | |
|------------------------|-----------------------------|
| Messrs Augener Ltd | Messrs Metzler & Co |
| Messrs Novello | Messrs J.B. Cramer & Co Ltd |
| Messrs Enoch & Son | Messrs Stainer & Bell |
| Messrs Joseph Williams | Messrs Boosey & Co. |

Again regretting that in this particular instance my efforts on your behalf should not have been attended with success.

It am,

Yours sincerely,

A. P. Watt, n:

The writer was greatly moved on reading this and at once made a personal resolve that, of all the unknown and unperformed MSS in the Collection, this Concert Piece should be brought to a first performance as a priority. The opportunity came a few years later when Mr Robert Firth and the writer collaborated with the music staff of BBC Northern Ireland (music producer and acting music librarian) in providing photocopies of an autograph manuscript and information on sources in other locations for their series of performances and recordings **with** the Ulster Orchestra of the complete Symphonies, Irish Rhapsodies, Concertos and other major orchestral works. The writer had no difficulty in persuading the music staff in Belfast of the musical and historical merits of the Concert Piece, resulting in the following:

15: performed. Lunchtime Invitation Concert, BBC Northern Ireland, Ulster Hall, Belfast., Tuesday, 19 June 1990, 1 p.m., Ulster Orch., solo organ Gillian Weir, cond. Kenneth Montgomery; also recorded for transmission on BBC Radio Three., broadcast: 20 April 1991; cassette tape presented to NUL., also orig. prog.

Recorded for Chandos Records, Ulster Orch., solo organ Gillian **Weir**, cond. Vernon Handley, 11-12 February 1990, Chandos 88-6.1 and ABTD **147fu**.

Readers may wonder how the autograph full score of this Concert Piece came into the possession of Stainer & Bell when they were one of the eight publishing firms which rejected it. The same thought occurred to the writer from time to time when attempting a 'census' of Stanford autograph MS locations over the past 50

F.: CONCERTOS and Solo Instrument(s) with Orchestra:

years, especially in correspondence with the late Mr Arthur D. Bonner who was Executive Director of Stainer & Bell up to his retirement 1978--their library of autograph MSS appeared to include many which were unpublished (dating from Stanford's earliest period) and many which had appeared under the imprint of other publishers. This wide coverage of his output was confirmed when Stainer & Bell deposited their library of autograph MSS in NUL in 1979. In reply to a recent inquiry- Dr Allen Percival, Executive Chairman at the time of the deposit, said that Mr A. D. Bonner was 'Keeper of the Memory' at Stainer & Bell's for many years until his death, and that he could only surmise concerning explanations. He suggests, however, that certain MSS would have come to Stainer & Bell when they took over the copyright imprints of other firms, and adds that publishing firms were, and are, notorious for not returning manuscripts. The writer adds his own feeling, gained over the many years he corresponded with Mr A. D. Bonner that this long-standing head of Stainer & Bell had a personal interest **in** collecting and so preserving Stanford's autograph MSS. Finally, Dr Percival suggested reasons why the Concert Piece may have been rejected by so many publishers, namely that it appeared to be an occasional piece whose accompaniment of brass, timpani, and strings only might well militate against more than an occasional performance.

MS full score, and -18 orchestral trill, trill, trill parts in the BBC Central Music Library-, Yalding House, London, transcribed and prepared from the NUL autograph score by staff from the BBC Music Libraries, together with a facsimile reproduction of the autograph score.

F: CONCERTOS and Solo Instrument(s) with Orchestra:

Opus

191 Irish Rhapsody No. 6, in D minor for Violin solo and Orch.,
written for and dedicated to Miss Sybil Eaton, compld.

17 Sept 1922.

Autograph full score dated 17 Sept 1922, BL Loan 84, No. 24,
335. PP.

Autograph score of Stanford's arr. for solo violin and piano
reduction of orch. accompt. dated, 17 Sept 1922, NUL MS 761, 11 pp.

Pubd. Boosey, London and New York, 1923, arr for pianoforte
and violimby the Composer, BL: fu. 16 12.nn. (15.), NUL: photo-
facsimile from Bodl. Lib. print Mus. 17 Jc. 131 with sep. violin
part loose in pocket, folio.

1st perf. Royal Albert Hall, London In a letter to the writer
dated. 10 Dec 1977 Miss Eaton, stated, "It is true that he wrote,
the 6th Irish Rhapsody for me and I gave the first performance
in the Albert Hall¹, and again in a letter of 1 Oct 1978,
"I could not have forgotten I played at Wigmore Hall the double
concerto with Felix Salmond [Anrn:Lsln·concertino', Op. 161] the
Leprechaun's Dance and the Reel from the set of Irish Dances
['Four Irish Dances, Op. 89] and, of course, the Rhapsody- at:
the Albert Hall (with its wonderful Cao ne like opening)w.
Miss Eaton gave the next perf. for York :Musical Society on: **JO** Oct
1923 and the writer searched the issues of The Times and MT
between Sept 1922 when the work was completed and the date of
the York perf. without finding any mention of an Albert Hall
presentation. Ma; Jacky Cowdrey kindly made a search of the
Archives of the Royal Albert Hall but could find no mention of
the Sybil Eaton concert:, adding: "It is not impossible we are
missing a copy of this programme, but unlikely. During that
period orchestral concerts were seldom given at the Hall". All
other avenues of investigation have proved equally negative.
Though Miss Eaton: was in her 80th year when she gave the writer
the above and much other information concerning her Stanford
performances, her memory was impeccable and has been proved to
be correct for all other performances, so it would be surprising
if her statement that she gave the 1st perf. at the Royal Albert;
Hall prove to be incorrect.

F: CONCERTOS and Solo Instrument(s) with Orchestra:

2nd perf. York Musical Society, York, Tuesday, 10 Oct 1923, solo violin Sybil Eaton, cond. Dr Edward C. Bairstow.

Reviewed MT Dec 1923, p. 872 ("On October 10 Miss Sybil Eaton played, and Dr Bairstow conducted, Sir Charles Stanford's new Rhapsody for violin and orchestra"); Yorkshire Post Jr Oct 1923, p. 6, col. 5, {"It had for its central feature a noble work in the violin concerto of Brahms. The soloist...was Miss Sybil Eaton, whose name, by a strange mischance, did not appear in the programme. Hardly less interesting was...an Irish Rhapsody for violin and orchestra, which Sir Charles Stanford had written specially for her. It is based on four of the Irish folk-tunes, which Stanford always sets with such discretion and sympathy, and with an absence of mere academic cleverness that well becomes them, though it does not conceal the fine art with which the piece is constructed. It is a happy example of his artistic workmanship, and was played with admirable spirit"). Also perf'd. Overture Midsummer Night's Dream (Mendelssohn), Forgotten Rite (Ireland), Puck (Herbert Howells) and Tchaikovsky's Casse Noisette Suite.

3rd perf. Philharmonic Society, Town Hall, Leeds, 1st Concert of the 54th Season, Tuesday, 13 Nov 1923, 7.30 p.m, Leeds Symphony Orch, chorus of 312, solo violin Sybil Eaton, cond. Dr Edward C. Bairstow. This "Stanford Night", planned to honour their old conductor, with the composer present and consisting wholly of his works, is described in detail under Opus 115 in Section B.

Orig. prog. Leeds Public Library.

Reviewed Yorkshire Evening News, 13 Nov 1923 ("Leeds Philharmonic Society's Graceful Compliment to the Composer"); Yorkshire

14 Nov 1923, p. J, col. 5. ("Its least familiar feature was the Sixth Irish Rhapsody, for violin and orchestra, which only last month was heard for the first time [?] at a concert of the York Musical Society. It is a bright, well-constructed little work, and illustrates the composer's happy knack of treating folk-tunes artistically without rubbing the bloom off them. Miss Eaton played the solo part with distinction."); MT Dec 1923, p. 870 ("A special Stanford concert was given on November 13 by the Leeds Philharmonic Society, the programme including Phaodrig Crohoore, Stabat Mater, and, with Mr Plunket Greene, the Songs of the Sea").

F: CONCERTOS and Solo Instrument(s) with Orchestra:

1st known perf. of Stanford's arrangement for Solo Violin and Pianoforte, compld. 17 Sept 1922, Wigmore Hall, Wigmore Street, London, Thursday, 28 Feb 1924, 8.30 p.m, Sybil Eaton (violin) and Harold Samuel (piano).

Orig. prog. Wigmore Hall Archives (only transcriptions available): "Miss Sybil Eaton, Violin Recital, Thursday, February 28th 1924, 8.30 p.m Assisted by Harold Samuel (pianoforte), At the Pianoforte Mr S. Liddle: Concerto in A minor (Bach), Sonata in G-major; Op. 78 (Brahms), Irish Rhapsody No. 6, for Violin and Orchestra (C. V. Stanford-Pianoforte arrangement by the composer-First performance in London), The Muted Pavane (A. L. Benjamin-first performance), The Chosen Tune (Herbert Howells), Jig (F. S. Kelly), Sonata in E major for pianoforte and violin (Bach)."

4th Orch. perf. Bournemouth Municipal [Symphony] Orch, Thursday, 11 April 1924, 8 p.m, solo violin Sybil Eaton, cond. Sir Dan. Godfrey.

Orig. prog. Ru-CoM. This concert was planned, and Hamilton Law's analytical notes drafted and set up in type, before the news broke of Stanford's death on 29 March; he added a tribute to the composer's memory, and the performance of the 6th Irish Rhapsody took on the character of an In Memoriam, the same day that Stanford was buried in Westminster Abbey. The prog. began with the Overture, In the South (Edward Elgar), then Symphonic Sketch, "The Perfume of the Saharian Oasis" (Francesco Santoliquido, 1st BSO perf.), Irish Rhapsody No. 6. (Stanford-1st BSO perf.), ending with the Suite, "Crossings" (C. Armstrong Gibbs).

Recorded for Chandos Records, Ulster Orch, solo violin Lydia Mordkovich, cond. Vernon Handley, 22 August 1989, Chandos 8884 and ABTD 1495.

MS full score and orch. parts (Fl.I, II, Ob.I, II, Cl.I, II, Fag.I, II, Car. I-IV, Trump.I, II, Tromb.I-III, Timp, Harp, and Strings- 8. Vn.I, 7 Vn.II, 6 Va, 5 Ve, 4 Bassi-and solo Vn.) available on hire from Boosey & Hawkes' Orchestral Lib, or for sale in reproduction facsimile through their Archive Dept [Orch. Lib. Box No. 08JJ].

17 Feb 1993

Robert:

H rewith the complete set of Section G --
ORCHESTRAL WORKS sheets.

Tim Neighbour, with his expertise as a
li brarian , has recently made the valid point
that the reader of the new catalogue will expect
_) to find all the information about a Stanford
work in one place under one entry, including
all the arrangements (e.g. a work for solo instru-
ment(s) with orchestra, arranged for solo instrumen-
t(s) with piano reduction of the orchestral score,
or a work originally written for the piano
arranged for orchestra, or (say) violin and piano).
But, accepting this as necessary for instant
reference, I will need to cross-reference entries
for la ter arrangements back to the main entry
(without repeating details).

I fear tnis will involve me in a lot of
1 checking and redrafting in many sections to
.I achieve this, and the ref o pe you may expects
series of replacement sheets to conform to this
principle.

G: ORCHESTRAL WORKS:

Opus

Concert Overture in A minor for full arch, scored for 2 Fl, 2 Ob, 2 Cl. in A, 2 Fag, 2 Cor. in A, 2 Trump. in A (2 Pistons), Alto & Tenor Tromb, Basso or Euphonium, Tympani in A & E, Vn. I, II, Va, Ve, and Contra: bass, compld. 30 July 1870.

Autograph full score dated 30 July 1870, 14-stave MS headed Full Score/ Andante/ Concert-Overture/ C. Villiers Stanford, 39 pp, in the private possession of Mr. O. W. Neighbour, London. Photo-facsimile in NUL by kind permission of the owner.

From 1872, when Stanford succeeded Dr John Hopkins as cond. of CUMS, Cambridge, and his regeneration of the Society, he included perfs. of many of his early works, all of which appear to have been well received, but, unfortunately, there is no evidence of a perf. of the Concert Overture with this Society or elsewhere.

Unpubd.

G.: OI CHE STRA L III"ORKS:

Opus

Festival Overture in B flat for full orch, "especially composed for the occasion", Lento-Allegro, Gloucester Festival, 1877.

Location of autograph. MS unknown.

1st perf. 154th Three Choirs Festival, Gloucester (4-7 Sep 1877, musical director--C. Harford Lloyd, "the new Organist of the Cathedral"), Shire Hall, Thursday, 6, Sept 1877, 8 p.m., cond. Stanford.

Reviewed in MT Oct 1877, pp. 477-480 ("...the Hall was filled to overflowing. Gade's highly dramatic Cantata, The Crusaders... formed the first part. The Festival Overture in B flat... by:- Mr C. V. Stanford... requires a more intimate acquaintance than can be gained on a single hearing before any correct estimate can be formed of its merits. That it is the production of an accomplished artist cannot be doubted; and we are inclined to accept the applause with which it was received as rather an indication of a desire to hear it on a future occasion. than as a direct verdict on its worth"); The Times 8 Sept 1877, p. 8, cols. 1-2, reviewed the concerts of 7 Sept but omits reference to those of 6, Sept; reviewed in Annals of the Three Choirs, D. Lysons et al., Gloucester 1895, pp. 269-271 ("Mr Stanford conducted his overture, which was very well played and equally well received. The concert did not end till nearly 11.30 p.m.'). Orig. pizog Wo.12casta.i;: Record . Of:tic e .

2nd perf. Crystal Palace, Sydenham, Saturday, 17 Nov 1877, 7.15 p.m., cond. August Manns. The Festival Overture opened the concert and, in addition to songs, the main works perf'd. were Symphony No. 1 in E flat (Rhenish, Schumann) and Piano Concerto No. 3 in C minor- (Beethoven, solo Miss Emma Barnett). Orig. prog. BL: c:.370, pp. 200-2, analytical notes by 'G' ("The spirit, rhythm, and power over the Orchestra which characterise this interesting work, augur well for Mr Stanford's artistic future, and encourage us to look for more orchestral compositions from his pen").

Adverted. • The Times 17 Nov 1877, p. 1, col. 5, but not reviewed; fil_Dec 1877, pp. 591-2 ("Mr Stanford's Festival Overture in B: flat... is an interesting and thoughtful work, pleasing in its themes, perfectly clear in its design, and admirably treated in its details").

Unpubd.

G: O:\JCL\8STR\1\1\ORKS:

Opus

18 Serenade for Orchestra in G major, 6 mvts., compld. 11 Sept 1881.

Autograph full score, NLI MS 14,093, green leather binding, front cover embossed C. V. S. 24-stave MS headed Serenade for Orchestra, Op. 17 [sic], 77 pp; mvt. headings and final dates: 1. Allegro, 2:1 August 1881, Milr ren [Switzerland], 2. Scherzo- Pres tissim o, 22 August 1881, Milrren, J. Nocturne-Adagio, 25 August 1881, Milrren, 4. Intermezzo-Malta Allegro, 28 August. 1881, Milrren, 5. Finale-Allegro vivace, leading without break to &. Lullaby-Adagio, 11 Sept 1881, Munich, each date accomp. by Stanford's signature,

MS full score copy; Pendlebury Lib., University Music School, Cambridge.

Perf. of "Andante and Scherzo from a Serenade", CUMS Concert, Cambridge, in arr. for piano 4 hands, Wednesday 'Pop' concert, 7 March 1877 (the day before Joseph Joachim received an honorary doctorate in music from the University). Whilst this may represent an early form of Op. 18, there is no evidence to establish an identity. Orig. prog. CIDLS archives, Cambridge.

1st perf. Birmingham Triennial Festival (29 August to 1 Sept 1882, orch. of 142, prelim. rehearsals in St George's Hall, London, musical director- Sir Michael Costa), Town Hall, Wednesday evening, JO August 1882, cond. Stanford.

Orig. prog. Archives Dept, Central Lib, Birmingham. Part I was devoted to the Sacred Cantata, The Holy City (Alfred R. Gaul); Stanford's Serenade opened Part II, followed by miscellaneous vocal works, ending with the Overture, The Siege of Corinth (Rossini).

Report on Birmingham rehearsals, 21 August ff., MT Sept; 1882, p. 484 ("Mr Stanford's Serenade was played con amore by the band, whose sympathies it obviously excited, for just and sufficient reasons which will be dealt with in due time").

Reviewed. The Times 31 August 1882, p. 4, cols. 5-6, ("... the work shows genuine melody and invention, combined with consummate skill of orchestration. The most successful of the six movements are a scherzo, a notturmo, and the final piece, winding up with a charming lullaby which brings the work to a

G.: ORCHESTRAL WORKS:

harmonious close. Mr Stanford...had the advantage of a splendid orchestra. The reception of his work was marked by genuine enthusiasm"); MT Oct 1882, pp. 530-7 ("The work, as might be expected from the antecedents of this composer is decidedly symphonic in treatment, and, both from the inventive power and command over the orchestra, should take high rank amongst his numerous compositions. The composer...was warmly and deservedly applauded at its conclusion by a highly appreciative audience"); Birmingham Daily Post 31 August 1882, p. 5, cols. 1-6, ("...points were brought out in the performance placing the composition in clearer outline than was the case at the rehearsal. We may say in a word that the performance was perfect. The composer is allowed to rank among our best English conductors, and the band and himself were evidently en rapport. ...The composer was greeted with long and loud applause").

2nd perf. Richter: Concert, St James's Hall, Regent Street, London, 1st Concert of the 1882-3 Season, Thursday, 9 Nov 1882, 8 p.m., cond Hans Richter.

Orig. prog. BL: d.481, pp. 10-16, analytical notes by Charles A. Barry ("This Serenade...is designed for an Orchestra of the usual proportions, but without Trombones; a Piccolo and Triangle being, however, occasionally made use of").

The Serenade was preceded by Vorspiel to Die Meistersinger (Wagner) and followed by Hungarian Rhapsody No. 1 in F (Liszt), Vorspiel to Parsifal (Wagner) and the Eroica Symphony (Beethoven).

Advertd. The Times 9 Nov 1882, p. 1, col. 4; reviewed The Times 11 Nov 1882, p. 8, col. 5 ("The work shows the young and talented composer at his best...what is aimed at and has been successfully achieved is a graceful refinement of interest, which, combined with fresh, spontaneous melody, and skilful instrumentation, reflects great credit on Mr Stanford and the modern English school of musicians. It was a bold stroke...to follow up his lively final allegro by a gentle lullaby, and to wind up his piece with a pianissimo, slowly dying away in the distance. Mr Stanford's work met with genuine success, the composer being more than once called to the platform").

G:: ORCH ESTRAL WORKS:

Jrd perf. Crystal Palace, Sydenham, 9th Saturday Concert of the 188J-4- Season, 8 Dec 1883, J p.rn., cond. Stanford ("Mr Manns absent at Glasgow").

Orig. prog. BL: .370, pp. 267-272, analytical notes by Charles A. Barry; the verbal text and the 16 notational incipits largely duplicate those of the Richter Concert of 9 Nov 1882, but have been completely reS'ert.

The prog. began with the Overture to Genoveva (Schumann); the Serenade came 5th of nine items, the main ones of which were Piano Concerto N o. 3 (Beethoven, solo Mme Montigny--Remaury) and "Selection from the Incidental Music to The Birds o Aristophanes (C. Hubert H. Parry, 1st time of performance)".

Reviewed The Times 11 Dec 188J, p. 4, col. i ("In accordance with the form selected by him the composer aims at graceful expression: rather than at depth of thought or dramatic force; but there is not a trivial ot' commonplace bar in any of the well-designed movements. The idea of winding up with a gentle lullaby after a brilliant allegro was a bold venture fully justified by the result"); The Times Jan 1884, pp. 20-21 ("The Concert of the 8th ult. contained only one novelty, placed where no novelty should be placed, at the end of a long and fat:i.guin:g Concert. If Mr Villiers Stanford...found it impossible to give more of Mr Parry's incidental music to Aristophanes' Bli.rds, and to place what he did give in a better position, he would have done better to leave it alone altogether. WMr Stanford's Serenade in G ...was another very attractive feature of the programme. It was on this occasion played with delicacy and spirit. Warm applause followed the end of the work, which...winds up with a gentle lullaby, regardless of the applause sure to be elicited by a boisterous finale").

1st perf. by Bournemouth Municipal [Symphony] Orch., Thursday, 27 Feb 1902, J p.m., augmented orch. of 45, cond. Stanford, followed by his Suite of Ancient Dances from Op. 58, also cond. S anford; the prog. began with the Overture Le Carnival Romain (B'erlioz) and ended with Symphony No. 38 in D (:Mozart), both cond. Dan Godfrey.

Orig. prog. Rm-CoM. Not reviewed in The Times or t!!; the twice-weekly Bournemouth Symphony Concerts of the 1901-2 Season are summarized in The Times 21 Feb 1902, p. 8, col. 5.

\Y The reviewer is assuming that the prog. was chosen by

G: ORCHESTRAL WORKS:

Pubd. in Stanford's arr. "for two performers on the Pianoforte", Boosey, London [n.d., but the archives of Boosey & Hawkes certify "1882"], folio, BL: h.3275.n.(JS.), NUL: photocopy from CUL deposit copy date-stamped Feb 1883.

Two MS full scores and one set of MS arch. performing parts available on hire from Boosey & Hawkes, or for sale in reproduction facsimile through their Archive Dept [Orch. Lib. Bbx No. 2163].

Recorded in Studio 1, BBC Northern Ireland, Belfast, Saturday-, 15 Sept 1984, for transmission on BBC Radio Three, Ulster Orch, cond. Barry Wordsworth, broadcast Radio Three 15 May 1985.

: ORCHESTRAL WORKS:

Opus

JJ Festival Overture in C major, "Queen of the Seas", to celebrate the Tercentenary of the Defeat of the Spanish Armada, 1588, most probably compld. after August 1888.

Location of autograph MS unknown.

1st perf. Grosser Saal der Philharmonie, Philharmonische Orch., Berlin, Monday, 14 Jan 1889, 7.30 p.m., cond. Stanford. The background to this all-Stanford concert and details of the works included in the prog. are provided in Section E under the entry for Symphony No. 4 in F major. The Festival Overture was the last of the six works perfd.

Orig. prog. Archiv der Berliner Philharmoniker eV, Berlin, P 1889.I.14\1; "Fest-Ouverture, C-dur-, Op. 33, (Zur 100-jährigen Feier der Niederlage der Spanischen Armada, anno 1588.)".

Reviews in the English and German press are cited also in Section E under Symphony No. 4 in F major: -The Times 15 Jan 1889; MT Feb 1889, p. 107, and March 1889, pp. 153-4, which quote favourable, often glowing reviews in the Kreuz Zeitung, the Berliner Reichsbote, and the Borsen Courier.

U.hpubd. •

V Summaries of concert progs. are given in "Einhundert Jahre Berlin Philharmonisches Orchester", Peter Muck, Tutzing, 1982: the prog. for 14 Jan 1889 appears in vol. J, p. 28.

G-: O.{CHI ST RAL LVO R KS :

Opus

[58] Suite of Ancient Dances (from Op. 58) for Orch., 1. Morris Dance, 2. Saraband, J. Branle, 4. Minuet, 5. Passepied, scored from Nos. J, 6, 8, 9 and 10 of Ten Dances (Old and New) for Young Players, Op. 5 , piano solo, dedicated to his children, Geraldine and Guy- (pubd. ffbosey 1895, see Section I), scoring compld. by August 1895,

Location of orig. MS orch. score unknown.

1st perf. Promenade Concert, Queen's Hall, London, Wednesday, 28 August 1895, 8 p.m., "The Grand Orchestra" cond. Henry J. Wood. Orig. prog. not in BL.

Adverted. The Times 28 August 1895, p. 1, col. 3, which gives complete prog. details as follows: 1. Introduction and Ballet Music, Babdil (Moszkowski), 2. New Suite in Four Movements, 1st perf. (Percy Pitt), J. The Shepherd's Call, 1st London perf. (Herbert Bunning), 4. Suite of Dances, 1st perf., "Orchestrated by the composer for these concerts" (Villiers Stanford), 5. 4th Symphony in B: flat (Gade), 6. Overture, Egmont (Beethoven), 7. Minuet from the opera, Berenice, arr. for string orch. by W. T. Best (Handel), 8. Vorspiel from Kunihild (Kistlor), 9. March, Heroique (Saint Saens), 10. Piano Concerto in G minor (Mendelssohn, solo Miss Sybil Palliserr), 11. Concertante Duet-t: for Two Violins, Op. 67, No. 2 (Spohr-, the Misses Gertrude and Elsie Crompton), 12. Duo de Concert for Two Violins, Op. 25 (IL Leonard, soloists as in No. 11).

Not reviewed. in The Times or MI.

Perfd. Bournemouth Municipal [s:ymphony] Orch., Symphony Concert No. 42, Thursday, 27 Feb 1902, Jp.m., augmented arch. Op. 45, cnnd. Stanford, 1st perf. (t these Concert&.

Orig. prog. Ru CoM, analytical notes, by Cuthbert Hawley. The Suite of Ancient Dances was preceded by his Serenade for-Orch. in G, al o cond. Stanford; the prog. began with the Overture Le Carnival Romain (Berlioz) and ended with Symphony No. JS in D (Mozart), both cond. Dan Godfrey.

Not reviewed in The Times or fil, but the twice-weekly Bournemouth Symphony Concerts of the 1901-2 Season are summarized in The Times 21 Feb 1902, p. 8, col. 5.

{ }.: ORCHC:STR.AL WORKS:

Pubd. Boosey, London and New York, 1895, orch. score for 2 Fl, 2 Ob, 2 Cl, 2 Fag, 2 Cor., .? Trump, Timpani, Triangle, Side Drum, Vn. I, II, Va, Ve, and Basso, BL: h.J911.d.(J.), NUL: photo-facsimile from CUL print, folio.

Six full scores and one set of orch. performing parts available on hire from Bbosey & Hawkes, or for sale in reproduction facsimile' through their Archive Dept. [Orch. Lib. Box **No.** 841].

G: ORCHESTRAL WORKS:

Opus

78 Irish Rhapsody No. 1 in D minor for full arch., dedicated to Hans Richter, compld. March 1902.

Location of autograph MS unknown.

1st perf. 27th Norfolk and Norwich Triennial Festival, St Andrew's Hall, Norwich (21 to 25 Oct 1902, orch. of 80, musical director-Alberto Randegger'), Thursday-, 23 Oct 1902, 7.45 p.m., cond. Stanford.

Orig. prog. Norfolk Record Office, Norwich, 24 pp, analytical notes and incipit not included.

Part I began with the Overture, Semiramide (Rossini) and songs from Alceste (Gluck), Oberon (Weber), Il Barbiere di Siviglia (Rossini), then Stanford's Rhapsody, and A Star Song (Horatio Parker, Op. 54); Part II was devoted to six miscellaneous items, ending with the Overture, Mignon. (Ambroise Thomas). Parker's A Star Song for SATB soli, chorus and arch. was commissioned by the Festival and received its 1st perf., as did Herbert Bedford's Love Scene from Romeo and Juliet.

Reviewe Eastern Daily Press 24 Oct 1902, p. 5, cols. 4-6 ("In the desire to give prominence to native talent...it was only natural that the committee should seek some fresh work from the able pen of Sir Charles Villiers Stanford. In the Rhapsody...two...folk-songs, known respectively as "Leatherbags Donnell" and "'Emer's Farewell to Cuchullin!", are taken for-sub-jects); The Times 24 Oct 1902, p. 8, cols. 4-5 ("...anew "Irish Rhapsody" by Sir Charles Stanford, consisting of two fine...and well-contrasted tunes... "Leatherbags Donnell", a spirited battle tune, and "Emer's Farewell to Cuchullin", an expressive strain in a gentler mood...It is, as might be expected, scored with all possible richness of effect, and is a typical and most successful example of the master's work"); MT Nov 1902, pp. 747-8, ("A second novelty was an Irish Rhapsody...by Professor Stanford...based on two traditional tunes. The Rhapsody is most beautifully constructed out of these themes, which are contrasted and combined with the utmost skill, and with genuine imaginative power").

Stanford's 1st Irish Rhapsody proved to be one of his most popular and, therefore, most frequently perfd, works; several of the early perfs. are documented **below**:

G: OLW HEST RA L WORKS:

2nd perf. Bournemouth Municipal [Sym phony] Orch., Symphony Concert No. 34, Thursday, 29 Jan 1903; p. 11, augmented arch. of 45, cond. Stanford.

Orig. prog. Ru-CoM, analytical notes by Cuthbert Hawley. The Rhapsody was preceded by the world premiere of the Clarinet Concerto in A minor, Op. 80 (Section: F), also cond. Stanford. The concert began with the Overture, Im Fruhling (Karoly Goldmark) and ended with Symphony in G minor-, Op. 45-[sic:] (Mozart, K 550), con Dan Godfrey.

Not reviewed in The Times or MT -

3rd perf. Philharmonic Society, Queen's Hall, London, 2nd Concert of the 1903 Season, Thursday, 12 March 1903, cond. Stanford.

Orig. prog. BL: ei 140 1, pp. 19-20, analytical notes by Joseph Bennett, but those for the 1st Irish Rhapsody are signed s[Stanford], ("This Rhapsody is founded upon two Irish Folk-songs, a battle tune known as 'Leatherbags Donnell' and a melody without title which appears in 'Songs of Old Ireland' under the name of 'Erner's Farewell to Cuchullin'". [Follows an analysis with 7 incipits, **endin**] "The main idea of the Rhapsody is founded on an episode in the battles of the Finns, and the loves of Cuchullin: and Erner").

The prog. began with: Symphony in G minor: (Mozart), then a new Violin Concerto, 1st Eng. perf. (Frederic d'Erlanger, solo Fritz Kreisler), A vos Jeux from Hamlet (Ambroise Thomas), followed by Stanford's 1st Irish Rhapsody. Part II: Rondo capriccioso (Saint-Saens, solo Kreisler) and a new arch. suite, London day by day (A. C. Mackenzie, 1st London perf., cond. composer), cond. other items Dr Frederic Cowen.

Adverted. The Times 12 March 1903, p. 1, col. 5; reviewed The Times 13 March 1902, p. 5, col. 3 ("The first of the British novelties was the fine 'Irish Rhapsody No. 1', Sir Charles Stanford, which, since its first production, has had success; in Germany and elsewhere. It was played remarkably finely...and made a great impression"); tr!: April 1903, p. 248 ("A particularly attractive programme was presented ...on the 12th ult. Mr. Frederic d'Erlanger's Violin Concerto, Sir Charles V. Stanford's 'Irish Rhapsody No. 1', and Sir Alexander Mackenzie's suite 'London day by day'. The concerto is deficient in virility, but its themes are expressive and the workmanship most musicianly and finished. The other two works ...were produced at the Norwich Festival when

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they were so fully described...that further comment is unnecessary; but it should be added that each improved upon a re-hearing under the direction of their composers, who have given us nothing better").

4th perf⁷ London Symphony, Orch., Queen's Hall, the Sunday Concert Society Sunday, 11 March 1906, 7.30 p.m., cond. Stanford, remainder of prog. cond. Sir Alexander C. Mackenzie. Orig. prog. not in BL, but advert. in The Times 10 March 1906, p. 1, col. 5, provides details. Stanford's Rhapsody opened the concert, followed by Violin Concerto No. 3 in B minor (Saint-Saens, solo Louis Zimmermann.) and Symphony No. 4 in F minor (Tchaikovsky), ending with the Overture, The Butterfly's Ball (Frederic Cowen).

Not reviewed in The Times or MT.

5th perf⁷ Philharmonic Society, Queen's Hall, London, 2nd Concert of the 1907 Season, Thursday, 28 Feb 1907, 8 p.m., cond. Dr Frederic Cowen.

Orig. prog. BL: .1401, pp. 5-6, analytical notes by Stanford which are identical with the notes and incipits in the Philharmonic Society prog. of 12 March 1903. The concert opened with Stanford's Rhapsody, followed by two Purcell songs from The Tempest scored by Stanford, Full fathom five and Come unto these yellow sands (soloist Marie Brema), Piano Concerto in F minor (Chopin), and the 1st London perf. of Symphony in E flat (Georges Enesco); Part II: Three Lieder (Weingartner soloist Marie Brema, the piano solos Andante and Rondo Capriccioso (Mendelssohn) and Etude in F minor (Liszt), soloist Vladimir de Pachmann, ending with the Overture, Les Abencerages (Cherubini).

Adverted. The Times 28 Feb 1907, p. 1, col. 5; reviewed The Times 1 March 1907, p. 10, col. 6 ("...the chief novelty was an ultra-modern symphony by M. Georges Enesco. ...there was a plentiful lack of musical ideas, excepting that the slow movement seemed to be based on 'Three blind mice'. Orchestral colour was laid on with a lavish, if not very skilful, hand, and the symphony was received with favour. The rest of the concert was delightful, containing as it did the fanciful and romantic 'Irish Rhapsody No. 1'... and the overture to Cherubini's 'Abencerages'. Miss Marie Brema sang the two beautiful...songs from Purcell's Tempest music. As the orchestral accompaniment seems not to be in existence, the songs had been cleverly scored for the occasion

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by Sir C. V. Stanford, who has too fair a sense of what is fitting"to overload the accompaniment or to make his own ingenuity prominent"); £!!April 1907, p. 253 ("The concert began with Sir Charles Stanford's 'Irish Rhapsody No. 1', and ended with Cherubini 's 'Les Abenc, rages' overture. Miss Marie Brema was more successful in the songs by Weingartner than in those by Purcell").

As a measure of the popularity of Stanford's 1st Irish Rhapsody, Bournemouth Municipal [Symphony] Orch. gave 13 perfs of the work between 29 Jan 1903 **and** 28 April 1919, that of 7 Dec 1916 following the 1st Eng. perf. of his Piano Concerto No. 2; Sir Dan Godfrey kept the work in his repertory as late as 11 Jan 1933. Orig. progs. Ru-CoM.

The 1st perf. in the Netherlands was given by the Concertgebouw Orch., Amsterdam, Thursday, **14**May 1908, 8 p.m., guest cond. Sir Landon Ronald. Orig. prog. Archives of the Concertgebouw Orch.

And, at the first concerts of British music ever given in the Netherlands, 7 Dec 1918 - The Hague, and 8 Dec 1918-Amsterdam, Edgar L. Bainton: (the Newcastle musician, convalescent at The Hague after illness at his German prisoner-of-war camp) began his prog. with the Concertgebouw Orch. in each centre with Stanford's Rhapsody No. 1; other British composers represented were Elgar, Delius, Coleridge Taylor, Frank Bridge, Percy Grainger and Balfour Gardiner. Reviewed **t!!** Feb 1919, pp. 82-J.

Pubd. Houghton & Co., London, and E. Schuberth & Co., New York, 1902, full orch. score, printed by Oppenheimer Bros., Leipzig, folio, BL: h1 J911.d.(5.), :t-TUL: photocopy from CUL print with autograph inscription, titlepage, top right: The Dame/ her copy- / 13 Oct 1902.

Copyright assigned to Stainer & Bell 1912, NUL: photo-facsimile from CUL print.

Pubd. Breitkopf & Hirtel, Leipzig, full orch. score. [n.d., but from the same plates as the Houghton edn.], NUL: photocopy from print in Lib. of Congress, Washington, D.C., presented by William & Carolyn Lichtenwanger.

G: ORCHESTRAL Works:

Pubd. Stainer & Bell (Joseph Willin.ms) 1913, piano solo arr. by Richard I. Waltheof, 4to, BL: .60J.z.(11.), NUL: photocopy from M(HW) print 740 St.J18.

Pubd. Stainer & Bell (Boosey & Co) 1928, arr. for military band by Lt. H. E. Adkins, cond. score and 27 parts, 1 folio, (Boosey's Military Journal, Series 156, No. 1), BL: h.1549, UL: photocopy from Bodl. Lib. print Mus.225c.28(156/1).

Full score and orch. perf. parts for 2 Fl, 2 Ob, 2 Cl. in 3 flat, 2 Fag, Contra Fag, 4 Cor. in F, 3 Trump. in F, 3 Tromb, Tuba, Timpani, Tamburo picc., Piatti, Gran Cassa, Vn. I, II, Va, 7 c, and Bass available from Stainer & Bell's Rare Library (HL288).

Recorded for Chandos Records, Ulster Orch., cond Vernon Handley, Ulster Hall, Belfast, 9-10 March 1988, Chandos 8627, ABRD 1316, and A3TD 1316.

Pubd. Chiltern Music, Chichester, 1991, full score, 4-to, N1JL: printed copy presented by Mr R. Sarnes, Nov 1992.

G: ORCHESTRAL ifORKS :

Opus

Flourish of Trumpets/ for the/ Imperial Coronation Durbar / held at/ Delhi/ January the 1st 1903 / EY / His Excellency B ron Curzon of Kedleston / Viceroy and Governor General of India, for 12 Trump, Timpani, Side Drums, Cymbals, and Gran Cassa, compld. Sept 1902.

Perfd. Imperial Durbar, Delhi, Thursday, 1 Jan 1903, **12.30** p.m., George Nathaniel Curzon (1859-1925), 1st Marquess of Kedleston, statesman and administrator Viceroy of India 1898-1905.

Gertrude Margaret Lowthian Bell (1868-1926), traveller archaeologist and diplomat, "the uncrowned. queen of Arabia", was present at this Durbar, and recorded her impressions of the magnificent scene in her Diary.

Though she makes no mention of Stanford's music, a few quotations from her entries for 1 Jan 1903 may help to provide background colour to its performance:

"We started off at 9 for the Durbar and got there at 10.30. The road was packed with people [and] was watered both going and coming so that we had practically no dust...I photographed the Shan chiefs, gorgeous in 3-tiered gold armour with gold pagodas with wings on their heads. The boy Dawas...had a rope of pearls, 5 or 6 strings deep shining round his shoulder. Patiala. the most gorgeous pearls-there must have been millions worth of jewels...The emeralds, uncut, of enormous size, lay on their chests like green lakes or hung from pearl tassels from their turbans. Saw Kitchener arrive... The whole horse-shoe stood up and shouted and the bands played 'See the conquering hero'. Next the Highland band, most tremendous swagger:, then the Connaughts, much cheered. Then the Viceroy's bodyguard of native cavalry, red and gold, with blue and gold turbans...and then the Viceroy with Peshab Singh riding beside him. The air trembled with the big salutes-the crack of rifles down the lines of soldiers. Then rode round the heralds in magnificent embroidered clothes and read the King's

UJ The Gertrude Bell Collection of her books and photographs was deposited in NUL shortly after her death in 1926., and her papers, including her Diary, in 1962. The transcript from the orig. MS of The Diary of Gertrude Bell was made by Mrs Lynn Ritchie, formerly of the Dept of Archaeology, University of Newcastle upon Tyne.

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Proclamation after which the King was cheered... Lord Curzon made a very good speech, but too long. He said a fifth of the population of the globe was represented and ended with a fine peroration, 'I trust in the integrity of my country'. After that I flew away to photograph the Gurkha veterans... "

The following day "The Times" carried a full-page report of the ceremony, 2 Jan 1903, p. 3, cols. 1-6. The Royal Proclamation, read by the herald, commands the Viceroy "to hold at Delhi... an Imperial Durbar for the purpose of declaring the completion of the said Solemnity of Our Coronation" (i.e. the completion of the Coronation in Westminster Abbey on 9 August 1902). The Times does not mention Stanford or his music by name, but the following extract from a full and colourful report is sufficient to identify his Flourish of Trumpets and its place in the ceremonies, also to establish that it was performed no less than seven times:

"The Viceroy having assented, Sir Hugh Barnes [Foreign Secretary]... turning towards the arena gives a signal to the bandmaster. The drums roll, the bugles sound loud and shrill, and from the massed bands pours forth in crescendo a triumphant peal of music. Then, in answer to this summons, the silver trumpets of the herald's trumpeters ring out from the plain clear and sharp, and at the entrance to the arena facing the dais the herald, Major Maxwell... stands forth... blazing in: gold and many colours... on his jet black charger... Behind him, also on black steeds, are his drummer and 12 trumpeters—six British and six native—in crimson coats embroidered in gold, their trumpets decked out with satin banderoles bearing the Royal arms and the Royal cipher E.R.I., and the kettle-drums adorned with similar banners... They halt for a moment, sound another flourish, and breaking up into two parties... advance up the arena towards the **dais**... They halt and sound a third flourish, again sharp and crisp like the herald's challenge in the first act of Lohengrin. The herald salutes. He receives the Viceroy's command to read the proclamation announcing the Coronation of his Majesty the King-Emperor of India". The seventh and last flourish from the herald's 12 trumpets and kettle-drums comes after the last playing of the National Anthem by the massed bands, the unfurling of the Royal Standard, and the Imperial salute of 101 guns, the fou de joie... rifle fire and cheers of the 40,000 British and Indian troops assembled on the plain; "Once more the National Anthem and a

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final flourish. from the silver trumpets. Then the herald and his men retire from the arena, and the first part of the great ceremony is at an end".

The Times J Jan 1903, p. 5, cols. 1-2, reports the State Banquet, the speech by the King's brother, the Duke of Connaught, comments on the Durbar by the Indian princes, and reports on celebrations in Indian and other cities.

Autograph full score dated September 1902, NUL MS 94, 4 pp, (instrumentation-, listed above).

Pubd. Houbhton & Co., London, 1902, full score, Svo,
BL: f.760.c.(4.).

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Opus

[79] Irish Rhapsody No. 2 in F major for full arch, incomplete, no date [£_1902-3?].

Autograph full score, n.d., NUL :-:IS 2J. The titlepage is headed Irish Rhapsody/ No. 2, and signed C. V. Stanford/ Op. 79, with tempo indication Andante moderato ma con motor. The 20-stave MS paper is scored on 14 staves for 2 Fl, 2 Ob, 2 Cl. in B flat, 2 Fag, 4 Cor. in F, 2 Trump. in F, Timpani, Vn. I, II, Va, Ve, and Bassi, a blank stave, and then. Bass Cl. in 8 flat.

The scoring ends abruptly after the first 72 bars, i.e. at the end of p. 9 which is a recto. The verso, p. 10, and the 10 pp following are blank except for staves.

The impression is of a composition abandoned after the first 72 bars for whatever reason. A collation with the autograph full score of Irish Rhapsody No. 2 in F minor, Op. 84, RC MS 48J1, shows that they have nothing in common except the title 'Irish Rhapsody No. 2', and that both begin with a? t me signat re. This is Stanford's sole use of '79' as an opus number.

84 Irish Rhapsody o. 2 in F minor for full arch, subtitled "The Lament for the Son of Ossian", commissioned by and dedicated to Willem Mengelberg, compld. **23** Feb 1903.

Autograph full score dated 2J Feb 1903, London, RC !_IS 48J 1, 40 pp, presented by Stainer & Bell 1978. The titlepage is headed Irish Rhapsody / .No. 2 / The Lament for the Son of Ossian, and signed C. V. Stanford/ Op. 84, with tempo indication Adagio.

The 26-stave XS paper is scored on 22 staves for 2 Fl, 2 Ob, 2 Cl. in B flat, 2 Fag, Contra Fag, 4 Cor, in F, 3 Trump. in F, 3 Tromb, Tuba, Timpani, Tamburo picc, Piatti, Gran C ssa, Harp, Vn. I, II, Va, Ve, and Bassi.

1st perf. Concertgebouw, Amsterdam, Monday, 25 May 1903, 8 p.m., Concertgebouw Orch., cond. Willem Mengelberg, ("Extraordinary Concert"), perfd. from MS.

Original program missing from the Archives of the Koninklijk Concertgebouworkest, but program reported in review in Algemeen Handels- ' 26 May 190): Overture, Leonore III (Beethoven), Concerto for Violin and Orch., Op. 61 (Beethoven), Concerto for Violin and Orch. in D (Paganini), Ave Maria for Solo Violin (Schubert), Co. rnuvaltuss e (Wioniak) and Borceuse (Chopin) for Solo Violin played by Jan Kubolik, IriHh Rhapsody No. 2 (Charles Villier Stanford) •

G: ORCHESTRAL WORKS:

2nd perf. Concertgebouw, Amsterdam, Thursday, 28 May 1903, 8 p.
 Concertgebouw Orch., cond. Willem Mengelberg, perfd. from MS.
 Orig. prog. Archives of the Koninklijh Concertgebouworkest,
 Amsterdam: Liebesscene from the music drama Feuersnot, Op. 50
 (Richard Strauss), Incidental Music and Funeral March from
Grania and Diarmid, Op. 42 (Elgar), Irish Rhapsody No. 2, "The
 Lament for the Son of Ossian", MS (Ch. Villiers Stanf ord);
 Part II: Don Quixote, Introduzione, Thema con Variazioni e
 Finale (R. Strauss-solo 'cello de Heer J. Mossel, solo viola
 de Heer J. Meerloo).

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3rd perr. (1st British perf.), Richard Strauss Festival [Manager-Hugo G5rlitz], St James's Hall, Regent Street, London (3-9 June 1903, Concertgebouw Orch., Amsterdam, conds. Richard Strauss and Willem Mengelberg), "Extra Concert", Monday, 8 June 1903, 8 p.m., cond. \fille;n lengelberg.

Orig. prog. BL:d.487.s.b. pp. 10-12, analytical notes (unsi.g-ned) with incipits of 4 Irish folk-tunes used as thematic materia l. Festival concerts adverted.The Times J, 4, 5, 6, 8 and 9 June 190 . prog . details in issue of 8 June, p. 1, col. 5: Till Eulenspiegel (Strauss, cond. co:npos er), Piano Concerto No. J in C minor (Beethoven, solo Richard Platt), Irish Rhapsody 'No. 2 (Stanford), piano solos Berceuse, Mazurka, Op. 7, Xo, J, GranJ Valse, Op. 42, Ballade, Op. 47 (Chopin), Incidental usic to Grania and Diarmid, Op. 42 (Elgar) and Kungarian Fantasia (Liszt).

Reviewed The Times 9 June 1903, p. 12, col. S ("Two works of English ori in were played, one for the first time in London, and both suggested by fine specimens of Irish legendary art. Sir Charles Stanford's second Irish rhapsody•.,is a far :nore extensiv< and important work than the first; not only are three of the finest folk-songs employed, but there is far more original matter to link them together, and the w;lol e is united into a very beautiful work. Strongly emotional and characteristic as it is, it is far fro:n being progr:amme music. On the wilole it is one of the composer's most happily inspired works, and made a great success, Sir Charles Stanford being called to the platform and **warmly** applauded. The playing of the band urn.ier Herr lenge lberg was extremely fine"); **MI** August 190J, p. 527 ("Tile novelty in the programme , so .f;i.r is this country is concerned, wcls the 'Iris . llllpsody;-J'o, 2 in F minor'-a work which ,. . ,s recently produced with r,-rent success at Amsterdam, under the baton of !!err **Man{el-berg**••. ,We lo.trn from tile pror,-rnmme that tThe llt;q, sod y is inspired by the <..lc,ltl l ol' Oscar, son of Ossian, t:10 Lament for him. tlD vonl';c.i.1lce Car iim, .mici :lis burial. nut tho composor's aims are not pictorinl: t:10 :Uillp otly is to be consl,lored to be-ln tl0o tllo von l's phra;;e--Mehr Empfindung at.s tnlerei, an. expression **Of** odlo tl0 n.s rathor ttwn tono-puint-lnl •. The composer usoe throe

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Irish traditional tunes--'The Lament for Owen Roe O'Neill,' 'Awake, Fianna,' and 'Lay his sword by his side.'"[Follows the 16 bars of the last in notation.]"There is no need to comment upon the deftness-.with which Sir Charles Stanford has made use of such i"nteresting folk-song material in a work wb.ich adds to his established reputation in the region of skilled musicianship").

4th perf.'. Bournemouth ?-unicipal [Symphony J Or c h , Symphony Concert No. 7, Monday, 26 Oct 1903, 3 p.m., cond. Stanford.

Orig. prog. Ru-CoM, prog. notes by Walter Barnett, beginning with the Overture Ruy Blas, Op. 95 (Mendelssohn, cond. Dan Godfrey), then Variations for Piano and Orch. on "Down among the dead, men" (Stanford, solo Miss Polyx.ena Fletcher, cond. composer), Irish Rhapsody No. 2 (Stanford) and ending with Symphony No. 1 in F minor (Tchaikovsky cond. Godfrey).

Not reviewed in The Times or !:fr_.

5th perf? Philharmonic Society Second Concert of t e 94th Year, Queen's Hall, Langham Place, London, Thursday, 15 March 1906, 8 p.m., cond. Dr Frederic Cowen.

Orig. prog. BL: e.1401, pp. 7-9, analytical notes by F. Gilbert Webb and Edgar F. Jacques; the concert began with Stanford's Second Irish Rhapsody, followed by Piano Concerto in E flat, The Emperor (Beethoven, solo Emil Sauer), Final Scene from GHtterd mmerung (Wagner, solo sop. Marie Brema), piano solos Ballade in G minor (Chopin) and Concert Etude, Flammes de mer (Sauer); Part II: Symohony No. 1 in C minor (Brahms).

Advertd. The Times 10 March 1906, p. 1, col. 5, and 15 March, p. 1, col. 5; :r>eviewed The Times 16 March 1906, p. 5, col. 6.

("... no one can pretend that we get too many opportunities of hearing a rhapsody by Sir Charles Stanford. It was a particularly lucky chance that led to tile choice of his second Irish Rhapsody last night, for the first had been played in the same hall as recently as last Sunday afternoon [11th, **q.v.**]. Thecomposer is never so happy as when he is dealing with the folk-tunes of his own distressful c.ountry...he has lavished all his knowledge of orchestral writing on them, and the result is that this rhapsody is one of the most inspired of his works"); MT April 1906., p. 254. ("Brahms's C minor Symphony and S:ir Charles Stanford's second 'Irish Rhapsody' were included in the programme...at which, .Mr Emil Sauer gave a brilliant rendering of Beethoven's Pianoforte,

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concerto in E flat...The analytical programmes, which, since the season of 1885 have **been** contributed by Mr Joseph Bennett, are now written by Mr F. Gilbert Webb and Mr Edgar F. Jacques").

6.th perf? Queen's Hall Orch, Queen's Hall, Langham Place, London, Saturday, 16 Feb 1907, 3 p.m., cond. Stanford.

Advertd. The Times 16 Feb 1907, p. 1, col. 5, with the following prog: Overture, Oberon (Weber), Symphony No. 5 in C minor: (Beethoven), Andante :from Cassation No. 1 in G (Mozart), Violin Concerto in E minor (Mendelssohn solo Fritz Kreisler), Irish Rhapsody No. 2 (Stanford), violin solos La Zambra and Tango [with arch.] (Enrique Arbo, cond. composer), ending; with the Prelude to Parsifal (Wagner), cond. Henry J. Wood.

Reviewed, The Times 18 Feb 1907, p. 4, col. 4 ("The main attraction...was Herr Kreisler's playing of the Mendelssohn violin concerto. He also played a couple of small pieces by Signor Arb6s...with miraculous phrasing and beauty of tone; but it all seemed rather thrown away on such poor material...The rest of the programme, as made up of the prelude to Parsifal and Sir C. Stanford's second Irish Rhapsody; we are glad to see that this beautiful and dignified work...is now becoming a familiar feature of orchestral concerts"); !!! March 1907, p. 180 ("The concert...**was** noteworthy for the baton being wielded by three conductors, Sir Charles V. Stanford, Mr Arb6s, and Mr Henry J. Wood, the first-named directing an impressive performance of his fine 'Irish Rhapsody' in F minor...and the second taking charge of his two pleasing and effective pieces 'La Zambra' and 'Tango' for violin and orchestra, the solo part beautifully rendered by Mr Fritz Kreisler").

Unpubd.

Per:fd. Lunchtime Invitation Concert, BBC Northern Ireland, Belfast, Tuesday, 12 March 1991, 1 p.m., Ulster Orch., cond. Proinnsas O Duinn; also recorded for transmission on BBC Radio Three, broadcast Radio Three 3 July 1991. Cassette tape of recording presented to NDL; also copy of orig. prog. ("Osgar was the son of Ossian who in turn was the son of Finn. Osgar was killed in the Battle of Gabhra where Finn and Fianna were outnumbered twentyfold by the High King of Ireland and his army.

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The King's spear had mortally wounded Osgar but he in turn killed the King. And all that were left of the Fianna gave three sorrowful cries after Osgar... And the whole length of the rath at Gabhra, from end **to** end, it is that was the grave of Osgar... **tn**).

Recorded for Chandos Records , Ulster Orch., cond. Vernon Handley, Ulster Hall, Belfast, JO April-2 May 1991, Chandos 9049 and ABTD 1590.

MS full score and its orchestral parts in the BL3C Central Music Library, Yalding House, London, transcribed and prepared from the RC:\J autograph score by staff from the BBC Music Libraries, together with a facsimile reproduction of the autograph score.

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Opus

87 Welcome March for Full Orchestra/ Dedicated (by gracious permission) to His Majesty King Edward VII, compld. 18 July 1903.

The orig. MSS are extant in three forms:

a) Autograph piano short score dated May 1903, 2-stave, 4 pp, NUL MS 2-5a,

b.) Autograph orchestral short score dated 25 May 1903, London, 7-stave, 5 pp, NDL MS 25b.

c) Autograph full score signed and dated C. V. Stanford/ Scored for Orchestra / London/ 18 July 1903, 23-stave, 20 pp, NUL MS 25c.

This work does not appear in any previous Stanford catalogue and was unknown until the autograph MSS came to NUL with the Sainer & Bell deposit of 1979 .

The writer is greatly indebted to Miss Pamela Clark, Deputy Registrar, who has kindly searched the Royal Archives, Windsor Castle, - and provided the following information.

Though there is no direct reference to the Welcome March being performed before the King, available records suggest strongly that it was written for the State Visit to Ireland from 21 July to 1 August 1903. This is confirmed by an entry in the Privy Purse letter register (the actual documents have not survived) recording that in mid-June Stanford wrote seeking permission to dedicate his March (no fuller title quoted) to the King, that this was granted, and that Stanford was asked to send copies "that they may be distributed in Ireland to be played".

It would seem, therefore, that the State Visit to Ireland of 1903 gives a complete explanation of the purpose of this Welcome March, that multiple performances marked the Royal progress, and that Stanford may well have prepared three alternative versions of the March to accommodate whatever musical forces were available locally to perform it. One may wonder how Stanford was able to produce multiple copies of his three versions, and at the closeness of the date when Stanford finished his full score version to the date when the King and Queen began their State Visit.

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The Times, Monday, 20 July 1903, p. 8, cols. 1-6, devotes a full page to "The Royal Visit to Ireland--Programme of the Royal Progress", summarized below:

On 20 July the King and Queen embarked on the Royal Yacht, Victoria and Albert, at Holyhead, and, escorted by five units of the Navy, arrived 9 a.m., 21 July, at Kingstown [Dun Laoghaire, Dublin], where the Home Fleet welcomed them with a salute of 101 guns. Until 25 July they fulfilled a host of engagements in and about Dublin--deputations and addresses from civic, church and state officials, a Levee, a Court at Dublin Castle, visits to St Patrick's Cathedral, Maynooth College, Trinity College, a command performance at the Theatre Royal, a Review of 10,000 troops in Phoenix Park, a visit to the nearby race-course--and much more. The routes were lined by Guards of Honour from seemingly hundreds of military, constabulary and **civil** units, each with its own band stationed at strategic points, the streets (even the electric trams) decorated to an extent never seen in Ireland before. On 25th July their Majesties travelled by train to Belfast, with similar festivities and celebrations. Then on by train to Bangor and Londonderry for 28 July, by Royal Yacht round the coast of Donegal to Bundorragha 29-30 July, and thence by motor car to Galway, embarking on the Royal Yacht 7 p.m. on the 30th for Castletown Berehaven. The Royal Yacht left early the following morning for Queenstown [Cobh], where their Majesties transferred to HMS Vivid for their visit to Cork. Their State Visit ended at 5.15 p.m., 1 August, when the Royal Yacht sailed for Cowes. The Times 21 July, p. 8, cols. 1-5, and subsequent issues, duly reported the Royal progress day by day.

Stanford and his Welcome March are not named but, from the factual reports of this State Visit, we know that bands of players were available in abundance at every point in the Royal progress and that the opportunities for performance were there.

This State Visit, probably next in importance after the Coronation of 9 August 1902 and the Durbar at Delhi 1 Jan 1903, was complicated by the serious illness of Pope Leo XIII, and his death on 20 July at the beginning of the Visit. The King showed supreme statesmanship in his expressions of sympathy and understanding for the feelings of what was basically a Catholic country, so much so that disaffected nationalistic individuals and

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organizations, who announced that they intended to boycott the State Visit, softened their attitude and, perhaps grudgingly, paid tribute to the King for his understanding and humanity.

The Irish press, especially The Irish Times, and The Graphic for the period of the State Visit **giva** a detailed and colourful account of the Royal progress. The Graphic issues of 25 July and 1 August 1903 provide lavish illustrations and accompanying text which create a vivid impression of the period and occasion, only possible when seen through the eyes of native writers. As in reports by the mainland press there is no specific mention of Stanford's Welcome March, though many occasions are reported when it may have been performed, such as the Royal visit to Trinity College, Dublin, or the 'musical entertainment' given by one or several of the regimental bands.

Not reported in MT.

Unpubd.

Opus

- 8-9 Four Irish Dances for Orchestra, 1. Jig, 2. March, J. Leprechaun's Dance, 4. Reel, scored from orig. piano compn. RCM MS 4136- resp. 22 Nov 1903, 15 Nov 1903, 21 Nov 1903, and 5 Nov 1903 (see main entry under Op. 89 in Section I).

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Opus

90 Overture in the Style of a Tragedy in C minor for full orch.,
compld. 7 Dec 1903.

Autograph full score dated 7 Dec 1903, London, 36. pp, NUL MS 27.
20-stave MS, written on 16 staves, and scored for 2 Fl, 2 Ob,
2 Cl. in B: flat, Bass Cl. in B flat, 2 Fag, 4 Cor. in F,
3 Trump. in F, 3 Tromb. and Tuba, Timpani, Vn. I, II, Va, Ve,
and Basso; tempo indication Allegro; MS made up of gatherings of
5 + 3 + 2 bifolia, unstitched.

No evidence of a performance, or of a special event or occasion.
for which it might have been composed. The MS is unmarked.

Unpubd.

G: ORCHESTRAL WORKS

Opus

108 Installation march/ in E flat/ for Full Military Band for the Installation of John William Strutt, Jrd Baron Rayleigh, 1842-1919, mathematician and physicist, as Chancellor of Cambridge University, compld. 11 May 1908.

The ceremony of installation was held in the Senate House in the afternoon of Wednesday, 17 June 1908. The procession was formed in the Library Arcade and, as it progressed round the Senate-house-yard, Stanford's Installation March was played by the Band of the Royal Engineers under the direction of their bandmaster, Lt. Neville Flux.

The MS sources are extant in three forms:

a.) Autograph orchestral short score dated 11 May 1908, London, 9 pp, NUL MS 41; JO-stave MS, each page divided into 4 lines of score; tempo indication Alla Marcia Naestoso. The score begins with a 2-stave short score with the melody/harmony in outline. (each line thereafter 2: x 2-stave short score) and a stave below for each of Gran Cassa, Cymbals, Side Drum, and Triangle.

b) Autograph organ score of Stanford's arrangement for organ solo, 7 pp, NUL MS 42, signed but undated (used as copy by engraver).

c.) MS full score copy of Stanford's composition expanded and "arranged for Military Band by M. Retford", NUL MS 43; the initials 'M.R.' at the end and the 'M. Retford' on the title page are identical and show that this score is his holograph. He has used Boosey's blank military band MS paper, oblong format, with 17 staves to a page, the left and right sides of each opening together forming one line of score, with the military band instrument printed at the left of each stave; the first 4 staves top left are bracketted "Conductor's Short Score" which Retford has completed, for the first 14 openings--his arrangement occupies 17½ openings = JS pp.

The writer is confident that this is the military band full score used by Lt. Neville Flux at the Installation ceremony, and that the band parts would have been copied from this. Retford and Miles B. Foster were leading exponents of arrangement for military band--their names appear in Novella's advertisements in MT month by month for a decade each side of the turn of the century--and it is natural that Stanford should pass on to

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Retford his orchestral short score sketch for expert arrangement for military band.

Reviewed 'The Times 18 June 1908, p. 9, cols. 2-3 ("During the progress of the procession...the 'Installation March', composed by the Professor of Music, Sir Charles Stanford, was played by the band of the Royal Engineers. The enthusiasm, both outside and inside the Senate-house, was very great...His Lordship was conducted to this seat on the dais by the Esquire Bedells amid loud cheering"). After his speech the Chancellor conferred honorary degrees on the Prime Minister (Mr Asquith), the Duke of Northumberland, Lord Halsbury, Admiral Sir John Fisher, Sir Hubert von Herkomer, the Hon. Charles A. Parsons, Sir George O. Trevelyan, Dr Rudyard Kipling, and others; The Times 19 June 1908, p. 11, col. 5, reported the dinner at Trinity College the evening of the Installation when the Chancellor entertained the honorary Graduates, heads of colleges, and other notable including Stanford.

Reviewed 'The Times July 1908, p. 471 ("... the only musical feature was the performance of a march specially written for the occasion by the Professor of Music, Sir Charles Stanford. This proved to be an ingenious and effective work, not at all like the conventional march, but specially interesting to Cambridge residents owing to the use of the 'Cambridge' tunes and many references to the composer's 'Eumenides' music. The march was played by the band of the Royal Engineers, conducted by their bandmaster, Mr Neville Flux").

Pubd. Stainer & Bell 1908, Stanford's arrangement for organ solo from NUL MS 42, Stainer & Bell's Organ Library (1907-1917) No. 22, BL: e.1194, NUL: photocopy from RCO.print. Orig. orch. version unpubd.

The University-guard books (which cannot be copied) have three references to the Installation March: 1. CTJR 19.1.44(a) - the Levee in the Fitzwilliam Museum, 11.JO; the Procession, March and Congregation, J.1.5; 2. CUR 49.1.(49) - similar entries in the Official ACTA; and 3. CUR 49.1.(53) - prog. by the Bnd. of the Royal Engineers, King's College, Garden Party after the Congregation, with music by Mendelssohn, Rossini, Strauss, Neville Flux, Wagner, Stanford (Installation-march), Sullivan, Grieg, Brahms and Wagner (the prog. is closely bound and cannot be copied).

G: ORCHESTRAL WORKS:

Opus

109 Three Military Marches/ Opus 109, compd. June 1908 .

Autograph . 2-stave short score, 10 pp, NUL MS 44, as follows:

1. In Quick March Time (G minor-G major), signed and dated 12 June 1908,
2. Vivace alla Marcia (E flat major), signed and dated 19 June 1908; Stanford has entered parts for Side Drum, Big Drum, and Cymbals on 2 staves beneath his 2-stave short score,
- J. Vivace alla Marcia (B flat major), unsigned and undated; Stanford has written parts for Side Drum, Big Drum, and Cymbals on 4 staves below his 2-stave short score.

A possible explanation for the composition of these three Marches, compd. the month following his Installation March, Op. 108, is that they were requested or commissioned by a bandmaster for practical use (Stanford has included several da capo sections), and that he passed on his short score to some expert like M. Retford to arrange for full military-band.

There is no evidence of a performance, but this would have arisen from the arranger's full score, with band parts copied therefrom.

Unpubd.

G: ORCHESTRAL WORKS:

Opus

141 Irish Rhapsody No. 4 in A minor for full arch., (the "Ulster" Rhapsody), compld. November 1913.

Autograph :full score dated November 1913, 52 pp, NUL MS 6-3, 26-stave MS paper written on 22 staves, scored for 2 Fl, 2 Ob, Car anglais, 2 Cl. in A, 2 Fag, 4 Car. in F, J Trump. in F, 3 Tromb. and Tuba, Timpani, Harp, Tamburo picc, Piatti, Gran Cassa, Vn. I, II, Va, Ve, and Basso; begins with the tempo indication Larghetto.

On a piece of notepaper-220 x 155 mm, bound in before the title-page, Stanford has written: "Land of Songt said the warrior-bard/ Tho' all the world betrays thee/ Onesword at least thy rights shall guard/ One faithful harp shall praise thee!" / Irish Rhapsody/ No. 4 / in A minor/ "The Fisherman of Lough Neagh / / what he saw" / for / Full Orehestra_ / Composed by / Charles Villiers Stanford/ Op. 141 / London, 1914.

The titlepage repeats "The Fisherman of Lough Neagh..." and the "Land of Song!" stanza. **W**

1st perf. Royal Philharmonic Society, 5th Concert of the 102nd Season, Queen's Hall, Langham Place, London, Thursday, 19 Feb 1914, 8 p.m., cond. Willem Mengelberg.

Orig. prog. BL: e.1401, pp. 7 8, with analytical notes by Stanford and incipits of the three Irish folk-songs on which he has founded his Rhapsody: 1: "A Fisherman's Song, with the title (as given by Petrie) 'I will raise my sail black, mistfully in the morning''', 2. "An Ulster march tune of strong rhythm, und fiery charactei:", and J. "An old solemn Ulster tune, to which was given the more modern name of The Death of General Wolfe, probably from some broadsheet poem set to it at the time of Wolfe's death." He ends his notes: "At the close of the score is written the line Dark and true and tender is the North."¹¹

The prog. began with the Overture Egmont (Beethoven), followed by the Tone-Poem Ein Heldenleben (Strauss). Part II began with Stanford's 4th Irish Rhapsody, then Piano Concerto in A minor (Schumann, solo Leonard Barwick), ending with Marche Hongroise

!J The 1st end-paper of NUL MS 63 has pencilled annotations that this autograph full score was used for performances by the BBC Symphony Orchestra under Ian Whyte on 19 and 31 Hay 1944, 11 Sept 1944, 8 Sept 1946, 23 Sept 1947, and 22 Dec 1956, probably Ian Whyte 's own entries.

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£ om Faust (Berlioz).

Advertd. The Times 19 Feb 1914, p. 1, col. 4; reviewed The Times 20 Feb 1911, p. 8, col. 5 ("Sir Charles Stanford's Rhapsody ... is called 'The Fisherman of Lough Neagh and what he saw.' What did he see? Some people will say that he saw a political pamphlet on the Ulster question. Certainly were we to try to put into words... the combination of folk-tunes... and the quotations from Moore and Tennyson... the result would read very like a political pamphlet, perhaps another 'solution'. But Sir Charles Stanford has just avoided putting it into words; he has put it into music, which is better, and we prefer to leave it there... The work was very warmly received, and Sir Charles was called to the platform"); reviewed: The Times March 1914, p. 186 ("The concert... had a triple distinction: Strauss's 'Ein Heldenleben' was performed under Mengelberg, Sir Charles Stanford's fourth 'Irish Rhapsody' was performed for the first time, and Mr Leonard Barwick made his first appearance at these concerts. The Rhapsody had the refined quality characteristic of the composer's music. In terms far from elaborate, it told an interesting tale, and at all times one was impressed with the unostentatious but firm grasp of technique displayed in its outline and detail").

2nd perf. Concertgebouw, Amsterdam, Sunday, 8 Feb 1914, 2.30 p.m.
Concertgebouw Orch, cond. Willem Mengelberg, {"Abonnements Concert").

Orig. prog. Archives of the Koninklijk Concertgebouworkest, Amsterdam: Juventus, Concerto Grosso for Piano, 2 Violins, and Orch. (Joan Manen, b. 188J-J. Joachim, piano, Louis Zimmermann and Joan Manen, violins); Part II: Concerto for Two Violins (J. S. Bach-de Heeren Joan Manen and Louis Zimmermann), Irish Rhapsody No. 4 (C. Villiers Stanford).

:ORCHESTRAL WORKS:

Jrd perf. Bournemouth Municipal [symphony] Orch., Symphony Concert No. JO, Friday, 1 May 1914, cond. Dan Godfrey.

Orig. prog. Ru-GoM: Overture In der atur, Op. 91 (Dvofak), Symphony No. 7 in D minor (Stanford, Jrd perf.), Violin Concerto No. 2 in D minor (Wieniawski, solo Miss Daisy Kennedy), ending **with** Irish Rhapsody No. 4 (Stanford).

Prog. notes as for the 1st perf., 19 Feb 1914, but without incipits.

The review in **fil** June 1914, p. 403, surveys the celebrations marking the 21st anniversary of the Bournemouth Orchestra on 21 May 1914, and the special symphony and other concerts before and after this date: "No other permanent municipal orchestra in England has existed for anything so long a period; the total number of works performed, particularly in the British section,

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has never been exceeded by any established orchestra; few similar organizations can boast of such a satisfactory financial condition, the Bournemouth concerts being practically self-supporting; the conductor, Mr Dan Godfrey, and two or three of the instrumentalists, have been connected with the undertaking from the very commencement. These are noteworthy facts, and the credit accruing from them must be apportioned equally between the Corporation of Bournemouth, whose foresight made these musical exploits possible, and Mr Godfrey and his instrumentalists, who have fulfilled their task in so admirable a manner."

The reviewer provides a remarkable list of works performed during the April-May celebrations, and of the composers who visited Bournemouth as guest conductors--Lackenzie, Parry, Edward German, Vaughan Williams, Stanford, Somervell ("Sir Charles Stanford's delightful minor Symphony and his impressive new Irish Rhapsody, [and] Arthur Somervell's melodious 'Thalassa' Symphony... Stanford's Rhapsody and the Somervell Symphony received their first performances at these concerts, and they satisfied us as being the two finest British novelties of the season").

The national and musical press had virtually ignored the sterling worth of the Bournemouth Orchestra and Dan Godfrey's unique promotion of British music, and this is the first significant review of their work since the Orchestra was founded in 1893.

The Bournemouth Orchestra again performed Stanford's Irish Rhapsody No. 4, Thursday, 22 April 1920, cond. the composer, as well as his Irish Concertina, Op. 161, with Hilda Skuse and Ivor James as soloists. Orig. prog. Ru-CoM.

Reviewed MT June 1920, p. 417 ("Bournemouth, as delighted to welcome its old musical friend, Sir Charles Stanford... [who] conducted two of his own works--an Irish Concertino for violin and violoncello (first time here), and the Irish Rhapsody No. 4").

Pubd. Stainer & Bell 1914, facsimile of autograph full score in pocket score format 222 x 155 mm, "Stainer & Bell's Photo-Scores" series, BL: d.253, Bvo, NUL: photo-facsimile from writer's copy-.

Recorded for Chandos Records, Ulster Orch., cond. Vernon Handley, 7 Sept 1987, Ulster Hall, Belfast, Chandos 8581, ABRD 1266, and ABTD 1277.

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Opus

a) An Ulster March, and b) March for Orchestra, autograph condensed scor , n.d. [? Nbvember 1913), BL: Add.MSS.4S850F, a) ff. Jr-Jv, b) ff. Jv-4r, formerly in the private possession of Cecil Forsyth who presented the MSS to the BL in 1941.

Unpubd.

The two pieces a) and b) are preceded by the autograph score of the song Ulster. (William Wallace), "Steadfast rank, and glittering steel¹¹, which occupies ff. 2r-2v. The date 14 November .12.J.2 appears after this song, the two orch. pieces in short scor are undated, but it is assumed that the three pieces are approx. the same date from their unity of handwriting, style and format. The song Ulster was pubd. by Stainer & Bell 1913, unison chorus and keyboard accompt. (see Section L).

NUL: photo-facsimile of all three pieces from microfilm of BL autographl.

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Opus

147 Irish Rhapsody No. 5 in G minor- for full orch, "Dedicated to the Irish Guards (Officers and men) and to the memory of their-Colonel-in-Chief, the late Earl Roberts", compld. 11 Feb 1917.

1st perf. Royal Albert Hall, London, the Royal Albert Hall Orch, Sunday, 18 March 1917, J.JO p.m, cond. Landon Ronald.

Orig. prog. Archives of the Royal Albert Hall, analytical notes by Stanford ("This Rhapsody is founded like its predecessors upon Irish Folk-Songs. The opening and final movements are in the style of a march, and the intervening slow section is of a dirge-like character. The themes in the opening movement are (1) an old battle-tune, which Petrie dates back several centuries, and which was reputed to have been played at the battle of Clontarf, in the 11th Century, when King Brian Bbroirnb was killed (it is known as 'the Return from Fingal'), and (2) an unnamed air to which Moore wrote the poem 'Oh, for the Swords.' The slow movement is based on two melodies, 'Sweet Isle' and 'The Green Woods of Truigha.' The latter melody was chosen by Moore for his lament on the death of his musical colleague, Sir John Stevenson. The final section is founded on a song of victory (known as 'Michael Hoy'), to which Moore wrote the poem, 'The winecup is circling in Almhin's hall,' and this theme, combined with the Fingal march, and a passing allusion to 'Sweet Isle,' brings the Rhapsody to a close."),

The prog. began with Marche Funebre, In Memoriam HRH The Duchess of Connaught (Chopin), then the Overture Leonora No. 3 (Beethoven), Prelude and Liebestod Tristan and Isolde (Wagner), the Aria Vision fugitive from Herodiade (Massenet, solo Jean Vallier), Stanford's Irish Rhapsody No. 5 (from MS), Lyric Suite (Grieg), Prologue, Paqliacci (Leoncavallo, solo Jean Vallier), ending with March Militaire in D (Schubert), prog. notes by F. Gilbert Webb.

Advertd. The Times 17 March 1917, p. 1, col. 5; reviewed The Times 19 March 1917, p. 5, col. 4 ("Sir Charles Stanford laid a wreath on the tomb of Lord Roberts in the form of the beautiful music of his Irish Rhapsody No. 5., ••••All the necessary placing of the melodies is done unobtrusively, but it need not be said that the hand of a master is proved by the workmanship from the first bar to the last. The rhapsody is a simple and chivalrous tribute to a great soldier and the regiment that called him its first colonel") • reviewed fil A pril 1917, p. 167 ("Nb one amongst British composers is more apt than Stanford at this attractive

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class of composition. He has as material some of the most beautiful folk-melodies that exist, and he weaves round them a magic that indescribably enhances their appeal'').

2nd perf. J7th Meeting and Concert of the Litchfield County Choral Union, the Music Shed, Norfolk, Connecticut, USA, Thursday, 7 June 1917, under the auspices of Carl Stoeckel, son of the first professor of Music at Yale University, and president of Litchfield County Choral Union, arch. of 80 players from New York selected by Henry P. Schmitt, cond. Artln.l.r·Mees.

Orig. prog. Archives of the Norfolk Historical Society, Norfolk, Conn, beginning with the Overture, The Bartered Bride (Smetana), then Symphonic Impressions-Whitehouse (Nicola Laucella, 1s perf.'.), Aria from Luslan und Ludmilla (Glinka-Mme Gluck), Stanford's Irish Rhapsody No. 5 ("Initial Rendition. Dedicated to the officers and men of the Irish Guards and to the memory of their late Colonel-in-Chief Earl Roberts"), March of the Dwarfs (Grieg), The Letter Duet (Mozart-Mme Gluck and Mme Garrison), The Warriors, Music to an imaginary ballet (Percy Grainger, 1st perf., cond. composer), Creole Songs, Belle Lavette, Mlle Zizi, Michie Preval, and Michie Bainjo (arr , arch., and cond. Efrem Zimbalist-Mme Gluck), ending with Spanish Rhapsody (Chabrier).

The prog. is prefaced as quoted for the 1st perf. of Opus 126, Piano Concerto No. 2 in C minor, Section F, and includes: "Sir Charles Villiers Stanford sent the Irish Rhapsody No. 5 to Norfolk last April. He calls the work 'the youngest member of my family,' and writes, 'The folk songs in it are,- 1. In the Allegro: 'The return from Fingal', a march which Petrie dated back to A.D. 1060 and was reputed to have been played at the battle of Clontarf where King Brian Boromhe was killed: and another to which Moore set 'Oh for the swords'. 2. In the slow section 'Sweet Isle' and the 'Green Woods of Truighat which Moore set to 'Silence is in our festal halls', and was a lament for the death of his musical collaborator, Sir John Stevenson. J. In the last section the song of victory, 'The wine cup is circling in Almhin's Halls', and the 'Fingal' march at the end again, continued with it and 'Sweet Isle'. That is its musical descent. I should like the dedication to be mentioned in the program".

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Jrd perf. Bournemouth Municipal [Symphony] Orchestra, Wednesday, 22 May 1918, cond. Stanford.

Orig. prog. Ru-CoM; this included the 2nd perf. of Stanford's Verdun: Solemn March and Finale Heroica, which he had scored for full orch. from the 2nd and Jrd mvts. of his Organ Sonata No. 2, Op. 151, Section J.

Stanford and Edward German were guest conductors at this concert. which celebrated the 25th anniversary of the founding of the Bournemouth Municipal Orchestra, "the first municipal venture of the kind in this country." !J

Reviewed MT July 1918, pp. J20-1 ("To Charles Stanford the large audience were indebted for his introduction to Bournemouth of two of his most recent compositions, the 'Verdun' March and Epilogue, and the Irish Rhapsody No. 5, dedicated to the Irish Guards--each of them works that will sustain his great reputation; but the people of Bournemouth will owe even more to him for the warm commendation and inspiring encouragement that he gave to the Municipality, to Mr Godfrey, and to the Orchestra in the speech he made at the afternoon concert....the heroes of the day...were Mr Godfrey and his instrumentalists, and among the latter, those in particular who have either completed or are within a few years of completing a twenty-five years' engagement in the service of Bournemouth Corporation. Turning to details of

@ Granville Bantock, also invited as a guest conductor, was unable to leave Birmingham.

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th.e Symphony Concerts alone...we find that in the twenty-three series of Winter concerts no less than 1,500 different co posi- tions have been played, of which 685 were the works: of 140 Bn tish composers, while from among this long list of native musicians nearly 100 have conducted their own works at the concerts at various times...To quote Sir Charles Stanford, **the** [Dan Godfrey] does not squeeze out British in favour of foreign music, **nor** does he do contrariwise...Yousaythe Winter Gardens has lost £12,000 during twenty-five years, but you are wrong, for you have not lost it, but have only paid £12,000 in educating the people to a knowledge of good music, and £12,000 in a quarter-of-a-century is, I think, extraordinarily cheap. In Bournemouth you have a possession--a good thing. Stick to it!").

Autograph full score dated 11 Feb 1917, London, 48 pp, **NUL MS 64**, scored for 2 Fl, 2 Ob, 2 Cl. in B flat, 2 Fag, 4 Cor. in F, 2 Trump. in B flat, J Tromb. and Tuba, Timpani, Karp, Side Drum, Vn. I, II, Va, Ve. and Basso; 26-stave MS written on 20.

Titlepage: Dedicated to/ The Irish Guards/ (Officers and Men)/ and the memory of their first/Colonel-in-Chier./ Irish Rhapsody/ No. 5 / in G minor/ / Full Orchestra/ Composed by/ Charles Villiers Stanford/ Op. 147 / Full score.
Tempo indication, Allegro Moderato alla Marcia.

Duplicate autograph full scora presented by Stanford to Carl Stoeckel in April 1917, Music Library, Yale University, New Haven, Conn, USA; NUL:photo-facsimile courtesy of the l'lusi c Lib, Yale University, J8 pp.

The first end-paper- bears the typed label: The first performance of this Rhapsody anywhere was at the Norfolk Festival in June 12.11 [follows a copyright warning]. This score was presented to me by Sir Charles Villiers Stanford in April 1917 [signed] - Stoeckel Whilst he must have believed this statement to be true in good faith, the perf. at the Royal Albert Hall on 18 }arch 1917 shows that he was mistaken.

Unpubd.

Recorded Studio 1, BBC Northern Ireland, Belfast, Thursday, JO Jan 1986 , for transmission on BBC Radio Three, Ulster Orch, cond. Vernon Handley, broadcast Radio Three 16 April 1986.

Recorded for Chandos Records, Ulster Hall, Belfast, Xugust 1986, Ulster Orch, cond Vernon Handley, Chandos 8545, ABRD 1253, and ABTD 125 3.

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Opus

[151] J Verdun: Solemn March and Heroic Epilogue ("On ne passera pas"), for full orch, scored by Stanford from the 2nd and 3rd (final) mvts. of his Organ Sonata No. 2 (Eroica), Op. 151, dedicated "To Monsieur Charles-Marie Widor and the great country to which he belongs", organ compn. compld. August 1917, scored for orch. late 1917- early 1918.

Autograph full score, HLMS 109, 45 pp. The first folio, pp 1-2, is missing, covering bars 1 to 23 of the scored version, but his opening section can be recovered from the full set of autograph parts detailed below. The conclusion of the full score is unsigned and undated. The 2nd mvt. has the heading "Heroic Epilogue, "On ne passera pas", and the tempo indication Allegro Moderato.

Set of 31 autograph orch. parts, and one in a copyist's hand, with headings to the 1st mv t. varying between Solemn March & Heroic Epilogue and Solemn March & Finale Eroica, and the tempo indication Tempo di Marcia (Andante Mesto), and to the 2nd mvt. Finale (Allegro Moderato); Violin I, Violin II, Viola, Celli, c[ontra] Bass, Flauto I, Flauto II, Oboe I, Oboe II, Clarinet I, Clarinet II, Fagotto I, Fagotto II, Contra Fagotto, Corne I in F, Corne II in F, Corne III in F, Corna IV in F, Tromba Lin. B: flat, Tromba II in 3 flat, Trombone I, Trombone II, Trombone III, Tuba, Tympani, Side Drum, Gran Cassa, Cymbals, Organ, Arpa, and (in copy) Cymbals-Gr. Cassa, NUL MS 66.

A collation of the autograph MS material with the published Organ Sonata original shows that Stanford has made changes and extended certain sections. In scoring the 1st mvt. he has doubled the note values of the first 21 bars to link up with the Allegro indication a.t. bar 22 (crotchet = quaver), and that his changes and extensions result in a total of 147 bars compared with the 90 bars of the original organ version. In the 2nd mvt. his scoring extends to 221 compared with the 199 of the organ original.

1st perf. Royal Albert Hall, 13th Season of Sunday Concerts, Royal Albert Hall Orch, 20 Jan 1918, J.p.m., cond. Landon

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Ronald.

Orig. prog. Archives of the Royal Albert Hall, analytical notes by F. Gilbert Webb, as follows: Overture Rienzi (Wagner), Concerto for Violin and Orch. in D (Paganini, solo Miss Margaret Fairless), "Verdun" Solemn March and Heroic Epilogue "On ne passera pas" (Stanford), Symphony :fo. 8 in B minor (Schubert), Violin Solo Preludium and Allegro (Pugnani, Miss Margaret Fairless), ending with the Intermezzo Dause des Bacchantes from Philemon & Baucis (Gounod).

The gravity of this stage in World War I, from the :9a ttl e of Verdun in Feb 1916 to the Russ o-G erman armistice of D ec 19 17 , and Stanford's expression of it in his Solemn March and pinal e ar emphasized by the warning of air raids printed in the programme and instructions to the audience on procedures to be followed in the event of such an announcement.

Advertd. The Times 19 Jan 1918, p. 1, col. 5, reviewed The Times 22 Jan 1918, p. 2, col. 5 ("'Verdun' is in two movements, a longer-one in the form of a slow march and a shorter as epilogue. It would be better perhaps if one were not told beforehand that the 'Marseillaise' was coming, as the idea of it rather distracts attention in the first movement, which beyond a quotation of two has nothing to do with the idea of a great endurance at all. The interest is mainly in the epilogue, which is a 'rhapsody' in tabl id form, with the side drum saying all the time On ne passera pas. We seem to have heard it all before, but we are very glad to hear it again. The work was well received:, and the composer twice bowed his acknowledgements.""); reviewed MT Feb 1918, p. 8J ("A tribute to France, consiisting of an orchestral piece:c in the form of a Solemn March and Keroic Epilogue and entitled 'Verdun', composed by Sir Villiers Stanford, was performed under Mr Landon Ronald at the Royal Albert Hall on Sunday afternoon, January 20th).

2nd perf. Bournemouth Municipal [s nphony] Orch, Wednesday, 22 May 1918, cond. Stanford.

Orig. prog. Ru-CoM.

Reviewed. !f!:. July 1918, pp. J20-1; t issurveys the series of concerts celebrating the 25th anniversary of the founding of t.ilis orchestra ("Mr Dan Godfrey and Bournemouth: A Notable Anniversary••••To Sir Charles Stanford the large audience were indebted for his introduction to Bournemouth of two of

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his most recent compositions, ttle 'Verdun' :larch and Epil oc-ue,
and the Irish Rhapsody (No. 5), dedicated to the Irish
Guards...").

[A fuller quotation from this review is given in the entry
for Opus 147, Irish Rhapsody No. 5, Jrd performance.]

Unpubd.

The orig. Or)an Sonata No. 2 (Eroica) pubd. Stainer and Bell,
1917 (see Section J) .

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Opus

168 A Song of Agincourt for Orchestra "written in commemoration of those members of the Royal College of Music who fought, worked, and died for their country (1914-18), and dedicated (by gracious permission) to the Patron, his Majesty King George V", compd. late 1918 or early 1919?, revision compd. 11 April 1919.

1st perf'. RCM Students' Orch. Concert, RCM, Tuesday afternoon, 25 March 1919, cond. Stanford.

Orig. prog. RCM Dept of Portraits, beginning with Piano Concerto in A minor (Grieg, solo Miss Margery Newborn, cond. Mr Adrian Boult [newly joined RCM staff]); remainder of concert cond. Stanford-A Song of Agincourt for Orchestra, and two songs, The Ballad of Meshullemeth from Judith (Parry, Miss Dorothy Smithard), and Mephistopheles' Song (Moussorgsky, Walter J. Saul), ending with Symphony No. 1 in C minor, Op. 68. (Brahms).

Reviewed The Times 26 March 1919, p. 9, col. 4 ("The design is one in the carrying out of which a strong hand might well falter. It casts its thought over five centuries of national life and links the song [of Agincourt] with personal reflections which must be poignant to one who has watched the effect of the war on any institution existing to gather together young and exceptionally gifted men. He has contrasted the famous Agincourt tune with other ideas (one a very beautiful reflective melody) developing them in a clearly defined style which has become habitual to him.... A word must be added in praise of the playing by the orchestra under Sir Charles Stanford of the symphony which he in earlier years first acclimatized to this country");

May 1919, p. 238 ("A Song of Agincourt for orchestra, by Sir Charles Stanford, performed under his conductorship at the RCM on March 25, commemorates students of the College who fell in the **War**. It is a thoughtful, finely-wrought poem, with moments of deep beauty").

Stanford must have felt dissatisfied with his compn. for, immediately after this 1st perf., he started to revise it as is shown by an examination of his original full score:

Autograph full score, NLI MS 14,098, no titlepage, no surviving date of orig. completion, 49 pp (30-stave MS paper pp. 1-36, 26-stave pp. 37-49); contains considerable number of paste-overs, different-coloured inks, and Stanford's instructions; at end signed and dated revised 11 April 1919.

G-: ORCHESTRAL WORKS:

2nd perf. (1st of revised version), Concert Hall, Royal College of Music, Friday, 4 July 1919, the Jrd of thr ee RCM conc er ts to commemorate the 25th anniversary of the opening of the **new** RCM buildin by the Prince of Wales [later King Edward VII] on 2 **May** 1894, cond. Stanford. The 1st concert (Tuesday, 1 July) and the Jrd were devoted to orchestral music, the 2nd concert (W ednesday, 2 July) to chamber works. All the music perfd. was by composers who had been taught or wh o had taught in the new building, each composer conducting his own work; those of Parry, W. Y. Hurlstone, F. Purcell Warren, Ernest Farrai;, and George Butterworth we-re cond. by Stanford or Bault at the 1st concert, and by Stanford or H.P. Allen at the Jrd. Stanford's Piano Concerto No. 2 in C minor cDncluded the 1st concert.

Orig. progs. RCM Dept of Portraits, that of the Jrd concert beginning with Three Orchestral Pieces (Gustav Holst), followed by the Song A Vignette (Cyril Rootham), Variations for Piano and Orch. N"ormandy (Arthur Somervell), A Son of Agincourt for Orch. (Stanford), two contralto songs a) The cloths of heaven, b) The fiddler of Dooney (T.F. Dunhill), Ballad for Solo, Chorus, and Orch. Kiawatha's Wedding Feast (S. Coleridge Taylor), ending with Parry's Song (Chorus and Orch.) .Jerusalem, "And did those feet in ancient time".

Reviews: 2nd concert The Times 3 July 1919, p. 10, col.6; Jrd concert The Times 5, July 1919, p. 15, col. 3; MT August 1919, p. 429, prints details of all three concerts in full, and adds ("The two orcllestral concerts included sixteen items, and the chamber concert nine, and twenty-four composers were represented ••••A specially interesting incident of the last concert was th^e visit of the Prince of Wales [later King Edward VIII] who was in khaki•••his first appearance at the College since he accepted the Presidency, in which office he has succ- eeded.his father and grandfather••••Formally and outwardly his name [Parry's] and that of Sir Charles..Stanford appeared in the programmes twice-they were the only ones tlus dis tinguished-but. in a deeper and truer sense they were represented in all. It is good in these days, when everything more than a year or .two old is apt to be claimed by some hotheads as antediluvian, to be reminded of what they have done. There is one criticism to be made about the programmes. It is a pity that the dates of the various pieces were not given. Thus, for instance, Sir Charles

G:O. 1C!Ii;;STR:\L ivORl S:

Stanford is a much older man than Mr Holst, but the ink was scarcely dry on the revised score of the former's 'Song of Agincourt,' and Mr Holst's picturesque three orchestral pieces are about fifteen years old. They show the Parry-Stanford influence very strongly... On a wet afternoon during the holidays a lover of contemporary British music would find much intellectual diversion in drawing up three similar programmes from the works of men who have not been trained in Prince Consort Road, or who have been taught on the other side of Hyde Park or in the provinces").

Jrd perf. Bournemouth Symphony Orch, 1st Symphony Concert of the 25th Series, Thursday, 16 Oct 1919, 3 p.m, cond. Dan Godfrey.

Orig. prog. Ru-CoM, analytical notes on the Stanford work by Hamilton Law ("The appearance... of any work by such a representative British composer as Sir Charles Stanford will arouse the most pleasurable expectations, as we are always certain to hear something well worth the hearing from the pen of the gifted musician who is now almost the doyen of our native composers. Similarly, a new orchestral score of his ranks as an event in the musical world. 'A Song of Agincourt', however, cannot be accurately described as a brand-new composition, for it is a work of some years' standing which Sir Charles has more recently subjected to revision").

Prog. items were The Joyful Homecoming (H. Balfour Gardiner), Overture Leonore No. J (Beethoven), A Song of Agincourt (Stanford) the Violin Concerto in G minor- (Vivaldi-Nachez, solo by Godfrey Ludlow), ending with Symphony No. 2 (Brahms).

Reviewed. *IT Decr.* 1919, pp. 704-5 ("Both novelties and familiar compositions have indiscriminately jostled each other in the programmes of the first four concerts with that bold impartiality that, if more frequently exercised, might prove so beneficial to the art of music. In fact, at the first of the series, there was a clear preponderance of new works, 'A Song of Agincourt' (C. V. Stanford), 'The joyful homecoming' (H. Balfour Gardiner), and a Violin Concerto in G minor (Vivaldi-Nachez) coming under this heading").

Unpubd.

HI: !-!AMBER MUSIC:

Opus

Piano Trio in G major in 4 mvts, 1. Allegro, moderate, 2. Scherzo.
J. Larg, 4. Allegro con moto, compd. £ 1875.

No evidence of surviving MSS.

Unpubd.

1st perf. 143rd Concert, J2nd Year, CUMS, Guildhall, Cambridge, Thursday, 4 March 1875, 8.15 p.m., "Messrs. C. V. Stanford (piano), A. Burnett [violin], & Rev. T. P. Hudson [violoncello]".

Orig. prog. CUMS Archives, Pendlebury Lib., **Music** School, Cambridge, beginning with Quartet in A, Op. 26 (Brahms-Stanford, Burnett, W. F. Donkin, and T. P. Hudson), then two songs Op. 23, Nos. 4 and fu (Sir W. Sterndale Bennett, d. 1 Feb 1875, In Memoriam-G. F. Cobb), Air and Gavotte from Suite in D (Bach-A. Burnett), two Irish Songs While gazing on the moon's light (arr J. Robinson) and Lullaby (arr Stanford) sung by G. R. Murra ending with Stanford's Piano Trio, "First time of performance".

Reviewed the Cambridge Independent Press, 6 March 1875 (The 143rd concert of this society was given in the Guildhall on Thursday evening, and was numerously attended. A most select programme was efficiently carried out, under the conductorship of Mr. C. V. Stanford, of Trinity." [Follows a list of works as in the orig. prog.] "...a trio in G by Mr. C. V. Stanford (for piano forte, violin, and violoncello), now performed for the first time by Messrs, Stanford and Burnett, and the Rev. T. P. Hudson").

f

2nd perf. 158th Concert, J4th Year, CUMS, Guildhall, Cambridge, Friday, 8 Nov 1878, 8.15 p.m., "Messrs. C. V. Stanford, F. W. Hudson, and T. P. Hudson".

Orig. prog. CUMS Archives, Pendlebury Lib., Music School, Cambridge, beginning with Stanford's Piano Trio (tempo indications of 2nd-4th mvts. changed to 2. Scherzo-Allegro vivace, J. Andante con moto, 4. Rondo-Allegretto con moto), then two songs Maid of Athens (Gounod) and Schöne Wiege meiner Leiden (Schumann), Marchenerzahlungen for piano, clarinet and viola, Op. 132 (Schumann), Sonata Duo in A, Op. 32 (Bennett), two songs Und schlafst du mein Mädchen and Am Ufer des Flusses, Op. 2t,

W The writer is indebted to Mr Michael J. Petty, Principal Libn. Local Studies Cambridge Central Lib., for searching this newspaper, the Cambridge Chronicle, and the Cambridge Review, but the above is the sole review for all three performances reported. her

HI: CH.A.MB **lm** }1USIC:

Nos. J and **6**) (Jensen), ending with Quartet in E flat, Op. 47 (Schumann).

Jrd perf. Popular Concert, 8th Series, CUMS, Guildha:i.l, Cambridge, Wednesday, 17 March 1880, "Mr. C. V. Stanford, Rev. F. W. Hudson, and Rev. T. P. Hudson".

Orig. prog. CUMS Archives, Pendlebury Lib, Music School, Cambridge, beginning with Stanford's Piano Trio (tempo indications a in 2nd perf.), then the Hymne à Rameaux (Jean-Baptiste Faure-S. S. Tovey-), the violin solos Romance (Ernst) and Tarantella (Raff) soloist Rev. F. W. Hudson, Irish Melodies;; with Vn. and Ve. obbligati Oh! breathe not his name and Let Erin remember (Beethoven-Rev. T. H. Orpen, Herr Gompertz, and Rev. T. P. Hudson), ending with Quartet in C minor, Op. 18, o. 4 (Beethoven-Herr Gompertz, Messrs. C. F. Abdy Williams, W. F. Donkin, and T. P. Hudson).

The period from 1875, when Stanford combined the ladies' voices of Fitzwilliam Musical Society with the male voices of CUMS, to 189J when he resigned is conductorship, may be described as the golden age of chamber music in Cambridge, not attained to in scope and excel.l.ence before or since. He attracted the services of such gifted amateurs as Thomas Percy Hudson'³/₄ Fellow of Trinity College, who had studied the violoncello with Griltz-macher in Dresden later with Piatti, and his equally-gifted brother, Frank W. Hudson, also a Fellow of Trinity College, described by J. A. Fuller-Maitland as "a violinist of rare attainment", f.irst-class pianists such as C. J. E. Smith, Willia A. Leigh, Gerard F. Cobb, and J. R. Lunn, the tenor Arthur Coleridge, and the basses Spencer Lyttelton and Richard Webster (later Lord Alverstone).

Stanford's pioneer work obviously gained tie whole-hearted support of the CUMS and many members of the University, for in 1880 he acquired the services of Richard Gompertz, a former pupil of Joachim, as violinist-in-residence, who led the CUMS orchestra and enhanced chamber music recitals presented at the Wednesday ¹Po p ¹Concerts, and combined concerts of choral,

1fJ The Revd Thomas Percy Hudson, b. York 16 Dec 18J2, d. Cambridge J 1 J an . 192 1, accepted the Trinity College living of Gilling East Yorkshire, in 1870, and founded the Hovingham Festival at nearby Hovingham Hall in 1887 (see Section A, entry under Op. 4 1, Battle of the Baltic). Obituary in **!:IT** April 1921, pp. 271-2.

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orchestral and chamber music (appointment reported MT May 1880, p. 239). The CUMS minute book entry for 20 Nov 1879 records approval of steps to be taken to secure this appointment, and lists the names of fifteen members of the University who guaranteed equal sums as minimum funding of the appointee, adding: "That the President and Conductor be empowered to negotiate with Violinist, and carry out the proposed arrangements to the best of their ability". This minute book entry also includes a copy of the letter Stanford sent to Gompertz in Dec 1879, which sets out in great detail the services required, the dates of University terms when residence in Cambridge was necessary, the remuneration from CUMS, the giving of violin lessons to members of CUMS individually or in groups not exceeding three with the respective fees payable, the opportunities of occasional engagements 'in London Banda', the three weeks at Easter and five in June-July- when he could reside in London for the 'Musical Season', and the five weeks in December-January 'of the German Musical Season during which Germany might be visited'. W

At the end of 1888 Stanford appears to have acquired the services of Haydn Inwards (violin), Emil Kreuz (viola), and Charles Ould (violoncello) on a permanent basis for, by 1891, Gompertz and these three players are billed in programmes as "The Cambridge University Musical Society's String Quartet". Unfortunately CUMS archives in the Pendlebury Library do not seem to include a minute book covering 1888, but it is probable that similar arrangements were made as with the appointment of Gompertz, in 1880.

During his 18-year period as conductor of CUMS Stanford brought to performance very many unknown or little-known works by continental composers, as well as promoting works by native composers, many of these being first performances, or first British performances.

WPhotocopies of CUMS minute book entry for 20 Nov 1879! and of the copy of Stanford's letter to Gompertz in NUL.

H: CHAMBER MUSIC:

Opus

- 9 Sonata No. 1 for Violoncello and Piano in A major, dedicated to Robert Hausmann, compld. 20 April 1877.

Autograph score, 12-stave MS paper, 34 pp, NLI MS 14,091, signed and dated 1. 5 April 1877, Tours, 2. 7 April 1877, Tours, 3. 20 April 1877, Cambridge. Inserted between pp 6 and 7 are 4 pp of sketches of Piano Quartet No. 1 in F major, Opus 15. Used as copy by engraver, C. G. Roder, Leipzig.

Pubd. E. Bote & G. Bock, Berlin & Posen, n.d., [1878], f"olio, score and sep. violoncello part; BL: h.1847.b.(8.), NUL: photo-prints from microfilm of BL score and violoncello part.

Pubn. review fil..March 1879, pp 150-1 with 13 incipits {"...we welcome this Sonata, because it is a Sonata, and before looking at a single bar. Mr. Villiers Stanford...though a young man, has long been favourably known for devotion to the highest forms of art, and for cultured tastes. But he deserves commendation... because he has done his best to provide good music for a combination of instruments which composers, great and small, have strangely neglected. Mr. Stanford here sets an example certain to be approved by the eminent violoncellist [Piatti], as chief of his order, and to which, mayhap, he will give practical encouragement").

1st perf. 6th Popular Concert, 7th Series, CUMS, Cambridge, Wednesday, 26 March 1879.

Orig. prog. CUMS Archives, Pendlebury Lib., Music School, Cambridge, beginning with Sonata for Pianoforte and Violoncello, Op. 9, a) Andante con moto leading to Allegro Moderato, b) Scherzo, c) Molto Adagio leading to Allegro, "Mr. C. V. Stanford and Herr Robert Hausmann, Professor at the Royal Musical Academy, Berlin", then the Song Vittoriat Vittoriat {Carissimi-Mr W. H. Wing), Violin Sonata in G minor {Tartini-Herr Hermann Franke), Violoncello solos a) Adagio and Allegro, Op. 70, and b) Abendlied (Schumann-Robert Hausmann), the Song Now Phoebus sinketh in the (Dr. Arne-Mr W.H.Wing), Grand Trio in B flat for Piano, Violin, and Violoncello, Op. 99 (Schubert-Stanford, Hermann Franke, and Robert Hausmann).

H': CHAMBER MUSIC:

2nd perf St George's Hall, Langham Place, London, Wednesday, 7 May 1879, Ridley Prentice (piano) and Signor Pezze (violoncello).

Reviewed MT June 1879, p. 321 ("Mr Ridley Prentice gave a Concert at St George's Hall on the 7th ult., which was well attended and highly successful. Mr Prentice proved himself an able pianist by his performance of Bee thoven's Sonata in D minor (N.o. 2, Op. 31), and several small pieces of his own composition. He also played, with Signor Pezze, a Sonata in A major, for pianoforte and violoncello, the composition of Mr C. Villiers Stanford, which was warmly received, and joined Mr Henry Holmes and Signor Pezze in Haydn's Trio in G major, for pianoforte, violin, and violoncello. The vocalists were Madame Patey and Mr Shakespeare, who, amongst other compositions, gave some songs by the b,n,ficiaire with much effect").

3rd perf. In Grove I, issue of 1883, Sir George Grove states of Opp. 9 and 11: "...both produced at Franke's Chamber Concerts, 1882", and this seems to be the source for all such statements which followed. However, a search of MT for the year 1882 shows that the chamber music recitals reviewed are confined to the Monday and Saturday Popular Concerts held in St James's Hall, that these: were reviewed in eight of the monthly issues, none of which mentions Hermann Franke or the performance of a Stanford work, and that there were no reviews of recitals in Prince's Hall where Franke regularly presented his chamber music concerts. A search of The Times issues of 1882 has proved equally negative.

4-th perf . 964th Popular Concert (6th of the 29th Series), Saturday afternoon, 20 Nov 1886, St James's Hall, Regent Street, London; Op. 9 billed as "First time", though more usually and accurately stated as "First time at these Concerts".

Orig. prog. BL: d.480, pp. 275-284, 12 incipits, quotes Grove I, "It was first performed in London at one of Mr Franke's chamber concerts, 1882."

Frog. began with Stanford's Sonata in A, Op. 9 (Miss Fanny Davies and Signor Piatti) tempo of 2nd mvt. given as Allegretto vivace, then the Air Adelaide (Beethoven-Mr Edward Lloyd), Adagio in E major for Violin with Piano accompt. (Mozart-Mme Norman-Neruda and Mr C. Hopkins Ould), Impromptu in B flat, Op. 142 (Schubert-Miss Fanny Davies), Serenade Awake, awake,

H: CHAMBER MUSIC:

with Violoncello obbligato (Alfredo Piatti-Edward Lloyd with Signor Piatti), ending with Quartet in F major, Op. 59, No. 1 (Beethoven-Mme Norman-Neruda and MM. Ries, Straus, and Piatti).

Reviewed MT Dec 1886, p. 717, 29th Series of Monday and Saturday Popular Concerts ('1s t James 's Hall was crowded to its last seat on 20th ult., but whether the special attraction was Beethoven's Quartet in F (Op. 59), ••• or Dr Villiers Stanford's Sonata in A, for piano and violoncello (Op. 9), cannot be said. The latter was given for the first time, but it is not a new work, •••and it is said to have been performed at one of Mr Franke's Concerts in 1882. The Sonata is in three movements, of which the second- which may be taken as a kind of quiet Scherzo-is the most pleasing, though the others are written with e ual refinement and elegance of style. The composer was, indeed, fortunate in his interpreters •••and it is impossible that his work can ever be heard under more favourable conditions").

H: CHAMBER MUSIC:

Opus

- 11** Sonata No. 1 for Violin and Piano in D major, dedicated to Ludwig Straus, compd. c; 1876--7.

Location of autograph MSS unknown.

Pubd. F. Ries, Dresden, n.d., [c 1885.J, folio, score and sep. violin part; BL: h.1613.1.(8.), NUL: photo-facsimile of score and violin part from BL print.

1st perf. 151st Concert, 33rd Year, CUMS, Guildhall, Cambridge, Friday, 18 May 1877, 2.45 p.m.

Orig. prog. CUMS Archives, Pendlebury Lib., Music School, Cambridge, beginning with Grand Trio in B flat for Piano, Violin, and Violoncello, Op. 97 (Beethoven-StanEord, Ludwig Straus, and T. P. Hudson), Songs by Frl. Thelka Friedlander, Verlust (Rubenstein), Auftrage (Schumann), and Meine Liebe ist grün (Brahms), Nos. 1, 2, 13, 16, 17, and 18 from Dauidsbundler, Op. 6 (Schumann-J. A. Fuller-Maitland), Duets by Frl. Friedlander and Frl. Redeker, Wenn ich ein Voglein war and Schon Bliimelein (Schumann), Sonata in D major (MS) for Pi no and Violin, "First time of performance", 1. Allegro moderate, 2. Allegretto moderato (in form of variations), J. Allegretto (Stanford-"Mr C. V. Stanford and Herr Straus"), Songs by Frl. Redeker, Gruppe aus dem Tartarus (Schubert) and Schlummerlied, Op. 7, No. 6, (Stanford), ending with Neue Liebeslieder Walzer, Op. 65, 2nd Set, for Vocal Quartet and Piano Duet (Brahms-Frl. Friedlander, Frl. Redeker, Rev. L. Borissow, and Mr. G. F. Cobb, with Stanford and Raoul C. de Versan at the piano).

2nd perf. According to Sir George Grove (Stanford name article in Grove I, 1883), Op. 9 and Op. **11** were "both produced at Franke's Chamber Concerts, 1882" (see previous entry for 2nd perf of Op. 9, the comments on which apply equally to Op. **11**).

Ht CHAMBER MUSIC:

Opus

- 13 Three Intermezzi for Violin (or Clarinet) and Pianoforte, written for Francis [later Canon] Galpin, compld. 9 Dec 1879, 1. Andante espressivo, 2. Allegro agitate, J. Allegretto scherzando.

Autograph scores, signed and date 1. 26 Nov 1879, 4 pp, 2. 28 Nov 1879, 5 pp, J. 9 Dec 1879, 4 pp, NUL MS 4a.

Autograph part for Violin, J pp, NUL MS 4b.

MS part for Clarinet in B flat, Nos. 1 and 2 in a copyist's hand (possibly that of Francis W. Galpin) but No. J is autograph, replacing copyist's No. J which has been deleted by publisher's reader, NUL MS 4c, 4 pp.

Pubd. Novello, London, n.d., [1880], folio, Three Intermezzi for Pianoforte and Violin (or Clarinet, or Violoncello ad lib.), BL: h.1751.e.(20.), NUL: photoprint of score (violin and piano), and sep. parts for violin, clarinet, and violoncello from M(mv) print 624.st.J1J.

Pubd. J. & W. Chester, 1979, new edition ed. Colin Bradbury.

1st perf. Wednesday Popular Concert, 8th Series, CUMS, Cambridge. 18 Feb 1880.

Orig. prog. CUMS Archives, Pendlebury Lib., Music School, Cambridge, beginning with Trio in E flat for Piano, Clarinet, and Viola, Op. 14, No. 2 (Mozart-Stanford, F. W. Galpin, and A. . Crichton), then Songs by W. H. Wing Romanzen aus Magelone, Nos. 4 and 5 (Brahms), Suite Anglaise III in G minor (Bach-Stanford), Song by W. H. Wing Drop not, young lover (Handel), ending with Intermezzi, for Pianoforte and Clarinet (MS) (stanford-C. V Stanford and F. W. Galpin).

H: CHAMBER MUSIC:

Opus

- 15 Piano Quartet No. 1 in F major for Piano, Violin, Viola, and Violoncello, dedicated to Ernst Frank, 1. Allegro con brio, 2. Scherzo, Allegro vivace, 3. Poco adagio, 4. Finale, Allegro con brio, compld. April 1879.

Location of autograph MSS unknown.

Pubd. E. Bote & G. Bock, Berlin & Posen, n.d., [1882], folio, score and parts, BL: h.28 3 1.(5.), NUL: photoprint of score and sep. parts from CUL print.

1st perf. St James's Hall, Regent Street, London, Thursday, 8 May 1879, "This Quartet was first played in public on May 8th, 1879, at one of the series of Festival Concerts given under the direction of Herr Richter, of Vienna, at St. James's Hall, having been composed for that occasion", (from prog. notes to 2nd perf., 21 May 1880). Not reviewed in MT issues of 1879, but announced MT April 1879, p. 215, and MT May 1879, p. 268 ("Title programmes of the four 'Orchestral Festival Concerts' under the conductorship of Herr Hans Richter and leadership of Herr Hermann Franke, have now been issued... The third concert will consist exclusively of chamber-music... artists engaged... pianoforte, Herr Xaver Scharwenka and Herr Alfred Griinfeld; violin, Herr Hermann Franke and Herr Ernest Schiever; viola, Monsieur ffollantler; and violoncello, Monsieur A. Van Biene").

Adverted. The Times 8 May 1879, p. 1, col. 3 ("Orchestral Festival Concerts.-Programme of Chamber Concert., this afternoon at 3: Quintett, F major, for pianoforte, two violins, viola and violoncello. (Brahms-), Griinfeld, Franke, Schiever-, Hollander-, Van Biene; Songs, Frau Schuch-Proska; Scherzo, from Pianoforte Concerto in B-flat minor-, Op. 32 (X. Scharwenka), arranged for two pianofortes for the Orchestral Festival Concerts by the composer, Herren Scharwenka and Griinfeld; Songs, Klage, Op. 69, No. 1, Tambourlilchen, Op. 69, No. 5. (Brahms), Fraulein Redeke three songs from Der Trompeter von Seckingen (G. Henschell), Herr Henschell; Tacata [sic] (Schumann), Herr Griinfeld. Part II. Quartett, F major; for pianoforte, violin, viola, and violoncello MS, :first time (C. Villiers Stanford), :ff.erren Scharwenka, Franke, Hollander; Van Biene; Fantasia, F minor, Op. 49, for pianoforte (Chopin), Herr: Scharwenka; Songs, Frau Schuch-Praska; Improvisation on Themes by Wagner, H'err Griinfeld").

Not reviewed The Times.

H: CHAMBER MUSIC:

2nd perf. 166th Concert, 36th Year, CUMS, Guildhall, Cambridge, Friday, 21 May 1880, 2.43 p.m.

Orig. prog. CUMS Archives, Pendlebury Lib., Music School, Cambridge, beginning with Stanford's Quartet in F major (MS) (Messrs. C. V. Stanford, R. Gompertz, A. Burnett, and Rev. T. P. Hudson), then the 5-pt Madrigal, Dainty fine bird (Orlando Gibbons), Sonata in G major for Violin and Piano, Op. 78 (Brahms-Messrs. R. Gompertz and C. V. Stanford), the Madrigal To Chloris (Stanford, 1st perfd. CUMS 27 May 1873), ending with Quintet in A major, Op. 114, The Trout (Schubert-Messrs. C. V. Stanford, R. Gompertz, A. Burnett, T. P. Hudson, and H. Progratzsky).

Reviewed MT June 1880, p. 288.

Jrd perf. 174th Concert, 39th Year, CUMS, Guildhall, Cambridge, Friday, 2 June 1882, 8.15 p.m.

Orig. prog. CUMS Archives, Pendlebury Lib., Music School, Cambridge, beginning with Stanford's Quartet in F major, Op. 15 (Messrs. C. V. Stanford, R. Gompertz, W. F. Donkin, and Rev. T. P. Hudson), Four Pieces for String Quartet, Op. 81 (Mendelssohn-Messrs. R. Gompertz, C. F. Abdy Williams, W. F. Donkin, and Rev. T. P. Hudson), Scherzo in B flat minor, Op. 31, and Impromptu in A flat, Op. 29 (Chopin-Mr. C. F. Cobb), ending with Quintet in C major for two Violins, Viola, and two Violoncellos, Op. 163, (Schubert-Messrs. R. Gompertz, C. F. Abdy Williams, W. F. Donkin . Rev. T. P. Hudson and E. Capel Cure).

4th perf. Hermann Franke's Chamber Concert, Prince's Hall, Piccadilly, London, Tuesday, 23 Feb 1886, played by Messrs Max Laistner, Peiniger, Stehling, and Jules de Swert. Also 1st perf. of Toscanische Rispetti, 12 Songs of Tuscany for one to four voices (Julius Rontgen-Franke's Vocal Quartet).

Reviewed MT March 1886, p. 142 ("Dr. Stanford always writes" in the style of an accomplished musician, and this Quartet bears abundant testimony to his well cultivated talent. From the point of view of abstract musical effect, the first and second movements are superior to the third and fourth, which, at a first hearing, appeared somewhat dry. Subsequent performances, however, may modify or reverse this impression").

Also included in the prog. were Brahms's Liebeslieder Walzer, and a Suite for Violin by Joseph Gibbs, 1699-1788, played by Herr Peiniger.

H. CHAMBER MUSIC:

Opus

- 25 Quintet in D minor: for Piano, two Violins, Viola, and Violoncello, dedicated to Joseph Joachim, 1. Allegro molto e agitato, 2. Scherzo-Allegro non troppo, 3. Adagio espressivo, 4. Finale-Allegro risoluto, compld. March 1886.

Autograph score, signed but undated, headed "To my friend Joseph Joachim", NUL MS 6, 25 pp.

Pubd. Novello, London & New York, n.d., [1886], folio, "March 1886 printed at end, score and four string parts, BL: h.2785,d.(5.), NUL: photoprint of ' score and string parts from CUL print.

1st perf. 189th Concert, 42nd Year, CUMS, "in the large room of the Guildhall", Cambridge, Thursday, 10 June 1886, 8,45 p.m.

Orig. prog. CUMS Archives, Pendlebury Lib., Music School, Cambridge, beginning with Stanford's Quintet in D minor for Piano and Strings, Op. 25, MS., "First Performance" (Messrs. Stanford, Gompertz, Betjemann, Jung, and Whitehouse, full prog. notes with 15 incipits), then the Song Sind es Schmerzen, sind es Freuden, Op. 33 (Brahms-Miss Ethel Harrison), Violin solos from Spanish Dances, a) Playera, b) Zapateado (Sarasate-Richard Gompertz), Piano solos a) Prelude in A flat (Chopin), b) Toccata (Stanford), both played by W. H. Speer, the Songs a) Where shall the lover rest (C. Hubert H. Parry), b) The Angelus (A. Somervell), sung by Ethel Harrison, ending with String Quartet in B flat, Op. 18, No. 6 (Beethoven-Messrs. Gompertz, Betjemann, Jung, and Whitehouse).

2nd perf. at an Edward Dannreuther Concert, Thursday evening, 4 Nov 1886. Press notices of the period do not name the location of these Concerts, but this is made clear: in his name article in Grove IV, where he is described as "an earnest apostle of the new school, he was no less zealous for the old, as is proved by the range of the programme: as well-known chamber concerts, given at his house in Orme Square, Bayswater, from 1874-93". It seems that these were semi-private occasions, though it is obvious that members of the press were invited, but, as no original programmes have been traced, it is probable that they were not printed.

Reviewed fil December 1886, p. 719 ("Although these pleasant musical evenings can scarcely be placed among public enterprises

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of importance, they are always sufficiently interesting to call for some record...at the first of the 17th series on the 4th ult., the programme included a new Quintet in D for piano and strings, by Dr. Villiers Stanford. The work was appreciated at once owing to the clearness of its construction... The new Quintet is perfectly lucid and decidedly pleasing, if not strikingly original. At a first hearing we preferred the Adagio and Finale to the first movement and the Scherzo, which is by no means a bad sign, as it proves that the music is not wearisome. We shall hope to hear Dr. Stanford's work at St. James's Hall on some future occasion").

Also included in Dannreuther's prog. were Piano Quintet in F minor, Op. 34 (Brahms), and songs by Miss Lena Little, Lasst mich ruhen and Die drei Zigeuner (Liszt), and Poeme d'Octobre (Massenet).

Jrd perf. "Mr. Charles Halle's Concert!!" Prince's **Hall**, Piccadilly, London, Friday, 10 June 1887.

Reviewed t!, July 1887, p. 410 ("At the Concert of the 10th this last-named work [Brahms's new Sonata in F, for piano and violoncello (Op. 99)] was repeated, and Dr. Villiers Stanford's Quintet in D minor (Op. 25), about which we have written frequently of late, was performed for the first time at these Concerts. Haydn's Quartet in G (Op. 33, No. 5) was also given for the first time, and Mr. Halle played Schumann's early and not very satisfactory Sonata in F sharp minor (Op. 11)¹¹).

4th perf Prince's Hall, Saturday, 11 June 1887.

Reviewed MT July 1887, p. 410 ("...the programme was headed by Dr. Villiers Stanford's Quintet in minor (Op. 25), which has been heard several times, in the course of the season. The **geni** of the work is the slow movement, the theme of which suggests a Celtic origin").

5th perf. CUMS Popular Concert, 23rd Series, Guildhall, Cambridge, Wednesday, 27 Feb 1889.

Orig. prog. CUMS Archives, Pendlebury Lib., Music School. Cambridge, beginning with Quartet in C major, Op. 33, No. J (Haydn-Messrs. Gompertz, Inwards, Kreuz, and Ould), then the songs O cessate di piagarmi (Scarlatti), Merlin's Song (Joachim), and An Schwagerl Kronos (Schubert) sung by W. F. Blandford, ending with Stanford's Quintet in D minor, Op. 25 (Prof. Stanford, Messrs. Gomper z, Inwards, Kreuz, and Ould).

Stanford's Violin Quartet in D major remained in the repertoire of chamber groups for at least two decades, as is shown by the following:

Perf J. Wigmore at 11, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Opus

J2 Suite for Violin Solo and optional Accompaniment in
 Stanford's arrangement for Violin and Piano for the c. 1888-9
 (see main entry under Cp. J2, Section F).

H: CHAMBER MUSIC:

Opus

35 Piano Trio No. 1 in E flat major for Piano, Violin, and Violoncello, dedicated to Hans von Billow, compld. 17 June 1889.

Autograph full score, signed and dated, 1. 27 May 1889, Cambridge, 2. 29 May 1889, Cambridge, 3. 3 June 1889, Cambridge, 4. 17 June 1889, Cambridge, NUL MS 8, 31 pp (used as copy by engraver).

Pubd. Novello, Ewer & Co, London & New York, n,df, [1889], folio, BL: h.)911.c.(4.), NUil:photo-facsimile of score, with violin and violoncello parts loose in pocket.

1st perf. at an Edward Dannreuther Concert, Thursday evening, 16 Jan 1890, at his home in Orme Square, Bayswater, London, 20th Series of Dannreuther Chamber Cbncerts, Dannreuther (piano), Gibson (violin), and Ould (violoncello).

Reviewed The Times 18 Jan 1890, p. 9, col. 51 ("the first performance o:f a trio :for piano and strings [which] has a strongly-marked individuality, although here and there the influence o:f Brahms becomes apparent to a degree that is unusual with the composer. The opening o:f the first movement is extremely beautiful; the second...is :full of interest and charm, and its dainty grace most captivating, even at a first hearing...Thework was played with great spirit, and, o:f course, with complete intelligence"). Also in prog. Suite in B minor for flute and strings (Bach), Loreley (Liszt) and a group of songs by Brahms sung by Miss Anna Williams, and two piano pieces by Chopin played by Dannreuther MT March 1890, p. 168 ("A Pianoforte Trio in E :flat, by Professor Villier Stanford (Op. 35), and a similar work in by Dr. Hubert Parry, have both been tried with favourable results. Both works are too complex to be :fully judged at a f rst hearing, but so :far as it was possible to form an estimate they are worthy o:f their respective composers without presenting them in any new light. The merit of Professor Stanford's Trio seemed to be evenly distributed over the :four sections, while as regards that of Dr. Parry the second and third sections appeared superior to the :first and :fourth, these-lasttbe+pg somewhat restless and devoid of contrast").

2nd perf. CUMS Orchestral and Chamber Music Concert, Series 1889-1890, Wednesday, 5 March 1890.

Orig. prog. CUMS Archives, Pendlebury Lib., Music School, Cambridge, beginning with Sonata in F major :for Piano and Violin, Op. 8 (Grieg-Miss Alice Neville and Mr. Gompertz), then the voca:

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quartets Discord. dire sister (Samuel Webbe, 1740-1816) and Crabbed age and youth (R. S. Stevens, 1757-1837) sung by Messrs. Terry, Radcliffe, Langdon, and Carrington), Violoncell; solos Abendlied (Schumann) and Allegro Moderato from Moments Musicale (Schubert) played by Mr. Ould, the vocal quartet This pleasannte, monthe of Maie (William Beale, 1784-1859), singers as above, ending with Stanford's Piano Trio in E flat, Op. 35, mvts.

1. Allegro Grazioso, 2. Allegretto con moto, 3. Molto moderato (Minuetto), 4. Allegro con fuoco, played by Prof. Stanford and Messrs. Gompertz and Ould.

HI: CHAMBER MUSIC:

Opus

- 39 Sonata No. 2 for Violoncello and Piano in D minor, dedicated to Alfredo Piatti, mvts. 1. Allegretto con moto moderato, 2. Andante con moto, J. Allegro giusto, compld. 19 Sept 1889.

Autograph score, signed and dated 19 Sept 1889, Cadenabbia, t:v "To his friend Alfredo Piatti", 22 pp, NUL MS 9a,; (used as copy-by engraver).

MS part for Violoncello in copyist's hand, 14 PP, NUL MS 9b!

Pubd. N. Simrock, Berlin [**now** Hamburg], 1893, score and part, folio, BL: ru.1851.0.(4.), NUL: ph9toprint of score and part from CUL print.

1st perf. Popular Concert, St James's Hall, Regent Street, London, Monday evening, 18 Nov 1889, Stanford and Piatti.

Orig. prog. BL: d.480, pp. 9-19, beginning with Quintet in C major, Op. 29 (Beethoven-Mme Neruda [Lady Halle], MM. L. Ries, Straus, A Gibson, and Piatti), then Stanford's Sonata in D minor Op. 39 ("First time-Dr. Villiers Stanford and Signor Piatti"), Volker for violin with piano accompt, Im Rosengarten zu Worms and Ungarische (Raff-Mme Neruda), ending with Gipsy Songs, Op. 10'.3, for Four Voices with piano accompt., (Brahms-Mrs. Henschel, Miss Lena Little, Mr. Shakespeare, and Mr. Henschel, piano accompt. Mme Haas). Copious prog. notes to Stanford's Sonata with 14 incipits.

Reviewed MT Dec 1889, p. 726. (" The audience on Monday, the 18th. uit., was larger than on previous occasions, and this was gratifying, as the programme contained an important novelty in the shape of a Sonata in D minor, for pianoforte and violoncello (Op. J9), D¥ Professor Villiers Stanford •••composed during a visit•••to Mr-. Piatti in September last, and according to the dates on the three movements was finished in five days. The opening movement, which is based on an attractive though somewhat plaintive subject is the most satisfactory, though the last is the most elaborate and contains some clever contrapuntal writing. The middle section is a kind of combined slow movement and Scherzo. The work, which was rendered with much refinement•••was very warmly received!").

Compd. 14-19 Sept 1889 . while Stanford was the guest of Alfredo Piatti at his retirement home, Villa Piatti, near Cadenabbia, *od* the shores of Lake Como

H': CHAMBER MUSIC:

Pubn. review MT' December 1889, p. 744, incidental to pubn. review of Morning, Communion, and Evening **Sees** in Fin Op. 36 {"The industry as well as the versatility of the composer is expresse in the two latest works from his pen, namely, in his Service in F {Op. J6) and in the Sonata for pianoforte and violoncello (Op. 39), performed at the Popular Concerts on the 18th ult. The style of each is as different as possible the one from the other, so much so that it would be difficult to believe that the two works emanated from the same brain").

Recorded. by Academy Sound and Vision, 1992, Julian Lloyd Webber (violoncello) and John McCabe (piano), CD DCA 807 ("British Cello Music, Vol. 2").

HJ: CHA MBER MUSIC:

Opus

44 String Quartet No. 1 in major, "Written for Newcastle Chamber Music Society", compld. 22 August 1891.

Autograph score, signed and dated 22 August 1891, Llandudno, 45, pp, NUL MS 11. (used as copy by engraver).

Pubd. A. H. Payne, Leipzig (Miniature Score No. 198), n.d., [1891], copyright transferred Ernst Eulenburg, 1892, Leipzig, E. Donajowsky, London, "Dem Newcastle Chamber Music Society gewidmet", BL: b.205, 8vo, NUL: photo-facsimile from L&PL print.

1st per:f. ewcastle Chamber Music Society Concert, **Assemb1y** Rooms, Westgate Road, Newcastle upon Tyne, Friday, 22 Jan 1892, 8 p.m., Messrs. Richard Gompertz, Haydn Inwards, Emil Kreuz, and Charles Ould, "The Cambridge University Musical Society's String Quartet".

Orig. prog. NCL Local Studies Lib., Vol. 2, pp. 3-9, prog. notes by Charles A. Barry with eight incipits ("The composition of this Quartet may perhaps be best regarded in the light of an agreeable holiday task, seeing that it was undertaken...during the short interval of rest Professor Stanford allowed himself at Llandudno in August last, between his duties at Cambridge and the RCM, and those which he had to fulfil at the Hereford and Birmingham Festivals...Though written down within so brief a period, this quartet is a work which bears no signs of undue haste or immaturity--a result which may be accounted for by the probable fact that before setting pen to paper it had been more or less completely sketched in the composer's brain").

Advertd. Newcastle Daily Chronicle 22 Jan 1892, p. 1, col. 1, with identical notice in the Daily Journal, same date and place, ending: "No tickets for this concert are available for the public. and no money will be taken at the door".

Prog. began **with** Stanford's Quartet in G major, mvts. 1. Allegro assai, 2. Poco allegro e grazioso, 3. Largo con molto espressione 4. Allegro molto, then the song Blow, blow, thou winter wind (J. Sarjeant-Mr Charles Ackerman), Solostick in A minor for Violin alone (Kiel, b.1821- Mr Richard Gompertz), The Wanderer (Schubert-Mr Charles Ackerman), Quartet (fragment) in C minor (Schubert-Gompertz, Inwards, Kreuz, and Ould), Recit. and Air O ruddier than the cherry (Handel-Ackerman), ending with Quartet in A major, Op. 41, No. 3 (Schumann-Gornpertz, Inwards, Kreuz, and Ould). The official accompanist for this and most of the

HI: CHAMBER MUSIC:

Society's concerts was James M. Preston, 1867-1931, highly-respected keyboard executant throughout the North, first organist of the newly-built parish church of St George, Jesmond, Newcastle upon Tyne (1888), and whose reputation is alive to this day.

Reviewed Newcastle Daily Chronicle 2J Jan 1892, p. 8, col. 4 ("The string quartets performed were Stanford's Cr, op. 44, which was specially composed for the society, Schubert's posthumous C minor fragment, and Schumann's A major, op. 41, No. J. • • • Mr-Richard Gompertz gave an excellent interpretation of Kiel's violin solo in A minor, op 76. There was a large audience, and the whole of the contributions were received with enthus. 1. asm 11).

Newcastle Chamber Music Society was founded in 1880, with a membership of £ 120, each member paying a subscription of two guineas for the season's concerts held in Nov., Dec., Jan., and March. Within ten years the membership grew to £. 200, the concerts were increased to five per season, and to six in more recent years up to the present. Soachim, Piatti, and many other notables of London chamber concerts, were frequent visitors. The Society seems to have been ultra-conservative in its choice of works, most of which were drawn from the Viennese classics-Stanford's Quartet in G appeared as the first by a British composer, and was not followed by any such native work for a considerable period.

This Society's programmes may be quoted to illustrate the spread of Stanford's and Parry's works to leading provincial chamber music societies. Stanford's name first appeared on Friday, 18 Jan 1889 (35th Concert), with two of his Irish Folk-Song arrangements: Ancient Irish Lullaby and My love's an Arbutus, sung by Miss Anna Russell. This was followed on Tuesday, 16 Dec 1890 (42nd Concert), by a repeat of My love's an Arbutus and, on Wednesday, 11 Nov 1891 (46th Concert), by his arrangement of Emer's farewell to Cucullain. Parry's name first appeared on Wednesday, 12 Dec 1894, with his Anacreontic Ode, sung by Plunket Greene. Then, on Tuesday, 28 March 1899 (84th Concert), by Stanford's arrangement of the Old French Song, La Rose (Pierre de Ronsard; 'Mignonne, allons voir si la rose'). See Section M.

ff: CIIAHDER HUSIC:

2nd perf? Popular Concert, St James's Hall, Regent Street, London, Monday evening, 27 Nov 189 , 'Tirst time at these Concerts Lady Hall.e (Mmme. Norman-Neruda), MM. Alfred Gibson, Emil Kreuz, and Alfredo Piatti.

Orig. prog. BL: d.480, pp. 1-18 , copious prog. notes (unsigned) with 24 incipits, beginning with Stanford's Quartet in G, then the duets Les Fiances and Barcarolle (Chaminade-Mr. and Mrs. Oudin), Fantasia in F minor, Op. 49 (Chopin-Herr Schonberger), the duets Viens, viens (Saint-Saens) and Nous allons partir (Godard) sung by Mr. and Mrs. Oudin, ending with Piano Trio in E flat, Op. 100 (Schubert-Herr Schonberger, Lady Halle, and Signor Piatti). Accompanist Mr. Henry Bird.

Prag. notes begin: "This example of Professor Stanford's ripest talent...is dedicated to Newcastle Chamber Music Society. It comprises the usual four movements, in each of which the composer makes free use of contrapuntal means, and, doing so, presents ... a source of interest which never fails from beginning to end".

Reviewed G. 8. Shaw, "A Lecture Recital", in The World, 6 Dec 1893, Shaw's Music III, pp. 59-60 ("At this and the next concert I heard two novelties: a pianoforte quintet by Goldmark, and a string quartet by Villiers Stanford....The Stanford quartet was exceedingly clever: this I say in its praise; for if I am to have scientific music, I had rather have it cleverly scientific than stupidly so....Still, there are blemishes in it. For example, though the scherzo, with its recurring trio, is, like the rest of the work, unquestionable in form--respectable precedents being discoverable in Beethoven and elsewhere--it condescends to be enjoyable. And the elaborately invented harmonies of the slow movement, by their very aloofness from the vulgarities of poetic purpose or voluptuous tone-weaving, accidentally acquire an unexpectedness of arrival and a vagueness of destination which might suggest to an ignorant and imaginative hearer that the composer was portraying the wanderings of a blind heroine in an Irish waste. It is in the first and last movements that the professor is completely himself, though even here there is an escapade ov two. I must reserve my final judgment, however, until I have th quartet. Merely to hear music of **this sort** is to miss half of its qualities").

ID: CHAMBER MUSIC:

Opus

- 45 String Quartet No. 2 in A minor, dedicated to Richard Gompertz,
 1. Molto moderato, 2. Prestissimo, 3. Andante espressivo,
 4. Allegro molto compld. 25 Sept 1891.

Autograph score, signed and dated 25 Sept 1891, Gilling;
 40 pp, NUL MS 12, {used as copy by engraver}.

Pubd. A. H. Payne, Leipzig (Miniature Score no. 199), n.d.,
 [1891], copyright transferred Ernst Eulenburg, 1892, Leipzig,
 E. Donajowsky, London, "Richard Gompertz freundschaftlich
 gewidmet", BL: b.205, 8vo, NUL: photo-facsimile from L&PL print.

1st perf? (1st London perf.), Princes' Hall, Piccadilly, London^{1/2}
 Richard Gompertz Concert, Tuesday, 13 Feb 1894, Richard Gompertz,
 Haydn Inwards, Emil Kreuz, and Charles Ould.

Reviewed George Bernard Shaw, "Ride a Cock Horse", in The World,
 21 Feb 1894 ("The next chamber music concert I was at!
 however, was not a Monday Popular, but one given by Mr Gompertz,
 who unearthed a very good quartet in A minor, by Professor
 Villiers Stanford, which for some reason had not been performed
 in public before in London. It is a genuine piece of absolute
 music, alive, with feeling from beginning to end, and free from
 those Stanfordian aberrations into pure cleverness which remind
 one so of Brahms's aberrations into pure stupidity. It is true
 that the composer has done one or two things for no other reason
 that I can discover except that Beethoven did something like
 them; but a professor is bound, I suppose, to shew himself a man
 of taste; and at all events the passages in question have
 borrowed some of the fire, as well the form, of the master.
 Unfortunately, the quartet is very difficult; and I cannot
 honestly say that Messrs Gompertz, Inwards, Kreuz, and Ould **were**
 quite equal to it. The performance lacked delicacy and precision
 Mr Gompertz is a courageous player who affects a certain rough
 warmth and vigor of style which occasionally finds its opportuni-
 ty; but he is not fastidious, and Professor Stanford is; so the
 quartet was not made the most of. The great attraction for me at
 this concert was Beethoven's posthumous quartet in C sharp
 minor. . . ")

Reviewed MT March 1894, p. 172 { " . . . Professor Villiers Stan-
 ford's String Quartet in A minor (Op. 45) as brought to a first
hearing in Central London. It is a genial, powerful, and original
! =ff Shaw's Music: III ., pp. 138-9 .

H. CHAMBER MUSIC:

work, full of melody, and displaying in ample measure the ripe musicianship and command of resource which distinguish the efforts of this composer. Its complexity, however, is such that no safe judgment can be formed, after only one hearing, of the rank it should occupy among contemporary productions, or indeed **even** among those of its composer. As to its right to be heard again, and often, no doubt could exist in the minds of those who on this occasion first made acquaintance with its many beauties")

Other works in prog. were Sonata for Violin and Piano, Op. 78 (Brahms-Gompertz and Mme Alma Haas), the songs By Celia's Arbor (Mendelssohn), Tears, idle tears (A. Somervell) and one by Rubenstein, sung by Mr Shakespeare who was self-accompd, enaing
 - - - - - w:ith . it : i . C sh ; P 1:::; 0 : 13± (; ethov ; - G mpertz Quartet) •

2nd perf? Popular Concert, St James's Hall, Regent Street, London, Monday evening, 7 Dec 1896, "First Performance at these Concerts", Lady Halle, and MM. Ries, Gibson, and Piatti.

Orig. prog. BL: d.480, pp. 1-14, prog. notes with 20 incipits, unsigned but probably by Joseph Bennett, beginning with Stanford's Quartet in A minor, then the songs Ein Traum and Ubers jahr (Carl Bohm-Mme Alice Gomez), Variations Serieuse in D minor, Op. 54, for solo piano (Mendelssohn-Mlle Clotilde Kleeberg), 'New' Sonata in E minor for Violoncello and Piano, °First Performance at these Concerts" (Piatti-Signor Piatti and **Mr** Henry Bird), the song Rendel (Elgar-Mme Alice Gomez), ending with Sonata in F major, Op. 8, for Piano and Violin (Grieg-Mlle Clotilde Kleeberg and Lady Hall,). Accompanist Mr Henry Bird.

Frog. notes begin: "This Quartet, dedicated to Richard Gompertz, is marked 'No. 2', but it should not be overlooked, in this connection, that the composer had: previously written, not only one other string Quartet, but also a pianoforte Quartet in F (1879) and a pianoforte Quintet. The first string Quartet and the Quintet have been played at the Popular Concerts."

Adverted. The Times 7 Dec 1896, p. 1, col. 4 ("Monday Popular Concerts: This (Monday) Evening De T. In St James's Hall. Programme'. Stanford's Quartet in A. minor; Mendelssohn's Variations Sarieuses, for Pianoforte alone; a new Sonata for Violoncello, and Pianoforte by Piatti; and Grieg's Sonata for Pianoforte and Violin in F major. Executants-Lady Kalle, Mlle

Hu CHAMBER MUSIC:

Clotilde Kleeberg, **MM.** Ries, Gibson, and Piatti. Vocalist-Madame Alice Gomez. Accompanist Mr Henry Bird''').

Not reviewed in The Times.

Reviewed Jan1897, p. 20 ("There were two additions to the repertory on the following Monday evening. The first was Professor Villiers Stanford's Quartet for strings in A minor (Op. 45), dedicated to Richard Gompertz, and though not an **abeolute** novelty, almost sufficiently fresh to be regarded as such. It is a genial work, abounding in musicianly touches, and the final Allegro molto is akin to Slavonic music. The other piece giveR. for the first time was a new Sonata for violoncello and pianoforte in E minor, by Mr Piatti (Op. 32). This is one of the Italian artist's best compositions, being noteworthy not only for refinement and musicianly feeling, but for an unusual measure of vigour. It was perfectly interpreted by the composer and Mr Henry Bird. ••• **Tb..a** vocalist was Madame Alice Gomez, one of her selections being a charming 'Randel' by that rapidly rising composer, Mr Edward Elgar").

In "The Rhythm of Modern Music", Macmillan, London, 1909, C. F. Abdy Williams has included a chapter on String Quartet No. 2 in A minor, Op. 45, pp. 272-288.

Opus

Legend for Pianoforte and Violin, compd. c 1893.

Location of autograph MSS unknown.

Pubd. Augener, London, 1893, score and violin part, folio, BL: ff.40J.cc.(2.), proof-sheets, NUL: photoprint of score and violin part from BL microfilm.

No evidence of performance.

H1: CHAMBER MUSIC:

Opus

54 Six Irish Fantasies for Violin and Pianoforte, 1. Caoine (A Lament), 2. Boat Song, J. Jig, 4. War Song, 5. Hush Song, 6. , dedicated to Lady Wilma Hall (Mme Norman-Neruda), orig. set of six compld.)1 Oct 1893.

Autograph scores, signed, titles as above, and dated 1. 27 Oct .J. §. 21, 2. 15 Oct 1893 LNo. 4¹ deleted], J. 15 Oct 1893, 4. JO Oct .1 §. 2.1 o. 5 deleted], S. 31 Oct 1893 [•No. 6¹ deleted], 6. 28 Oct 1893, 22 pp, NUL MS 15a (used as copy by engraver for orig. edn. of 1894).

Autograph violin parts of the above, written on 3 bif'olia, viz: 1. Caoine (A Lament) and Reel, 2. Boat Song and Jig, 3. War Song and Hush Song, signed but undated, 11 pp, NUL MS 15b.

Pubd. Stanley Lucas & Co, London & Leipzig, 1894, folio, 1. Cane, 2. Boat Song, J. Jig, 4. War Song, 5. Hush Song, 6. , BL: h.3911.f'.(2.), NUL: photoprint of score and **violin** part from CUL print.

1st perf'? Popular Concert, St James's Hall, Regent Street, London, Saturday afternoon 3 Feb 1894, Lady Hall' accomp'd. Mr Henry Bird.

Orig. prog. BL: d.480, pp. 34-JB, prog. notes (unsigned) with 6. incipits, beginning Quintet in G major for Vn. I, II, Va. I, II, Ve-, Op. 111, "BY desire" (Brahms-Lady Halle, MM. Ries, Gibson, Hobday, and Piatti), then the song Caro mio ben (Giordani-Miss Florence Christie), Sonata in B flat, posthumous, for Pianoforte alone (Schubert-Mr. Leonard Barwick), Irish Pieces [Fantasies] for Violin with Pianoforte Accompaniment, "First time at these Concerts" (Stanford-Lady Ha.116, 1. A Lament., 2. Jig, 3 Hush Song, 4. = Nos. 1, J, Si, and 6 of the pubn.

H1: CHAMBER MUSIC:

order of 1894), the songs Elegie and Ouvre tes yeux bleus (Massenet-Miss Florence Christie), ending with Introduction and Polonaise for Pianoforte and Violoncello (Chopin-MM. Borwick and Piatti).

Reviewed G. B. Shaw, n'Blrahms: Music Without Mind", in The World, 7 Feb 1894, Shaw's Music III, P. 126 ("Last Saturday Lady Halle bade us farewell for the season with some Irish airs by Proffessor Stanford which made excellent fiddling, and gave us at their best points a sense of the thatched roof, the clay floor, the potcheen, and the entire absence of ?rofessorial spirit proper to genuine Irish violinism. The pianist at these two concerts was Mr Leonard Berwick. When he played Schumann for us his tempi were much too slow.... Over a sonata by Schubert he well, I suppose I must not say that he moodled, or maundered, or anything of that sort. But I may at least beg. Mr Borwick to recollect what liappened to Stavenhagen; 's' \Vreputation a few years ago when he gave up strenou playing and took to elegant trifling").

Reviewed MT March 1894, pp. 170-1 ("Interest... may be said to have centred in the four new Irish pieces for violin, with pianoforte accompaniment, by Professor Villiers Stanford, which were e quisltely rendered by Lady Halle. Their titles, 'ALament', 'Jig', 'Hush Song', and 'Reel', sufficiently indicate the character of each piece; and it may be added that while the accomplished composer has not neglected the characteristics of Irish music, he has been careful to make his efforts worthy of consideration from the standpoint of a high-class musician. The Irish pieces were received with much warmth, and should be presented again at one of the Popular Concerts when opportunity offers").

2nd perf. Hampstead Conservatoire, London, Saturday, 24 Feb 1894, Sir Charles and Lady Halle.

Reviewed fil April 1894, p. 26,3 ("Sir Charles and Lady H"all6 had no reason to complain of lack of appreciation of their perform-

WJ Bernhard Stavenhagen.; 1862-1914, spectacularly successful . pianist, rivaled only by Paderewski, first toured Europe, Ebglanc and America in 1894-5. Within a few years turned to conducting, notably in Munich and Geneva from 1907 until the end of his life.

H: CHAMBER MUSIC:

ances...by a crowded audience. The famous pianist selected for his first solo the 'Moonlight' Sonata of Beethoven, the peculiarly poetic spirit of which he reflected with his wonted skill, and when he next appeared alone upon the platform played Chopin's Study in C sharp minor (Op. 25, No. 7) and Impromptu in F sharp (Op. 36). Lady Halle was at her very best in Gade's Caprice in A minor and the 'Three Irish Pieces'. 'A Lament' in D minor, 'Hush Song' in F major, and 'Reel' in D major-of Professor Stanford. The hearty applause with which they had been separately greeted became enthusiastic when the celebrated pair came on together to render 'Three Fantasiestücke' of Schumann for pianoforte and violin and the Grand Sonata in A minor of Rubinstein, with the latter of which the successful Recital terminated").

H: CHAMBER MUSIC:

Opus

64 String Quartet No. 3 in D minor, dedicated "To my friends The Joachim Quartet", mvts. 1. Alle ro moderato ma appassionato, 2. Allegretto semplice, J. Andante (quasi Fantasia), 4. Allegro feroce ma non troppo mosso, compld. 29 Sept 1896.

Autograph score, signed and dated 1. 22 Sept 1896, Milano, 2. 25 Sept 1896, Milano, J. 26 Sept 1896, Milano, 4. 29 Sept 1896, London, 22 pp, NUL 1519, (used as copy by engraver).

Pubd. Augener & Co, London, 1897, score, 8vo, and string parts, 4to, BL: b.204.(J.) and g.417.h.(6.), NUL: photoprin of pocket score, and of 4 string parts, from CUL prints.

1.st perf? Popular Concert, "The 1450th Concert", St James's Hall, Regent Street, London, Saturday, 2 April 1898, 3 p.m., MM. Joachim, Kruse, Wirth, and Hausmann, "Last appearance but one of the Joachim Quartet".

Orig. prog. BL: d.480 1 pp. 6-J6, with 26 incipits, beginning with Quartet in C major, Op. 59, N'o. 3, "Repeated by desire" (Beethoven-Joachim Quartet), then the songs La procession (Clara Franck) and Le Violette (Scarlatti) sung by Mme Blanche Marchesi, Chaconne in D minor (Bach-Joachim), the songs Wohn (Schubert) and Klinge, Klinge mein Pandere (Rubenstein) sung by Mme Marchesi, ending with Quartet in D minor, Op. 64 (Stanford-the Joachim Quartet); accompanist Mr Henry Bird.

Adverted. The Times Saturday, 2 April 1898, p. 1, col. 4 ("Last Saturday Popular Concert, St James's Hall... This Day, April 2, at J. Programme. Beethoven's Rasoumowski Quartet in C major (repeated by desire); Bach's Chaconne for violin alone; and Stanford's Quartet in D minor-. Executants-}IM. Joachim, Kruse, Wirth, and Hausmann. Vocalist, Hadame Blanche Marchesi. Accompanist Mr Henry Bird").

Not reviewed in The Times.

Reviewed. IT May 1898, p. 317 ("The last Saturday performance of the season, on the 2nd ult., showed the Joachim Berlin Quartet to the fullest advantage beginning as it did with Beethoven's unsurpassable Quartet in C (Op. 59, No. J) and ending with Professor **Villier-s** Stanford's masterly Quartet in D minor (Op. 64). The vocalist was Madame Blanche Marchesi, who imparted the utmost significance to songs by various composers").

HI: CHAMBER MUSIC:

Perfd. Cologne, March 1899, the Giirzenich Quartet-Messrs. Hess, Seibert, Schwartz, and Griitzmacher tJ.

Reviewed t!_ April 1899, p. 235 ("Professor Stanford's String Quartet (Op. 64, No. 3) was produced a few weeks ago in Cologne ••and met with a very flattering reception. Indeed, after the slow movement the applause was quite enthusiastic. The Cologne Gazette, in a most appreciative notice, remarks inter alia, that it was high time an important work by a British composer was introduced t.o a Cologne audience. 'England' says the Gazette, 'is never tired of' showing the liveliest interest in German art and German artists, and yet we still labour under the impression: that such a thing as English music does not exist. If 'any one work could remove this erroneous idea it was this quartet of' Stanford's, which we count amongst the most enjoyable novelties of' the whole winter season ").

\!J Friedrich Wilhelm Griitzma cher , b. Dessau, 1832, d. Dresden 1903 was a dlistinguished violoncellist, and the teacher of' the Revd Thomas Percy Hudson Cambridge, who, with his brother the Revd. Frank W. Hudson, a gifted violinist, played regul.arly at CUMS' chamber and orchestral concerts during the period of' Stanfor •s

H!: CHAMBBR HUSIC:

Opus

70 Sonata No. 2 for Violin and Piano in A major in 4 mvts.,
1. Allegro Comodo, 2. Adagio Molto, J. Prestissimo,
4. Alle retto, compd. £ 1898.

Location of autograph MSS unknown.

Unpubd.

MS score in a copyist's hand, 48 pp, RCM MS 4088, ff. 101-125, bound in with other works. The tGp l.h. corner of the titlepage bears the blind stamp: H. Lard Esnault / Ed Bellamy Sr. / Paris. This is the only known use of MS paper so stamped for a work by Stanford, but it has been found in works dating from 1897, and C. H. H. Parry used this paper from 1900 onwards.

From the notational script of the Stanford MS copy, the copperplate writing, and the use of the long 'S', the impression is of an aged copyist, most probably a professional, and that this MS was copied shortly after the composition was completed.

This MS may well be a unicum--the sole surviving evidence of Stanford's text. NUL: photoprint presented by the RCM.

No evidence of a performance.

(i) This information kindly communicated by Mr Michael Allis, candidate for PhD, London, from his Parry studies, prior to submission of his doctoral thesis.

H: CHAMBER MUSIC:

Opus

73 Piano Trio No. 2 in G minor for Piano, Violin, and Violoncello, dedicated "To my :friends Heinrich Barth **W** Emanuel Wirth, and Robert Hausmann", mvts. 1. Allegro moderate, 2. Andante, 3. Presto, 4. Larghetto-Allegro con fuoco, compld. 2J Jan 1899.

Autograph score, signed and dated 1. 12 Dec 1898, 2. 9 Jan 1899, 3. 15 Jan 1899, 4. 2J Jan 1899, London, Laus Deo, 52 pp, NUL MS 20 (used as copy by engraver).

Pubd. Bosworth & Co, Leipzig, London, &c, n.d. [1899?], score and parts for violin and violoncello, 4to, BL: g.1249.a.(2.), NUL: one of their two file copies presented by Bosworth & Co, 1978, violin and violoncello parts loose in pocket at end of bound score.

No evidence of performance located.

7.4. Violin Concerto No. 1 in D minor. in Stanl ord's arrangement for Violin and Pianoforte, c. 1899-1904 {see main entry under Op. 74 in Section F}.

(!} Karl Heinrich Barth,, 1846-1922, pupil. of Steinmann and I-fans von Bulow, achieved renown for the excellence of the piano trio he formed with Heinrich K. ff. de Ahna, 1835-1892, and Robert Hausmann, 1852-1909, then with Emanuel. Wirth, 1842-1923, who replaced de Ahna as

H: CHAMBER MUSIC:

Opus

ALBUM-LEAF/ for Violin and Pianoforte/ .!2,y / C . V. Stanford,
compd. 1899 .

Pubd. The Nassau, Press, St Martin's Lane, W.C., and Southwark,
S. E., 1899. • titlepage: Souvenir / of the / Charing Cross
Hos:eital Bazaar / held at the / Royal Albert Hall / June 21_
&: 22z 1899 / Com:eiled and Ed it ed b:r / Herbert Beerbohm Tree,
an anthology of music and poems contribu ted by various authors.

1st page of score has a portrait of S tanford (Russell & Sons)
in top l.h. corner, title as above, with Stanford's autograph
signature, key D major, tempo indication Allegretto con
es:eressione, pp 177-180 in Souvenir, folio, J-stave score,
BL: 1870 .a. 10,NUL: photo-facsimil e from BL print.

Location of autograph :-1S unknown.

No evidence of performanc e.

H: CHAMBER MUSIC:

Opus

85 String Quintet No. 1 in F major for Violin I, II, Viola I, II, and Violoncello, mvts. 1. Allegro, 2. Andante, J. Finale, compld. 21 April 1903.

Autograph score, signed and dated 1. 5 March 1903, 2. 15 March .12.01, J. 21 April 1903, Malvern, 2J PP, NLI MS 14,096, 26-stave MS paper in 20-stave cover, NUL: photo-facsimile from microfilm.

Autograph parts, complete set for Vn. I, II, Va. I, II, Ve. (used as copy by engraver), NLI MS 14,096, NUL: photo-facsimiles from microfilm.

Pubd. Houghton & Co, London, 1903, string parts only, folio, each 12 pp, BL: h.391 .d.(6.), NUL: photo-prints from BL microfilm.

1st perf. Popular Concert, 9th Concert of 46th Season (1903-4), St James's Hall, Regent Street, London, Monday, 11 Jan. 1904, 8 p.m., The Kruse Quartet (Prof. Johann Kruse, Mr. Haydn Inwards, Mr. Alfred Hobday, and Mr. Percy Such) with Mr. H. Tomlinson (2nd Viola)•

Orig. prog. BL: d.480, pp. 2-T, analytical notes by Dr. Ernest Walker, with 12 incipits ("The work is•••in three movements instead of the usual four; the only parallels of any importance among the classics•••are Beethoven's Trio in D major, Op. 70, and Brahms' String Quintet in F major--but in the second of these, as indeed in the present Quintet, one of the movements is a compound of different tempi and styles").

The prog. opened with Stanford's Quintet in F, followed by the vocal duets An Sarni (Loewe), Die Lotusblume (Rubinstein) and Per valli, per boschi (Blangini) sung by Herr and Frau von Dulong, the piano solos Romance in F sharp minor, Op. 28, No. 2 (Schumann) and Scherzo in B minor, Op. 20, No. 1 (Chopin) played by Miss Katharine Goodson, the violin solo Sonata in G minor (Tartini-Prof. Johann Kruse), the vocal duets Beau p cheur s'embarque, Chanson a la lune, and Le coeur de ma mie (Jaques Dalcroze-Herr and Frau von Dulong), ending with Quartet in F major, Op. 135 (Beethoven-The Kruse Quartet), Accompanist-Dr. Ernest Walker.

H: CHAMBER MUSIC:

Adverted. The Times 11 Jan 1904, p. 1, col. 5 ("St James's-H 11, Monday Popular Concerts, Ninth Concert, This (Monday) Evening, Jan. 11, 7 p.m. The Kruse Quartet, and Mr E. Tomlinson (Second Viola) will play Quintet in F major, Op. 85, for strings-Ch. V. Stanford (First performance), Quartet in F major, Op. 15 (Post-humous)-Beethoven. Herr and Frau von Dulong will sing Vocal Duets [songs by-Loewe, Rubenstein, and Blangini listed, then the three by] Jaques Dalcroze (Chanson populaire Romandes). (First performance in England)").

Reviewed The Times 12 Jan 1904, p. 10, col. 1 ("Last night a new work by-Sir Charles Stanford was given for the first time, a quintet for strings in F, Op. 85. It is not surprising to find it designed with masterly skill, or to discover the strong influence of Irish musical characteristics, though the composer has too much experience to make the mistake of allowing national colouring to pervade the whole of his work. He keeps the Celtic element for the second and third movements only, so that they make their full effect. The second of the three movements...is remarkably beautiful, and both the themes and their treatment are of rare felicity. The finale is constructed on an unusual plan, and virtually of a series of short sections in different tempi. The way in which one of the main themes is transformed into a new shape with the happiest effect reminds one of a similar transformation in the 'intermezzo' of Brahms's second symphony").

Reviewed MT Feb 1904, p. 120 ("Professor Johann Kruse resumed his series of Popular Concerts at St James's Hall on Saturday, the 9th ult., and on the following Monday the first performance was given of a Quintet in F minor [sic] (Op. 85) for strings, composed in the spring of last year by Sir Charles Villiers Stanford. If the work is not of an ambitious character, it is an engaging and genial composition. It consists of three scholarly-written movements, of which the second, an Andante, after the style of an Irish 'Lament', is very expressive. Irish idiom is also prominent in the Finale, which terminates in a vigorous and breezy manner with what practically is a 'reel'. An excellent interpretation was secured by the Kruse Quartet, assisted by Mr E. Tomlinson second viola").

This performance is mentioned briefly in an editorial comment by W. W. Cobbett, Cyclopedic Survey of Chamber Music, Vol. II, 2nd edn., OUP 1963, p. 454, "The string quintet was performed by the Joachim Quartet in St James's Hall", though his memory

HI! CHAMBER MUSIC:

2nd perf? Leighton House Chamber Concerts, 4th Series-1903-1904, The Motto Quartet and Miss F. Marshall, Friday, 18 March 1904, 8.30 p.m:

Orig. prog. RCM Lib: String Quintet in F major, "Recent Work {Villiers Stanford-Miss Marie Motto, Mr Tom Morris, Mr Frank Bridge, Mr R. Purcell Jones, and Miss F. Marshall), Piano Solos, Prelude in E flat minor, Bk. I, No. 8, Prelude and Fugue in E flat major, Bk. II, No. 7 (J. Sebastian Bach), Lieder ohne Worte, E minor, No. 43, and A major, Frilhlingslied (Mendelssohn-Mr Donald F. Tovey), Songs, O Toi qui prolongea mes jours (Gluck), Verschwiegene Liebe, and Elfenlied (Hugo Wolf), sung by Miss Rhoda von Glehn (Encore: Sur le bord de la fontaine-XVIIIth Century), Quintet in E flat, Op. 44, for Piano and Strings (Schumann-Hr Donald F. Tovey and The Motto Quartet). [Discovered in an album of programmes presented to the RCM by the soprano, Rhoda von Glehn.]

H:: CHAMBER .i'IUSIC:

Opus

86, String Quintet No. 2 in C minor for Violin I, II, Viola I, II, and Violoncello in 4 mvts: 1. Allegro molto moderate ma energico, 2. Andante (pesante added in pencil) leading to Allegretto-Allegro moderate man con fuoco-Adagio, 3. Allegro molto. 4. Finale: Adagio-Allegro giusto (nobilamente added in pencil) -Largamente, compld. J June 1903.

Autograph score, signed and dated 1. 5 May 1903, 2. 28 May 1903, 4. 3 June 1903, London, Laud Deo, 28 pp, NUL MS 24a.

MS parts in cop7, complete set for Vn. I, II, Va. I, II, and Ve::., each 8 pp, NUL MS 24b. Though the work is unpublished, each of the five parts bears the stamp: "Houghton & Co / 38 Great Marlborough St., W.", suggesting that Houghton & Co considered publication of the work in parts, as with String Quintet Nb. 1, Op. 85, but decided against doing so. As these parts are marked up for rehearsal purposes, an alternative explanation is that they were available on hire from Houghton and Co.

Unpubd.

In spite of an intensive search, outlined below, no advertisement, report, review, or other evidence of performance has been located.

The sole lead is provided by W. W. Cobbett in his article, "Joachim Quartet", in Grove IV, 1940 (reprinted from Grove III, 1927) where he states:

"The London programmes were always devoted to the German classics, from Haydn to Brahms. In one instance only a work from the pen of a living composer was given, the string quintet, Op. 86, by Stanford, in which Alfred Gibson co-operated as second Viola."

On this basis the writer pursued all references in The Times and tl! to 'Joachim', the 'Joachim Quartet', and the 'Joachim Quartet Committee' from the second half of 1903 through to 1907 when Joachim's illness prevented his usual London visit and Carl Halir took his place as leader. reference mentioned perf-

As the Bechstein Hall was the venue most frequently used by the Joachim Quartet, Miss Jill Shutt has kindly made a search of the Wigmore Hall Archives in her care: for the same period, without finding a single programme to substantiate Cobbett's statement. Alternative conclusions are

H: CHAMBER MUSIC:

that Opus 86 was performed in some other hall and, because of the multiplicity of concerts and recitals held in London every day, no press critic attended, or that Cobbett was mistaken.

Thomas Dunhill, a pupil of Stanford's, who contributed the name, article in, Cobbett's Cyclopedic Survey of Chamber Music, OUP 1929, includes the String Quintet No. 1 in F, but not Opus 86, in his woefully incomplete list of chamber works.

ff: CLIMBER RIUS IC:

Opus

- 89 [Four] Irish Dances, Nos. 1, J, and 4 arr. by Stanford for Violin and Pianoforte in 1917 for performance by Sybil Eaton,
1. A March-Jig, J. The Leprechaun's Dance, 4. A Reel (see main entry under Op. 89 in Section I).

H:: CHAMBER MUSIC:

<i!>pus

93 Five Characteristic Pieces for Violin with Pianoforte accompaniment, 1. Cavatina and Scherzo, 2. Capriccio, 3. In a Gondola, 4. Arabesque, 5. L'envoi [quoted from autograph MSS], compld. 1 Feb 1905.

Autograph score, signed and dated 1 Feb 1905, London, 16 pp, NUL MS 28a.

Autograph violin part, undated, 7 pp, NUL MS 28b.

Pubd. Boosey & Co, London and New York, 1905, score and sep. violin part, folio, BL: h.3911.d.(1.), "February 1905" at end, NUL: photoprints from BL microfilm, and of Nos. 1, 3-5 from Bodl. Lib. print Mus.17Jc.99, No. 2 from CULprint.

Four Characteristic Pieces for Violoncello with Pianoforte accompaniment, Nos. 1, 2, 3, and S of Opus 93 above, arr. for Violoncello. by Herman: Sand y.

S' c6p , No. 1, Cavatina and Scherzino, of rr by H Sandby for Ve., 8 pp, BL: Loan 84+ No. 25.

Pubd. Boosey & flo, London: and New York, 1906, folio, BL: h.J911.d.(2.L NUL: photoprints of scores and sep. violoncello parts from Bodl. Lib. print Mus.195c.

No evidence of performances of original or violoncello versions.

HJ: CHAMBER MUSIC:

Opus

95, Serenade [in F major] / (None t) / for / Flute, Clarinet, Horn, Bassoon, / 2 Violins, Viola, Violoncello and Contrabasso, in 4 mvts., 1. Poco Allegro, 2. Scherzo-Allegro molto, J. Andante, 4. Allegro comodo, compld. 16 July 1905.

Autograph score, titlepage as above, signed and dated 16 July 1905, London, 5-9 pp, NUL MS 31.

Uhpabd.

1st known perf 4th of Series of Six Monthly Chambe Concerts, Season 19J6-J7, Victoria Hall, Sheffield, Saturday, 2 Jan 1937, 2.45 p.m., under the direction of Mr. John Parr; Flute-Laurie Ackroyd, Clarinet-W. H. Roystone, Horn-Morgan Gregory, Bassoon-John Parr, Violins-Mary- **Wingfield** and Rosina Y,-oung, Viola-Frank Mitchell, Violoncello-John W. Coney, Contrabasso-H. Foster, billed as "First public performance".

Orig. prog. BL: e!.1404.(2.), Cfrom the Collection of John Parr's Concert Programmes), beginning with Cantre Tanzen for Wood-wind, Horn and Strings, K.123 & 610 (Mozart, "First Performance in Sheffield"), then Stanford's Serenade (Non et), Op. 95, followed by Quintet in E flat, Op. 24 (Fritz Volbach, "First Performance in Sheffield"), Lament for Horn and Pianoforte (Edith Swebstone, "First Performance"), the soprano songs L¹Amero (Mozart) and The Trout (Schubert) sung by Olive Turner, ending with the tenor songs Fair house of joy (Roger Quilter) and Serenade (Schubert) sung by Alfred Oxley. Raported in MT June 1945

2nd perf. Clothworkers Centenary Concert Hall, University of Leeds, Thursday, 6, March 1986, Dept of Music Ensemble directed by Julian Rushton (members of the Leeds Wind Quintet, and the Gagliano String Quartet); Flute-Julia Crowder, Clarinet-Peter Davis, Horii-David Wise, Bassoon-Geoffrey Walker, Violins-EdmWld Jones and Paul Mountain, Viola-William Wesling, Violoncello--Carol Yeadon, Contrabasso-Andrew Dickenson.

Orig prog. Dept of Music, University of Leeds, prog. notes by Prof Julian RU1shton; Stanford's Serenade was preceded by the Siegfried Idyll (Wagner).

H'.: CHA.MBER "MUSIC:

Jrd perf. (1st London perf.), Chamber Concert No. 3799, Royal College of Music Concert Hall, Monday, 2 March 1987, 5.30 p.m., Students and Staff of the RCM, cond. Stefan Asbury.

Orig. prog. Dept of Portraits, RCM; Flute-Hamish Reid, Clarinet-Alexander Allen, Bassoon-Sarah Howard, _Horn- Cris pi ru Ward, Violins-George Mattar and Alexa Wilson, Viola-Susan Knight, Violoncello-Kevin Faun, Contrabasso-Jonathan Vaughan. Stanford's Serenade was preceded by the Piano Trio in C minor, Op. 1, o. 3 (Beethoven).

{Mr Michael Bryant, London, played a major part in promoting this performance following: collaboration from the Stanford Collection, NUL, in providing a photocopy of the autograph score, NUL MS 31.}

Recorded by the Capricorn ensemble, Sept 1989, ffyperion CDA 66291 and KA 66291.

H: CHA MB JR MUSIC:

Opus

99 String Quartet o. 4 in G minor, dedicated "To my friend Johann. Kruse", mvts. 1. Allegro moderate, 2. Allegretto vivace, J. Adagio, 4. Allegro molto vivace, compld. JO Oct 1906.

Autograph score, signed and dated 1. 10 Oct 1906, 2. 16 Oct 1906, J. 20 Oct 1906, 4. 30 Oct 1906, London, 20-stave MS paper, 29 pp, NLI MS 14,097, NUL: photo-facsimile.

Autograph parts for Violin I (final folio missing) and Violin II (parts for Viola and Violoncello missing), 7 + 8 = 15 pp, NUL MS J5.

MS copy of score, and 4 MS parts in copy, RCM MS 5741 a-b, presented by Stainer & Bell.

Unpubd.

1st perf. Popular Chamber Concert, Season 1906-7, CUMS, Guildhall, Cambridge, Wednesday, 20 Feb 1907, Professor Johann Kruse, Mr Haydn Inwards, Mr Lionel Tertis, Mr Herbert Withers.

Orig. prog. Archives of CUMS, Pendlebury Lib., Music School, Cambridge, beginning with Stanford's Quartet in G minor, Op. 99, "MS. Dedicated to the Kruse Quartet", followed by the Double Concerto for two violins (Bach-Kruse and Inwards), ending with String Quartet in D major, Op. 64, No. 5 (Haydn-Kruse Quartet).

Reviewed MT April 1907, p. 257 ("The Wednesday concerts of the Cambridge University Musical Society have included a song recital by Mr Francis Harford and Miss Jessie Rayne; a visit from the Kruse Quartet, when Stanford's fine new Quartet was performed; and an orchestral concert, when Mr Leonard Barwick played three concertos--Mozart's (in C minor), Schumann's, and Beethoven's Choral Fantasia").

HI: CHAMBER MUSIC:

2nd per . (1st London per:f.), 1st o:f Six Subscription Concerts promoted by Professor Johann Kruse, Seasoni 1907-08, Dechstein Hall, Wigmore Street, London, Saturday, 26 Oct 1907, J.15 p.m., The Kruse Quartet (Johann Kruse, Horace Fellowes, H. Krause, and Jacques Renard).

Orig. prog. Dept o:f Portraits, RCM, {includes progs. of 26 Oct, 9 Nov, and 23 Nov 1907), beginning with Stanford's Quartet No. 4 in G minor (billed as "First performance in London")\ _ _.

then the Variations and Finale :from Sonata in D minor (Benjamin Dale-Miss Myra Hes), ending with String Quartet in C major, Op. 59, No. J (Beethoven-The Kruse Quartet).

Adverted. The Times 26 Oct 1907, p. 1 {"Bechstein Hall. Kruse Quartet Concert. This (Saturday) Afternoon at 3.15. Quartet. in G.minor, No. 4, Op. 99-C. V. Stanford. Dedicated to Johann Kruse. {First performance in London.) Pianoforte Solo-Variations and Finale from Sonata in D minor, Benjamin Dale-Miss Myra Hess. Quartet in C major, Op. 59, No. 3-Beethoven"}).

Reviewed. The Times 28 Oct 1907, p. 14, col. 6, {"Professor Kruse's Quartet...has lately been reconstituted, very greatly to its advantage in the matter of ensemble...and the six concerts which began on Saturday afternoon in Bechstein-ha.ll should be certain of success. The other parts are played by Messrs W. Fellowes, H. Krause, and JacquesRenard. The first work chosen for the opening prog amme was a new string uart t by Sir Charles Stanford, his fourth, numbered Op. 99. It...opens with a characteristic theme given out by the first violins alone, in a manner...of the first vocal number in his Stabat Mater. Tb.e rhapsodical character of this subject is beautifully contrasted. with a second theme of Mozartian suavity, and the opening them is ingeniously used again in the subsequent movements, becoming the groundwork of a lovely passage near the close of the whole, where the tumultuous finale quiets down to a passage in which the whole work is...summed up with fine senerity and poetry. The quartet was very well played, and was most favourably received¹¹).

Reported Dec1907, p. 809 ("The Kruse Quartet party attrac.tect appreciative audienc:es-at B'echstein Hall on October-26, November 9 and 2J").

ffi: CHAM08R MUSIC:

Opus

104 String Quartet No. 5 in 8 flat major, "In Memoriam Joseph Joachim" (ct. Berlin 15 August 1907) , mvts. 1. Allegro moderato, 2. Intermezzo: Allegretto (sempre molto teneramente), J. Adagio pesante, 4. Allegro moderato, compld. Sept 1907.

Location of autograph MSS unknown.

Pubd. Stainer & Bell, London, 1908, pocket score, 8vo, and 4 sep. string parts, folio, BL: d.85.a.(7.), pocket score, NUL: photoprint of CUL pocket score, presented by Stanford, which bears the autograph inscription: Desideranti quern desidero / J. J. / Jan. 17 1908 / C. V. S. "Sept 1907" printed at end of score. The 1st page is headed In Memoriam Joseph Joachim/ "Dem Vogel, der heut 'sang/ Dem warder Schnabel hold gewachsen".

No evidence of performance located.

)

H: CHAMBER MUSIC:

Opus

122 String Quartet No. 6 in A minor in J mvts, 1. Allegro molto moderate, 2. Andante quasi Lento, J. Allegro scherzando, compld. JO August 1910.

Autograph score, signed and dated 1. 25 August 1910, Chollerford, 2. 28 August 1910, Chollerford, J. JO August 1910, Chollerford, 2J pp, !\ 'UL MS 51a. On occasion Stanford used the ancient coaching inn at Chollerford, North Tyne valley, Northumberland, as a holiday retreat, still flourishing as The George Hotel.

Autograph parts, complete set for Vn. I, II, Va, and Ve, (10+10+10+9 = 39 pp), unsigned and undated, NUL MS 51b.

The autograph score has a brown paper cover with the printed labels: Full Score/ Quartet No. 6/ A. minor / Stanford. Each of the 4 string parts has the autograph title: Quartet o. 6/ in/ A minor/ C. V. Stanford, whilst the part for Violin I has the pencil entry: "[S & Bell]". As the score and parts are marked up for rehearsal purposes, it would seem that this was hire material available from Stainer & Bell.

Unpubd.

1st-known perf. Festival of English Music, Bracknell, Berkshire, Sunday, 20 July 1980, the London String Quartet (Carl Pini, Benedict Cruft, Rusen Gunes, and Roger Smith). This performance of Stanford's 6th Quartet was promoted by Mr Carl Pini, under the auspices of the Bracknell Festival, and after he had sought advice from Mr Michael Pope, formerly a member of the BBC Music Staff, London.

ffi: CHAMBER MUSIC:

Opus

Minuet [Octet] for Flute, Clarinet in B flat, Horn in F, Violins I, II, Viola, Violoncello, and Harp ad lib., compld. 2 May 1911.

Autograph score, signed and dated. 2 May-1911, 4 pp, NUL MS 96.

Unpubd.

No evidence of a performance.

129 Sonata for Clarinet (or Viola) and Pianoforte in F major dedicated "To Oscar W. Street and Charles Draper", in 3 mvts., 1. Allegro moderate, 2. Allegro-Adagio, quasi fantasia, 3. Allegretto grazioso, compld. 28 Dec 1911.

Autograph score, clarinet and piano, 22 pp, and autograph clarinet part, 12 pp, CUL MS Add.8341, purchased 1983 from the estate of the late Thomas Dunhill; NUL: photoprint of. CUL autograph score, and sep. clarinet part.

Pubd. Stainer & Bell, London, 1918, score, 4to, and sep. clarinet part, BL: g.1104.(9.), NUL: printed copy of score, with clarinet part loose in pocket of bound volume.

Pubd. Stainer & Bell, London, 1919, alternative viola part, 4to, NUL: printed copy loose in pocket of bound score with clarinet part.

1st perf. The Thomas Dunhill Chamber Concerts, 10th Series, 2nd Concert, Steinway Hall, Wigmore Street, London, Tuesday, 14 March 1916; 6.15 p.m., Charles Draper and Thomas Dunhill.

Orig. prog. Dept of Portraits, RCM, 8 pp, beginning with unaccompd. Vocal Quartets The Elfin Hill, Danish (arr. Harold Darke), Dieu! qu'il la fait bon regarder and Yver, vous n'etes qu'un villain (Debussy), and The Seven Virgins (ID. Walford Davies) sung by The Folk-Song Quartet, then Stanford's Clarinet and Piano Sonata, Op. 129, Five Songs of the River for SATB and Piano Op. 44 (Thomas Dunhill-The Folk-Song Quartet), the piano solo Fughetta and Moods (Kathleen Bruckshaw, played by composer, "1st performance"), ending with six Folk-Songs, Early one morning, The Keel Row, and The Mother's Lamentation (arr Dunhill), Elsie Marley and Bobby Shaftoe (arr Whittaker), and Dors, mon gas (arr Percy Godfrey), **sung** by the Folk-Song Quartet.

HJ; CHAMBER MUSIC:

References cite a perf. by H Waldo Warner in 1918 of the Viola and Piano alternative, without giving further details. Searches of MT and The Times have proved negative, and the archives of Wigmore Hall do not include a programme of this performance.

Recording: Thea King & C. Benson, July 19 89:, Hyperion CDA 660 14.

Opus

1JJ Piano Quartet No. 2 in C minor for Piano, Violin, Viola, and Violoncello in 4 mvts., 1. Andante (moderate deleted)-Alleg-ro moderate, 2. Adagio (quasi) [ref. time signature], J. Allegro (vivace deleted)-:-z;-. Finale: Allegro molto (moderato added in MS 60), compld. 10 Jan 19 1J.

Autograph score (original), signed and dated 1. 1 Jan 1913, London 2. 3 Jan 1913, J. 7 Jan 1913, 4. 10 Jan 19 13 , London, 50 pp, NUL MS 59.

Autograph score (fair copy duplicate), signed and dated 10 Jan .12..11, BJ pp, NUL MS 60.

MS score in copyist's hand, undated, 128 pp, NUL MS 6 1. This MS score and both autograph scores are marked up for rehearsal purposes, and may have been used as hire material.

Unpubd.

1st perf. Bechstein Hall, Wigmore Street, London, Saturday, Jp.m 14 M;:i.rch 1914, Wessely-String Quartet, 4th in a series of four concerts, (Hans Wessely, Spencer Dyke, E. Tomlinson, and B. Patterson Parker) **[t]**, with 1'liss Johanne Stockmarr, piano.

Orig. prog. Wigmore Hall Archives (only transcripts available), beginning with String Quartet in C major, Op. 33, o. 3 (Haydn), then Stanford's Piano Quartet No. 2, Op. 133, ending with String Quartet in G major, Op. 106 (Dvo 'k).

Reviewed The Times 16 March 1914, p. 12, col. 3 ("Stanford's work was well placed between the simple geniality of Haydn and the luxuriant fancy of Dvo ak; there is a sense in which it reaches out a hand to both. The editor of the Petrie Collection has by heart a nation's whole music; he speaks the language as

{y} Hans Wessely, b. Vienna 18 6 2 , d. Innsbruck 19 26 , was a pupil of J. M. Griin, leading professor at Vienna Conservatorium; he toured. Europe, and made his London debut at ttle Crystal Palace in 1888. He joined the staff of the RAM in 1889, becoming leading professor there and, with the Wessely Quartet, gave an annual series of concerts in London up to 1914.

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his own. Its fluid phrases, its homogeneous metrical scheme, its art of keeping notes in reserve inform his music, just as the Croatian folk-songs that rang in Haydn's ears determined the cast of nearly every melody he wrote. On the other hand, there is a sort of individual care with which these Celtic melodies are handled which is akin to Dvořák's dexterous comment. The quartet itself rather relates old truths than proclaims new ones. There is the plaintive mood, the wistful gaiety, the lucid style we know so well; and there is the familiar signature—a close in broken snatches which recurs as inevitably as the three detached notes that end an Irish tune. Its strength lies not so much in sustained flight as in finished detail").

MS score and performing parts in the BBC Central Music Library, Yalding House, London, transcribed and prepared from the NUL autograph scores by staff from the BBC Music Libraries, together with facsimile reproductions of the autograph scores.

Opus

153 Six Irish Sketches for Violin with Pianoforte Accompaniment,
1. Reel, 2. Ro;lance, J. War Song, 4. Melody, 5, g0D-Jig,
6. Hush Song, compld. January 1918.

Autograph scores, NUL HS 66b, 1. Reel (one folio only=bars 1-56, bars 57-115 missing), J. War Song, 5. Hop-Jig, 6. Hush Song, written on 12-stave MS paper (does not include Nos. 2 or 4: signed and dated at the end of No. 6, January 1918, with the rubber stamp of Boosey & Co below; used as copy by engraver.

Pubd. Boosey and Co, London, 1918, 6 numbers, folio,
BL: h.3911.g.(9.), NUL: photoprints of Nos. 1, J, and 4 from CUL prints, and of Nos. 2, 5, and 6 from Bodl. Lib. prints Mus.17Jc.128, scores and violin parts.

No evidence of performance located.

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Opus

155 , [Six] Sketches .for Violin with Piano.forte Accompaniment, in two sets, each of J numbers, 1. Minuet in G, 2. Morris-Dance, J. Scherzino, 4. Arietta con Variazioni, 5 Gavotte, & . Bourr,a compd. .£_1917.

Location o.f autograph MSS unknown.

Pubd. Joseph Williams, London, 1917 (changed by hand in '19 19 ¹), Three Sketches, Book I, Nos. 1-3, 4to, and.Three Sketches, Book II, Nos. 4-6, 4to, scores and violin parts, BL: g.500.d.(16.), [1919], NUL: photoprints of Books I and II, scores and violin parts, .from CUL prints.

Pubd. Jo,seph Williams, London, 1919, Six Sketches, Nos. 1-6 in one book, 4to, score and sep. violin. parts , NUL: photoprints of Nos. 1-5) .from CUL prints, print of No. (presented by Stainer & Bell, 1980.

Reprint pubd. Joseph Williams, London, 1931-32, 4to, BL: g.505.rr.(13.) [No. 1, 1932], g.505.rr.(14.) [No. 2, 1932], g.505.rr.(15.) [No. 3, 1932], g.505.rr.(16.) [No. 4, 1931], g.505.rr-(17.) [No. 5, 1932], g.505.rr.(18.) [No. 6, 1932].

Pubd. Joseph Williams, London 1934, Nos. 1, 3, and 5, arr Stanley Roper .for Organ solo, oblong 4to (Selected Pieces .for the Organ, Nos. 34-36,) , BL: e.1093.s.(11.), e.1093.s.(12.), and e.1093.s.(10.), NUL: photoprints .from CUL prints (see Section J) .

No evidence of performance located.

11: CIL.A.'13ER MUSIC :

Opus

158 Piano Trio No. 3 in A major for Piano, Violin, and Violoncello, in J mvts., 1. Alle ro moderate ma con fuoco, 2. Adagio, J. Allegro maestoso e moderate (alla breve), "In memoriam . . ." dedication in autograph score and in Augener pubn. quoted below, compld. 22 April 1918.

Autograph score, signed and dated 22 April 1918, London, Laus Deo, 29 pp, and autograph parts for violin and violoncello, each 8 pp, BL: Add.MS.54389, presented to BL in 1973, NUL: photo-facsimile of autograph score and parts from BL microfilm. The titlepage of the score is inscribed: 'Per aspera ad astra', Third Trio/ for / Pianoforte, Violin & Violoncello/ Composed .BY / Charles Villiers Stanford, Op. 158 / In memoriam E.U: A.T: A.K: E.G: sempiternam / patriae laudem funere / cumulantium, and the first page of score is headed: Trio/ 'Per aspera ad astra'.

Pubd. Augener [London, 1918], score and parts, folio, BL: K-. 40 J, cc.(6.), an imperfect set of proof-sheets, corrected by Stanford; the set starts at the first page of music and do not include titlepage or dedication.

Pubd. Augener, London, 1918, score and parts, 4to, BL: g.409.1.(7.), NUL photoprints of score and parts: rrom CUL prints. Between the completion of his autograph score and its publication, Stanford has made some slight additions to the dedication, thus: "In Memoriam: E.U.; A.T.; A.K.; E.J.G.; M.G.; W sempiternam patriae laudem funere cumulantium'" and the first page of score is headed: "THIRD TR.IO/ 'Per aspera ad astra'" •

That Stanford did not include the initials M.G. in the titlepage dedication of his autograph score, but added them to the prefatory dedication in Augener's edition, as well as dedicating No. 22 of Op. 163 to M.G., suggests the possibility that the holder of these initials was killed in action between 22 April 1918 and Sept of that year. Following this thought, the writer pondered on the significance of the motto, Per aspera ad astra,

@' Stanford made a further dedication to the holder of the initials he added to the Augener publication; this occurs in OP. 163, Preludes in all the keys, No. 22, Series J, Alla marcia solenne, which is headed, "In Memoriam, M.G.", a funeral march in miniature written in Sept 1918, (see Section I).

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which Stanford had entered as a heading both to the titlepage and first page of his score. This is so like the motto of the Royal Air Force, Per ardua ad astra, (which, basically, has the same meaning.), that the writer conjectured that Stanford may well have been dedicating his Piano Trio to five airmen, and to the Royal Flying Corps, as it was named at that time.

The investigation which followed, perhaps the most romantic and revelatory in the preparation of this new catalogue, has been made possible by the collaboration of many helpers and advisers. (jf)

The Air Force Bill was introduced in the House of Commons on 8 Nov 1917, and received the Royal Assent on 1 April 1918. The motto of the Royal Flying Corps was Per ardua ad astra, originally suggested by Sir Harold Baker, the then Financial Secretary to the War Office, and adopted by the Royal Air Force under the new Bill. Stanford's via tors, Hymn (A. C. Ainger, "Thy messengers are winds") was published in 1917 and he, like the rest of the public, would be aware of the passage of the Air Force Bill through Parliament, and the RFC motto passed over to the RAF. As a classical scholar, it is possible that Stanford preferred the finer shade of meaning in Per aspera... rather than in Per ardua..., as the heading for his Piano Trio.

The search to identify the holders of the five sets of initials began with the collection of Honour, Commissioned Staff and students killed in the 1914-18 war but, surprisingly, none of the sets of initials corresponded with names on the Roll. The search moved to Cambridge, Stanford's other sphere of influence, and an intensive search of the University and CUSIS Archives, based on the premises that the five dedicatees were active in or associated with music in Cambridge and that, possibly, they were members of the Royal Flying Corps, has proved rewarding in large measure. **Four** of the five dedicatees have been identified with reasonable certainty:

©The writer expresses his indebtedness to Mr O. W. Neighbour, London, Mr Oliver Danes, RCM, London, Prof David West and the Vice-Chancellor, University of Newcastle upon Tyne, the Air Historical Branch, MOD, London, the RAF Museum, Hendon, London, Dr E. S. Leedham-Green, Assistant Keeper, University Archives, Cambridge, Mr Andrew Bennett, Pendlebury Librarian, CUMS Archives, Cambridge, Mr David McKelvey, Librarian, Trinity College, Cambridge, and Dr Jeremy Dibble, University of Durham.

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E.U: Ernst Frederick. UNWIN, St Catharine's College, matriculated 1900. Major (Aeroplane Officer), Royal Flying Corps, mentioned in despatches. Died 22 March 1916 of injuries received in a flying accident 31 January 1916, probably in his mid-thirties. He is the sole member of the University of these initials to have died in the 1914-18 war. musical connection has neither been proved nor disproved.

A.T: Thomas Atkinson TILLARD, Trinity College, matriculated 1902. Lieut., Norfolk Yeomanry, then Captain (Aeroplane Officer), Royal Flying Corps. Killed in action over France, 6 December 1916, probably in his early-thirties. He was an undergraduate member of CUMS Committee in 1904. His name, like that of Maurice Gili\Y, appears in the list of Trinity College members in the **CUMS** Memorial Concert programme of 14 March 1919.

Maurice GRAY, Trinity College, matriculated 1908. Lieut., 2nd Dragoon Guards (Queen's Bays), then Captain, Machine Gun Corps. Killed in action 8 August 1918, probably in his late-twenties. He is the sole member of the University in the armed services with these initials recorded to have died between April and September 1918. His name, like that of Thomas A. TILLARD, appears in the list of Trinity College members in the CUMS Memorial Concert programme of 14 March 1919.

E.J.G: Edward Jaspar GRAY, Trinity College, admitted 1916 (noted as a yearling in Register), did not matriculate before active service. Lieut., Rifle Brigade. Killed in action 11 March 1918, probably in his early-twenties. His name does not appear in either The War List of the University of Cambridge, or the programme of the CUMS Memorial Concert of 14 March 1919.

Maurice and Edward Jaspar GRAY were brothers, the sons of Dr Alan Gray, 1855-1935, who succeeded Stanford as organist of Trinity College in 1892 (resigned 1930), and conductor of CUMS in 1893

(resigned 1912) **UJ.** No pointers to the identity of the fifth

names of Maurice and Edward Jaspar Gray appear in Trinity College/ Cambridge/ Service List/ MDCCCXV-MDCCCXVII Maurice in List I (matriculated), and Edward Jaspar in List II (admitted, but not in residence before active service).

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set of initials, A.K., have been discovered by me. The following is a list of members of the University holding these initials, who were killed in action, or who died as a result of active service:

A.K: A. N. KING, Trinity College,
 A. Karim Khan, Christ's College,
 A. - . C. KITT, MASTER, Christ's College,
 E. A. KHIGHT, Corpus Christi College,
 A. F. KEITH, Downing College,
 K. H. A. KELLIE, Gonville and Caius College,
 W. A. KOHN, Gonville and Caius College,
 L. F. W. A. M'DALL, Gonville and Caius College,
 E. A. KOETTEN, Jesus College,
 C. A. KEELE, King's College,
 A. F. H. KELK, Hagdalen College,
 A. E. KELSAY, Trinity College, and
 the Hon. D. A. KINN'AID, Trinity College.

The programme of a Memorial Concert (original programme: CUP Archi.) given in the Guildhall, Cambridge, Friday, 14 March 1919, 8.30 p.m. presents a full list, 1914-1918, with 63 names, headed:

"The University Musical Society commemorates at this concert those of its members who fell in the year 1914-18, and with them associates all others among the fallen who contributed to the study and practice of music in the University. Their gifts were diverse: a few had within the compass of a short life attained a high place in the world of music: some were seldom more than listeners. . . . It must suffice to say that they were remembered with affection and gratitude by those who survive them."

This, the 296th Concert, 76th Year, included the Symphony in C minor, Op. 67 (Beethoven), For the Fallen for chorus and arch. (C. S. Rootham), Rhapsody, 'A Shropshire Lad' (George Butterworth) and the Ode, Blest Pair of Sirens (C. H. Parr), cond. Dr Cyril B. Rootham.

With the exception of E.J.G., details of all the holders of the initials cited above appear in The War List of the University of Cambridge, 1914-1918, ed. G. V. Carey, CUP, 1921. These are printed in the main text under the Colleges of which they were members, with an alphabetical list at the end of the volume.

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Conclusions which may be drawn from the above factual evidence, or lack of it, concerning the five dedications are:

(a) that they were friends or acquaintances who had given their lives for their country in the 1911-18 war, whose memory Stanford wished to honour. In respect of H.G. and E.J.G., he would share the deep sense of tragedy felt by their father, his colleague and family friend, Dr Alan Gray, at the loss of his two sons within six months of one another;

(b) that E.U. and A.T. were members of the Royal Flying Corps providing the basis for the motto, Per aspera ad astra, and this commemoration of all members of the RFC who had given their lives for their country;

(c) that E.U., A.T., H.G., and E.J.G. were members of the University;

(d) that A.T., and H.G., at least, were associated with music in Cambridge, and

(e) that, although it is possible that others of the five immediate members of the University and/or associated with music there, we may not conclude that this was necessarily a basis for their inclusion in the dedication.

W Transcripts from RFC/RAF Casualty Cards in respect of Major Ernest Frederick UNWIN and Captain Thomas Watkins on TILAFM, provided by the Royal Air Force Museum, Hendon, London, from official records, are quoted in Appendix II.

ff: CIL.'13ER HUSIC:

Opus

16 Ballata and Ballabile for Violoncello solo and Orchestra in Stanford's arr for Violoncello with Pianoforte accompaniment, compld. 29 May 1918 (see main entry under Op, 160 in Section F).

161 An Irish Cbncertino for solo Violin, solo Violoncello, and Orchestra in Stanford's arr for Violin and Violoncello with Pianoforte accompaniment, 1918 (see main entry under Op, 161 in Section F),

162 Violin Concerto No. 2 in G minor in Stanford's arrangement for Violin and Pianoforte, compld, £_1918 (see main entry under Op, 162 in Section F),

Opus

16 Two Sonatas for Violin and Pianoforte, compd. £ 1919.

Location of autograph MSS unknown [estate of W.W. Cobbett].
Unpubd.

1st perf. (2nd Sonata), Wigmore Hall, London, Wednesday, 7 May 1919, 8.15 p.m, Murray Lambert (violin) and Hamilton Harty (piano), perfd. from MS.

Orig. prog. Wigmore Hall Archives (only transcripts available):
"Miss Murray Lambert, Sonata Recital, Wednesday, May 7th, 8. 15. p.m, Assisted by Hamilton Harty; Sonata in D minor for Violin and Piano, Op. 121 (Schumann), Sonata for Violin, Op. 165, No. 2, first performance (C. V. Stanford, 1. Alla Marcia: moderato e deciso, 2. Aria: adagio cantabile, 3. Allegretto moderato: Alla Marcia), Sonata in -A, Q-The Kreutzer' (Beethoven)."

Reviewed. MT June 1919, p. 306 ("A new Violin Sonata, Op. 165, No. 2, by Sir Charles Stanford was played by Miss Murray Lambert and Mr Hamilton Harty at Wigmore Hall on May 7, and proved characteristic of the composer in merit, while tending to an unusually simple style").

In A Cyclopedic Survey of Chamber Music, Vol. II, OUP 1963 (reprint of 1929 edn.), p. 454, W. W. Cobbett has added an editorial note to Thomas Dunhill's Stanford entry: "A modern analogue of the old sonatas for violin with figured bass, in which the piano takes the role of accompanist, was played at Wigmore Hall by Sybil Eaton. This interesting work was written by Sir Charles to my commission, and is still in MS."

The writer presented Cobbett's statement to Miss Eaton who, in a charming letter of 1 Oct 1979, replied: "I am awfully sorry to tell you that dear Mr Cobbett (who lent me his Strad!) slipped up for once. I certainly did not play 'a modern analogue of old sonatas' by Stanford, and have never heard of its existence. I am so sorry that I can throw no light on this problem-- I could not have forgotten."

John F. Porte in his Stanford catalogue, Kegan Paul, Trench, Trubner & Co, London, 1921, states in his entry for Opus 165, p. 131: "These sonatas are expressly violin soli, with

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the pianoforte as an accompanying instrument in much the same way as it acts for songs, and may be viewed as distinct from the more usual sonatas for violin and pianoforte duet. The second sonata was first performed in MS. at Wigmore Hall, London, on May 7th 1919 by Murray Lambert and Hamilton Harty.

After making due allowance for Cobbett's lapse of memory in respect of certain details, and Porte's more intimate knowledge of the two sonatas which make up Opus 165, it would seem that the second of the two sonatas at least can be identified with the work referred to by Cobbett. No other chamber work by Stanford fits this description.

Opus

166 String Quartet No. 7 in C minor in 4 mvts., 1. Allegretto ma con fuoco, 2. Andante, 3. Allegro molto, 4. Allegro giusto, compd. late 1918 or early 1919.

Autograph parts for Vn. I, II, Va, and Ve. (7+9+8+8 = 32 pp), NUL MS 69. Vn. I and II each 16-stave folio, Va. and Ve. each 12-stave large 4to, undated.

MS score and parts in the BBC Central Music Library, Yalding House London, prepared from NUL autograph parts by members of staff from the BBC Music Libraries.

Unpubd.

1st perf. Royal College of Music, College Concert No. 640, Thursday, 27 Feb 19 19, 2.30 p.m., John Pennington (Scholar), Gertrude Newsham, Sybil Maturin ARCM, and Edward Robinson ARCM (Dove Scholar).

Orig. prog. Dept of Portraits, RCM, beginning with Stanford's Quartet No. 7, Op. 166, "MS., First Performance", then the songs Isobel and Love went a-riding (Frank Bridge-Ruth Hosken), Prelude in G major and Prelude in G minor (S. Rachmaninow-Yvonne Sawyer), Violoncello solos Legende, Op. 32 (D'Ambrosia) and S herzo, Op. 8 (Hamilton Harty) played by Edward Robinson, the song Le Nil (Xavier Leroux-Fay Yeatman), ending with the String Quartet in A minor, Op. 51, No. 2 (Brahms-Dorothea Chris, erson, Doris Houghton, Sybil Maturin, and Dorothy Thuell); accompanists Isabel Bedlington, Ella Geach, and Constance Stockbridge.

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Reported M'.£ April 1919, p. 180 ("A new String Quartet by Sir Charles Stanford was introduced at the chamber concert of the Royal College of Music on February 25"), wrongly dated 25th instead of 27th February

2nd p n£.50th Anniversary of Stanford's death, Savile Club, Piccadilly, London, Thursday, 28 March 1974, the Albern String Quartet (Howard Davis, Peter Pople, Berian Evans, and Gregory Baron), part of a Musical Evening chaired by Dr Herbert Howells. The programme billed Opus 166 as "First Performance" after Mr Michael Pope, who had arranged the celebration, had consulted Dr Howells and others.

Jrd perf. BBC Radio Three broadcast, Thursday, 18 April 1974, Albern String Quartet, producer Michael Pope.

Opus

167 String Quartet No. 8 in E minor compld. 25 June 1919.

Autograph score, signed and dated 25 June 1919, London, 18 pp, RCM MS 4138, presented: by Lady Jenny Stanford.

Set of 4 parts in a copyis s hand, MS, with a holograph label affixed to each part, RCM MS 5742, presented by Stainer & Bell.

MS score and parts in the BBC Central Music Library, Yalding House, London, prepared from the RCM autograph score by members of staff from the BBC Music Libraries.

Unpubd.

1st perf. (attested by Herbert Howells) BBC Radio Three broadcast, Wednesday, 20 March 1968 (pre-recorded 18 March), LondoTh. \$ ring Quartet (Carl Pini, Ray Gillard, Christopher Martin, and Anthony Pini), producer Michael Pope.

2nd perf. (1st concert perf.), Savile ClubW, Piccadilly, London, Thursday, 2:1 Nov. 1968, London String Quartet (Granville Jones, John Ludlow, Gwynne Edwards, and Anthony Pini), concert arr-by Michael Pope.

@ Stanford was elected a member of the Savile Club in 1884, served on the committee 1895-1898, and remained a member until his death in 1924.

HI: CHAMBER MUSIC:

Opus

180 Variations for Violin Solo and Orchestra (compld. c 1921) in, Stanford's arr for Violin Solo with Piano reduction of orch. accompt, 25, Jan 1921 (see main entry under Op. 180 in Section, F).

18:B Five Bagatelles in Valse Form for Violin solo and Pianoforte, compd. .£ 1921.

Location of autograph MSS unknown.

Pubd. J. B. Cramer & Co, London, 1921, scores and violin parts, 4to, BL: g.1249.(1.), NUL: printed score of Five Bagatelles with violin parts loose in pocket, presented by J. B. Cramer & Co, 1977.

Pubd. Leonard, Gould & Blittler, London, 1934, N.os. 3 and 5, of the above, 4to, BL: g.1249.a.(J.), and g. 1249 .a.(4.) •.

N evidence of performance.

191 Irish Rhapsody No. 6, in D minor for Solo Violin and Orchestra arr. by Stanford for Solo Violin. with . Piano reduction of. orch. accompt.t, 17 Sept 1922. (see main entry under Op. 191, in Section, F)

Hf CHAMBER MUSIC:

Opus

Fantasy [No. 1] in G minor, for Clarinet in B flat and String Quartet, in 3 mvts., 1. Allegro moderato (alla Marcia), 2. Andante, 3. Allegro, compld. 27 Oct 1921.

Autograph score, signed and dated, 2. 2J Oct 1921, 3. 27 Oct J.2g_i, 15 pp, NUL MS 100a.

Autograph parts for Clarinet, Vn. I, II, Va., and Ve. (4+3+3+3+3 = 16 pp), L MS 100b? undated.

Unpubd. No evidence of performanr.P..

Recorded Thea King, Hyperion CDA 66479.

Fantasy [No. 2] **in** F major, for Clarine in B flat and String Quartet, Allegretto piacevole-Adagio-Quasi Presto, compld. 20 Jan 1922.

Autograph score, sig'!' }ed and dated 20 Jan 1922, NUL MS 102a.

Autograph parts for Clarinet, Vn. T, II, Va., and Ve. (4+4+4+4+3 = 19 pp), NlJL MS 102b, undated.

Unpubd. No evidence of performance.

Recorded Thea King, Hyperion CDA 66479.

Fantasy for Horn and 4 Strings in A minor (Horn in F, Violin I, Violin II, Viola, and Violoncello), Allegro moderato ma appassionato, ending Allegro Vivace {molto and Presto deleted), compld. 6 June 19 22.

Autograph score, signed and dated 6 June 1922, London, 13 pp, NUL MS 101a.

Autograph parts for Horn in F, Vn. I, II, Va, and Ve. (3+4+4+J+3 = 17 pp), undated, NUL MS 101b.

Unpubd.

No evidence of performance.

HI: CHAMBER MUSIC:

Opus

[Th ree] Irish *Airs*, arranged for Violin and Pianoforte by C. V. Stanford, 1. The Groves: Irish Air, 2. Irish Melody: The Green Woods of Truigha, 3. Irish Melody: "Father Quinn" (see **also**) Section, M), compld . £ 1923.

Location of autograph MSS unknown.

Pubd. Stainer & Bell, London, 1923, score and violin part, 4to, BL: g.1249.(3.), NUL: photoprint of CUL copy, with violin part loose in pocket.

Pubd, Stainer & Bell, London, 1927, in The "Emerald" Album, No. J, Father Quinn, arr J. Brown for strings and piano, 4tot (The Polychordia String Library, No. 127), BL: K.918, No. 127.

No evidence of performance.

Six Irish Dances selected and arranged for Violin solo with Pianoforte accompaniment by C. V Stanford, 1, The Long Dance, 2. The Humours of Bandon (A Slow Jig), J. The Ace and Deuce of Piping (A Reel), 4. Jig, 5. The Rocky Road (Hop Jig), 6. The Gobby O (Jig), (see also Section M), date of compn. unknown.

Location of autograph MSS unknown.

Pubd. Stainer & Bell, London, 1930, scores and violin parts, 4to, BL: g-S0S.gg.(28.), NUL: photoprint from CUL copy, with violin part loose in pocket.

No evidence of performance.

HI: CH,UIBER MUSIC:

Opus

Six Irish Marches for Violin solo with Piano accompaniment, possibly compd. £ 192J.

Unpubd.

Autograph score, 12 x 12-stave pp, written on 7 pp, folio, undated, NUL MS 113, titlepage Six Irish Marches/ selected & arranged/ for/ Violin Solo (& Pianoforte accompaniment)/ / Charles Villiers Stanford: 1. Alla marcia-G major, 2. Alla marcia-D minor J. Alla marcia-G major, 4. Sempre molto ritmico-Dorian G, 5. Alla marcia-G major, 6. Alla marcia ritmico-A major

An Ancient Melody for Violin solo with Piano accompaniment, possibly compd. £ 192J.

Unpubd.

Autograph score, 4 x 12-stave pp, written on 2½ pp, folio, undated, NUL MS 114, heading p. 1. An Ancient Melody/ arr'd by/ C. V. Stanford/ Andantino, key F minor, 58 bars, Violin to 1st stave, Piano to braced 2nd and Jrd. At the foot of the first page Stanford has added: Note. To this beautiful air, Petrie (who noted it) has given neither name nor origin.

Planxty Sudley for Violin solo with Piano accompaniment, possibly compd. £ 192J.

Unpubd.

Autograph score, 1 bifolium (4 x 12-stave pp), written on J pp, folio, NUL MS 115, heading p. 1 Planxty Sudley / Allegro, key B, flat major, unsigned and undated, Violin to 1st stave, Piano to braced 2nd and Jrd.

MS Violin part in a copyist's hand, loose insertion in bifolium, 2 x. 12-stave pp, 4to, written on rec.t, only.

The air, Planxty Sudley, appears in Moore's Irish Melodies Restored, Op. 60, p. 192, set to "Oh, the sight entrancing", and also in Six Irish Folksongs, Op. 78, No. 6, (see Alphabetical Index of Titles, First Lines and Airs).

I: PIANOFORTE SOLO:

Opus

March in D flat major, 2-stave score, 24 bars, compld, Sept 1860.

The original source for this March is a manuscript book of his earliest compositions, recorded in the hand of his mother, **Mary**, Stanford, which, it is feared, has not survived,

There is, however, a little-known printed source in a substantial article in *t/T* Dec 1898, pp. 785-793, headed 'Charles Villiers Stanford', which provides a biographical and historical account from his earliest days; the article is unsigned but, obviously, it was written by someone who had an intimate knowledge of the family, and of his life and works up to 1898,

A quotation from the section 'Early Compositions' will give the background to this March:

"Charlie Stanford began to compose at a very early age. It is interesting to peruse his first book of boyish compositions, written down in his mother's hand, The earliest specimen is a double cantata, dated 'September, 1858,' the only original portion of which is the fourth section

Can it be credited that Prdr essor S tanford's first appearance in public as a composer was in a pantomime? 'Shure', as his countrymen would say, 'and it's a fact.' It is said that the pantomime, in which he first publicly demonstrated his muse, was 'Pass-in-the-Boots.' In September 1860 (aetat eight), he had composed a march designated Opus 1 in the MS book - and this March, being pressed into the service of the pantomime, was duly performed at the Theatre Royal, Dublin. No apology is needed for printing it in full:-" [follows the 24 bars of the March]. The section concludes:

"The remaining compositions in this book consist of hymn-tunes, songs, a Lied for the pianoforte (of twelve bars only), an unfinished anthem, 'My heart is fixed,' and dated 'March 25, 1866' - an unaccompanied part-song to Longfellow's familiar words 'O gladsome Light.' Two 'rotten' operas, to use their composer's designation, were also products of his boyhood."

W The article on Richard -!. Levey, 1811- 1899, (Grove III & IV, - Iv. 11. Gratton Flood), Stanford's violin teacher, co-founder of the **RIAM**, and leader of the Theatre Royal orchestra from 1834, substantiates Stanford's contribution to this pantomime.

MARCH

C. V. Stanford
September 1860



Quoted from the article Charles Villiers Stanford
in MT December 1898, pp 785-793; the March is printed
on p 786.

I: PIA OFORTE SOLO:

Opus

Two Novellettes for Solo Pianoforte, 1. Moderate, A minor,
. Alle retto, F major, compld. 4 Nov 1874 .

Autograph score, signed and dated 1. JO Oct 1874, 2. 4 Nov 1874,
Leipzie:, 8 pp, i.'HJL HS 80.

Unpuod.

Charivari in Dresden/ Fiiinf Phantasie-stucke fiir Pianoforte/
zu vie Hinden/ Fr ulein Gertrude Liddell und Friulein Mary
Liddell / hochachtungsvoll gewid:net / / C. Villiers
Stanford./ 1. Priludium, 2. Erster Eindruck, J. Scherzo,
4. Roman e, 5. Final e. / Leipzig 1875, autograph inscription on
titlepage, followed by 70 pp MS in a copyist's hand, Primo to
r h. page, Secondo to l.h.

Unpubd.

IS in the private possession of ;-Ir Arthur P. Smith, London,
SW6, in 1983. In corres pond enc e with the riter)Ir S mith
identified his)IS wi tll. ttle programme of a concert held in the
Salle Kretzschmar, Dresden, 24 Sept 18 75 , given by Stanford
and the Liddell sisters.

In his Pages from an U nwritten Diary (Arnold, London, and
L.ongmans, New York, 1914) Stanford identifies t:le Liddell sisters
by their initials 'G.L.' and 'M.L.' on the plate opposite p. 15a.

Plunket Greene in his Stanford biogr:::i.phy (Arnold, 19 35 , p. 254)
writes £ 'two generations...of Campbell and Stanford cousins ,
naming Guy and Geraldine among t em, 'and the close friend of
Joachim days, Miss Geraldine Liddell' [almost certainly an error
or 'Miss Gertrude Liddell'].

2 [Suite for Pianoforte Solo], Courante, Sarabande, Gigue et
Gavotte, compld. .f. 1875 .

Location of autograph MS unknown.

Pubd. Chappell, London, n. d, [1876] , folio, Courante, Sarabande
Gigue et Gavotte pour Pianoforte, BL: h.1483.1.(4.), NUL: photo-
facsimile of print from publisher, 1978.

I: PIA OFORTE SOLO:

Op s

J Toccata in C major for Piano:forte Solo, dedicated to Fraulein Marie Krebs, comp. Ld. 1875.

Location of autograph: is unknown.

Publications: Chappell, London, n.d., [1876], *Vol. 3*: Li. 1/81.1. (J.), XUL: photo-facsimile of Jrint from publisher, 1978.

First performance: 189th Concert, 42:rd Year, "in the large room of the Guildhall", London, 10 June 1886, 8.45 p.m., Fr. W. L. Speer, piano solo.

Original program: Ar cives, Pen-ile: Jur:-Lib, Viusic School, Cambridge: Stanford's 'Quintet in D minor, Op. 25 (Stanford, Gopatz, ue tjemaun, Jung, ud Villite:ouse), Song, Sind es Schmerzen, sind es Freude (3ra:ms--?iiss K:t:l:l :-Jarr ison), Violin solos, Spanish dances, **a) Plavera**, **b) Zapateado** (Sarasate-ichar Gopertz), Piano solos, **a) Prelude in A flat (copied)**, **b) Toccata** (Stanford: played by J. H. Speer, Songs, **a) Where s all the lover rest** (C :-Lu:iert d. Far y), **o) The Angelus** (g. Souier vell), single by His t :=:l:l 3arr is on, :=uar-ct in 3 flat, Op. 1, :=xo. 6 (:=eet:loven-Gopertz, 3ct jec:l-l:.. J:l:l, :=d- '-l:l:l:Housej."

I: PIANOFORTE SOLO:

Opus

[9J] Six Waltzes for Pianoforte Solo, 1. Moderate, 2. Vivace,
3. Piu lento-Tranquillo, 4. Tranquillo, 5. Vivo, 6. (no
tempo indication), and Coda, compld. 27 Feb 1876.

Autograph score, signed and dated. 27 Feb 1876, Cambridge,
9 pp, NUL MS 1, 'Opus 9' on titlepage.

Unpubd.

No evidence of performance.

[2]:s et of [Six] Waltzes for Pianoforte, dedicated "To J. A.
Fuller-Maitland", the above Six Waltzes arr by Stanford for
piano duet, 1. Tranquillo, 2. Vivace, 3. Poco piu, lento,
4. Tranquillo, 5. Vivo, 6. (no tempo indication), and Coda-
Piu lento-Tranquillo, ar compld. 28 April 1876.

Autograph score, signed and dated 28 April 1876, 16 pp,
NUL MS 2, 'Opus 9' on titlepage.

Unpubd.

Perfd? The CUMS Popular Concert, 7th Series, Guildhall,
Cambridge, Thursday, 20 Feb 1879, included the item: "Pianoforte
Duet, Fantasia-Waltzes (C. V. Stanford-Stanford and J. A.
Fuller-Maitland)". and it is highly likely that this is the duet
version of the above Waltzes which Stanford dedicated to Fuller-
Maitland.

Orig. prog. CUMS Archives, Pendlebury Lib, University Music
School, Cambridge: Piano Trio in D minor (Mendelssohn, Op. 49-
J. A. Fuller-Maitland, W. F. Cooper, and O. J. Ellison), Song, 0
were my love yon lilac fair, and Waldegesprach (B. Luard-Selby
-Miss Luard-Selby), Piano Solos, Andantino (Hermann Goetz), and
Two-part Fugue (Kirnberger-), played by B. Luard-Selby, Songs,
Zwei Leichen, and Lithuanisches Lied (Chopin--Miss Luard-Selby),
ending with Stanford's Fantasia-Waltzes.

It is possible that Stanford decided not to publish this
set of Waltzes and, instead, allocated Opus 9 to the Sonata
No. 1 for Violoncello and Pianoforte in A major pubd. by
E. Bate & G. Bock, Berlin & Posen, n.d., [1878], (see Section H).

I: PL OFORTE SOLO:

Opus

Une Fleur de Mai, Romance pour le Piano, compd. between 1865 and 1875.

Location of autograph MS unknown.

Pubd. [Gunn & Sons, 61 Grafton Street, Dublin, n.d, folio. Gunn & Sons occupied these premises 1865 to 1875, the address vacant in 1876. [cf A Venetian Dirge, also pubd. Gunn & Sons, Dublin, Section L(b) J Not in BL, NUL: photo-facsimile from print in IDIL.

Vne Fleur de Mai, Romance for the Piano, a re-issue of 1887.

Pubd. Edward Ashdown, London, n.d, [1887], newly engraved, folio, BL: h,3911.c.(5.), NUL: photo-facsimile from CUL print, bound in with Gunn edn.

20 Sonata in D flat major, 1. Adagio-Allegro moderate, 2. Allegretto con moto, J. Adagio-Allegro giusto, compd. c 1.'384.

Location of autograph MS unknown.

Unpubd.

1st perf. Popular Concert, St James's Hall, Regent Street, London, Monday, 4 Feb 1884, Miss Agnes Yvonne J. Zimmermann, solo piano.

Orig. prog. BL: d.480, pp. 902-918, copious analytical notes with 11 incipits: "Quartet in D major, Op. 44, Jo. 1 (Lindelssohn--?-lme Norman-Neruda, Miss L. Ries, Hollander, and Piatti), Air, Si t'amo, o cara from Muzio Scaevola (Handel--r Winch), Sonata in D flat for Pianoforte alone (MS.) (C. V. Stanford--First time, Miss Agnes Zimmermann), Chant Religieux and Capriccio for Violoncello with Pianoforte Accompt. (Piatti--Signor Piatti), Songs, I attempt from Love's sickness to fly (Purcell), Midchenlied (Raff) and Murmelndes Lilftchen (Jenso) sung by Mr Winch, Piano Quartet in E flat (Rheinberger--Miss Agnes Zimmermann, Mme Norman-Neruda, Herr Hollander, and Signor Piatti. Accompanist Signor Romili."

.Reviewed The Times 5 Feb 1884, p. 6, col. J, a long and detailed analysis headed "Mr Stanford's New Sonata" ("A new and important piece of chamber music by a young and rising English composer was presented last night to the audience of the Popular Concerts and met with a reception flattering alike to the author, Miss Villiers Stanford, and the executant, Miss Zimmermann, both of

I: PIANOFORTE SOLO

whom had to appear on the platform in answer to repeated and enthusiastic calls. The pianoforte sonata, at one time the principal feature of chamber music, has of late years gone somewhat out of fashion in favour of lighter and freer forms, and Mr Stanford by adhering to it shows a highly commendable reverence for the great masters, the more so as he by no means considers himself bound by the hard-and-fast lines of the so-called classical models. The first and most important movement of the sonata is, for instance, in most essential points that such a movement should be secundum artem-with a difference, however. That 'difference' is represented by the opening adagio, which, instead of being merely introductory, is an organic part of the whole conception, and returns again and again in various harmonic transformations... Mr Stanford's sonata is likely to add to his reputation: it is the result of talent and industry combined").

Reviewed *IT* March 1884, p. 147 ("Amateurs should have mustered in strong force on Monday, the 4th ult., for the programme contained a new pianoforte Sonata by Mr Villiers Stanford, but as a matter of fact they severely stayed away. This indifference on the part of the public to the claims of native art is not only irritating, but it is fast becoming ridiculous... The opening adagio is exceedingly impressive, and the succeeding allegro moderato is worked out with splendid mastery of the subject matter, the general effect being that of a lofty design carried into execution by a thoroughly experienced hand. The succeeding allegro grazioso, a modified kind of scherzo, is vigorous, and the final allegro con moto, with its excellent first subject, seems scarcely less important than the first movement, though for some mysterious reason no analysis was vouchsafed of this portion of the work... we have no hesitation in characterising it as one of the most important compositions for piano solo produced within the present generation. It was very finely played by Miss Zimmermann, and composer and executant were called to the platform and loudly cheered").

2nd perf. Popular Concert, St James's Hall, Regent Street, London, Saturday, 16 Feb 1884, 7 p.m, solo piano Miss Agnes Zimmermann.

Adverted. The Times 16 Feb 1884, p. 1, col. 4 ("Saturday Popular Concerts, St James's Hall, This Day (Saturday) February 16, .").

I: PIA OFORTE SOLO:

Orig. prog. BL: d.480, pp. 1035-1057, copious analytical notes by 'G.' (who also wrote the notes for the 1st perf.), revised, extended, and type reset, with J8 incipits: "Quintet in E:flat, Op.

4 (Beethoven-), the formant-Neruda, IM. L. Ries, Straus, Zerbini, and Piatti), Recit. and Air, Revenge, Ti otheus cries (Handel- Mr Santley), Sonata in D flat for Pianoforte alone (C. V Stanford-Miss Agnes Zimmermann), Prelude, Romance, and Scherzo for Violin with Pianoforte accompt., (Franz Ries- (Norman-Neruda), Song, Thou'rt passing hence (Sullivan- Mr Santley), Piano Trio in C: minor, Op. 1, No. J (Beethoven-), Miss Agnes Zimmermann, Mme Norman-Neruda, and Signor Piatti). Accompanist Mr Zerbini, "

The prog. notes for both the 1st and 2nd perfs. were followed by the quotation of Stanford's name entry in Grove I. At the end of the notes for the 1st perf. the writer added: "Mr Stanford is now, according to report, engaged upon a new cantata, a new opera, a new symphony, and a new oratorio." But at the end of the 2nd perf. notes there is printed: "Mr Stanford wishes it to be known that the report of his being engaged upon a new cantata, a new opera, a new symphony, and a new oratorio, is inaccurate." Not reviewed in The Times.

Reviewed MT March 1884, pp. 147-8 ("Mr Villiers Stanford's Sonata in D flat was repeated by Miss Zimmermann on the following Saturday [16 Feb], and was again favourably received, its merits being more conspicuous on a second hearing. The programme likewise contained two early works of Beethoven, the Trio in C minor, Op. 1, No. 3, which Haydn advised him not to print, and so offended the young composer-, who was conscious that it was the best of the set; and the String Quintet in E flat, Op. 4, a work which has suffered by comparison with the far grander Quintet in C, Op. 29").

3rd perf. Popular Concert, 17th Series, CUMS, Guildhall, Cambridge, Wednesday-, 25 Feb 1885, solo piano Mr J. A. Fuller-Maitland.

Orig. prog. CUMS Archives, Pendlebury Lib., Music School, Cambridge. "Quartet for Strings in A minor, Op. 51, No. 2 (Brahms-Messrs Gompertz, Betjemann, Channell, and Ould), Pianoforte Sonata in D flat, Op. 20, MS (Stanford- Mr J. A. Fuller-Maitland), Quartet for Strings in B flat, Op. 130, last three movements (Beethoven-Messrs Gompertz, Betjemann, Channell, and Ould) 1.

I: PIA OFORTE SOLO:

Opus

42 Six Concert Pieces (in Two Books) for Pianoforte Solo, dedicated "To Miss Fanny Davies", compld. 6 May 1894.

Autograph score of Book II only, 1. Intermezzo, 2. Toccata, J. Mazurka, signed and dated 1 27 April 1894, 2. 28 April 1894, J. 6 May 1894, 2 + 4 + J = 9 pp, NUL MS 10 .

Location of autograph HS *n-f* Book I unknown; the three pieces in Bk. I probably compld. 1891.

Unpubd.

1st perf. Bk. I, No.2, Ballade [in G minor], CillIS Orchestral and Chamber Music Concert, Series 1891-92, Guildhall, Cambridge, Wednesday, 4 Nov 1891, solo piano Mr Leonard Barwick.

Orig. prog. CUHS Archives, Pendlebury Lib, Music Sci.001, Cambridge. "Overture, Coriolan, Op. 62 (Beethoven), Concerto for Pianoforte and Orchestra in D minor, Op. 15 (Brahms-Mr Leonard Barwick), Recit. and Aria, Hai gia vinta la causa fro Figaro (Mozart-Mr J. Sandbrook), Pianoforte solos, Prelude, Op. 104, No. 1 (Mendelssohn), Ballade, Op. 42, No. 2 (Stanford) and Soiree de Vienne (Schubert-Liszt) played by Mr Leonard Barwick, Songs, Erin's Song (J. Joachim) and O mistress mine (Sullivan) sung by Mr J. Sandbrook, Symphony No. 49 in C major (Mozart)."

2nd perf. Ballade in G minor, Op. 42, No. 2, Popular Concert, St James's Hall, Regent Street, London, Monday, 23 Jan 1893, solo piano Mr Leonard Barwick.

Orig. prog. BL: d.480 [no prog. notes, listed as 1 (MS.) 1]: "Quintet in A major, Op. 81 (Dvořák--Mr Barwick, Lady Hall, MM. Ries, Straus, and Piatti), Song, Das Zauberlied (Meyer-Helmunc--Mme Bertha Moore), Ballade in G minor, Op. 42, No. 2 (Villier Stanford) and Theme Varié in A major, Op. 16, No. J (Paderewski) For Pianoforte alone (First time at these Concerts.), Mr Leonard Barwick, Song, Hush thee, my babie (Henschel--Mme Bertha Moore), Septet in E flat, Op. 20, for Violin, Viola, Clarinet, French Horn, Bassoon, Violoncello and Contrabass (Beethoven--Lady Halle, U., I. Straus, Egerton, Paersch, Wotton, Reynolds and Piatti). Accompanist Mr Henry Bird."

I: PIANOFORTE SOLO:

Adverted. The Times 23 Jan 1893, p. 1, col. J ("Monday Popular Concerts, St James's Hall--Beethoven's Septet. This evening, Monday, Jan 23; for the last time this season. Executants--Lady Halle; MM. Leonard Barwick, Ries, Straus, Egerton, Paersch, Wotton, Reynolds, and Piatti. Vocalist--Mme Bertha Moore. Accompanist--Mr Henry Bird¹¹).

The Times issues from Tuesday, 24 Jan, to Saturday, 28 Jan 1893, carried no reviews of any concerts or recitals.

Reviewed MT Feb 1893, pp. 86-87 ("Monday and Saturday Popular Concerts. The attendance on Monday, the 2^Jrd ult., was above the average, thanks to a programme of exceptional attractiveness. Beethoven's Septet was repeated, and kept the major part of the audience in their places until the end, but to many the most enjoyable feature...was Dvo ak's Quintet in A, Op. 81...a superb work which on this occasion received a magnificent interpretation, Mr Leonard Borwick especially distinguishing himself in the piano part. The gifted young English pianist introduced two new pieces as his solos. The first of these, a Ballade in G minor by Professor Villiers Stanford, forming one of a series, Op. 42, commences with a theme that might pass for an Irish ditty, but the writing soon becomes modern and too complicated to follow clearly at first. Opinions concerning the piece may therefore well be reserved, especially as it is still in manuscript. The other novelty was an Air with Variations in A, by Mr Paderewski, from a set of pieces, Op. 16, which were very brilliantly played by Mr Berwick").

No performances of the three pieces in Book II (Intermezzo, Toccata, and Mazurka) have been identified and it is solely the second piece in fbook I (Ballade in G minor) which is known through the performances recorded above. The titles and all else concerning the first and third pieces in Book I are unknown.

It is possible that the Ballade in G minor, Op. 42, Book I, No. 2, is one and the same piece as the Ballade in G minor, Op. 170; reasons for this conjecture are given at the end of the entry for Op. 170, Section I.

I: PIANOFORTE SOLO:

Opus

58 Ten Dances (Old and New) for Young Players, dedicated to his children, Geraldine and Guy , 1. Valse, 2. Galop, J. }Irish Dance, 4. Polka, 5. Mazurka, 6. Saraband, 7. Gigue, 8. Branle, 9. Minuet, 10 . Passepied, copd. £ 1894 .

Location of autograph MS unknown.

Pubd. Boosey & Co, London and New York, 1895, 4to, BL:
g.LL2.k. (6.), NUL print presented by Dr Howard Ferguson,
July 1978.

Suite of Ancient Dances, Nos. J, 6, 8, 9, and 10 from the above scored by Stanford for arch, August 1895 (see main entry under Op. [58], Section G).

[79] The confusion between Opp. 79 and 89 seems to have started with J. A. Fullerton's article in Grove II, where he lists both Op. 79 and Op. 89 as Four Irish Dances. An attempt to resolve this confusion is made in MR 3:Z' May 1976, pp. 106-109. Stanford's sole use of 1791 as an opus number appears to be in his unfinished and abandoned Irish Rhapsody No. 2 in F major for full orchestra, NUL MS 23 (see Section G at the entries under Opp. [79] and 84).

I: PIANOFORTE SOLO:

Opus

89 [Four] Irish Dances, orig. compn. compld. November 1903.

The fons et origo of these dances is the autograph 2-stave score of the original piano version, RCM MS 4136, 11 pp, headed Irish Dances/ Composed by / C V, Stanford, Op. 89, and dated November 1903, with Piano entered before the first brace on p. 1. The dances are numbered I to IV, but it is only the 3rd which has a title- The Leprechaun's Dance. MS presented by ff. Plunket Greene: This orig. piano compn. is unpublished, but there are four subsequent arrangements or editions which are recorded below. In Sections G and F these arrangements are cross-referenced to this main entry.

- a) The autograph full score, RCM MS 4833, 66 pp, shows that Stanford scored these four dances for orchestra the same month. The MS score, presented by Stainer & Bell in 1978, is headed Irish Dances / for Small Orchestra/ composed by/ Charles Villiers Stanford, Op. 89. The opus number and resp. titles are entered at the beginning of each dance, 1. Jig, 2. :-larch, 3. Leprechaun's Dance, 4. Reel, with the date of completion at the end, resp. 22 Nov, 15 Nov, 21 Nov and 5 Nov 1903. The scoring is for 2 Fl, 2 Ob, 2 Cl. in B flat, 2 Fag, 2 Cor, 2 Trump, Timpani, Side Drum and Triangle, Vn. I, II, Va, Ve, and Basso, with ad lib. parts for Cor. II, IV, J Tromb, and Piccolo.

1st perf. Diplomatic and Official Court, Buckingham Palace, Friday evening, 22 April 1904.

Orig. prog. not available, but the Court Circular of 2J April 1904 provides full details, copy in NUL courtesy of Miss Pamela Clark, Deputy Registrar, the Royal Archives, Windsor Castle: "His Majesty's Body Guard of the Hon. Corps of Gentlemen-at-Arms was on duty in the State Saloons.... The King's Body Guard of the Yeomen of the Guard were on duty in the Palace.... A Guard of Honour of the Jrd Batt. Grenadier Guards.... was mounted in the Quadrangle of the Palace. Their Majesties the King and Queen, accompanied by the other members of the Royal Family, entered the Throne Room at 10.30 o'clock."

The music prog. (played as a background to the proceedings, and not a concert) is printed thus: Sevillana (E. Elgar), Andalouse and Aubade from Le Cid (Massenet), Highland Memories, 'By the Burnside' (Hamish McCunn), Overture, Midsummer Night's Dream (Mendelssohn), Four Irish Dances, 1. Jig, 2. March, J. The:

I: PIANOFORTE SOLO:

Leprechaun's Dance, 4. Reel (Sir Charles Stanford), Reaper's Dance from The Tempest (A. Sullivan), Gipsy Suite, 1. Lonely Life, 2. The Dance, J. Love Duet, 4. The Revel (Edward German), cond. Sir Walter Parratt [;-laster of the King's Musick, appointed 189 J].

Not reported in The Times or MT as this was a private function and, presumably, the press were not admitted.

1st public perf. Bournemouth Municipal [Symphony] Orch., Thursday, 12 Jan 1905, 3 p.m., cond. Stanford; Symphony Concert No. 15, "The Orchestra will be augmented for the whole Series to 46 Performers, with further additions on Special occasions".

Orig. prog. Ru-CoM, analytical notes by J. L., beginning with the Overture to The Magic Flute (Mozart), Violoncello Concerto No. 2 in D minor (Van Goens, solo Jacques Renard), both cond. Dan Godfrey, followed by Symphony No. 5 in D minor (Stanford, cond. composer) and Four Irish Dances (Stanford), ending with Violoncello solos a) Cantabile (Cesar Cui) and b) Tarantelle (Popper) by-Jacques Renard.

Not reviewed in The Times or 1T, but MT June 1905, p. 4-7, summarizes this 10th Series of Symphony Concerts ("The list of works performed by the Municipal Orchestra-a total of sixty-one performances-reflects the greatest credit on Mr Dan Godfrey. •••We are glad to find that English music is well cared for at Bournemouth, and the fact that such distinguished composers as Sir Hubert Parry and Sir Charles Stanford personally conducted their compositions during the past season is distinctly encouraging in the furtherance of native art").

2nd public perf. Sunday Afternoon Concert Society, London Symphony Orch., Queen's Hall, Langham Place, London, Sunday, 21 May 1905, 7.30 p.m., cond. Stanford (non-Stanford items cond. Mr Arthur W. Payne).

Adverted. The Times 19 May 1905, p. 1, col. 5, beginning with Overture, Leonora No. 1 (Beethoven), then Scherzo :from "Midsummer Night's Dream" (Mendelssohn), Mimi's Song from La Boheme (Puccini), Symphony, Op. 56., "L'Allegro ed il Pensieroso" (Stanford), the songs Volkliedschen (Schumann) and Ille Voisine (A.G. Thomas) sung by Miss Estelle Argo, Four Irish Dances, Op. 89 (Stanford), ending with Overture, Die Meistersinger (Wagner).

Not reviewed in The Times.

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Stanford's Four Irish Dances for Orchestra remain unpublished. The titlepage of each of the four Houghton edns. of the piano arrangements by Percy Grainger [b) below] carries the following note: The Orchestral Score and Parts/ av be obtained on application to the Publishers (obviously referring to Stanford's orchestral scoring and not Grainger's piano arrangement), but it seems that such performing material is not available from Stainer & Bell or other source at the present time.

- b) Four Irish Dances/ Composed by C. Villiers Stanford/ Arranged for the Piano by Percy Grainger, pubd. Houghton & Co, London, 1. A March-Jig, 1907, 2. A Slow Dance, 1910, 3. The Leprechaun's Dance, 1907, 4. A Reel, 1908 (no opus number attached to these publications), 4to, BL: g.603.x.(11.), NiJL; phlle - / @,fl- .

A collation of RCM MS 4136 with Grainger's arrangements shows that he has followed Stanford's original fairly closely, but has filled out and adapted the texture in a style which is uniquely his own. He has transposed the first dance from F major to F sharp major, but has retained the original keys for the others. In addition, he has made structural changes by omission, extension, and development in each dance, details of which are given in the Stanford catalogue in MR 37, lay 1976, p. 108. Grainger's arrangements are thus much closer to the original than is suggested by Fuller-Maitland in his name article in Grove IV: "...his set of four 'Irish Dances' on themes by Stanford." Grainger, aged 23 when Nos. 1 and 2 were published, has been described variously as Stanford's 'protege', and 'both dedicatee and staunch advocate of Stanford's piano works'. There is no evidence that he studied under Stanford, but it is obvious that there was a close liaison between them, and that he made these arrangements with the full approval of Stanford, even at the latter's suggestion.

It must be emphasized that Stanford composed his Irish Dances for the piano in pianist idiom, and not as a short score for orchestration; such a procedure was completely foreign to his methods as is testified by his pupils, for example Thomas Dunhill in DNB, 1934: "Even complicated works were written straight into score, in ink, without previous preparation." We may conjecture that Stanford's original plan was to provide four pieces for the piano, but that, in the process of composition, he changed his mind and orchestrated them at once. There can be no doubt that the version for orchestra must be regarded as the main medium;

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in spite of the popularity and much more frequent public performance of his later arrangements of three of the four dances for violin and piano [see] below].

1st perf. No. 3, Leprechaun's Dance, and No. 4, A Reel, in Grainger¹'s piano arrangements, Wigmore Hall, Wigmore Street, London, Wednesday, 15 Nov 1905, 8.00 p.m, solo piano Percy Grainger.

Orig. prog. Wigmore Hall Archives (only transcriptions available), "Pianoforte Recital by Percy Grainger, Prelude and Fugue in D major (Bach-Busoni), Allegro and Andante (Domenico Scarlatti), Rondo a Capriccio, Op. 129, "The wrath over the lost farthing" (Beethoven), Variations and Fugue on a Theme of Handel, Op. 24 (J. Brahms), Norwegian Folk Songs from Op. 66, Jag gaar i t.usind tanker and In Olla-dale (Grieg), Two Irish Dances, Leprechaun's Dance and Allegro Vivace (Stanford-Grainger, 1st perf.), Pagodas (Debussy, 1st perf.), Lotus-land (Cyril Scott, 1st perf.) and Islamey, Oriental Fantasy (Balakirev)."¹¹ **WJ**

c) Houghton & Co's copyright of the Grainger arrangements assigned to Stainer & Bell, 1912, a re-issue from the same plates as the Houghton pubn., not in BL, NUL: photo-facsimile; also pubd. J. Fischer, New York, 1916.

The Four Irish Dances in Grainger's piano arrangement have been recorded, and are available in cassette tape under the SWIN label, FEW 111.

d) [Four] Irish Dances, Nos. 1, 3, and 4 arr by Stanford for Violin and Pianoforte, 1. March-Jig, 1917, J. The Leprechaun's Dance, 1917, and 4. A Reel, 1917. [There is no evidence that Stanford arranged No. 2, "A Slow Dance", for this medium.]

Location of the autograph MSS of these arrangements unknown.

Pubd. Stainer & Bell, 1. March-Jig. 1924, J. The Leprechaun's Dance, 1917, and 4. A Reel, 1920, folio, BL: g.1249 '(11.)- No. 1, and BL: h.3911.g.(5.)- Nos. 3 and 4; NUL: photoprints of Nos.

W This performance of 1905, almost certainly from MS, is the first confirmation of a correspondent's suggestion that **Grainger** included his arrangements of these dances in his piano recitals as early as 1905 (pubd. in MR 37. May 1976, p. 108).

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1 and 4 from Bodl. Lib. Mus.17Jc,128, and of No. J from CUL copr-.

1st perf. The Leprechaun's Dance, Wigmore Hall, Wigmore Street, London, Saturday, 28 April 1917, J.00 p.m, Sybil Eaton (violin) and G. O'Connor-Morris (piano).

Orig. prog. Wigmore Hall Archives (only transcriptions available),
In consequence of the great success of her recent Recitals, Miss Sybil Eaton will give a Fourth Recital (under the Direction of Messrs Ibbs & Tillett) on Saturday afternoon, April 28th at J.00 p.m, assisted by G. O'Connor-Morris (pianoforte). Concerto in A (Mozart), Adagio (Vivaldi-Nach z), Menuetto (Exaudet-Nach z), La Chasse (Cartier-Kreisler), Tambourin (Leclair-Nachez), Sonata in G (Lekeu), Londonderry Air (arr G. O'Connor-Morris), Leprechaun's Dance (C. V. Stanford), Zapateado (Sarasate)."

In a letter of 10 Dec 1977, Miss Eaton told the writer:
"Stanford arranged The Leprechaun's Dance for me (for violin and pfte.) at the request of Plunket Greene. (He did it the day he got the letter--in 1917.)."

And, in a letter of 1 Oct 1978: "I played at Wigmore Hall the double concerto [An Irish Concertina] with Felix Salmond, and the

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Leprechaun's Dance and the Reel from the set of Irish Dances and, of course, the Rhapsody (at Albert Hall) with its wonderful Caoine-like opeqing."

1st perf. A March-Jig (2nd perf. The Leprechaun's Dance), and A Reel, Wigmore H.111, London, Thursday, 1 Nov 1917, 7.00 p.m., Sybil Eaton (violin) and G. O'Connor-Morris (piano).

Orig. prog. Wigmore Hall Archives: "Miss Sybil Eaton (Violin Recital), (Under the direction of Ibbs & Tillett), Thursday afternoon, November 1st at 7.00 p.m, Assisted by Mr G. O'Connor-Morris. I. Sonata in C minor (Bach), Allegro Rondo (Chabran-Nach z), Lullaby (Barbella-Nachez), Variations on a Theme by Corelli (Tartini-Kreisler), II. Phantasy Suite (Kerbert:-rowells-1st perf.), III. Londonderry Air (arr. G. O'Connor-Morris), March-Jig (Stanford-1st performance-Specially arranged from Orchestral Suite), The Leprechaun's Dance:Reel and (Stanford), IV. Romance (Schumann), Impromptu Musicales (Schubert-Kreisler), Tambourin Chinois (Kreisler)." ¹¹

Repeat perf. of A March-Jig, Leprechaun's Dance, and A Reel, Wigmore Hall, London, Thursday, 29 Nov 1917, 7.00 p.m, Sybil Eaton (violin) and G. O'Connor-Morris (piano).

Orig. prog. Wigmore Hall Archives: "Miss Edith Knocker, Pupils 1st Concert...Edith Abraham, Rhoda Backhouse, Evelyn Cboke, Sybil Eaton, Murray Lambert, Assisted by Felix Salmond (1st cello), Frank Bridge (viola), G. O'Connor-Morris (pianoforte), I. Concert in G for piano, violin, and string quartet (Chausson), II. Rigaudon, Hornpipe, Passacaglia (Handel, arr Hamilton Harty) played by Evelyn Cooke, III. Fuque in C (Bach) played by Edith Abraham, IV. Concerto in D minor (Tartini, cadenza. by Pente..) played by Murray Lambert., V. Navarra for two violins (Sarasate--Evelyn Cooke & Edith Abraham), VI. Chanson for Ireland (O'Connor-

\tJ "The Leprechaun is the fairy shoemaker. He is a foot high, and is dressed in an old-fashioned top-hat, blue tail-coat, knee-breeches with silver buckles and brogues. He is only found in Ireland."

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Morris}, Humoresque (W. ff. Davies) played by Rhoda Backhouse, VII. Londonderry Air.- (arr. O'Connor-Morris), March Jig, The Leprechaun's Dance, Reel (Stanford) played by Sybil Eaton."

Biographies of pupils on last page of prog., Sybil Eaton's thus: "With the exception of fifteen months spent in Brussels, Miss Sybil Eaton has studied entirely in England, and since July 1914 has been with Miss Knocker."

Perf. of A Reel, Wigmore Hall, London, Monday, 17 Feb 1919, 7.00 p.m, Sybil Eaton (violin) and Harold Samuel (piano).

Orig. prog. : Wigmore Hall Archives; the Reel is not printed in the prog, but the review below makes it clear that it **was** performed, possibly as an extra item, or as an encore:

Reviewed The Times 18 Feb 1919, p. 11, col. J ("Miss Sybil Eaton gave, with Mr Harold Samuel's assistance, a creditable performance of the Kreutzer Sonata at the Wigmore Hall yesterday. and ...some cheerful pieces of Handel, arranged by Hamilton Harty Howells' new violin sonata (E flat), which followed, is sincere music...In its playing out the parts are never overloaded. A Russian Lament of his (also new) is a study in desolate minors. New also were Somervell's 'The Dove', Welsh, useful for a beginner, and an arrangement by A. Benjamin of the ballet music from Rosamunde, rather commonplace. Stanford's festive 'Reel' brought the concert to an end").

Though Miss Eaton's letter of 10 Dec 1977 states that Stanford arranged The Leprechaun's Dance for her in 1917, it is clear from her performances of A March-Jig and A Reel in November of that year that he also arranged these two dances for her - and, as Stainer & Bell did not publish these two until 1920 and 1924, that she played them from manuscript - these ?-1888 probably remained in her possession and formed part of her estate when she died.

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Opus

9-2 Three Rhapsodies* for Pianoforte Solo, dedicated "To Percy Grainger", each headed by a citation from Dante's Inferno (Part I, The Divine Comedy, compld. 1321), 1. Francesca, Canto V, A minor, 2. Beatrice, Canto II, B major, J. Capaneo, Canto XIV, C major, compld. August 1904.

Location of autograph MS unknown. (Grove V cites 'com pd. 1875r, but 'August 1904' is printed at the end of Houghton's pubn.)

Pubd. Houghton & Co, London., 1905; folio, BL: h,3911.f.(J.), NUL: printed copy formerly owned by Sir Edward Bairstow, presented by Dr Francia Jackson, Feb 1978, and photo-facsimile of Library of Congress print, presented by William & Carolyn Lichtenwanger, Jan 1981.

Pubd. Chiltern Music, Chichester, 1992, 4to, presented by Mr R. Barnes.

1st perf. No. 2, Beatrice, and No. 3, Capaneo, Bechstein Hall, Wigmore Street, London, Monday, 15 Feb 1905, 8 p.m, solo piano Percy Grainger.

Orig. prog. Wigmore Hall Archives (only transcripts available). "Percy Grainger and Herman Sandby (The Danish 'Cellist), Vocalist Miss Ada Crossley, 1. Duets on Scandinavian Folk-music for 'Cello and Piano, La Scandinavia, a) Swedish Song & Dance, b) A Song of Varmland, c) Finale, No. 1 (Percy Grainger), 2. Sonata in G, Op. 37, for Piano (Tchaikovsky-Percy Grainger), J. Suite in E for Violoncello (G. Valentini-Serman Sandby), 4. a) Ich bete sie an (Kaiser, 17th cent.), b) Sie wissen's nicht (Richard Strauss), c) Osterlied, 1st perf. (Albert Mallinson), ct) A New Evening, 1st perf. (Hrs George Batten), e.) Irmeline Rose, 1st perf. (F. Delius), f) I'll rock you to rest, Lullaby from Songs of Erin (Charles Villiers Stanford) sung by Miss Ada Crossley, accomp. Hr Hamilton Harty, S. Two Rhapsodies, Op. 92, for Piano, 'New'. a) No. 2, Beatrice, Dante, Inferno, Canto II, No. 3, Capaneo, Dante, Inferno, Canto XIV (Charles Villiers Stanford-Percy Grainger)" followed by the tra.

"Though Jove **weary** out his smith;

And hurl at me with all his might

Yet should he not thereby have joyful vengeance.

6. a) Presto, and b) Largo-Allegro molto from 'Cello Sonata in E (Marcello-Mr Herman Sandby), 7. Duets on Scandinavian Folk-

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Music, a) Danish Song, b) Norwegian Polska, c) A Dale, Swedish Song, 1st perf, d) Finale, No. 2, 1st perf, (Percy Grainger-composer and Herm:3-n Sandby)."

Several press reviews are affixed to the inside cover of the orig. prog, but none of these mentions Op. 92 or Stanford.

1st perf. No. 1, Francesca, 2nd perf. No. J, Capaneo, and perfs. of The Battle of Pelusium, and The Fairy Lough (Op. 77, No. 2), Bechstein Hall, Wigmore Street, London, Saturday, **25** March 1905, 7 p.m, solo piano Percy Grainger, vocalist Plunket Greene, piano accompts. Hamilton Harty.

Orig. prog. Wigmore Hall Archives (only transcripts available). "Mr Plunket Greene-Song Recital under the auspices of The Curtius Concert Club-assisted by Mr Percy Grainger (piano). Piano Soli, Allemande, Partita I, Sarabande, English Suite J, Gigue, Partita I (Bach), Three Choral Preludes, In Dir ist Freude, Ich ruf zu Dir: Nun freut euch, lieben Christen (Bach-Busoni); Songs by Plunket Greene, Ein neues andachtiges Kindelwiegen (D. Corner, 1649), Entendez-vous le Carillon? (18th cent.), Der Doppel anker and Erlkönig (Schubert), Vergebliches Standchen (Schubert), The Fairy Lough and The Battle of Pelusium (Stanford); Piano soli, Ballade, Op. 24 (Grieg), Two Rhapsodies, Op. 92, No. 1, Paolo and Francesca, Dante, Inferno V, 1st perf, and Op. 92, No. J, Capaneo, Dante, Inferno XIV, 2nd perf. (Stanford); Traditional Airs sung by Plunket Greene, arr Arthur Somervell, The Gentle Maiden (Irish), By the Waters of Babylon (Welsh), The Happy Farmer (English), Where be going? (Cornish), The Blackbird (Irish), Little Mary Cassidy (Irish), and The Soliloquy (Irish)."

Adverted. The Times 25 March 1905, p. 1, col. 5 ("Mr Plunket Greene's Song Recital").

Reviewed The Times 27 March 1905, p. 9th col. 6 ("At the Curtius Concert Club Mr Plunket Greene gave a vocal recital, repeating a great number of the songs by Schubert, Brahms, Stanford, and others that he has done so much to make popular... Mr Percy Grainger played two groups of pianoforte solos of such great interest as to make us regret that a slightly better arrangement of both groups had not been made... the presence of Grieg's dull 'ballade' in the second group just prevented the performance of the whole set of Sir C. V. Stanford's three rhapsodies suggested by passages from Dante, which it would have been especially interesting to hear together. The third, 'Capaneo', was played some

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little while ago, together with the second, 'Oeatrice'- not played on Saturday; the first, 'Paolo and Francesca,' played for the first time, is finely conceived to express the piteous doom of the lovers blown about by the eternal wind, It is in no sense programme music, but it conveys the essential idea of the poet with remarkable directness. Technically it is admirably carried out, and the resumption of the haunting opening phrase at the end is a **very** happy touch.")

Recorded **Priory Records, Dec 1992, Peter Jacobs, (also Opp. 132, 163, and 179), PRCD 449, and PRCD 450.**

Pubd. Chiltern **Music, Chichester, 1992, 4to, NUL: printed copy presented by Mr R. Barnes, Nov 1992.**

Opus

132. Six Characteristic Pieces for the Pianoforte, dedicated "To Moritz Rosenthal", 1. In Modo Dorico, 2. Romance, 3. Study, 4. Roundel "In Memoriam R[obert] Sch[umann] June 8 1911", 5. Romance, 6. Toccata, compld. 11 Jan 1912.

Autograph score, signed and dated 1. 5 Jan 1912 to 6. 11 Jan 1912 18 pp, NUL MS 57 (end of printed score has 'June 19 12' but this could be a misreading by the engraver).

Pubd. Stainer & Bell, London, 1913, folio, BL: h.3911.g.(2.), NUL: photo-facsimile presented by Hr Leighton Thomas, ed. MR.

Pubd. Chiltern Music, Chichester, 1992, *4to*, NUL: printed copy presented by Mr R. Barnes, Nov 1992.

Autograph score, signed but undated, In Modo Dorico / Prelude for Organ Solo/ C. V. Stanford/ (from Op. 132, No. 1), 2 pp, NUL MS 58.

Pubd. Stainer & Bell, London, [1920], folio, No. 1, In Modo Dorico for Organ Solo, BL: h.3911.g.(10.), NUL: photo-facsimile presented by Mr R. Barnes. Reviewed MT Jan 19 2 1, p. 26.

Pubd. Cathedral Music, Chichester, 1991, 4to, No. 1, In Modo Dorico for Organ, NUL: printed copy presented by Mr R. Barnes, Nov 1992.

Pubd. Stainer & Bell, London, 1958, 4to, No. 4. Roundel, arr A. G. Mathew for Organ, 5 pp, BL: g.1380.ii.(1.), NUL: photoprint from Bodl. Lib. Mus.1J7c.191.(9) with copyright permission from the publishers.

Recorded Priory Records, Dec 1992, Peter Jacobs, Opp. 92, 132, 163, and 179, PRCD 449, and PRCD 450.

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Opus

136 Five Caprices (Capriccios) for Pianoforte Solo, 1. Allegro non troppo-C minor, 2. Lento e Lamentabile-D minor, 3. Allegro moderato e grazioso-G minor, 4. Andante un poco mosso-E flat major, 5. Te Deum-A flat major, compld. May 1913.

Location of autograph MS unknown.

Pubd. Stainer & Bell, London, 1913, folio, BL: h.J'911.g.(3.),

N.U.L: print presented by Mr Peter A. Ward Jones, Bodl. Lib.

Fare Well: In Memoriam K. of K. for Pianoforte Solo, compld. 7 June 1916 (see main entry under Op. **117**, Section A).

I: PIANOFORTE SOLO:

Opus

148 Night Thoughts for Pianoforte Solo, 1. Nocturne, 2. Ballade,
J. Scherzo marziale, 4. A Soliloquy, 5. Mazurka, 6. Lament,
compld. May 1917.

Location of autograph MS unknown.

Pubd. Joseph Williams, London, 1917, folio, BL: h.3911.g.(6.),
NDiL: **rrint** presented by Dr Howard Ferguson, July 1978.

Pubd. Joseph Williams, London, 1918, 4to, another issue,
BL: g.603.tt.(17.).

150 Scenes de Ballet for Pianoforte Solo, 1. Tempo di Polka, 2. Pas de Deux,
J. Valse Chromatique, 4. Pas de Fascination,
5. Mazurka, 6. Tourbillon, compld. 11 June 1917.

Autograph score, signed and dated 1. 3 June 1917 to 6. 11 June 1917,
BL: Add.MS.54389, ff. 1Jr-25v, 26 x 12-s tave pp,
NUL : photo-facsimile from BL microfilm.

Pubd. Augener, London, 1917, 6 sep. nos, folio,
BL: h.3911.g.(8.), NUL: photo-facsimile presented by Mr A. F.
Leighton Thomas, ed. MR.

A letter on the headed paper of Augener Ltd, Great Marlborough
London, W1, dated 1 June 1914, is affixed to the first endpaper
of BL: Add.MS.54389:

"Dear Mr Lawrence,

Stanford--Scenes de Ballet

You will recollect that when we published the above the
composer refused to return the manuscript. I have just
received it from Mr Howard, of Stainer & Bell, and now send
it to you for storing with the proofs in the customary way.
Stock No is 15 158.

Yours,

J.S.H.

This sidelight on the question of ownership of the autograph MS
after publication should be compared with the comments made by
Dr Allen Percival, formerly Executive Chairman of Stainer & Bell
at the end of the entry on Op. 181, Concert Piece for Organ Solo
with Orchestral Accompt., Section F.

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Opus

163 Twenty-four Preludes in all the Keys for Pianoforte, 1st **Sec**, Nos. 1-24, Series 1-J, compld. Sept 1918.

Location of autograph MS unknown.

Pubd. Swan & Co, London, 1919, Nos. 1-24, Series 1-3, "Magnus Piano Albums" Nos. 43-45, 4to, BL: g.1249.(8.). NOL: two prints a) formerly owned by Sir Edward Bairstow, presented by Dr Francis Jackson, Feb, 1978, and b) presented by Dr froward Ferguson, July 1978.

Pubd. Chiltern Music, Chichester, 1992, 19 pp, 4to, NUL: print presented by Mr R. Barnes.

No. 22, Alla marcia solenne, a miniature :funeral march, is **headed** In Memoriam M.G. Stanford dedicated his Piano Trio No. J. Op. 158, to the memory of four people who had given their lives for their country in the 1914-18 war identifying them solely by their initials. Between the completion of his score on 22 April 1918 and Augner 's publication later that year, he added a fifth set of initials, M.G., leading to the suggestion that the holder had died during this period. After an exhaustive search (detailed in the entry for Op. 158, Piano Trio No. J, Section H?, the evidence points to Maurice Gray, Trinity College, Cambridge, matriculated 1908, killed in action on 8 August 1918, the **sole** member of the University **with** **these initials** **They have--** died between April and Sept 1918.

Recorded Priory Records, Dec 1992, Peter Jacobs, (also Opp. 92, 132, and 179), PRCD 449, and PRCD 450.

170 Ballade for Solo Pianoforte in G minor, compd. £ 1891?, .E. •1919?

Autograph score, NOL MS 72, one folio, SO-stave MS, written on recto and verso to bar 124, 2 pp, lacks concluding folio, tempo indication Andante the **title is** :followed by C. v. Stanford, Op. 180 [sic], with the autograph entry at the foot of p. la Copyright MCMXIX by C. V. Stanford; publisher's number in red ink at the bottom r.h. corner, 10117.

Pubd. Ascherber, Hopwood & Crew, London, 1919, 4to, No. 1 of 12 numbers in Repertoire Series of Pianoforte Music by Modern British Composers, ed. G. H. Clutsam and T. F. Dunhill, Mortimer Edition, BL: g.1142, NULs printed copy from Chappell & Co, 1978.

Pubn. review MT Jan 1920, pp. 45-6 ("A very courageous venture

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is the 'Repertoire Series of Pianoforte Music by Modern British Composers', Ascherberg, Hopwood & Crew... Twelve numbers... have already been published, and a further batch is in the press. ... Of these new pianoforte works there is a great deal that could be said, and nearly all of it of a commendatory nature, but the briefest comments must suffice. The works are under the joint editorship of G. H. Clutsam and T. F. Dunhill.

Sir Charles Stanford leads off with a -Ballad in which the promise of the opening is hardly borne out by a somewhat conventional middle section").

Other contributors are John Ireland, York Bowen, Percival Garratt, Herbert Howells, Arnold Bax, Thomas Dunhill, G. H. Clutsam, Joseph Speaight, Percy Pitt, and Sorman O'Neill.

The Ballade, Op. 42, Book I, no. 2, Six Concert Pieces for Piano Solo, and the Ballade for Solo Piano, Op. 170, are both in G minor; the former is known solely through its appearance in concert programmes, the latter partly through the imperfect autograph score, NUL-IS 72, which is written on a type of paper Stanford scarcely used later than the mid-1890s (with the autograph signature, clefs, and other notational signs common to this early period). This suggests that these are one and the same piece, and that it is possible that Stanford, in response to the commission from the editors of the Repertoire Series, sent his unpublished Op. 42, no. 2, and gave it an up-to-date opus number.

I; PIANOFORTE SOLO:

Opus

Scherzo in B minor.

In the name article in Grove V, this is included in the works list under 'Pianoforte Solo', and is not further identified.

Six Sketches In Two Sets for Pianoforte, children's pieces, each containing 6 nos; Primary: 1. Gavotte, 2. Scherzo, 3. Minuet, 4. Morris Dance, 5. Lullaby, 6. Hunt on the obby Horse; Elementary: 1. Bouras, 2. Doll's Minuet, J. Gavotte, 4. The Bogie Man, 5. The Golliwog's Dance, 6. Hop-Jig (Rondo), compd. £ 1918.

Location of autograph MS unknown.

Pubd. Joseph Williams, London, 1918, 4to, Set I-Primary, BL: g.603.xx.(17.), Set II-Elementary, BL: g.603.xx.(16.), NUL: photoprint of each set from Bodl. Lib. print Mus. 11 8 c .s.35.

Pubd. Joseph Williams, London, 1922, folio, Sets I and II issued as 12 pieces, BL: h.J865.g.(31.), lacks the 6 pieces in Set I.

Pubd. Associated Board of the RSM, 1986, Set I, Six Sketches in the series "Easier Piano Pieces", No. 64, preceded by George Dyson's Twelve Easy Pieces, NUL: printed copy.

Toccata in C major for Pianoforte Solo, compd. Oct 1919.

Autograph score, signed and dated November 19 19, 4 pp, NUL MS 99.

Unpubd.

Six Song-Tunes for Pianoforte Solo, 1. Sleep Tune, 2. Sun Tune, J. Marching Tune, 4. Swing Tune, 5. Dance Tune, 6. Sea Tune, compd. £ 1920.

Location of autograph MS unknown.

Pubd. Stainer & Bell, London, 1920, 4to, BL: g.124 9.(6.), NUL: photo-facsimile of print in CUL.

I: PIANOFORTE SOLO:

Opus

A Toy Story, six children's pieces for pianoforte solo,
 1. Alone-Andante con moto, 2. The Postman- Allegro, J. The New Toy-Allegro viva. ee; 4. The Broken Toy- Allegretto , 5. The Mended Toy-Allegretto (4 bars)-Vivace, 6. Not alone-Andante con moto, compd. .£ 1920.

Autograph score, signed but not dated, 4 pp, NUL MS 110, formerly in the possession of Dr Harold Darke, 1888 - 19 76 , presented to :t,..T(JL by his son, Mr Hubert Darke, Jan 1979.

Pubd. Stainer & Bell, London, 1920, 4to, BL: g.1249.(7.), NUL: photoprint from Bodl. Lib. Mus.118c.s.35.

178 Three Waltzes for Pianoforte Solo, 1. Te po di Valse, un poco ruba to, 2. Vivace, 3. Grazioso e non troppornosso, compd. .£ 1923 .

Location of autograph MS unknown.

Pubd. Swan & Co, London, 1923, 4to (Magnus Albums, Vol. 100), BL: g.1249.(10.), NUL: print presented by Swan & Co through agents A. A. Kalmus, Paddock Wood, nr Tonbridge, Kent. {The 1st page carries the misprin 'Op. 187¹.)

I: PIANOFORTE SOLO:

Opus

179 Twenty-four Preludes in all the Keys for Pianoforte, 2nd Set, Nos. 25-48, Series 4-7, compd. £ 1921.

Location of autograph MS unknown.

Pubd. Swan & Co, London, 1921, 4to, Nos. 25-48, Series 4-7, "Magnus .Piano Albums" Nos. 88-91, BL: q. 1249. (8.). NUL: two prints a) formerly owned by Sir Edward Bairstow, presented by Dr Francis Jackson, Feb 1978, and b) presented by Dr Howard Ferguson, July 1978.

Pubd. Chiltern Music, Chichester, 1992, 22 pp, NUL: print presented by Mr R. Barnes.

The first Prelude in each of the four books, Nos. 25, J1, J7, and 4J, bears the dedication "To Harold Samuel". Five Preludes in the fourth book have the subtitles: J7. Fughetta, JS.Basso Ostinato, 40. Quasi Recitative, 42. Musette "To be played as an alternative to 41", with "D.C. 41, Senza ripetizione" at the end, and 48. Addie.

Recorded Priory Records, Dec 1992, Peter Jacobs, (also Opp. 92, **1J2**, and **163**), PRCD 449, and PRCD 450.

184 Three Nocturnes for Pianoforte Solo, compd. May 1921.

Autograph scores of Nos. 2 and **3**. (No. **1** missing), each signed and dated May 1921, NUL MS 74, 2. Allegretto con grazia, J. Lento, J+4 = 7 pp.

Unpubd.

No evidence of performance.

Sonatina in G major for Pianoforte Solo in 3 mvts, 1. Allegro moderato, 2. Adagio, 3. Presto, compld. 19 May 1922.

Autograph score, signed and dated 19 May 1922, 3 pp,
NUL MS 103.

Uhpabd.

Sonatina [in D minor] for Pianoforte Solo in 3 mvts, 1. Allegro moderato, 2. Allegretto, 3. Allegro moderato, compld. May 1922.

Autograph score, signed and dated May 1922, 3 pp,
NUL MS 104.

Uhpabd.

Irish Airs Easily Arranged for Pianoforte Solo, 1. The finstrel Boy, 2. The Meeting of the Waters, 3. The Harp that once..., 4. Avenging and Bright, 5. Go Where Glory Waits Thee, 6. At the Mid Hour of Night, 7. My Gentle Harp, 8. Remember the Glories of Brien, 9. 'Twas one of those Dreams, 10. Lay his Sword by his side, 11. Let Erin remember the Days of Old, 12. St Patrick's Day, arr.£ 1922.

Location of autograph MSS unknown.

Pubd. Ascherberg, Hopwood and Crew, London, n.d., [1924], 4to,
BL: g.1249.(9.), NUL: photo-facsimile of publisher's file copy.

Pubd. The Waverley Book Co., London, n.d., [1924], Nos. 1 and 12 in The Young People's Music Portfolio, Vol. I, pp. 39 and 133, NUL: photo-facsimile of Vol. I complete, 144 pp, from print owned by Mr A. F. Leighton Thomas, ed. tfil, and Nos. 5, 2, and T in Vol. II, pp 181, 233, and 277, NUL: photo-facsimile of Vol. I complete, pp 145-288, from print owned by Mr A. F. Leighton Thomas.

Five of the airs arr by Stanford, Nos. 1, 2, 5, 7, and 12, appeared in The Children's Portfolio, 12 vols, pubd. Newnes, London, 1922-23, ed. Thomas Dunhill; subsequently re-issued as The Children's Music Box, 12 vols, Ascherberg, Hopwood & Crew, London, n.d., 1926?

The 12 airs are cross-referenced in Section M-Editions and Arrangements.

I: PIANOFORTE SOLO:

Opus

[193] Fuga a J. in C m r i r, and Fuga a 4 in B minor, arr for pianoforte by Stanford from :\'os. 2 and 3 of' Three Preludes and Fugues for the Organ, - ec 1922 and 1 Jan 1923 resp. as New Year gifts for Ifarold Samuel, (see main entry under Op. 193, Section J).

Three Fancies for Pianoforte Solo, 1. Capriccietto, 2. A:Melody, 3. Little March, compd. 1923?

Location of autograph S unknown.

Pubd. Edward Arnold & Co, London, 1924, 4to, (Arnold's Pianoforte Music, Nos. 17-19). BL: g.1194,a., NUL: photoprint from 3odl. Lib. r.us.118c.A.19.

Scherzo for i o i nofortes in C major, d te of corapn. u nk no n [£ 1922-1924?].

Autograph parts for Pianoforte 1rno and Pianoforte 2ndo, 2 x 12- s t a v e bifolia, J+2 = 5 pp, signed but not dated , NUL J.S 106, Allegro Vivace.

Unpubd.

No evidence of performance.

J: ORGAN SOLO:

Opus

Prelude and Fugue in E minor for the Organ, compd. £ 1875 .

Location of autograph MS unknown.

Pubd. The Organist's Quarterly Journal of Original Compositions , Part 29, Vol. 4, 1 Jan 1876, Novello, NUL: photo-facsimile.

Pubd. Novello, Ewer & Co, London & New York, [1887], oblong folio, No. 89 of Original Compositions :for the Organ, pp. 413-420, BL: e. 1091.

1st perf. Trinity College Chapel, Cambridge, scheduled for Thursday, 29 April 1875, 3.15 p.m., Alan Gray, solo organ, but orig. prog. in Trinity College Lib. has a handwritten note: "postponed on account of Prof. **Selwyn's** Funeral!.."@ This rec:ita :L took place two **weeks** later.;

1st perf. Trinity College Chapel, Cambridge, Thursday, 13 May 1875, 3.15 p.m., Alan Gray, solo organ.

Orig. prog. Trinity College Libs "Organ Sonata, No. 1 in F minor (Mendelssohn), Andante in C {Hummel}, f. 1. 2. 1. u d e and Fugue in D minor (Pritchard), March in E flat (Meyerbeer), Andante with Variations in G (Haydn), and Prelude and Fugue in E minor (C. V. Stanford)".

Perfd. Trinity College Chapel, Cambridge, Thursday, 4 May 189J, 3 p.m., "Dr Alan Gray will play the follo-wing Selection (:from the works o:f Composers connected with Trinity College) at 3 p.m.. Prelude and Fugue (C. V. Stanford, Organist 1873-92), Minuet {C. Quarles, Organist 1688-1709), Sonata in E, No. 3 (A. Gray), Dirge and March, MS (T. A. Walmisley, Organist 1833-56), £ and Variations (T. T. Noble, **Aee stant** Organist.1890-9 2), Prelude 'O edipus' (C. V. Stanford), Prelude and Fu e (T. A. Walmisley), and March (G. F. Cobb, **Fellow** 1863-" ' . t

[I]Proft' William **Selwyn**, Lady Margaret Professor o:f Divini ty.

Appendix III contains an historical account and specification of the organ of Trinity College, Cambridge, as it was in Stanford's time as organist, reproduced :from the programmes of Organ Recitals there, 5, 9, and 12 June 1890 {originals in the Library of Trinity College}.

J: ORGAN SOLO:

Opus

Prelude on the ancient melody "Jesu dulcis memoriae" for two manuals and pedals, compld. 19 Nov 1879.

Autograph score, signed and dated 19 Nov 1879, 3 pp, oblong folio, Trinity College Lib, Cambridge, MS R.2.68b, NUL: photo-facsimile.

Pubd. Chiltern Music for the Organ, No. 2, Chichester, 1982, ed. R. Barnes, NUL: printed copy presented by Mr R. Barnes, 1st edn.

[48] Funeral March from "Becket" arr S. I. >Jic:lolson for organ solo (see main entry under Op. 48, Section D).

57 Fantasia and Toccata/ in D minor/ for/ Organ Solo/ To Sir Walter Parratt, compld. July 1894.

Autograph score, signed and dated July 1894, original version, 7 pp, NUL :--1s 17, bears the rubber stamp of Houghton & Co.

Pubd. Houghton & Co, London, n.d, [1902], No. 1, Houghton & Co's Original Works & Transcriptions for the Organ, 4to, BL: H,2728, NUL: photoprint from RCO copy.

Copyright assigned to Stainer & Bell, pubd. Stainer & Bell, London, 1917, revised and newly engraved, folio, BL: h.3911.g.(4.), NUL: printed copy from Travis & Emery, photo-facsimile presented by Mr R. Barnes, and photoprint from LC copy presented by William and Carolyn Lichtenwanger.

Recorded Priory Records, Ian Hare, "English Organ Music", Great Hall, University of Lancaster, and Cartmel Priory, PRC 227.

Pubd. Cathedral Music, Chichester, 1988, 4to, NUL: printed copy presented by Mr R. Barnes, Nov. 1992.

J: ORGAN SOLO:

Opus

- 88 Six Preludes for Organ Solo, 1. Prelude (in form of a Minuet),
 2. (in form of a Chaconne), J. - (in form of a Toccata),
 4. (on the Easter Hymn), 5. - (in form of a Pastorale),
 6. (on "Tallis' Canon"), compld. 29 June 190J.

Autograph scores of Nos. 2-6 (lacks No. 1), signed and dated
 (in order of comp .) J. 7 June 1903, 5. 14 June 1903, 2. 18 June
.19..QJ, 6. 22 June 1903, 4. 29 June 1903. NUL MS 26, J+J+ J+
 2 + J = 14 pp, used as copy by engraver.

Pubd. The Vocalist Co, London, 1903-5, in "The Precentor
Series of Original Movements for the Organ, with Pedal
 obbligato", folio, BL: h..27J1.m.(JO.), Nos. 1-5 (lacks No. 6),
 NUL: photoprints of Nos. 1, 2, J, and 6 from RCO copies (lacks
 Nos. 4 and 5)

Pubd. Breitkopf & Hartel, Leipzig, n.d, [1905?], reprint from
 plates of The Vocalist Co, NUL: photoprints of Nos. 1-6 complete
 from LC copies, presented by William and Carolyn Lichtenwanger.

Copyright assigned to Stainer & Bell, pubd. Stainer & Bell,
 London, 1912, NUL: photoprints of Nos. **2-6** from RCO copies
(lacks No 1)•

- 101 Six Short Preludes and Postludes for Organ Solo, 1st Set,
 compld. April 1907.

Autograph score, 7 pp, NUL MS 36, signed and dated April 1907,
 used as copy by engraver.

Pubd. Stainer & Bell, London, 1907, No. 1, "Stainer & Bell's
 Organ Library", 1907-17, ed. Stanford, BL: e.1194, NUL: print d
 copy.

C. [Signature]
 8-1907
 Somersby

An enlargement of the concluding bars of Fantasia and Fugue in D minor, Opus 103, for Organ Solo, 8 August 1907, NUL MS 38.

The location could be equally Somerby (Leicestershire, or Lincolnshire), or Somerley (West Sussex), or Somersby (Lincolnshire).

J: ORGAN SOLO:

Opus

103 Fantasia and Fugue in D minor for Organ Solo, dedicated "To Sir Walter Parratt", compld. 8 August 1907.

Autograph score, 6 pp, signed and dated 8 August 1907, Somerby, NUL MS 38, used as copy by engraver.

Pubd. Stainer & Bell, London, 1907, oblong folio, No. 6 "Stainer & Bell's Organ Library••, 1907-17, ed. Stanford, BL: e.1194, NUL: photoprint from RCO copy.

Pubd. Cathedral Music, Chichester, 1993, oblong 4to, NUL: printed copy presented by Mr R. Barnes, Feb 1993.

105 Six Short Preludes and Postludes for Organ Solo, 2nd Set, 1. Allegro in F (Gibbons, Song 34), 2. Allegro in G (Gibbons, Song 22), J. Lento in G, 4. Allegro in E minor (Gibbons, Song 24), 5. Trio in E flat, 6. Allegro in D minor, compld. Feb 1908.

Autograph score, signed and dated Feb 1908, 9 pp, NUL MS 39, used as copy by engraver (includes autograph slip setting out the order of the six pieces in pubn.).

Pubd. Stainer & Bell, London, 1908, oblong folio, No. 16, "Stainer & Bell's Organ Library", 1907-17, ed. Stanford, BL: e.1194, NUL: printed copy.

Recorded Priory Records, 6-9 Oct 1992, Desmond Hunter on the organ of the Guildhall, Londonderry, CD, PRCD 445, stereo, digital, DDD.

108 Installation March, Stanford's arr. of orig. orch. compn. for organ solo (see main entry under Op. 108, Section G)•

Vstanford's writing is tiny an unclear; the location could be equally Somerby (Leicestershire, or Lincolnshire), or Somerley (West Sussex), or Somersby (Lincolnshire).

J : ORGAN SOLO:

Opus

116, Te Deum Laudamus, Fantasia for Organ Solo, and Canzone [sic] for Organ Solo, compd. 1909.

Location of autograph MSS unknown.

Pubd. G. Schirmer, New York, and Winthrop Rogers, London, 1910, folio; Te Deum Laudamus, No. 17, "The Organist's Anthology", BL: h.2731.r.(10.), NUL: photoprint (Rogers) from RCO copy, Canzona [sic, p. 2] for Organ Solo, No. 18, "Organist's Anthology", BL: h.2731.r.(11.), NUL: photoprint (Schirmer) from LC copy, presented by William and Carolyn Lichtenwanger, July 1980.

121 Two Compositions for the Organ, 1. Fantasia (In Festo Omnium Sanctorum), 2. Idyll, compd. Dec 1910.

Location of autograph MSS unknown.

Pubd. G. Schirmer, New York, and Winthrop Rogers, London, 1911, folio, BL: h.3911.g.(1.), NUL: 1. photoprint from LC copy, presented by William and Carolyn Lichtenwanger, July 1980, 2. photoprint from RCO copy.

Pubd. Boosey & Co, London, 1936, Fantasia (In Festo Omnium Sanctorum), 4to, BL: g.1249,a.(5.), NUL: printed copy: **from the publisher,** Dec 1987.

[130] Procession Music from "Drake", arr W. G. Alcock for organ solo, 19 25 _ (see main entry under Op. 130, Section D).

[132] In Modo Dorico, Prelude for Organ Solo, No. 1, Six Characteristic Pieces for Pianoforte, arr Stanford for organ solo (see main entry under Op. 132, Section I). Reviewed MI' 1921, p.26.

[132] Roundel for organ solo, No. 4, Six Characteristic Pieces for Pianoforte, arr A. G. Mathew for organ solo (see main entry under Op. 132, Section I).

J: ORGAN SOLO:

Opus

149 Organ Sonata No. 1 in F major, 1. Allegro (molto moderato),
2. Tempo di Menuetto (Allegretto), J. Allegro maestoso (Come prima), dedicated "To my old friend Alan Gray", compld.
29 May 1917.

Autograph score, signed and dated 29 May 1917, BL: Add.MS. 54389, ff. Jr-10r, presented to BL in 1973, NUL: photo-facsimile from BL microfilm.

Pubd. Augener, London, 1917, folio, BL: h.3911.g-(7.), NUL: printed copy from Travis & Emery, and photo-facsimile.

Pubd. Cathedral Music, Chichester, 1991, NULs printed copy presented by Mr R. **Barnes**.

Pubn. **review**, fil Dec 1917, p. 549 ("The marked improvement in the status of the organ and its music is undoubtedly due to the increased attention our leading composers are now giving to the instrument. For this reason the appearance of an important **work** by Sir Charles Stanford is welcome. Apart from this general consideration, the work is sure of appreciation on account of its attractive quality. It is of moderate length, straightforward in character, and not difficult-qualifications which are not always present in modern music of the best class. The first movement is concerned chiefly with development of a telling phrase, contrast being provided by a more animated section in F minor. There is no return to the original **key**, the movement coming to a pause on the dominant of A flat, leading into a tuneful Tempo di menuetto-an effective device, but unfortunately making the admirable first movement unavailable for separate performance as a voluntary. The Finale gives further treatment of the phrase with which the Sonata opens, the best part of the movement being the flowing fugato. The work closes with some characteristically broad writing. We note on page 5, second score, bar J, that the last note in the pedal should be B, not F").

Though: Stanford insisted on the return of his autograph MSS after publication, he was not invariably successful; this is true of the present Organ Sonata No. 1, Op. 149, and his Piano Trio No. J. Op. 158. These were retained by Augener, and presented to the British Library in due course. A letter quoted

J: ORGAN SOLO:

in the entry for Op. 150, Scenes de Ballet, Section I, testifies that Augenerwere unsuccessful in their claim to this autograph score until sixteen years after the composer's death

Recorded Priory Records, 1992, Desmond Hunter, organ of the Guildhall, Londonderry, Northern Ireland, PRCD445.

Opus

151 Sonata Eroica Mo. 2 [in G minor] for Organ Solo, 1. 'Rheims', Allegro moderato, 2. Adagio molto, Tempo di Marcia Solenne, J. 'Verdun', Allegro moderato, dedicated "To Monsieur Charles Marie Widor and the great Country to which he belongs", compld. August 1917.

Autograph outer over only, 1 bifolium, 12-stave MS paper, NUL MS 65, inscribed p. 1: To/ Monsieur Charles-Marie Widor / and the great Country to which he belongs/ Sonata Eroica / No. 2 / for / Organ Solo / Composed by / Charles Villiers S tanford, Op. 151 / London / S & S / The March and Finale are also arranged for Full orchestra. Score and parts can be hired from the publishers.

Location of autograph MS of music text unknown.

Pubd. Stainer & Bell, London, 1917, 4to, BL: K-575.bb.(16.), NUL: photo-facsimile.

Pubd. Cathedral Music, Chichester, 1988, NUL: printed copy presented by Mr R. Barnes.

Recorded Priory Records, 1992, Desmond Ifunter, on:gan of tha Guildhall, Londonderry, Northern Ireland, PRCD 445.

For details of the orchestral arrangement of the March and Finale see entry under Op. 151, Section G.

J>: ORGAN SOLO:

Opus

152 Sonata Britannica No. 3 [in D minor] for Organ Solo, 1. Allegro non troppo ma con fuoco, 2. "(Benedictus)", Larghetto, J. Allegro molto e ritmico, dedicated "To S r-- Walter Parratt", compld. Nov. 1917.

Location of au.t.ograph MS unknown .

Pubd. Stainer&: Bell, London, 1918, 4to, BL: g.1JBO.c.(53.). NUL: photo-facsimile. A footnote top. **1** states: "This Sonata is founded on two English Church Melodies, known as rst Mary' and 'Hanover'".

Pubd. Cathedral Music, Chichester, 1990, NUL: printed copy presented by Mr R. Barnes.

Recorded Priory e cords, 1992, Desmond Hunter, organ of the Guildhall, Londonderry, Northern Ireland, PRCD **445**.

153 Sonata Celtica No. 4 [in C minor] for Organ Solo, 1. Allegro molto moderato, 2. Tema con Variazioni, Allegretto, J. "St Patrick's Breastplate", Allegro maestoso, dedicated "To my friend Harold Darke", compld. Jan 1918.

Location of autograph MS unknown.

Pubd. Stainer&: Bell, London, 1920, 4to BL:g.1249.(4.), NUL: photo-facsimile.

Pubd. Cathedral Music, Chichester, 1991, NUL: printed copy presented by Mr R. Barnes.

Recorded Priory Records, 1992, Desmond Hunter, organ of the Guildhall, Londonderry, Northern Ireland, PRCD **14145**.

[Notes Opus 153 has also been allocated to Six Irish Sketches for Violin with P:li.anoforte Accomp ., s99! Section **H**]-

[155] Nos. 1, J, and 5 of Six Sketches for Violin wit Pianoforte Accomp ., arr Stanley Roper for organ solo (see main entry under Op. **155**, Section H).

J: ORGAN SOLO:

Opus

159 Sonata No. 5 [in A major] Quasi una Fantasia, Allegro moderate -Allegretto non troppo mosso-Allegro without break between the sections, ending Tempo del 1mo Allegro Moderato 1 ma piu largamente, compld. May 1918.

Location of autograph MS unknown.

Pubd. Augener, [London, 1920], folio, BL: 403. .(2.), two sets of **proof-sheets**, corrected by Stanford, the second imperfect.

Pubd. Augener, London, 1921, 4to, BL: g.1249.(5.), NULt photo-facsimile. A footnote to p.1 states: "This Sonata is founded on the composer's tune to the Hymn 'For all the Saints', published in 'Hymns Ancient and Modern', New Edition", [1904, No. 220, Engelberg, see entry under Section B(d), Hymn Tunes...].

Pubd. Cathedral Music, Chichester, 1991, NULs printed copy presented by Mr R. Barnes.

Recorded Priory Records, 1992, Desmond Hunter, organ of the Guildhall, Londonderry, Northern Ireland, PRCD 445.

182 Six Occasional Preludes for the Organ (in two books),
1. At Christmas-Tide, 2. Occasional, J. At Easter-Tide,
4. Requiem, 5. Epithalamium, 6. At Even-Tide, compd. £ 1921.

Location of autograph MS unknown.

Pubd. Stainer & Bell, London 1930, 4to, BL: g.575.ii.(32.), NULs printed copy.

187 Fantasia upon the tune "Intercessor" by C. Hl. H Parry for Solo Organ, compd. 1922.

Autograph score, signed but undated, 3 pp, NUL MS 75., compd. for the Three Choirs Festival, Gloucester, Sept 1922, used as copy by engraver.

Pubd. Stainer & Bell, London, 1922, 4to, BL: g.1249.(2.), NUL, photoprint from RCO copy.

1st perf. Three Choirs Festival, Gloucester (4-8 Sept 1922), Tuesday, 5, Sept 1922, 5 p.m.

Orig prog. Public Lib., Music Section, Worcester.

"Evensong by the Three Choirs, Gloucester Cathedral, Tuesday,

J: ORGAN SOLO:

5 Sept 1922, 5 p.m.; Service: Lloyd in E flat (Verse: Worcester Choir), Anthem: Bow thin e ear (William Byrd), Concluding Voluntary: Fantasia (on the Hymn Tune 'Intercessors' [sic] £_Y C.H.H.Parry), (Stanford), Composed for this Festival".

Pubn. review by Harvey Grace, MT Jan 1923 ("Sir Charles Stanford's Fantasia on Parry's tune 'Intercessor' is...mainly quiet and flowing, and most of it is so easy that it may be read at sight by the average player. The best part of it is in the middle section, where the tune appears in the bass").

Opus

189 Four Intermezzi for the Organ, 1. Pastorale, 2. Marcia Eroica, 3. Hush Song, 4. Intermezzo (Founded upon an Irish Air), compd. .£ 1923.

Location of autograph MS unknown.

Pubd. Novello & Co, London, 1923, 4 nos, 4to, "Original compositions for the Organ", New Series, os. 91-94, BL: g.1270., NUL: photoprints from RCO copies.

Pubn. revie..-, MT May 1923, p. 327 ("Four Intermezzi, by C. V. Stanford (Novello), belong to the same useful type of work." [As, Bach's Eight Short Preludes and Fugues.] "They consist of a pleasant Pastorale, a Marcia Eroica, a charming Hush Song, and a quiet, thoughtful treatment of the Londonderry Air. They are issued in separate numbers, and...would be invaluable for teaching purposes as well as for Church use").

Pubd. Cathedral Music, Chichester, 1989, 4to, N^o. 2, Marcia eroica, NTJL: printed copy presented by Hr. R. Barnes, Nov 1992.

193 Three Preludes and Fugues for the Organ, 1. C major, 2. C minor, 3. B minor, dedicated "To Dr H. W. Richardson" compd. Dec 1922.

Location of autograph MS unknown.

Pubd. Novello & Co, London, 1923, 4to, 3 nos, Original Compositions for the Organ, New Series, os. 98-100, BL: g.1270., NUL: photoprints from RCO copies.

Pubn. review by Harvey Grace, July 1923, pp. 480-1 ("Sir Charles Stanford's Three Preludes and Fugues serve to remind us that this time-honoured form is still one of the best.

J: ORGAN SOLO:

If it has in late years lost favour, the cause is perhaps to be found in some modern organ composers' tendency to spin a polyphonic web that is not only too long for the ear, but also too complex for the instrument. It is fatally easy to go on writing a fugue of sorts, and only a cutting off of the supply of paper can stop a composer determined to develop his material to the bitter end.... These new Preludes and Fugues of Stanford have many excellences, but perhaps the quality that strikes us most is their compactness. No. 1, in C major, is merely an affair of four pages, yet it does all that a strict **fugue** is expected to do and it remains natural and pleasant to the ear. There are some delightful examples of stretto, and the subject is inverted **very** effectively.... This admirable little Fugue has an appropriately modest but effective Prelude of three pages. In No. 2 the Prelude is of similar length, a simple staccato figure and a hymn-like phrase being... treated on quiet contrasted manuals. The Fugue, Molto allegro alla Toccata, is a spirited affair, with a rhythm suggestive of the gigue. The texture is slight, and calls for the utmost neatness in performance. A student weak in rhythm would derive great benefit from it." [Here Ex. 1, the last nine bars of Fugue No. 2] "No. 3, in B minor, is the most serious of the set. The Prelude-Lento e solenne-though short, is impressive; the Fugue (headed Fuga Chromatica) has a subject no less suggestive of a wedge than Bach's famous E minor, though it is rougher and begins at the thick end:" [Here Ex. 2, fugue subject.] "The counter-exposition over, we have a new subject, a simple but telling theme of an arpeggio character. The two are worked alternately and together.... Less attractive than its companions, this work grows on one.... Like No. 1 it would make an ideal voluntary; No. 2 is more of a recital piece. The three are moderately difficult, and owing to their admirable style, will be invaluable for purposes of study").

Pubd. Cathedral Music, Chichester, 1988, 4to, NTJL: printed copy presented by Mr R. Barnes, Nov 1992.

[190] Fuga a. 3 in C minor, and Fuga a. 4 in B minor, are piano arrangements Stanford made from Nos. 2 and 3 resp. of Op. 193, Three Preludes and Fugues for the Organ, as Christmas and New Year gifts to Harold Samuel, 1922-23.

Autograph scores, BL: Add.MS.53734; at the end of Fuga a. 3: CVS/ Dec 1922 / A Christmas Card/ for/ Sammy for many kind-

J:: ORGAN SOLOa

nesses/.QY\$., and at the end of Fuga a 4: C. V. Stanford/
1Jan 1923 / Here is a New Year's Card / Please tell me if it
arrives safely! / for H. S. / I hope I have put in all the
beastly accidentals. Probably not./ .fY\$.=. Each piece Jpp x
 12-stave MS paper. Harold Samuel bequeathed the MSS to Dr
 Howard Ferguson, who presented them to the British Library in
 1966. NUL1 photo-facsimiles from BL microfilm.

Unpubd.

The piano arrangements follow the original organ versions
 itlosely, except that Stanfordhas **rewritten** the Coda to each
 in pianistic idiom.

Opus

Chorale Prelude (In Memoriam C. a. Hl. Parry) on Par's **solo**
 song, Why does azure deck the sky? (Thomas Moor aompd. 16.5,
 pubd. Lamborn Cock, 1866, dedicated to F. Cecil Ricardo),
 compd. .f1920'l

Location of autograph MS unknown.

Pubd. H.F. **W.** Deane & Sons, The lrear Book Press, London, n.d.,
 (BL copyright depos it. 2 May 1924], No. 2, A Little Organ Book,
 4.5, pp, pp.t1-12!, BL: g.1306, (complete pubn.). On the verso o:t
 the titlepage is printed: "At Sir Hubert Parry's funeral in
 53; Paul's Cathedral on October 16th 1918, a few of his friends
 made a small wreath of melodies, which were woven together and
 played. The pieces in this Bbok have been written and given by
 these friends, as a rather larger wreath, in loving memory of
 him. The title of the book was suggested by the original
 heading of his own piece (which stands as the first of them),
 tFor the Little Organ Book! February 1924. J and below, "Any
 proceeds that may arise from the sale of this Book will be
given to the Memorial 'ParryR'oom' at the Royal College of
 Music."

Reprinted A. & C. Black, London 1924, No. Z, A Little Organ
Bbok, 45 pp, pp. 11-12, also pubd. Ascherberg, Hopwood & Crew,
 not in BL, NUL: photo-facsimile, A Little Organ Book complete.

J: ORGAN SOLO:

Opus

194 Three Idylls for the Organ, 1. By the Seashore, 2. In the
Country, J. The Angelus, com pd. 1920-2)?

Location of autograph MS unknown.

Pubd. Stainer & Bell, London, 1910, to, J nos,
BL: g.575.ii.(J1.), UL: photoprints from RCO copies,
June 1980.

K: PART-SONGS:) Mixed Voices:

Opus

How beautiful is night

part-song for SATB, compld. 20 Jan 1870.

Autograph score, SATB choir, signed and dated 20 Jan 1870,
NLI MS 26,746, 5 pp.

Unpubd.

To Chloris (Ea.round Waller, 1606-1687, 'When I listen to thy
voice, Chloris'), Madrigal, c=ompd. c 1873.

Location of autograph MS unknown.

Pubd. Stanley Lucas, Weber & Co, London, n.d, [between 1873 and
1893], folio, not in BL, NUL: photo-facsimile of copy in CUL.

Pubd. E. Donajowski, London, 1900, 8vo, g Donajowski's
Series of Vocal Part Music, No. 28, BL: F.172.a.(27.).

1st perf. 139th Concert, CUMS, in King's College Hall,
Cambridge, Thursday, 27 Nov 1873.

Orig. prog. CUMS Arc:1.ives, Pendlebury Lib., University Music
School, Cambridge: PART I, Praise Jehovah (Lauda Sion,
Mendelssohn), Andante and Presto from Violin Sonata in A (Bach),
In dulci jubilo (R. L. de Pearsall), PART II, Duet for two Piano-
fortes on Weber's Preciosa with orch. accompt. (Moscheles and
.Mendelssohn-Messrs McClintock and J. T. N. Lee), Glee,
Chloris, 'While I listen to thy **voice**' (C. V. Stanford-
Mr Bilton, Rev L. Borissow, Messrs Orpen, Davis, and Crawford),
Medie, Chanson Arabe (Gounod-Mr G. R. Murra.y), . Pastoral
Echo and the lovers (Stewart), Piano Duets, Ungarische Tanze,
Nos. 5 & 6, (Brahms), Duet, I Pescatori (Gabussi), and Overture,
Euryanthe (Weber).

2nd perf? 166th Concert, 36th Year, CUMS, Guildhall, Cambridge,
Friday, 21 May 1880, 2.45 p.m.

Orig. prog. CUMS Archives, Pendlebury Lib., Univ. Music School,
Cambridge: Quartet in F maior, MS (C. Villiers Stanford, Op. 15
-Stanford, R. Gompertz, A. Burnett, a d the Revd T. P. Hudson),
Madrigal, 5.parts, Dainty fine bird (Orlando Gibbons, 1612),
Violin Sonata in G major (Brahms, Op. 78-R. Gompertz and
Stanford), Madrigal, To Cloris (C. Villiers Stanford),
Quintet in A major (Schubert, Op. 114-stanford, R. Gompertz,
A. Burnett, T. P. Bludson, and ff). -Progra tz sky).

K: PART-SONGS: aJ Mixed Voices:

Opus

33 Six Part-Songs, compd. £ 1889.

Location of autograph MS unknown.

Unpubd.

In his Stanford catalogue, 1921, John F. Porte lists these part-songs under Op. 33, and adds the comment: "These are fairly tuneful and interesting, and are well written, '! Nothing further is known concerning this set.

47 Four Part-Songs, 1. Soft, soft wind (Charles Kingsley, 1819-1875), 2. Sing Heigh-Ho! (C. Kingsley, 'There sits a bird on. ev'ry tree'), 3. Airly Beacon (C. Kingsley), 4. The Knight's Tomb (Samuel T. Coleridge, 1772-1834, 'Where is the grave of Sir Arthur O'Kellyn?'), dedicated "To Lionel Benson and the Magpie Minstrels", compld. May 1892.

Location of autograph MS unknown.

Pubd. Novello & Co, London, 1892, 8vo, Novello's Part-Song Book, Second Series, Nos. 646-649, BL: F.280.b., NUL: photo-facsimiles of CUL copies.

K: PART-SONGS: a) Mixed Voices:

Opus

- 49 Six Elizabethan Pastorales'Y[First Set], set to music for chorus (SATB) unaccompanied. 1. To his Flocks ('Burst forth, my- tears', Anon., set by John Dowland in his First Booke of Songs or Ayres, Part I, No. 8, 1597), 2. Corydon, arise. my Corydon, Phyllid& 's Love-Call to her Corydon, and his Replying. (Anon., printed in the anthology England's Helicon, 1600), 3. Diaphenia, Damelus ' Song to his Diaphenia ('Diaphenia, like the daffodowndilly', now attr. to Henry Chettle, .s_1560-1607?, printed in England's Helicon, 1600, and set for SATE: by Francis Pilkington in his First Booke of Songs or Ayres, 1605), 4. Sweet love for me, Damaetas' Jig in Praise of his Love ('Fa la la la...Jolly shepherd on a hill', Sir John Wotton, 1568-1639, printed in England's Helicon, 1600), 5. Damon's Passion ('Ah trees:, why fall your leaves so fast?'. Thomas Lodge, 1558?-1625, printed in England's Helicon, 1600), 6 Phoebe, Montanus' Praise of his Fair Phoebe ('Phoebe sat, sweet she satr.', Thomas Lodge, 1558?-1625), dedicated "To Sir Walter Parratt", compld. August 1892.

Location of autograph MS unknown.

Pubd. Novello & Co, London, 1892, 8vo, Novello 's Part-Song Book, Second Series, Nos. 650-655, BL: F.280.b., NUL: photo-facsimiles of copies in CUL.

Pubd. Novello & Co, London, 1927, 8vo, No. J, Diaphenia, arr for male voices, The Orpheus, No. 601, BL: E.1748.

Pubd. Novello & Co, London, 1944, 8vo, No. 3, Diaphenia, arr H. A. Chambers for SA, Two-Part Songs, N.o. 319, BL: F.280.e', NUL: printed copy from Novello 's agents, Uniprint, April 1991.

Pubd. Chiltern Music, Chichester, 1992, Bvo, No. 3, Diaphenia, SATE-, NUL: printed copy presented by Mr R. Barnes, Feb 1993.

W

In this, as in all vocal settings, the writer has endeavoured to provide basic literary details, including dates, of the lyric and lyricists not given in the MS or printed sources nor, indeed in, standard works of reference, and is greatly indebted for expert and specialist help to Professor David Greer, Dept of Music, University of Durham, to Mr Oliver W. Neighbour, formerly Music Librarian, the British Library, and to Mr Robert S. Firth, University Library, Newcastle (including his use of the OCLC **computer**: terminal at Dublin, Ohio, USA).

Opus

53 Six Elizabethan Pastorales, Second Set, set to music for chorus (SATE) unaccompanied, 1. On a Hill there grows a Flower, Pastoral of Phyllis and Corydon (Nicholas Breton, 1545?-1626), 2. Like desert Woods, with darksome shades obscured, The Shepherd's Dump (Thomas Lodge, 1558?-1625, printed in the anthology The Phoenix Nest, 1593, misattr in Op. 53 to 'S. E. D.' [= Sir Edward Dyer]), 3. Praised be Diana's fair and harmless light, The Shepherd's Praise of his Sacred Diana (Sir Walter Raleigh, 1552?-1625), 4. Cupid and Rosalind, Rosalind's Madrigal (Thomas Lodge, 1558?-1625, 'Love in my bosom like a bee'), 5. Shady Vales, O air enriched meads, The Solitary Shepherd's Song (Thomas Lodge), 6. The Shepherd Doran's Jig (Robert Greene, 1560?-1592, 'Thro' the shrubs as I can crack'), dedicated "To C. W. Lloyd", compld. Oct 1893.

Location of autograph MS unknown.

Pubd. Novello & Co, London, 1894, 8vo, Novella's Part-Song Book, Second Series, Nos. 704-709, **BL: F.280.h.**, NUL: photo-facsimiles of copies in CUL.

Peace, come away (Alfred, Lord Tennyson, 1809-1892, In Memoriam, Canto 57), set to music for Chorus unaccompanied, compld. 11 Oct 1892.

Location of autograph MS unknown.

Pubd. Novello & Co, London, 1892, 8vo, Novella's Part-Song Book, Second Series, No. 659, **BL: F.280.b.**, NUL: photoprint from CUL copy.

Perfd. St Paul's Cathedral, London, Thursday morning, 7 July 1904, Memorial Service for George Frederick Watts, R. A. Reviewed The Daily Graphic, 8 July 1904 ('The Late Mr G. F. Watts, R. A.-Memorial Service at St Paul's. There were two... passages in the service which left an abiding, an ineffaceable, impression on the mind. One was the substitution for the Anthem of verses from 'In Memoriam', which might almost have been a tribute from the great poet of Mr Watts's century to his fellow in art.' [Here a quotation of Canto 57.] "'The words, set to music by Sir C. V. Stanford, were sung by the choir with a fineness of perception and sensibility very rarely to be heard. Last of all, the service ended with the singing of the 'Nunc Dimittis' -- service was conducted by Archdeacon Sinclair"). A copy of this review from the Watts Gallery Archives, Obituaries, Vol. 2, p. 84, kindly provided by the r.urat. Watts Gallery, Compton, Guildford, Surrey.

K: P,\RT-SONGS: a) Mixed Voices:

Opus

- 6 Six Elizabethan Pastorales, Third Set, set to music for chorus (SATB) unaccompanied, 1. A Carol for Christmas (Edmund Spenser, 1575?-1633?, 'Sweet music, sweeter far than any song'), 2. Shepherd's Anthem (Michael Drayton 1563-1631, 'Near to a bank with roses, set about'), 3. Shall we go dance?, A Report Song in a Dream (Nicholas Breton, 15451-1626, 'Shall we go dance the hay?'), 4. Love in Prayers (Nicholas Breton, 'Say that I should say, I love ye'), 5. Of disdainful Daphne (Master Henry Nowell, or Noel, 1555-26 Feb 1597, printed in England's Helicon, 1600, 'Shall I say that I love you, Daphne disdainful?'), 6. Love's Fire, Montana's Sonnet. (attr. on titlepage to Sir Edward Dyer, but more prob. Thomas Lodge, 1558?-1625, 'When the Dog full of rage'), dedicated "To Lionel Benson and the Magpie Madrigal Society", compld. July 1897.

Location of autograph MS unknown.

Pubd. Boosey & Co, London and New York, 1897, 8vo,
BL: E.308.v.(3.), E. 308.v.(4.), E.308.v.(5.), E. 308.v.(6.),
E.J08.v.(7.), and E.J08.v.(8.), NUL: photo-facsimiles of Nos.
1-2, and 4-6, from coll. copies, and printed copy of No. 3 from
publishers, bound together.

Copies in reproduction facsimile on sale from Boosey &
Hawkes's Archive Dept.

Pubd. The Girl's Own Paper, Vol. 18, No. 886, 19 Dec 1896,
pp. 180-1, A Song in a Dream (1st line, 'Shall we go dance the
hay?'), Poem by N. Breton, Set to music by C. Villiers Stanford;
Op. 67, No. 3, arr. by Stanford as a unison song, 48 bars
compared with the 50 bars of the SATB setting.]

W The titlepage of Op. 67, No. 5, states: 'Poem by M. N. Wolfe'.
The writer is indebted to Professor David Gree for his article
'Thou Court's Delight': Biographical Notes on Henry Noel in "The
Lute Society Journal", Vol. XVII, 1975, pp. 49-59, which sheds
much light on this poet, musician, soldier, and politician, who
was a favourite at the Court of Queen Elizabeth.

!!J The writer is indebted to Mrs Stephanie Barber, Robinson
Library, University of Newcastle upon Tyne, for this information,
and for providing a photocopy of Stanford's unison setting.

K: PART-SONGS:) Mixed Voices:

Opus

68 A Cycle of Songs from 'The Princess' of Alfred, Lord Tennyson
•••for Quartet of solo v. voices with pianoforte accompaniment,
1. As thro' the land at eve we went, 2. Sweet and low, wind of
the western sea, 3. The splendour falls on castle walls,
4. Tears, idle tears, I know not what they mean, 5. O swallow,
flying south, 6. Thy voice is heard thro' rolling drums,
7. Home they brought the warrior dead, 8. Our enemies have
fall'n, 9. Ask me no more; the moon may draw the sea,
compld. August 1897.

Location of autograph MS unknown.

Pubd. Boosey & Co, London and New York, 1898, folio,
BL: H.1960.d.J(), NUL: photo-facsimile of CUL copy.

Our enemies have fallen. Op. 68, No. 8, arr by Stanford for
chorus and orch, pubd. Boosey & Co, London and New York, 1898,
vocal score, **8vo**, (see entry under Op. 68, Section A).

Copies in reproduction facsimile on sale from Boosey & Hawkes's
Archive Dept.

K: PART-SONGS: a) Mixed Voices:

Opus

Out in the windy-west (Madrigale con alcune licenze) for SATTBB choir unaccompanied (Arthur C. Benson, 1862-1925), one of 13 songs by 13 British composers in Choral Songs...in Honour of Her Majesty Queen Victoria, pp. 13-24, compld. 13 May 1898.

Autograph score, signed and dated 31 May 1898, London, set for SATTBB unaccompd., NUL MS 92, 6. pp, key F, with footnote: N.B. This Madrigal may be sung a tone lower if desired. Used as copy by engraver.

Pubd. Macmillan & Co, London, 1899, folio, Choral Songs...in Honour of H. M. Queen Victoria, BL: IB.1795.h., deposited by copyright 21 Dec 1899 .

1st perf. Windsor Castle, Tuesday, 29 May 1900.

Miss Pamela Clark, Deputy Registrar, Royal Archives, reports that Queen Victoria was staying at Balmoral Castle at the time of the concert, that the Royal Archives do not include programme, or any other record of the concert, and that neither the Royal Archives nor the Royal Library possesses a copy of the Choral Songs... publication.

The following list of titles, authors, and composers is quoted from the CONTENTS list, British Library copy:

1. With wisdom, goodness, grace (Alfred Austin), Sir A. C. Mackenzie, p. 2.
2. Out in the windy West (Arthur C. Benson), C. V. Stanford, p. 12.
- J. Harkt the world is full of thy praise (Robert Bridges), H. Walford Davies, p. 26.
4. For all the wonder of thy regal day (Earl of Crewe), Sir Frederick Bridge, p. 40.
5. The seaboards are her mantle's hem (John Davidson), Sir George Martin, p. 48.
6. Who can dwell with greatness! (Austin Dobson), Sir Hubert Parry, p. 60.
7. Lady on the silver throne (Edmund Gosse), A. M. Goodhart, p. 68.

IC: PART-SONGS:

a) Mixed Voices:

8. A Century's Penultimate (Arthur C. James), Charles Wood,
p. 78.
9. With still increasing blessings (Harquis of Lorne), Arthur
Somervell, p. 88.
10. To her beneath whose steadfast star (Frederic W. H. Myers),
Edward Elgar, p. 94.
11. A thousand years, by sea and land (Henry Newbolt), C.H.
Lloyd, p. 108.
12. Flora's Queen (J. F. R. Stainer), Sir John Stainer p. 120.
13. The Triumph of Victoria (T. H. Warren), Sir Walter Parratt,
p. 136.

K: PART-SONGS: a) Mixed Voices:

Opus

78 Six Irish Folksongs (Thomas Moore, 1779-1852), arr Stanford for unaccompanied Chorus, arr £ 1901, pubd. 1901 (see Section M).

110 Four Part-Songs, 1. Valentine's Day (Charles Kingsley, 1819-1875, 'Oh! I wish I were a tiny brown bird'), 2. A Dirge (William J. Cory, 1825-1892, 'Naiad, hid beneath the bank'), 3. The Fairies (W. J. Cory, 'They're sleeping beneath the roses'), 4. Heraclitus (W. J. Cory, 'They told me, Heraclitus'), compd. £ 1910.

Location of autograph MS unknown.

Pubd. Stainer & Bell, London, 1910, 8vo, SATB, Choral Library, Nos. 2-5, BL: F.1137.d., NUL: photoprints of Nos. 1 - 4 from Bodl. Lib. Mus.17d.45(2 5).

Pubd. Stainer & Bell, London, 1910, 8vo, SSAA, Part Songs for Two or Three Equal Voices, Nos. 26-29, BL: F.1137.a., NUL: printed copies presented by Mr R. Barnes, August 1987, and photoprints from CUL copies.

Pubd. Stainer & Bell, London, 1918, folio, No. 4, Heraclitus, arr as Solo Song, BL: H.19160.f.(3.), NUL: printed copy presented by J. B. Cramer & Co, May 1978.

Pubd. Stainer & Bell, London, 1940, 8vo, No. 4, Heraclitus, arr H. W. Pierce for TTBB, Male Voice Choir Library, No. 208, BL: F.11J7.c..

Pubd. Oxford Press, London, 1986, No. 4, Heraclitus, SATB, in English Romantic Part Songs, ed. Paul Hillier, p. 120, NUL: photoprint [Box 4] .

Remember the Poor (A. P. Graves, 1846-1931), arr Stanford for voice and piano, pubd. 1900; arr Maurice B. Over for SATB, pubd. 19Jfu; (see Section M under Op. 76, Songs of Erin).

K: PART-SONGS:) Mixed Voices;

Opus

- 111 Three Part-Songs {May Clarissa Gillington Byron, -1936),
1. A Lover's Ditty ('I had a love, passing fair was she'),
2. The Praise of Spring ('Now is the sunny Spring'), 3. The Patient Lover ('so long as I have served'), compd. £ 1908.

Autograph scores of Nos. 1 and 3, signed but undated, NUL MS 45,
5 pp; title, No. 1, Poem by May Byron/ Set to Music by/
Charles V. Stanford / Op. 111, No. 1 / Set for SATB with piano
part for practice only.

MS scores in a copyist's hand of Nos. 2 and 3, RSCM Lib.,
8 pp, with autograph headings: No. 2, May Byron/ Charles V.
Stanford/ Op. 111, No. 2; No. 3, May Byron / Charles V.
Stanford / Op. 111, No. 3, tempo indication Andante to each.
Used as copy by engraver, Copyright USA 1908 by J Curwen & Sons
Ltd at foot of titlepages, presented to RSCM by Curwen & Sons,
NUL: photo-facsimiles of RSCM MSS.

Pubd. J. Curwen & Sons, London, 1908, 8vo, The Choral Handbook,
Nos. 866-868, BL: E.862., NUL: photo-facsimiles from file
copies, presented by the publisher.

- 119 Eight Part-Songs for unaccompanied chorus (Mary Elizabeth
Coleridge, 1861-1907, in Poems, 1907), 1. The Witch ('I have
walked a great while'), 2. Farewell, my joy!, 3. The Blue Bird
('The lake lay blue'), 4. The Train ('A green eye, and a red'),
5. The Inkbottle ('Well of blackness'), 6. The Swallow ('Low
flying swallow, tho' the sky be fair'), 7. Chillingham ('O the
high valley'), 8. My Heart is thine ('Thy hand in mine'),
compd. 1910.

Location of autograph MS unknown.

Pubd. Stainer & Bell, London, 1910, 8vo, Choral Library, Nos.
25-32, BL: F.1137.d., NUL: photoprints from Bodl. Lib.,
Mus. 17d.45 (25-J2).

Pubd. Stainer & Bell, London, 1926, 8vo, No. 1, The Witch, and
No. 3, The Blue Bird, arr H. W. Percy or TTBB, Male Voice
Choir Library, Nos. 137 and 138, BL: F.1137.c.

K: PART-SONGS: a) Mixed Voices:

Pubd. Stainer & Bell, London, 1926, 8vo, No. 3, The Blue Bird, arr Stanford for SSAA, Part Songs, No. 161, BL: F.1137.a., NUL: photoprint from Bodl. Lib. Mus.10d.99.(161).

Pubd. Stainer & Bell, London, 1951, 8vo, No. 3. The Blue Bird, arr Arnold Foster for SSA and pianoforte, Part Songs, No. 307, BL: F.1137.a., NUL: printed copy.

Pubd. Oxford Press, London, 1986, No. 3, The Blue Bird, SA.TB; in English Romantic Part Songs, ed. Paul Hillier, p. 123, NUL: photoprint [Box 4].

The Angler's Song (John Chalkhill, 1600, 'O the gallant Fisher's life') for SATB, compld. May 1911.

Pubd. The Year Book Press, London, 1911, 8vo, Part Songs, No. 49, BL: F.223., NUL: photoprint from publisher's file copy.

[97] God and the Universe, Choral Song (Alfred, Lord Tennyson), Op. 97, No. 2 arr Stanford for SATE, pubd. 1906, see main entry under Op. 97, Section La}.

127 Eight Part-Songs for unaccompanied chorus (Mary Elizabeth Coleridge, 1861-1907, Nos. 2-7 in Poems, 1907), 1. Plihted ('Whether I live or whether I die'), 2. Veneta ('Wind and waters ring the bells'), 3. When Mar thro' the garden went, 4. The Haven ('Where the gray bushes by the gray sea grow'), 5. The Guest ('There came a man across the moor'), 6. Larghetto ('Grant me but a day, love'), 7. Wilders: ein ('In the little red house by the river'), 8. To a Tree ('Thou art the sun, and the wind', possibly a setting of Lines to a Tree), compd. 1910.

Location of autograph MS unknown.

Pubd. Stainer & Bell, London, 1912, 8vo, Choral Library, Nos. 6J-70, BL: F.1137.d., NUL: photoprint from Bodl. Lib. Mus.17d.45 (63-70).

K: PART-SONGS: **a)** Mixed Voices:

Opus

Off for the Cruise, The Coast of Cornwall (Frank G. Watts,
< 'The moon is climbing'), compd. 1913.

Pubd. Stainer & Bell, London, 1913, 8vo, Choral Library,
N-0. 100, BL: F.1137.d., NUL: printed copy presented by
Mr R. Barnes, August 1987.

142 On Time, Choral Song for SATB SATB double choir (John Milton,
1608-1674, Ode, 'Fly, fly, fly, envious Time'), dedicated "To
The Bristol Madrigal Society", compd. May 1914.

Pubd. Stainer & Bell, London, 1914, 8vo, Choral Library,
No. 137, BL: F.1137.d., NUL: photoprint from Bodl. Lib.
Mus.17d.45 (137).

Pubd. Chiltern Music, Chichester, 1988, 8vo, NUL: printed copy
presented by Mr R. Barnes, Feb 1993.

156 Ten Part-Songs for unaccompanied chorus, listed in John F.
Porte's catalogue as "Opus 156, Ten Part-Songs. Not published
at Present", and in Grove Vas "0 p. 156, 10 Partsongs
(?unpublished). Unaccomp. chorus". Compd. c 1917?

Location of autograph MS unknown.

Unpubd.

A Carol of Bells (Louis N. Parker, 1852-1944, 'Ring, joyous
bells of London', also pubd. as 'Ring, Christmas bells of
London'), arr Stanford for SATE; see main entry under A Carol
of Bells, Section Ib).

The Valley (Patrick MacGillw, 1890- ? , 'A fairy-like valley'),
compd. 1922.

Pubd. The Year Book Press, London, 1922, 8vo, Part Songs,
No. 204, BL: F.223., NUL: photoprint from publisher's file.
copy.

W In 1911 resident at 4 The Cloisters, Windsor; author of
Amateur Army, H. Jenkins, London, 1915, 1916-, and 1917, Lanty
Hanlon, Harper & Bros., New York, 1923, and Moleskin Joe, New
English Library, London, 1973.

K: PART-SONGS: a) Mixed Voices:

Opus

The Morris Dance (trad., 'Come, lasses, come, come, quickly'),
compd. 1923.

Pubd. J.B. Cramer & Co, London, 1923, 4to, Four-part song,
Cramer's Library of Unison and Part Song, No. 2, BL: E.1678.a :

Pubd. J.B. Cramer & Co, London, 1939, 4to, Cramer's Choral
Library, No. 46., BL: F.157.d., NUL: printed copy presented
by the publisher.

Two Old Irish Melodies (A. P. Graves, 1864-1931), 1. The Foggy Dew ('Oh a wan cloud'), and 2. My love's an Arbutus, arr
Stanford for SATB; pubd. 1922 (see Section M).

My Love's an Arbutus (A. P. Graves), arr Stanford for SATB:,
pubd. 1928; arr Stanford for ATT[or B]B:, pubd. 1928; arr-
Stanford for ATB, pubd. 1928; arr Julius Harrison for TTBB,
pubd. 1950; and arr Alec Rowley for SSA, pubd. 1953 (see entries
under Hy Love's an Arbutus in Section M).

Six Irish Airs (Thomas Moore, 1779-1852), arr Stanford for
SATB, pubd. 1922 (see Section **M**).

My gentle harp (Thomas Moore), arr Stanford for SATB, pubd.
1922 (see Section M).

Oh for the swords (Thomas Moore), arr Stanford for SATB,
pubd. 1922 (see Section M).

Kitty of Coleraine (Edward Lysaght, 1761-1811), arr- Stanford
as solo song from Old Donegal Air, pubd. 1903; arr Harry
Dexter for SCTB pubd. 1951 (see Section M).

W Poems by the late Edward Lysaght, Gilbert and Hodges, Dublin,
£ 1811, 8vo, 110 pp, {confused in some works of reference with
Edward [Mac]Lysaght, author of Irish Eclogues, Mansell & Co.,
Dublin and London, 1915). The Air, Kitty of Coleraine, appears
in Moore's Irish Melodies, p. 58, with the title "Ill Omens", and
the 1st line, "When daylight was yet sleeping".

K: PART-SONGS: b) Male Voices:

Opus

Hush, sweet Lute for TTBB: (Thomas Moore, 1779-1852), dedicated "To Hercules MacDonnell & The Strollers' Club", compd. 1898.

Pubd. Augener & Co, London, [1898], folio, Strollers' Society, Dublin, Series of Part-Songs for Male Voices, No. 99, BL: H 40J.aa.(4.), proof-sheets corrected by Stanford, with, autograph letter attached (temporarily removed from bound volume).

Pubd. Augener, London, [1929]. 8vo, Strollers' Society, Dublin, Series of Quartets, o. 99, BL: F.298., NUL: printed copy (reprint by Galaxy, n.d., £ 1970).

106. Four Part-Songs for Male Voices, 1. Autumn Leaves (Charles Dickens, 1812-1870, 'Autumn leaves lie strewn around'), 2. Love's Folly (anon. poem in the anthology, A Poetical Rhapsody ed. Francis Davison, 1602, attr. to 'A. W.' [= 'Anonymous Writer'], 'If love be life I long to die'), 3. To his Flocks (Henry Cbnstable, 1562-1613, 'Feed on my flocks, securely'), 4. Fair Phyllis (J. G., printed in England's Helicon, 1600, 'Shepherd, saw you not my lovely Phyllis?'), compd. 1908 .

Pubd. Stainer & Bell, London, 1908, 8vo, orig. setting for ATT[or B] B, Male Voice Choir Library, Nos. 5-8, BL: F.1137.c., NUL: photo-facsimiles from copies held by Mr R. Barnes (1), RAM (2 and 3), and Mr A. F. Leighton-Thomas (4).

Pubd. Stainer & Bell, London, 1911, 8vo, transposed edns. for TTBB, Male Voice Choir Library, Nos. 24-27, BL: F.1137.c., NUL: photo-facsimiles from copies in CUL (1 and 2), and RAM (3 and 4), bound in with copies of orig. edns. of 1908.

- 110 No. 4, Heraclitus, arr H. W. Pierce for TTBB, pubd. 1940; see main entry under Op. 110, Section Ka) above.

K: PART-SONGS: b) Male Voices:

Opus

117 Songs of the Fleet, choruses arr for male voices, pubd. 1910, see main entry under O?. 117, Section A.

119 No. 1, The Witch, and No. J, The Blue Bird, arr H. W. Pierce for TTBB, pubd. 1926, see main entry under Op. 119, Section K a.) above.

Acrostic Ode to Old Comrades for ATBB (C. E. Stredwick, Member of C.G.c., 1920), compd. for the City [of London] Glee Club .£ 1920.

This hitherto unknown Acrostic Ode setting is extant in **two** sources: a) the literacy text printed in the City Glee Club's official Book of Words of Glees, quoted in full below, and b) an MS copy of Stanford's setting in the Library of the C.G.C:

Comrades of yore, beyond the mists of time,
Illumined souls; long passed from mortal view;
Transcendent still, your tuneful art sublime
"ffet lives, to weave its rapturous spells anew.

Gladly we hear around our hallowed board
Loved strains of radiant charm, like fragrant flowers,
Enchanted melody, celestial chord,
Enduring memories of golden hours.

Changed voices sing your madrigal and glee,
Low, clear and sweet their echoes rise and swell,
Unbroken bonds of deathless harmony;
Brothers our homage, and so fare ye well.

The MS score in a copyist's hand, Library of the City Glee Club, London, is headed: Words by/ C. E. Stredwick / An Acrostic Ode/ Music by/ Sir C. V. Stanford. It consists of 6i folios, 12 pp each with 2 x 4 staves, beginning Alto/ Tenor/ Bass 1° / Bass 2°, tempo indication Andante Moderate, key A flat major, 107 bars, size approx. JJ7 x 242 mm. NUL: photo-facsimile of MS score, with Stredwick's text affixed to the first end paper.

The writer is greatly indebted to Mr Richard Barnes for information concerning this Acrostic Ode and Stanford's setting, and to Mr Rodney Williams, Librarian of the City Glee Club (and

K: PART-SONGS: **b)** MRle Voices:

of Westminster Abbey Choir), for the gift of the photo-facsimile of the MS score.

We may conjecture that the Acrostic Ode setting originated in an invitation from Sir Frederick Bridge to compose a short piece as a memorial to C. G. C. members who served and died in World War I, and perhaps to attend a convivial meeting to hear it performed. Mr Williams reports that Stanford's setting has been enjoyed at C. G. C. meetings in recent years, both in the singing and the hearing, on more than one occasion.

Battle Hymn (A. P. Graves, 'Above, the thunder crashes'), arr Stanford for ATBB, pubd. 1928, see Section M.

I heard 'mid Oak Trees olden (A. P. Graves), arr Stanford for ATBB, pubd. 1928, see Section M.

One Sunday after Mass (A. P. Graves), arr Stanford for ATBB, pubd. 1928, see Section **M**.

The Royal Hunt (A. P. Graves, 'Tantara ra ra, hark from Tara'), arr Stanford for ATBB, pubd. 1928, see Section **M**.

St Mary's Bells (A. P. Graves, 'How many a time in Cratla's dells'), Irish **melody** arr Stanford for ATBB, pubd. 1928, see Section M.

K: PART-SONGS: c) Three- and Four-Part Female Voices:

Opus

- 24 The Revenge, A Ballad of the Fleet (Alfred, Lord Tennyson), arr. H. A. Chambers for SSA, pubd. 1935, see Section A under Op. 24.
- 34 Whither away? (from The Voyage of Maeldune (Alfred, Lord Tennyson), arr Stanford for SSA soli and chorus, pubd. 1894, see Section A. under Op. 34.

On Windy Way when morning breaks (Joan Rundall, ¹
part-song for SSA and pianoforte, compd. 1917.

Autograph score, signed but undated, one oblong folio, RCM MS 4458, presented by Joan Barbara Johnson, Shrewsbury.

Pubd. A. & C. Black, London, 1917, 8vo, The Year Book Press Series of Unison and Part-Songs, No. 144, BL: F.22J., NUL: printed copy presented by the publisher.

Blow, Winds, Blow (Anon., 'What joys attend the fisher's Life'), Trio for women's or boys' voices, SSA, compd. .£. 1922.

Pubd. & F. W. Deane & Sons, London, 1922, 8vo, The Year Book Press Series of Unison and Part-Songs, No. 202, BL: F.223., NUL: photoprint from file copy, presented by the publisher.

The Border Harp (Will H. Ogilvie, 1869-196J, 'Lilting ballads there are that cling'), part-song for SSA, compd. .£. 1922.

Pubd. H F. 1{. Deane & Sons, London, 1922, 8vo, The Year Book Press Series of Unison and Part-Songs, No. 205., BL: F. 223., NUL: f.ile copy presented by the publisher.

Allen-a-Dale (Sir Walter Scott, 1771-1832, 'Allen-a-Dale has no faggot for burning'), Three-part Song for SSA with piano or violin accompaniment, compd. £ 1922.

Pubd. H F. W. Deane & Sons, London, 1922, 8vo, The Year Book Press Series of Unison and Part-Songs, No. 206 BL: F.223., NUL: photoprint from file copy, presented by the publisher.

- 110 Four Part-Songs, arr. for SSAA, 19.10, see main entry in Section I (K a.).

ⓐ See note to Flittermice below.

K: PART-SONGS: c) Three- and Four-Part Female Voices:

Opus

Shadow Dancers (Will H. Ogilvie, 186.9-1963 , 'When the swallows dipping low'), Three-part Song for SSA with piano or violin accompaniment, compd. £_1922.

Pubd. Hl. F. W. Deane & Sons, London, 1922, 8vo, The Year Book Press Series of Unison and Part-Songs, No. 207, BL: F.223., NUL: photoprint from file copy, presented by the publisher.

The Peaceful Western Wind (Thomas Campion, 1567- 16,20), Three-part Song forr SSA, compd.£_1923.

Pubd. Oxford Press, London, 1923, **8vo**, The Oxford Choral Songs, No. 203, BL: F.1777.a., NUL: photoprint from file copy, presented by the publisher.

Lady May (Henry Chappell, 1871- ? , 'Down the valley fresh and fair'), Three-part Song for SSA with accompaniment for piano or two violins, compd. c 1923-4?

Pubd. ID. F. W. Deane & Sons, London, 1924, 8vo, The Year Book Press Series of Unison and Part-Songs, No. 235, BL: F.223., NUL: file copy presented by the publisher.

I'll rock you to rest, Lullaby (A. P. Graves, 1846-1931), arr Nora Day for female voices, SSA. pubd. 1924, see Section M.

119 No. 3, The Blue Bird, arr Stanford for SSAA, pubd. 1926; arr Arnold Foster for SSA, pubd. 1951; see main entry under Op. 119, Section Ka) above.

My Love's an Arbutus, arr Alec Rowley for SSA, pubd. 1953, see Section Ka) above.

K: PART-SONGS: d,) Two-Part Female Voices;

Opus

Eleven Two-Part Songs:

1. A Ballad of the Ranks (Sir Arthur Conan Doyle, 1859-1930, in Songs of Action, 1898, 'Who carries the gun?'), Part-Song for SA, compd. £ 1893.

Pubd. J. Curwen & Sons, London, 1893, 8vo, reprinted 1907, Choruses for Equal Voices, No. 576, BL: E.861., [1901], NUL: photoprint from file copy, 1907, presented by the publisher.

2. The Frontier Line (A. Conan Doyle, in Songs of Action, 1898, 'What marks the frontier line?'), Part-Song for SA, compd. £ 1893.

Pubd. J. Curwen & Sons, London, 1893, 8vo, reprinted 1907, Choruses for Equal Voices, No. 577, BL: E.861., [1901], NUL: printed copy, 1907, presented by the publisher.

3. The Old Gray Fox (A. Conan Doyle, in Songs of Action, 1898, 'We started from the Valley Pride'), Part-Song for SA, compd. £ 1893?

Pubd. J. Curwen & Sons, London, 1893?, 8vo, reprinted 1907, Choruse= for Equal Voices, No. 578, BL: E.861., [1901], NUL: printed copy, and photoprint of file copy, presented by the publisher.

4. A Rover Shanty (A. Conan Doyle, in Songs of Action, 1898, 'A trader sailed from Stepney Town'), Part-Song for SA, compd. E.. 18937

Pubd. J. Curwen & Sons, London, 1893?, 8vo, reprinted 1907, Choruses for Equal Voices, No. 579, BL: E.861., [1901], NUL: printed copy presented by Mr R. Barnes.

5. The Lark's Grave (Thomas Westwood, 18141-1888, from his Berries & Blossoms, a Verse-Book for Young People, London, 1855, 'We 'll plant a cornflower on his grave'), Part-Song for SS, compd. ,£ 1906.

Pubd. J. Curwen & Sons, London, 1906, 8vo, Choruses for Equal Voices, No. 1037, BL: E.861., NUL: printed copy (reprint of Curwen 1906), from Robertson Publications, Wendover.

K: PART-SONGS: **d)** Two-Part Female Voices:

6 A March Landscape (William Wordsworth, 1770-1850, 'The cock is crowing'), Part-Song for SS, compd. £ 1906.

Pubd. J. Curwen & Sons, London, 1906, 8vo, Choruses for Equal Voices, No. 10)8, BL: E.861., NUL: printed copy, presented by Mr R. Barnes.

7. This is the Way (Anon., 'This is the way the morning dawns'), Part-Song for SA, compd. c 1906.

Pubd. J. Curwen & Sons, London, 1906, 8vo, Choruses for Equal Voices, No. 1039, BL: E.861., NUL: photoprint from file copy, presented by the publisher.

8. Cradle Song (William Blake, 1757-1827, 'Sleep, sleep, beauty bright'), Part-Song for SA, compd. £ 1907.

Pubd. J. Curwen & Sons, London, 1907, 8vo, Choruses for Equal Voices, No. 1079, BL: E.861., NUL: photoprint from file copy, presented by the publisher.

9. A Laughing Song (William Blake, 'When the green woods laugh'), Part-Song for SA, compd. £ 1907.

Pubd. J. Curwen & Sons, London, 1907, 8vo, Choruses for Equal Voices, No. 1080, BL: E.861., NUL: printed copy, and photoprint from file copy, presented by the publisher.

10. Robin Redbreast (William Allingham, 1824-1889, 'Goodbye, goodbye to summer•), Part-Song for SA, compd. £ 1907.

Pubd. J. Curwen & Sons, London, 1907, 8vo, Choruses for Equal Voices, No. 1081, BL: E.861., NUL: photoprint from BL copy.

11. The Echoing Green (William Blake, 'The sun doth rise'), Part-Song for SA, compd. £ 1907.

Pubd. J. Curwen & Sons, London, 1907, Bvo, Choruses for Equal Voices, No. 1082, BL: E.861., NUL: printed copy presented by Mr R. Barnes.

K: PART-SONGS: d.) Two-Part Female Voices:

Opus

The Shepherd's Sirena (Michael Drayton, 1563-1631, 'Neare to the silverre Trent'), Part-Song for SA, compd. £ 1909.

Pubd. A. & C. Black, London, 1909, 8vo, The Year Book Press Series of Unison and Part-Songs, No. 25, BL: F.223., NUL: printed copy.

My Land (Thomas Osborne Davis, 1814-1845, 'She is a rich and fair land'), Part-Song for SA, compd. May 1911.

Pubd. The Year Book Press, London, 1911, 8vo, The Year Book Press Series of Unison and Part-Songs, No. 48, BL: F. , NUL: photoprint from publisher's file copy.

- 138** Six Songs for Two Sopranos, 1. A Welcome Song (Robert Herrick, 1591-1674, 'Welcome, welcome, Maids of Honour'), 2. To Music (Robert Herrick, 'To becalm his fever'), 3. Autumn (A Dirge) (Percy B. Shelley, 1792-1822, 'The warm sun is falling'), 4. The Chase (William Rowley, £1585-£1637, 'Art thou gone in haste?'), 5. Meg Merrilies (John Keats, 1785-1821, 'O!d Mag she was a gi:psy '), 6. Oh, Sweet Content (Thomas Dekker, 1572?-1632?, 'Art thou poor, yet hast golden s umbers'), compd. £ 1914.

Pubd. J. Curwen & Sons, London, 1914, 8vo, Choruses for Equal Voices, Nos. 1417-1419, and 1414-1416, (publisher's nos. 71417-71419, and 71414-71416), BL: E.861., NUL: photoprints of Nos. 1-4, and 6 from file copies, presented by the publisher, and printed copy of No. 5 in reprint off 1970 from Robertson Publications, Wendover.

Sailing Song (Eliza Cook, 1812-1888, 'We have left the still earth'), Part-Song for SS, compd. £ 1917.

Pubd. The Year Book Press, London, 1917, 8vo, The Year Book Press Series of Unison and Part-Songs, No. 143, BL: F.223., NUL: photoprint from publisher's file copy.

K: PART-SONGS: d) Two-Part Female Voices;

Opus

The Rose upon my Balcony (William Makepeace Thackeray, 1811-1863), Part-Song for SS, compd. £ 1918.

Pubd. Edward Arnold, London, 1918, 8vo, Singing Class Music, No. 103, BL: E.802., NUL: photoprint from file copy, presented by Novello & Co.

The Haymaker's Roundelay (Anon., 'Drifted snow no more is seen'), Part-Song for SS, compd. £ 1918.

Pubd. Edward Arnold, London, 1918, 8vo, Singing Class Music, No. 104, BL: E.802., NUL: photoprint from file copy, presented by Novello & Co.

Claribel (Alfred, Lord Tennyson, 1809-1892, 'The breezes pause and die'), Part-Song for SA, compd. £ 1918.

Pubd. Edward Arnold, London, 1918, 8vo, Singing Class Music, No. 105, BL: E.802., NUL: printed copy presented by Novello & Co.

- 49 No. 3, Diaphenia, arr H. A. Chambers **for SA**, pubd. 1944, **see Section Ka)** above.

Flittermice (Joan Rundall, W: 'Oh ours is the joy of night'), Part-Song for SS, compd. c 1922.

Pubd. H. F. W. Deane & Sons, London, 1922, 8vo, The **Yaar** Book Press Series of Unison and Part-Songs, No. 201, BL: F.223., NUL: photoprint from publisher's file copy.

Virtue (George Herbert, 1593-1633, 'Sweet day, so cool, so calm'), Part-Song for SA, compd. £ 19207

Pubd. Oxford Press, London, 1923, 8vo, The Oxford Choral Songs, No. 108, BL: F.1777.a., NUL: photoprint from file copy, presented by the publisher.

fj Author of Songs of the Grey Country, 60 pp, 1916, Peat-smoke and other poems, 60 pp, 1919, and Not naughty now, 29 pp, 1919, all pubd. by the Year Book Press, London. See On Windy Way above.

K: PA.R'r-SONGS: d) Two-Part Female Voices:

Opus

Summer and Winter: (Richard Watson Gilder, 1844-1909, 'Summer's rain and winter's snow'), arr H. A. Chambers for SA from Stanford's orig. unison setting of 1893. Sew Section L c) for unisonal song pubns.

Pubd. The School Music Review, No. 435, Vol. 37, 15 August 1928, pp. 91-94. C-Opyright 1928 by Novello & Co, London.
BL: P.P.1945.s., NUL: printed copy from Novello Uniprint Service, April 1991.

L: SONGS WITH PIA OFORTE: a) Songs with opus number:

Opus

- 1 ^fJ Eight Songs from "The Spanish Gypsy" (George Eliot [Mrs G. H. Lewes], 1819-1880, poem 1868), 1. Spring comes hither, buds the, dedicated to G. F. Cobb, 2. Came a pretty maid by the moon's pure light, dedicated to G. F. Cobb, 3. The world is great 1 the birds fly from me, dedicated to Herbert E. Thorndike, 4. Bright, O Bright Fedalma, dedicated to G. F. Cobb, ('Maiden, crown'd with lossy blackness'), 5. The Radiant Dark ('Should I long that dark were fair? say, O song'), 6. Blue Wings ('Warm whisp'ring through the slender olive leaves'), 7. Day is dying 1 Float, O song, dedicated to Miss Sophie Lowe, 8. Sweet Spring Time ('It was in the prime of the sweet Spring-time'), Nos. 4, 1, and 2 compld. before May 1873, os. J and 5 shortly afterwards, and Nos. 6., 7., and 8 c 1875.

Autograph score, Bright, O bright Fedalma, signed and dated 6 May 1872, 2 x 16-stave written pp, oblong format, 240 x 100 mm, headed ¹ O p. 1 ₂ o. 4¹, the Britten-Pears Lib, Aldeburgh, Suffolk, formerly in the private possession of Sir Peter Pears.

Autograph preliminary draft, 1st page, unfinished, No. 5, Mauresque (= The Radiant Dark), oblong format, 24 written bars on 1st page of bifolium, purchased March 1988 from Mrs Eliza Cox, Exeter, by the NLI. The differences between this draft and the printed text are slight, i.e. added 8ve under bass in two chords, and a triplet substituted for a crotchet followed by two quavers in the vocal line.

Nos. 1 and 2 pubd. Chappell & Co, London, 1873, folio, as Nos. 1 and 2 of Two Songs from "The Spanish Gypsy", and Nos. 3 to 5 pubd. Chappell & Co, London, 1874, folio, as Nos. J to 5 of

Neither the Chappell publications of Nos. 1 to 5, nor those of Xovello of Nos. 6, to 8, allocate 'Opus 1' to these songs. The autograph score of Bright, O bright Fedalma, however, has 'Opus 1, No. 4' at the top of the first page (referring to "No. 4 of Songs from 'The Spanish Gypsy'¹¹ on the titlepage of the Chappell publication of 1874 reproduced in the Chappell reprint of 1878). The earliest printed linkage with 'Opus 1' appears to be in the name article by Sir George Grove in Grove I, 188J, where he lists them as: "8 songs by George Eliot, (op. 1)", which seems to have become standard from then to the present day.

L: SONGS WITH PIA OFORTE: a) Songs with opus number:

Songs from "The Spanish Gypsy"; :-l'os. 1 to 5 pisted as os. 4 to 8], BL: H.1779.1.(JJ.).

Nos. 6 to 8 pubd. Novello, Ewer & Co, London, and Ditson, Boston, New York & Philadelphia, 1877, folio, BL: ff..1785.e.(40.) H.1785.e.(42.), and H.1785.e.(41.), NUL: photo-facsimiles of CUL copies Mus.27.56.JJ-35, deposit date-stamped 14 Oct 18 78 .

Pubn. review MT Dec 1877, p. 609 ("Three Songs from George Eliot's 'Spanish Gypsy', Novello, Ewer & Co. In these songs the Organist of Trinity College, Cambridge, has given another proof (if such were needed) of his marked talent as a composer. We do not remember to have seen anything from Mr Stanford's pen which has given us more pleasure. The genuine feeling they display, their appropriateness to the text-in a word, their eminently musicianly character-deserve all commendation. 'Sweet Spring-time' is especially fresh and charming. By those who wish to sing something better then the average 'royalty ballad' these three songs will be heartily welcomed").

Nos. 1 to 5-pubd. Chappell & Co, London, 1878, folio, not in BL, NUL: photo-facsimiles of Nos. 1 toy from publisher, bound j;ogether.

[Note: With one exception, published lists of Stanford's works present the order of these eight songs on the basis of Novello 's publication in 1877 of Nos. 6- to 8 (listing them as Nos. 1 to 3)! followed by Chappell's publication in 1878 of Nos. 1 to 5 (listing them as Nos. 4 to 8). The exception is in Miss Barbara Banner's name article in Grove V where she lists them in their true chro ological order, which is also followed in the present catalogue. Logically the five songs first published by Chappell in 1873-74 should head the list, as they were composed first, and published before those of Novello.]

An exchange of letters between Stanford and George Eliot reveals some of the background to these songs. The first is quoted by Bill Adams {Chairman of the George Eliot Fellowship) in Songs of "The Spanish Gypsy", printed in the "George Eliot Fellowship Review", No. 22, 1991, pp. 46-50:

"[Trinity College, Cambridge]

? May 1873

"Mr C. V. Stanford presents his compliments to "George Eliot" and hopes he may be excused for troubling him [sic] **with** the

L: SONGS \-/ITH PI ANOFORTE: , a) Songs with opus number:

following request. He has lately finished writing music to three songs from 'The Spanish Gypsy', namely; 'Bright Fedalma', 'Spring comes hither', and 'Came a pretty maid', and hopes eventually to complete the music to the whole subject. He trusts that it may not be thought too much if he asks permission to publish the songs he has already written: and if the author would add permission, to publish the remainder when completed, he would feel doubly grateful. The songs have received the approval of several good judges, and so he hopes that they may prove adequate to their subject."

(Signed) C. V. STANFORD."

[Autograph letter MS-London University.]

The second is George Eliot's reply, printed in full in The George Eliot Letters, ed. Gordon S. Haight, Yale University Press, New Haven and London, 1954-78, **Vo.1.9**, (1871-81), p. 97:

[To C. V. Stanford] "The Priory,

21 North Bank,

Regents Park.

May 29 1873.

"Mrs G. H. Lewes (George Eliot) presents her compliments to Mr C. V. Stanford and begs to say that she has no objection to the publication of the music which [he] has written or may write to the songs in 'The Spanish Gypsy'.¹¹

(Signed) GEORGE ELIOT'¹¹

[Autograph letter MS in RCM Lib.]

1st perf.. No. 1, Spring comes hither. CUMS Concert, Guildhall; Cambridge, Wednesday, 22 May 1872. Orig. prog. CUMS Archives, Pendlebury Lib, University Music School, Cambridge: Part I, Overture and selection from Samson (Handel), Part II, Overture to Fidelio (Beethoven), Piano and Violoncello Duett, Andante and Polonaise (Dr Garret), Song, Spring comes hither (C. V. Stanford), Piano Solo, t(reisleriana, Op. 16, No. 4, and Novellette in F, No. 1 (Schumann), Vocal Quartet, Tell me babbling echo (S. Paxton), Duo Concertante, Piano & Flute (Thal.berg), Market Chorus from Massaniello (Auber), and Overture to AbfU Hassan (Weber).

L: SONGS WITH PIANOFORTE: a) Songs with opus numbe :

2nd:perf. CUMS, 160th Concert, Guildhall, Cambridge, Thursday, 13 March 1879, 8.15 p.m: Orig. prog. CUMS Archives, Pendlebury Lib, University Music School, Cambridge: Quartet in A minor Op. 41, No. 1 (Schumann), Songs from Op. 4J, Von ewige Liebe and Die Mainacht (Brahms-Mr Herbert E. Thorndike), Duet for Violoncello and Piano, Op. 102 (Schumann-Signor Piatti and Mr C. V. Stanford), Songs, Spring comes hather and La belle dame sans merci (Stanford-Mr Herbert E. Thorndike), Violin Solos, Adagio in E (Viotti) and Hungarian Dances (Brahms & Joachim) played by Dr Joachim, and Quartet in C sharp minor, Op. 131 (Beethoven).

1st perf. No. 5; The radiant dark, CUMS, 143rd Concert, Guildhall, Cambridge, Tuesday, 18 May 1875, 2.45. Orig. prog. CUMS Archives, Pendlebury Lib., University Music School, Cambridge: sung by the dedicatee, H. E. Thorndike, prog. ended with Concerto in D minor for Violin Solo, with double quartet accompt. (Bach-Herr Ludwig Straus).

2nd perf. CUMS Popular Concert, 5th Series, Tuesday, 26 March 1878. Orig. prog. CUMS Archives, Pendlebury Lib, University Music School, Cambridge: Mahrchenerzahlungen for Piano, Clarinet and Viola, Op. 132, Nos. 1, 3, 2 (Schumann-Messrs R. C. Rowe F. W. Galpin, and C. F. A. Williams), Songs, Op. 1, Nos. 1 & 2, Lehn' deine Wang and Marie (F. Jenson-Mr H. E. Thorndike), Piano Duet, Variations upon a theme by R. Schumann, Op. 23 (Brahms-Messrs R. C. Rowe and C. V. Stanford), Song, The Radiant (C. V. Stanford-Mr H. E. Thorndike), Symphony in C major, Op. 21, No. 1 (Beethoven).

3rd perf. CUMS, 171st Concert, Monday, 14 Nov 1881, 8.15 Orig. prog. CUMS Archives, Pendlebury Lib., University Music School, Cambridge: Piano quartet in G minor, Op. 26 (Brahms), Songs, Tre giorni, Canzonetta (Pergolesi) and O cessate, Romanza, (Scarlatti) sung by Mr Thorndike, Violin Solos, Romance, Op. 11

L: SONGS WITH PIA OFORTE: a) Songs with opus number:

(Joachim) and Spanish Dances, Op. 21 (Sarasate), Violoncello Solo, Sonata in A major (Boccherini-Mr Whitehouse), Songs, day . H. H. Parry) and The Radiant Dark (C. V. Stanford) sung by Mr Thorndike, Serenade, Trio for Violin, Viola and Violoncello, Op. 8 (Beethoven).

4th perf. CUMS Popular Concert, 15th Series, Wednesday, 7 Nov 188J. Orig. prog. CUMS Archives, Pendlebury Lib, University Music School, Cambridge: Piano Trio (Saint-Saens-Messrs R. Gompertz, E. van der Straeten, and Miss Marie Wurm), Song, Busslied (Beethoven-Mr H. E, Thorndike), Piano Solo, Polonaise in A flat (Chopin-Miss Marie **Wurm** Violin Solo, Romanze in A minor (Max Bruch-Mr R. Gompertz), Songs, Du bist wie eine Blume (Liszt) and The Radiant Dark (Stanford) sung by Mr H, E. Thornidike, Piano Duet, Variations on a Theme of Schumann (Brahms-Miss Marie Wurm and Mr C. V. Stanford),

5th perf. CUMS Popular Concert, 20th Series, Wednesday, 26 Oct 1887. Orig. prog. CUMS Archives, Pendlebury Lib, University Music School, Cambridge: Quintet for Clarinet and String Quartet in A (Mozart-Messrs Godfrey, Gompertz, Inwards, Channell, and Ould), Songs, Wehmuth and Ungeduld (Schubert-Mr H. E, Thorndike), Romance for Clarinet (Niels **W.** Gade-Mr Godfrey), Songs, **!£!** Radiant Dark and Prospice (Stanford-Mr H E. Thornidike), String Quartet, Op. 77, No. 2 (Haydn-Messrs Gompertz, Inwards, Channell, and Ould).

1st perf. No. 6., Blue Wings, CUMS, 148th Concert, Guildhall, Cambridge, Friday, 19 May 1876, 2.45. Orig. prog. CUMS Archives, Pendlebury Lib, University Music School, Cambridge: Quintet in C, Op. 29 (Beethoven-Messrs Straus, F, W. Hudson, Burnett, Donkin, and T. P. Hudson), Songs, Pur dicesti (Lotti) and Willst du dein Herz mir schenken (Bach), Sonata in D minor for Violin and Piano, Op. 121 (Schumann-Herr Ludwig Straus and Mr C. V. Stanford), Songs, Schlummerlied (Franz) and Blue Wings (C. V. Stanford) sung by Mr G. F. Cobb, Quartet in D minor, Op. 14, No, 76 (Haydn-Messrs Straus, F, W, Hudson, Burnett, and T. P. Hudson).

1st p erf. No. 4, Bright, O bright Fedalma, CUMS, 156th Concert, Guildhall, Cambridge, Friday, 17 May 1878, 2.45. Orig. prog. CUMS Archives, Pendlebury Lib, University Music School, Cambridge: Piano Quintet in F minor, Op. J4 (Brahms-Messrs C, V. Stanford, A. Burnett, F. **W.** Hudson, A. Stehling, and T. P. Hudson), Recit. Ye twice ten hundred deities, and Air, By the croaking of the

L: SONGS WITH PIANOFORTE: a) Songs with opus numbers:

' from The Indian Queen (Purcell), and Irish Eyes (arr C. V. Stanford) sung by Mr H. E. Thorndike, Duet for Two Pianos in E minor (C. Hubert H. Parry-Messrs C. V. Stanford and J. A. Fuller-Maitland), Songs, When thou art nigh (Gounod), Bright, O bright Fedalma {C. V. Stanford), and Der Neugierige, Op. 25, No. 6, (Schubert) sung by Mr H. E. Thorndike, String Quartet in G major, Op. 80, No. 1 {Haydn-A. Burnett, F. W. Hudson, A. Stehling, and T. P. Hudson).

Stanford had recently returned to Cambridge with his young bride, Jennie, whom he had married at Ockley Parish Church on 6 April 1878. A professional singer, she was due to make her debut at this CUMS Concert on 17 May in three songs which are printed in the programme: Des Liebsten Schwur and Volksliedchen (Brahms), and Frühlingssnacht (Schumann). A printed slip inserted in the programme states: "The Committee regret to announce that Mrs C. V. Stanford has met with an accident which will prevent her from taking part in the Concert this afternoon. Mr Thorndike has kindly consented to take her place, and will sing" (follows the Purcell and Stanford songs named above). "The Committee also regret to announce that Herr Straus, having received a royal summons to **play** at Windsor Castle, will be unable to play first violin in the Concert. Mr A. Burnett has kindly consented to lead, and Mr A. Stehling to play viola in the Quintet and Quartet".

1st perf. No. 8, Sweet Spring-time, CUMS, 187th Concert, Guildhall, Cambridge, Wednesday, 3 Feb 1886., 8.15. Orig. prog. CUMS Archives, Pendlebury Lib, University Music School, Cambridge: Advent Hymn, Op. 71 (R. Schumann-soloists Mrs C. V. Stanford, Miss Margaret Johnson, Mr W. Marshall, and Mr Belcher), Piano Solos, Studies in C sharp minor and E major (Chopin) and Walzer (Dvorak) played by J. A. Fuller-Maitland, Songs, My true love hath my heart {C. H. H. Parry) and Sweet Spring-time (C. V. Stanford) sung by Mrs C. V. Stanford, Toccata Concertante for Organ in four movements {Bach-Mr Walter Parratt), Songs, I chant my lay and Songs my mother taught me {Dvorak-Mr Walter Marshall), Psalm CXIV, Op. 51 (Mendelssohn).

L: SONGS WITH PIANOFORTE: a) Songs with opus number:

Opus

- 4 Six Songs (Heinrich Heine, 1797-1856), dedicated "To Robert Benson, Esq", 1. Sterne mit den goldnen Fusschen, 2. Mit deinen blauen Augen, 3. Dass du mich liebst, dass wusst' ich, 4. Fruhling ('Die Wellen blinken und fliessen dahin'), 5. Ernst ist der Fruhling, 6. Der Schmetterling ist in die Rose verliebt, compld. 25 Sept 1874.

Autograph score, voice and piano, Sechs Lieder von Heine in Musik gesetzt von C. V. Stanford, signed and dated 25 Sept 1874, RCM MS 4339, 6 f J 330 x 260 mm, German text in ink, Eng. in pencil, purchased from Richard Macnutt.

Pubd. Stanley Lucas, Eber & Co, London, n.d, [1876], folio, BL: H.1777.0.(24.), NUL: photo-facsimile of reprint, 1893, from copy in RML.

Pubd. Augener & Co, London, 1893, Op. 4- and Op. *T* (see below) combined in Album of Twelve Songs, 4to, NUL: photo-facsimile of copy in CUL.

Pubd. in Mus. Brit. 52\Y, No. 1, Sterne mit den goldnen Fusschen, p. 1, and orig. version, p. 211.

@Musica Britannica, Vol. 52, C. Villiers Stanford/ Songs, ed. Geoffrey Bush, Stainer & Bell, London, 1986 2JOpp. Copy n NUL, also in University Lib. Music Section under 787.MUS.

L: SONGS WITH PIANOFORTE: **a)** Songs with opus number:

Opus

- 7 Six Songs (Heinrich Heine, 1797-1856), 1. Ich lieb¹ eine Blume, doch weiss ich nicht welche, 2. Wie des Mondes Abbild zittert, 3. An die blaue Himmelsdecke, 4. Der Sterbende Almansor ('Auf die schlafende Zuleime fallen Thränen¹'), 5. Ich halte ihr die Augen zu, 6. Schlummerlied ('Pilppchen ·f"ein, Pilppchen mein'), German and Eng. words, dedicated to Auguste Redeker, compd. **C** 1877.

Location of autograph MS unknown.

Pubd. Stanley Lucas, Weber & Co - London, n.d, [1877], folio, BL: H.1785.e.(44.), NOL: photo-facsimile from CUL copy, deposit copy date-stamped August 1877.

Pubd. Augener & Co, London, 1893, Op. 4 (see above) and Op. 7 combined in Album of Twelve Songs, 4to, NUL; photo-facsimile of copy in CUL.

1st perf. No. 6, Schlummerlied, CUMS, 151st Concert, Guildhall, Cambridge, Friday, 18 May 1877, 2.45. Orig. prog. CUMS A:archives, Pendlebury Lib, University Music School, Cambridge: Grand Trio in B flat, Op. 97 (Beethoven-Mr C. V. Stanford, Herr Straus, and Rev T. - Hudson), Songs, Verlust (Rubenstein), Auftrage (Schumann), and Maine Liebe ist griln (Brahms) sung by Fraulein Thelka Friedlander, Piano Solo, Selections from Davidsbuindler, Op. 6, Nos. 1, 2, 13, 16, 17, and 18 (Schumann-Mr J. A. Fuller-Maitland), Duets, Wenn ich ein Voglein war and Schon Blilmelein (Schumann-Fraulein Friedlander and Fraulein Redeker), Sonata in D major for Piano and Violin, MS (C. Villiers Stanford, 1st time of performance-Mr C. V. Stanford and Herr Straus), Songs, Gruppe aus dem Tartarus (Schubert) and Schlummerlied (C. V. Stanford) sung by Fraulein Redeker, Neue Liebesl:i..eder Walzer, 2nd set, Op. 65, for Vocal Quartet and Piano Duet (Brahms-Frl. Friedlander, Frl. Redeker, Rev L. Borissow, and Mr G. F. Cobb, with Mr C. V. Stanford and Mr Raoul C. de Versan).

Perf. No. 4, Der Sterbende Almansor, CUMS, 193rd Concert, Guildhall, Cambridge, Monday, 13 June 1887, 2.10. Orig. prog. CUMS Archives, Pendlebury Lib, University Music School, Cambridge: Piano Trio in C minor, Op. 101, 1st Cambridge perf (Brahms-Messrs Stanford, Gompertz, and Ould), Songs, Der Sterbende Almansor (Stanford) and Andenken (Beethoven) sung by Mr H. E. Thorndike, Mahrchen Erzählungen for Piano, Viola, and Clarinet,

L: SONGS WITH PIANOFORTE: a) Songs with opus number:

Op. 132 (Schumann), Violoncello Solos, Cantilena and Tarantella (Goltermann), Song, Die Low nbra t (Schumann), and Trio for Violin, Viola, and Violoncello in G major, Op. 9, No. 1 (Beethoven).

Opus

14 Six Songs, 1. Requiescat (Matthew Arnold, 1822-1888, 'Strew on her roses'), 2. Ode to the Skylark (James Hogg, the Ettrick Shepherd, 1770-1835, 'Bird of the wilderness'), J. Sweeter than the violet (Andrew Lang, 1844-1912, from the Greek of Meleage, 'Now the white lily blows'), 4. There be none of beauty's daughters (George, Lord Byron, 1788-1824), 5. Tragodie (Tragedy of Life), Heinrich Heine, 1797-1856, 'Entflieh mit mir', 'Come flee with me'), 6. Le bien vient en dormant, (Luck comes in sleeping, Old French-A Song of Lorraine, 'T'other day as I-went my way'), Nos. 1 and 2 dedicated "To Mrs Osgood", compld. June 1881, No. 3 dedicated "To John Hemsley, Esq", compld. Nov 1875, No. 4 dedicated "To my Wife", compld. August 1880, No. 5 compld. April 1880, No. 6 dedicated "To Lionel S. Benson", compld. July 1881.

MS copy, No. 2, Ode to the skylark, voice and piano, 5 written pp, dated 1882, BL: Loan 84, Part II, No. 50.

Pubd. Boosey & Co, London & New York, 1882, folio, BL: H.1960.(5.), H.1960.(6.), H.1960.(7.), H.1960.(8.), H.1960.(9.), and H.1960.(10.), NUL: photo-facimile from copy in RML.

Pubd. Boosey & Co, London & New York, 1930, No. 2, Ode to the skylark, unison song, 8vo, Boosey's Modern Festival Series No. 37, BL: F.160.f, NUL: facsimile reproduction from publisher.

1st perf. No. 1, Requiescat, CUMS Popular Concert, 13th Series, Wednesday, 15 Nov 1882: Orig. prog. CUMS Archives, Pendlebury Lib, University Music School, Cambridge: Piano Quartet, Op. 47 {Schumann-Mr J. A. Fuller-Maitland, Rev F. Hudson, Mr R. Gompertz, and Rev P. Hudson), Songs, Fill the goblet again and When my thirsty soul I steep (Somervell-Mr W. A. J. Ford), Piano Solo, Etudes Symphoniques, Op. 13 (Schumann-Mr J. A. Fuller-Maitland), Songs, Wie bist du, meine Konigin (Brahms) and Requiescat (Stanford) sung by Mr W. A. J. Ford, Fantasie-StGcke

L: SONGS WITH PIANOFORTE: a) Songs with opus number:

for Violin and Piano (Schumann-Messrs Gompertz and Fuller-Maitland).

Pubd. in Mus. Brit. 52, No. 4, There be none of beauty's daughters, p. 23, and No. 6, Le bien vien t' en dorm an t, p. 26,.

All pubns. in Op. 14 by Boosey & Co available for sale in reproduction facsimile from Boosey & Hawkes's Archive Dept.

Opus

19 Six Songs, 1. A Hymn in Praise of Neptune (Thomas Campion, 1567-1620, 'Of Neptune's empire let us sing'), 2. A Lullaby (Thomas Dekker, 15727-1632?, 'Golden slumbers kiss your eyes', from Patient Grissel, 1600), 3\ T the rose (Robert Herrick, {591-174, 'Go, happy rose'), 4. Come to me when the earth is fair (Walter Herries Pollock, 1850-192&), 5. Boat Song (W. H. Pollock, 'Boat, little boat, a breeze on thy sails'), 6w The Rhine Wine (W. H. Pollock, Moussirender Rheinwein, 'Pour out the bright nectar'), compld. 'May 1882' (printed at the end of each song).

Location of autograph MS unknown.

Pubd. Boosey & Co, L?ndon, 1884, folio, BL: H.1950.(18.), NUL: photo-facsimile from copy in CUL.

Pubd. Boosey & Co, London & New York, No. 1, A Hymn in Praise of Neptune, 1929, 8vo, No. 2, A Lullaby, 1929, 8vo, No. 4, Come to me when the earth is fair, 1930, 8vo, No. 5, Boat Song, 1929, 8vo, Boosey's Modern Festival Series Nos. 18, 19, 36, and 20 resp, BL: F.160.f., NUL: Nos. 1, 2, and 4 in facsimile reproduction from publisher, and No. 5 in printed copy.

Pubd. in Mus. Brit. 52, No. 2, A Lullaby, p. J8.

1st perf. No. 2, A Lullaby, CUMS Popular Concert, 13th Series, Wednesday, 25 Oct 1882: Orig. prog. CUMS Archives, Pendlebury Lib, University Music School, Cambridge: Piano Trio in E minor (C. Hubert H. Parry-Messrs C. V. Stanford, R. Gompertz, and C. Ould), Song, Ein Schwan (Grieg-Mr G. F. Cobb), Violoncello Solo, Abendlied (Schumann) and Allegro moderato (Schubert) played by Mr C. Ould, Songs, Geheimes, Op. -14, No. 2: (Schubert) and A Lullaby, Op. 19, No. J [sic] (Stanford) sung by Mr G. F. Cobb,

L: SONGS WITH PIANOFORTE: a) Songs with opus number:

Sonata for Violin and Piano in A major (Handel-Messrs R'. Gompertz and C. V. Stanford).

Perf. No. 5, Boat Song, CUMS Popular Concert, Season 1898-99, Wednesday, 1 March 1899: Orig. prog. CUMS Archives, Pendlebury Lib, University Music School, Cambridge: String Quintet in G, Op. 111 (Brahms-Messrs Gompertz, Inwards, Kreuz, E. Tomlinson, and Ould), Songs, Boat Song (Stanford) and What care I (S. Liddle-Mr Francis Harford), String Quartet No. 6 in C major (Mozart-Messrs Gompertz, Inwards, Kreuz, and Ould), Song, Belsatzar (Schumann-Mr Francis Harford).

Late perf. No. 5, Boat Song, Wigmore Hall, London, Wednesday, 7 May 1919, 7.15 p.m., Miss Annabel McDonald, Song Recital, assisted by Georges Pitsch, violoncello, and Daisy Bucktrout, piano accompt: Orig. prog. Wigmore Hall Archives, transcr. Miss Jill Shutt, Asst. to the Management: I. Oh Sleep! Why dost thou leave me? (Handel, from Semele), C'est un amour (Anon. 1614), Mona (Old Breton), Dormi (Old Neapolitan Lullaby), Spring Song (Purcell). II. Violoncello Sonata in A major (Boccherini), III. Air de Salo e (Massenet, from Herodiade), R verie (Moret), Il est un jardin d'amour (Doret), Circonspection (Poldowski), Trista est le Steppe (Gretchaninoff), IV. Violoncello Solo, Chant Elegiac (Florent Schmitt) and Ifu ter mezzo (Lalo), V. Four by the Clock and Slow, horses, slow (Mallinson), The lake isle of Innisfree (Peel), Boat Song (Stanford), and A feast of Lanterns (Bantock).

All pubns. in Op. 19 by Boosey & Co available for sale in reproduction facsimile from Boosey & Hawkes's Archive Dept. No. 5, Boat Song scored by Stanford for voice and strings, available on hire (piano conductor, and 1 set for strings), or for sale in reproduction facsimile.

L: SONGS WITH PIANOFORTE: a) Songs with opus number:

Opus

JO A Child's Garland of Songs, gathered f'rom a Child's Garden ofl. Verses (Robert Louis Stevenson, 1850-1894), 1. Bed in Summer ('In winter I get up at night'), 2. Pirate Story ('Three of us af'loat in the meadow'), J. Foreign Lands ('Up in to the cherry tree•), 4. Windy Nights ('Whenever the moon and the stars are set•), 5. Where go the boats? ('Dark brown is the river'), 6. My Shadow ('I have a little shadow•), 7. Marching Song ('Bring the comb and play upon it'), 8. Foreign Children ('Little Indian, Sioux or Crow•), 9. My Ship and Me ('O it's I that am the captain'), dedicated "To Geraldine and Guy", compd. .f 1892.

Location of original autograph MS unknown.

Pubd. Longmans, Green & Co, London, 1892, 4to, each song in its original unison **setting**, BL: G.573, NUL: photo-facsimile of copy in private possession of Mr G. H. Sutcliffe.

Autograph score, voice and piano, revised version, each song headed by signature but undated, RSCM Lib, Addington Palace, Croydon, 9 written pp, oblong format, 245 x 325 mm, used as copy by engraver according to the following autograph instructions: No. 2, Pirate Story, "If published also as two-part song, this is the 2nd voice", No. 5", Where go the boats?, "NB Print two verses in :full", No. 6, My Shadow, "This can be printed exactly as it stands in the printed book. If you haven't a copy, I will lend mine to the compositor if he will take precious care of it", No. 7, Marching Song, "NB 2nd voice for two-part edition", No. 8, Foreign Children, "Engrave exactly as in printed book", No. 9, My Ship and Me, "For unison song, engrave exactly as in printed book. For 2-part song add this 2nd part, words as in upper part". Stanford has made slight changes in rhythm, and transposed No. 2 from D major to E flat major. J. Curwen & Sons opted to publish Nos. 2, 7, and 9 solely in their two-part versions. NUL: photo-facsimile of RSCM autograph MS.

MS copies of Nos. 5, 6., 8, and 9, RSCM Lib, Addington Palace, Croydon, possibly publisher's mock-ups as many of the pages are crossed through. NUL: photo-facsimile of RSCM MS.

Pubd. J. Curwen & Sons, London, 1914, 8vo, Nos. 2, 7, and 9 as two-part songs, Choruses for Equal Voices Nos. 1426, 1434, 1428, 1431, 14JO, 1429, 1432, 1427, and 1433 resp., BL: E.861, NUL: photo-facsimiles of publisher's file copies, except No. 4, still in print.

L.; SONGS WITH PIANOFORTE: a) Songs with opus number:

Pubd. J. Curwen & Sons, London, 1919, folio, Nb. 4, Windy Nights,
BL: H.1960.(6.).

Pubd. in Mus. Brit. 52, No. 4, Windy Nights, p. 46, and original
version, p. 214.

Opus

4J Three Songs (Robert Bridges, 1844-1930), 1, Since thou, O fondest
and truest, 2. I praise the tender flower, J. Say, O say! saith
the music, see the Publishing History of Songs Collected in the
Album of Twelve English Songs, Appendix IV.

Pubd. in Mus. Brit. 52.

6-5 The Clown's Songs from "Twelfth Night" (William Shakespeare, 1564-
1616), 1. O Mistress Mine, 2. Come away, come away, death,
3. The Rain it Raineth every Day ('When that I was and a little
tiny boy'), compld. Oct 1896.

Location of original autograph MS unknown.

Autograph core for voice and orch, No. 2 Come away, death,
BL: Loan 84, Part II, No. 48, scored. 14 March 1898, 6 pp.

Pubd. Bbsey & Co, London and New York, 1897, folio,
BL: H'.1960 .b.: (10.), NUL: photo-facsimile of copy in CUL.

Pubd. in Six Songs for Medium Voice (No. 3), NO. 1. O Mistress
Mine, ed. Geoffrey Bush, Stainer & Bell, London, Galaxy Music Corporation,
New York, 1979, 8vo, BL: E.1766.nn.(2.), NUL:
printed copy.

Pubd. in English Love Songs, No. 1, O Mistress Mine, ed.
Geoffrey Bush, Stainer & Bell, London, Galaxy Music Corporation,
New York, 1980, NUL: printed copy.

Pubd. in Mus. Brit. 52, Nos. 1-J complete, pp 61 ff.

The three songs pubd. 1897 available on sale in reproduction
facsimile from Boosey & Hawkes's Archive Dept.

L: SONGS WITH PIANOFORTE: a) Songs with opus number:

Opus

- 7,2: Die Wallfahrt nach Kevlaar, The Pilgrimage to Kevlaar
 (Heinrich Heine, 1787-1856, 'Am Fenster stand die Mutter',
 'The mother stood at the lattice'), German and Eng. texts,
 dedicate to Mme Blanche Marchesi, compld. 22 Nov 1898.

Autograph score, voice and piano, NLI MS 48'29-, 16, x 12-stave
 pp, each of 3 x 4-stave systems, signed and dated 22 Nov 1898;
 German text in black ink below vocal stave, Elllg'. text
 in red ink above, used as copy by engraver, dedication "To,
 Madam Blanche Marchesi". on final page. NUL: photo-facsimile.

Pubd. Boosey & Co, London and New York, 1899, 4to, Ballad by H.
 Heine, German and Eng. texts, BL: G.385.v.11 NUL:
 photo-facsimile from copy in RML.

L: SONGS WITH PIANOFORTE: a) Songs with opus number:

Opus

- 17 An Irish Idyll in Six Miniatures (Moirá O'Neill{!}, 1864- 19 55.)
 1. Corrymeela ('Over here in England'), 2. The Fairy Lough
 ('Loughareema lies so high among the heather'), J. Cuttin'
Rushes ('Oh maybe it was yesterday'), 4. Johneen ('Sure he's
 five months old'), 5. A Broken Song ('Where am I from? From the
 green fields of Erin'), 6. Back to Ireland ('Oh tell me, will I
 ever win to Ireland again'), dedicated to H. Plunket Greene,
 compd. £1901

Location of autograph MS unknown.

Pubd. Boosey & Co, London and New York, 1901, 4to,
 BL: G..424.h.(6.), NUL: photo-facsimiles of Nos. 1, and J-6 from
 CUL copies, bound with printed copy of No. 2.

Pubd. Boosey & Co, London and New York, 1901, folio, No. 2,
The Fairy Lough, BL: H.1960.d.(6.).

Pubd. Boosey & Co, London and New York, 1929, 4to, No. J,
Cuttin' Rushes, BL: G.1270.aa.{35.}.

Pubd. in Mus. Brit. 52, No. 2, The Fairy Lough, p. 80.

Autograph score, voice and orch, No. 2, The Fairy Lough,
 BL: Loan 84, Part II, No. 48, scored 12 Sept 1909, 11 pp.

Perf. of Nos. 2 and 4, The Fairy Lough and Johneen, and other
 Stanford songs, Bechstein Hall, Wigmore Street, London, Friday,
 20 March 1903, J.JO p.m: GRAND CONCERT IN AID OF KILLALOE CATH
 EDRAL ORGAN FUND (County Clare, Ireland), [associated with St
 Patrick's Day, 17 March]; Vocalists, Mr Plunket Greene, Mr
 Gordon Cleather, Mrs Lilian Moreton, and Mrs Hutchinson, Violin
 Solos, Senor Arb6s Accompanist, Mr Henry Bird, with the footnote:
Sir Charles Villiers Stanford has kindly consented to accompany
his own songs. Orig. prog. Wigmore Hall Ar.chives , transcr. Miss
 J.ill Shutt, Asst. to the Management: Mr Plunket Greene,

\Y Pseudonym for Nesta Higginson who later married Walter Skrine.

L: SONGS WITH PIANOFORTE: a) Songs with opus number:

fliigel des Gesanges (Mendelssohn) and Dichterliebe, Nos. 1-J (Schumann); Senor Arbos, Albumblatt (Wagner), Berceuse (Faure) and Sielanka Mazurka, (Wienawsky); Mrs Lillian Moreton, Klage and Vergebliches Standchen (Brahms); Mr Gordon Cleather, Mireille (Massenet) and Spring Waters (Rachmaninov); Mrs Hutchinson, Tempo Passato (Gordigiani) and L'Amour est un enfant trompeur (Martini); Mr Plunket Greene, The Fairy Lough and Johneen (Stanford, Op. 77, Nos. 2 and 4); Senor Arbos, Le Portrait (Parkyns) and Ouvre tes yeux bleus (Massenet); Mr Gordon Cleather, The Miller's Daughter (Florence Gilbert) and Eldorado (Walthew), Hush Song and [Irish] Reel (c. Villiers Stanford, 'Irish Songs and Ballads', Nos. 17 and 25); Mrs Hutchinson, Lullaby. Op. 19, No. 2, Emer's Farewell to Cucullain, 'Songs of Old Ireland', p. J (C. Villiers Stanford), Eva Toole and Trottin' to the Fair (arr c. Villiers Stanford, 'Songs of Erin', pp. 85 and 159); Vocal Quartet, Brightly dawns our Wedding Day (Sir Arthur Sullivan).

Perf. of No. 2, The Fairy Lough, and The Battle of Pelusium, Bechstein Hall, Wigmore Street, London, Saturday, 25 March 1905, J p.m., under the auspices of The Curtius Concert Club: Song Recital by Mr Plunket Greene, Accompanist, Mr Hamilton Harty with Mr Percy Grainger, Solo Piano.

Advert. The Times, Saturday, 25 March 1905, p. 1, col. 5) reviewed The Times, Monday, 27 March 1905, p. 9, col. 6 Full prog. and review reported in Section I under Op. 92.

) Late perf. of 4, Johneen, Albert Hall, London, Saturday, 8 June 1918, J. p.m, sung by Dame Clara Butt. Advert. The Times, 25 May 1918, P. 1, col. 6., also on Wednesday, 29th May.

All six songs in 1901 edn. available on sale in reproductionj facsimile from Boosey & Hawkes's Archive Dept.

No. 2, The Fairy Lough, full score for voice and arch, and arch. parts for 2Fl, 2Cl, 2Fag, 4Cor, Harp, and Strings, available for hire, or for sale in reproduction facsimile (arch. Stanford).

No. J, Cuttin' Rushes, full score for voice and arch, and arch. parts for 2 Fl, Ob, 2 Cl, 2Fag, 2Cor, Harp, and Strings, available for hire, or for sale in reproduction facsimile (orch. J. Turner).

An autograph, facsimile of bars 1-4, with signature, Op. 77, No. 1 A Broken Sonf• has been included by Otto E. Deutsch in "St Cecilia's Album" No. 7, The Harrow-Replicas, W. Heffer & Sons, Cambridge, 1944, p. J7b.

L: SONGS WITH PIANOFORTE: a) Songs with opus number:

Opus

82 Five Sonnets f'rom "The Triumph of' Love" (Edmond Hblmes, 1850-19J.6:), 1. 0 one deep sacred outlet of my soul, 2. Like as the thrush in winter, 3. When in the solemn stillness of' the night, 4. I think that we were children, 5. 0 flames of passion, compd. .f 1903.

Pubd. Boosey & Co, London and New York, 1903, 4to,
BL: G.424.n.(7.), NUL: photo-facsimile of copy in RML.

Pubd. in Mus. Brit. 52, No. 1, 0 one deep sacred outlet, p. 86, No. 2, Like as the thrush, p. 92, and No. 5, 0 flames of passion, p. 97.

Autograph scores for voice and orch, BL: Loan 84, Part II, No. 49, No. 4, I think that we were children, 10 pp, scored, 1 June 1906, No. 5, 0 flames of passion, 11 pp, scored 2 June 1906, and No. 3, When in the solemn stillness, 11 pp, scored 4 June 1906.

Perf. of No. 4, I think that we were children, and No. 5, 0 flames of passion, voice and orch. (probably in Stanford's scoring above), Queen's Hall, Langham Place, London, Saturday, 23 Oct 1909 -(final Promenade Concert of 1909), sung by Olga Urussov, 1st wif'e of Henry \food, Queen's Hall Orch., cond. Henry Wood.

All **five** songs in 1903 edn. available on sale in reproduction facsimile from Boosey & Hawkes's Archive Dept.

L: SONGS WITH PIANOFORTE: a.) Songs with opus number:

Opus

97 [Six] Songs o:f Faith (Nbs. 1-3, Alfred, Lord Tennyson, 1809-1892?, Nos. 4-6, Walt.[er] Whitman, 1819-1892'), 1. Strong Son o:f God, Immortal Love, 2. God and the Universe ('Will my tiny spark O£ being wholly vanish'), 3. Faith ('Doubt no longer that the Highest is the wisest•'), 4. Tb the Soul ('Darest tho.u now, O soul') . 5. Tears ('Tears 1 tears1 in the night'), 6. Joyt Shipmate, Joyt'), compld. 19 Dec 1906.

Autograph scores, voice and piano, 5 bi:folia in outercover= 13 pp, NUL MS 32, signed and dated (in order of pubn.), 1. Strong Son of God, .2. PP., . 19 Dec 1906, Londoni, . God and the Universe, 22pp, 27 May 1906 Ji. Faith, 2 pp, 30 Sept. 1906 4 . To the Soul, 3 PP, 28 June 1906, 5. Tears, 3 pp, 18 June 1906, London, 6. Joyt Shipmate, 1 pp, incomplete-first 28 bars only-one side of folio, date missing.

Autograph orch. scores (**voice** parts not included), NUL MS 2'b, undated, headed: 4. To the Soul, C. v. Stanford / Op. 9Zz No. 4, 9 PP, 5. Tears, C. V. Stanford / Op. 9Zi No. 2 [= No. 5 J], 9 pp.

Autograph full score :for Chorus and Orch, 4. Song to the Soul, NUL MS 33, 33 PP, Opus 97 B signed and dated: C. V. Stanford / 1 May 1913 / London.

Autograph piano/ vocal score, 4. Song to the Soul, NUL MS J4, 22 pp, Opus 97 B, signed and dated: C. V. S. / May 1913.

[From the announcement in MT May 1915, p. 274, "The coming visit of Sir Charles Stanford to the United States", it is clear that Stanford scored the above versions of To the Soul and Tears :for performance at the Norfolk Music Festival, Conn, USA, in June 1915. See Sec:::tion F under the entry for Opus 126,. J

Pubd. Bbsey & Co, London and New York, 1908, 4to, BL: H.1960.f.(21.), NUL: photo-facsimiles o:f copies in RML.

Pubd. Boosey & Co, London and New York, 1924, 4to, No. 4, To, the ' BL: H.1960.:f.(22.)

Pubd. in Mus. Brit. 52, No. 4, To the Soul, p. 109, No. 5, Tears, p. 115, and No. 6, Joyt Shipmate, p. 124.

All six songs in 1908 edn. available on sale in reproduction :facsimile from Boosey & Hawkes's Archive Dept.

Pubd. Boosey & Co, London and New York, 1906, 8vo, No. 2, God and the Universe, arr Stanford :for SATB, BL: F.321.v.(37.). NUL: printed copy. Choral Song dedicated "To Windsor and Eton Madrigall

L: SONGS WITH PIANOFORTE: a) Songs with opus number:

Opus

110 No. 4, Heraclitus arr Stanford as Solo Song, Stainer & Bell, London, 1918, folio, see Section K under Opus 110.

112 Four Songs (Alfred, Lord Tennyson, 1809-1892), 1. Spring ('Birds' love and Birds' song', from The Window), 2. The Silence ('When Lazarus left his charnelcave', from In Memoriam XX.XI), 3. The City Child ('Dainty little maiden', from Child-Songs), 4. The Vision ('When on my bed the moonlight falls', from In Memoriam LXVII), dedica ed to Gervase Elwes, 'Sept 1908' printed, at the end of No. 1.

Location of autograph MS unknown.

Pubd. Stainer & Bell, London, 1908, **folio**, BL: H.1960.d.(14.), NUL: photo-facsimiles of Nos. 1, 2, and 4 from CUL copies, No. 3 from NCL copy.

Pubd. in Mus. Brit. 52, No. 1, Spring, p. 129.

- 113 [Six] Bible Songs for voice and organ, with 4 v. Chorales or Hymns ad lib., 1. A Song of Freedom ('When the Lord turned again', Psalm 126), 2. A Song of Trust ('I will lift up mine eyes unto the hills', Psalm 121), 3. A Song of Hope ('Out of the deep have I called', Psalm 130), 4. A Song of Peace ('There shall come forth a rod', Isaiah 11), 5. A Song of Battle ('If the Lord himself', Psalm 124), 6. A Song of Wisdom ('I came forth from the mouth of the Most High', Ecclesiasticus 24), Nos. 1-3, 5, and 6 "Sung by Mr H. Plunket Greene", No. 4 "Sung by Miss Agnes Nicholls", compd. £ 1909.

Autograph score for voice, strings and organ, No. 3, A Song of Hope, signed but undated, NUL MS 46, 6 pp.

Pubd. Stainer & Bell, London, 1909, folio, BL: H.1960.d.(11.). NUL: photo-facsimile of copy in CUL.

Pubd. Addington Press (RSCM / Mowbray), Croydon, 1978, 8vo, Nos. 4, 3, 2, and 6 as Four Bible Songs, BL: E.460.ss.(8.), NUL: printed copy.

L: SONGS WITH PIANOFORTE: a) Songs with opus number:

Pubd. Banks Music Publications, York, 1982, 8vo, No. 5, A Song of Battle, arr Francis Jackson, Eboracum Choral Series No. 126, NUL: printed copy presented by Dr Francis Jackson.

Pubd. Cathedral Music, Chichester, (Nos. 1-5 only), 8vo, Nos. 1 and 5, 1988, Nos. 2-4, 1992, presented by Mr R. Barnes, Nov 1992.

Opus

118 "Cushendall", An Irish Song Cycle (John Stevenson, from Pat McCarty, His Rhymes), 1. Ireland ('What land is there like Ireland'), 2. Did you ever see the sun, 3. Cushendall ('At night I hear the seagulls call'), 4. The Crow ('If ever men have got their counterparts'), 5. Daddy-Long-Legs ('Faith, Nature was benevolent'), 6. How does the wind blow?, 7. Night ('The sun's away to other lands'), compl. March 1910.

Autograph full score, voice and orch., No. 1, Ireland, NUL MS 50, unsigned and undated, 5 pp.

Pubd. Stainer & Bell, London, 1910, 4to, BL: G.425.b.(13.), NUL: photo-facsimile of copy in RML.

125 Four Songs, 1. John Kelly (Winifred M. Letts [Mrs Verschoyle], 1882- , 'It was among the cowslips'), 2. The Song of Asia {Percy B. Shelley, 1792-1822, from Prometheus Unbound, 'My soul is an enchanted boat'}, 3. Phoebe (Thomas Lodge, 1558?-1625, 'Phoebe sat, sweet she sat'), 4. The Song of the Spirit of the Hour {P. B. Shelley, from Prometheus Unbound, 'My coursers are fed with the lightning'}, Nos. 1 and 2: dedicated to Mrs Kennerley Rumford (Mme Clara Butt), Nos. 3 and 4 dedicated to Mr Robert Kennerley Rumford, compld. Feb 1911.

Pubd. Stainer & Bell, London, 1911, folio, 4 nos, BL: H.196.0.d.(15.), H.1960.d.(16.), HI.1960.d.(17.), and H.1960.d.(18.), NUL: photo-facsimiles of Nos. 1, 3, and 4 from Bodl. Lib. Mus.Sc.S.22 bound with printed copy of No. 2 [NB: The Song of Asia is numbered 2. on titlepage and 1. on 1st music page, whilst John Kelly is 1. on titlepage and 2. on 1st music page.]

Pubd. in Mus. Brit. 52, No. 3, Phoebe, p. 133.

L: SONGS WITH PIANOFORTE: a) Songs with opus number:

Opus

1)8 Six Songs for Two Sopranos, 1. A Welcome Song, 2. To Music,
3. Autumn, 4. The Chase, 5. Meg Merrilies, 6. Oh, Sweet Content,
pubd. J. Curwen & Sons, London, 1914. See Section Kd) under
Opus 138.

139 "A Fire of Turf", A Cycle of Irish Songs (Winifred M. Letts,
1882-), 1. A Fire of Turf ('In summer time I foot the
turf'), 2. The Chapel on the Hill ('The Chapel of my childhood'),
J. Cowslip Time ('God bless the time when cowslips grow high'),
4. Scared ('These dusky evenings in December'), 5. Blackberry
Time ('In blackberry time herself and me'), 6. The Fair ('Oht
we're off to the fair'), 7. The West Wind ('Last night the air
was cold and still'), "Sung by Mr Plunket Greene", compld.
August 1913.

Location of autograph MS unknown.

Pubd. Stainer & Bell, London, 1913, 4to, BL: G.385.zz.(1J.),
NUL: printed copy.

Pubd. in Six Songs for Medium Voice (No. 4), No. 2, The Chapel
on the Hill, ed. Geoffrey Bush, Stainer & Bell, London, and
Galaxy Music Corporation, New York, 1979, 8vo, BL: E.1766.nn.(2.),
NUL: printed copy.

Pubd. in Mus. Brit. 52, Nos. 1-7 complete, pp. 139 ff

L: SONGS WITH PIANOFORTE: **a)** Songs with opus number:

Opus

140 "A Sheaf of Songs from Leinster" (Winifred M. Letts, 1882'-),
 1. Grandeur ('Poor Mary Byrne is dead'), 2. Thief of the World
 ('Oh, it's little Rosanne is the rogue'), J. A Soft Day ('A soft
 day, thank God'), 4. Little Peter Morrissey ('Poor little Peter
 Morrissey'), 5. The Bold Unbiddable Child ('Now what is he after
 below in the street'), 6. Irish Skies ('In London here the
 streets are grey'), compld. July 1913.

Location of autograph MS unknown.

Pubd. Stainer & Bell, London, 1914, 4to, BL: G.425.v.(9.),
 NUL: photoprint from Bodl. Lib. Mus.5c.S.22. @

Pubd. Stainer & Bell, London, 1914, folio, No. 1, Grandeur,
 BL: H.1960.cL.(24.)•

Pubd. in Six Songs for Medium Voice (No. 5), No. 5, The Bold
 Unbiddable Child, ed. Geoffrey Bush, Stainer & Bell, London,
 and Galaxy Music Corporation, New York, 1979, BL: E.1766.nn.(2.),
 NUL: printed copy.

Pubd. in Mus. Brit. 52, No. 3, A Soft Day, p. 180, and No. 5,
The Bold Unbiddable Child, P• 183.

Perf. of The Bold Unbiddable Child, Aeolian Hall, Bond Street.
 London, Tuesday, 29 Oct 1918, Mr George Parker, accompd. Mr
 Gilbert de Chelette.

ReviewedMT Dec 1918, p. 561 ("Mr George Parker's recital...was
 notable for its excellent selection of native songs by Bairstowt
 Ernest Bullock, Martin Shaw (four), and Geoffrey Shaw, Ireland
 (seven), Walker, and Stanford• . Mr Parker was heard to the
 greatest advantage in Martin Shaw's jubilant 'Easter Carol' and
 'The Cavalier's Escape', Ireland's 'Blind', 'The Cost', and 'Blow
 out, you bugles', and Stanford's 'The bold, unbiddable child'.
 Marked contrast was provided by the Four Serious songs of Brahms,
 in which we seemed to feel more than a touch of spleen. Mr
 Parker's voice is a powerful, ringing baritone. He is v ry much
 in earnest, and with his clear enunciation and his evident liking
 for the best type of song, should be an acquisition to the
 concert hall. Miss Marjorie Hayward played solos by Fr.iedemann
 Bach, Mozart, Sauret, and Frank Bridge, and Mr Gilbert de
 Chelette accompanied").

@No. 1 pubd. 1914, Nos. 2-6 pubd. 1916.

L: SONGS WITH PIANOFORTE: a) Songs with opus number:

Opus

157 "Songs of a Roving Celt" (Murdoch Maclean,),
 1. The Pibroch ('The Pibroch, man, the pibroch'), 2. Assynt of the Shadows ('There's a driving mist on Assynt'), J. The Sobbing of the Spey ('Tis the sobbing of the **Spey**'), 4. No More ('The cloud wrack o'er the sullen sea'), 5. The Call ('Oh! it's home, and only in its bosom'), compld. April 1918.

Location of autograph MS unknown.

Pubd. Enoch & Sons, London, 1919, 4to, BL: G.390.v.(15.), NUL: printed copy (high voice-E minor), and photo-facsimile (low voice-C sharp minor).

Pubn. review by William Child, *t/T* Nov 1919, p. 626 ("Songs of a Roving Celt, by C. Villiers Stanford, Enoch & Sons. Sir Charles Stanford is as prolific as ever, and this set of songs shows him in his best vein. There are five...and it follows that the Celtic flavour is very pronounced throughout both in words and music. In 'The Pibroch' a fragment of a pipe tune plays an important part, but nothing is more impressive than the simple ending. 'The Pibroch' is one of the most successful songs the composer has written. Les's obviously striking but equally good are 'The sobbing of the Spey', and 'No more', the latter a **wild** lament in which harp passages are a prime feature. In 'Assynt of the Shadows' there are some subtle harmonic effects, especially in the close juxtaposition of B flat minor, and D minor. The set is one more reminder of Stanford's high position among the great song writers").

Pubd. Enoch & Sons, London, New York, 1924, 4to, No. 1, The Pibroch, BL: H.1960.f.(20.).

Pubd. in Six Songs for Medium Voice (No. 6), No. 1, The Pibroch, ed. Geoffrey Bush, Stainer & Bell, London, and Galaxy Corporation, New York, 1979, 8vo, BL: E.1766.nn.(2.), NUL: printed copy.

Pubd. in Mus. Brit. 52, No. 1, The Pibroch, p. 187.

L: SONGS WITH PIANOFORTE: a) Songs with opus number:

Opus

- 174 Six Songs from "The Glens of Antrim" (Moira O'Neill [Mrs Walter Skrine], 1864-1955), 1. Denny's Daughter ('Denny's daughter stood a minute in the field'), 2. The Sailor Man ('sure a terrible time I was out o' the way'), J. Lookin' Back ('wathers o' Moylean the white gulls flyin'), 4. At Sea ('Tis the long blue Head of Garon'), 5. I mind the day I'd wish I was a sea-
' 6. The Boy from Ballytearim ('He was born in Ballytearim'),
compld. June 1920.

Location of autograph MS unknown.

Pubd.: Coosey & Co, London, 1920, 4to, BL: G.426.k.(19.),
NUL: photoprint from Bodl. Lib. Mus.Sc.S.22.

Pubd. in Mus. Brit. 52, No. 2, The Sailor Man, p. 194.

All six songs in 1920 edn. available for sale in reproduction
,,,-
)
) facsimile from Boosey and Hawkes's Archive Dept.

- 175 Six Songs, 1. A Song of the Bow (Reginald Heber, 1782-1880, 'Merry archers, come with me'), 2. Drop me a flower (Alfred, Lord Tennyson, 1809-1892, 'Vine, **vine**, and eglantine'), J. The Winds of Bethlehem (Winifred M. Letts, 1882- 'When Jesus lay on Mary's knee'), 4. The Monkey's Carol (W. M. Letts, 'Kind Christian souls who pass me by'), 5. Lullaby (G. Leveson-Gower, 1815-1891, 'The wind is weary, all but asleep'), 6. The Unknown Sea (Mary Kitson Clark, 'We sailed along, and we sailed along'), compld. c 1920. Pubn. review MT April 1922, p. 247.

Location of autograph MS unknown.

Pubd. J. B. Cramer & Co, London, 4to, Nos. 1-3, 1920, No. 4, 1921/1922 (high voice-D minor, and low voice-B minor), Nos. 5 and 6, 1921, BL: H.1960.f.(7.), H.1960.f.(8.), H.1960.f.(9.), H.1960.f.(10.), H.1960.f.(11.), and H.1960.f.(12.), NUL: printed copies presented by the publisher, March 1978.

Pubd. in Mus. Brit. 52, No. 2, Drop me a flower, p. 202.

Pubd. in Sing Solo Christmas, No. 4, The Monkey's Carol (in both low voice-B minor, and high voice-D minor), ed. John Carol Case, Oxford Press, 1987, 8vo, pp. J6-40, NUL: printed copy.

L: SONGS WITH PIANOFORTE: b h Songs without opus number:

.S1864 We bear her home, subtitJ.ed1A V:-enetian **Dirge** on.1sti music page'
(Barry Cornwall, pseudonym for Bryan Waller Proctor, 1787
1874, English poet and author), "Dedicated to Mrs R. M. Levey,
Late [n&e] Miss Julia Cruise", compd. .S 1864.

Pubd. M. Gunn & Sons, ,61 Grafton Street, Dublin, n.d, folio,
titlepage and 5 pp music text. Gunn and Sons were at 61
Grafton Street from c 1865 to 1875-the address was vacant in
1876. Copy of this ;are edition in the **RIAM**, Dublin ,
NUL: photocopy presented by the RIAM, Jan 1988.

The dedicatee was the wife of Richard Michael Levey, 1811-
1899 (Grove III and IV-W. Ifl. Gratton Flood), described in the
first entry in Section I under March as Stanford's violin
teacher, co-founder of the RIAM, and leader of the Theatre
Royal orchestra, Dublin, from 1834; this article substantiates
the contribution of Stanford's March to Levey's production of
the pantomime, Puss in Boots, at the Theatre Royal, Christmas
1860-Stanford's "first appearance in public as a composer, at
the age of 8".

In his biography (1935, p. 31) Plunket Greene quotes Edmond
Holmes, 1850-1936 Stanford's lifelong friend, as stating:
"he had written a song called 'A Venetian Dirge' at the age
of 4": this was regarded as yet another Stanford legend, until
Mr Taylor made his discovery in the Library of the RIAM, but
Holmes's source for the composer's age is almost certainly
faulty.

A pointer to the year of composition **seems** to be given in a
letter quoted in the unsigned article Charles Villiers Stanford
in **MI** Dec 1898 (pp. 785-793), p. 787. This is from the poet
Bryan W. Proctor ('Barry Cornwall') to Stanford's father,
Mr John Stanford:

"'32, Weymouth Street,
Portland Place, W.
8 Deer-, 186:5.

Discovered by Mr Hugh Taylor, Music Librarian, TCL, Dublin, in
Jan 1988, who kindly communicated this information and forward-
ed a photocopy to NUL with the compliments of the RIAM. The xr.h.
bottom corner of the titlepage bears the initials 'C. V S.'
which are almost certainly autograph.

L.: SONGS WITH PIANOFORTE: b) Songs without opus number:

Df Sir,

The verses you refer to are quite at your service.
I hope your son will turn out a Mozart.

I am, n:' Sir,

You'll'S sincerely and obediently.

Bl. W. PROCTOR'.

. S. Stanford, Esq."

In the light of the evidence following, this letter is not a request from Stanford's father for permission for his son to set Bryan Proctor's verses to music, but more probably to a request for copyright clearance and permission to publish the words and music of a song-setting already composed.

This is confirmed in a report headed Ireland, June 8 which appeared in the periodical, The Orchestra, No. 37, Vol. II, Saturday, 11 June 1864, p. 590 (kindly transcr. by Mr O. W. Neighbour from the microfilm, BL: P.P.1948.k.-the original is too fragile to handle), quoted below in full:

"A most interesting and delightful 'Pianoforte Recital' took place at the house of John Stanford, Esq., Herbert Street, on Tuesday last. Mr Stanford is well known as a most accomplished amateur in music both vocal and instrumental, a liberal patron of all that is good in art, and a kind and genial friend of artists. The pianist on this occasion was Master Charles V. Stanford, his son, a youth aged about 10 years, of rare talent, **who** is doubtless destined for a great position in the musical world should it be his choice to follow the 'divine art' as a profession. Here is the programme:-

Part I

| | | |
|-----------------------------|-------|----------------|
| Sonata in c minor (op. 10) | | Beethoven |
| Trios [sic] Etudes | | Heller |
| Song, 'A Venetian Dirge' | | C. V. Stanford |
| La Contemplation | | Hummel |
| Prelude and Fuge in C minor | | Bach |

Part II

| | | |
|--|-------|---------|
| Sonata in C major | | Dusseck |
| La Gaiete | | Weber |
| Song, 'Serenade' | | Gounod |
| Waltz in E flat minor | | Heller |
| Trio in G major, Pianoforte, Violin, and | | Haydn |

L: SONGS WITH PIANOFORTE: b) Songs without opus number:

When it is considered that all the above pieces were performed by Master Stanford from memory, it will be admitted as no mean proof of talent and industry, but it must be recorded in addition that a listener alone of whatever experience, not knowing of the youth, or seeing the performer **would** suppose an artist at the instrument who has passed through years of mature study. Neatness; and precision, classic and elastic touch, expressiveness; and finish seem to have been best wed by nature in this case, for Master Stanford plays with his head as well as with his hands. His performance of prelude and fugue were absolutely faultless, and Weber's 'La Gaiete' quite enraptured his audience. The premature 'applomb' [sic] and steadiness displayed in the trio by Haydn were nothing short of wonderful, and such as many of riper years might take example from. In addition to talent 'comme executant' Master Stanford already displays a very high class feeling for composition, as evidenced in the song, 'A Venetian Dirge', one of many of equal merit from his pen. It only remains to wish him a great future, and 'may we live to see it'. Mr Levey played the violin part, and Herr Elsner that of the violoncello in Haydn's trio.

Wilhelm Elsner was a professor of the violoncello in Dublin from 1864 to 1884 inclusive and, from 1874, held a similar teaching appointment at the RIAM; he was the dedicatee of Stanford's youthful Rondo pour Violon Celle of July-August 1869 (see first entry in Section F). The vocal soloist in this piano recital of 7 June 1864 is not named, but we may assume that the dedicatee of A Venetian Dirge, Mrs Julia Levey, was a professional singer, and speculate that it was she who sang in this recital. The available evidence suggests that Stanford's earliest-known song was published in or about 1866.

A photocopy of the rare edition of We bear her home in the RIAM is available in the British Library under the shelfmark **L.285.(1.)**.

A second letter, quoted in the Stanford article in *ITec* 1896, p. 787, from George Alexander Osborne, 1806-1894, pianist and composer, addressed to the author, contains a reference to the song, We bear her home, here quoted in full:

L: SONGS WITH PIANOFORTE: b) Songs without opus number.

"22, Dorset Square, N.W.

March 7, 1866.

Brother Composer,

I received your Piano Forte piece, which is very pretty, and I have already played it to an admiring audience. I am not perhaps the best judge of your works, for I like you, and the rural tree, of which you are the fruit. Trying as I do, to divest myself of partiality, and merely considering you as a German celebrity-let us suppose for instance one Herr Knickerbockerfaustholder-I can really say, I am much pleased **with** the composition.

As regards the song, "We bear her home," I have a stand up fight with F-, as I will keep it for myself; it suits my voice and as for the expression I throw into it, I should not mind singing it before any number of undertakers, tho' you, with a due appreciation of my powers, might consider it a bold undertaking.

I am,

Dear Brother in Apollo's bonds

Yburs very sincerely

G. A. OSBORNE.

C. Stanford, Esq."

.£_1870 O Domine Jesu, song for Soprano with Violoncello obbligato, compd. .£ 1870.

In his biography, p. 34, Plunket Greene states: "He was beginning to compose, too, about this time. He set to music a Latin prayer of Mary Queen of Scots and wrote a hymn (**now in** the Church of Ireland Hymnal) and an Overture for Orchestra". The "Latin prayer" is O Domine Jesu, the "hymn" is Stanford {see Section B: ct.}, and the autograph score of the "**Overture!**" is dated.130 .Tuly 1870 (see?;1st entry in Section G).--"

L

Pubd. Augener & Co, London, n.d, [£_1870?], not in BL, NUL: photo-facsimile from copy in the Pendlebury Lib, University Music School, Cambridge.

1st perfl, quoted in MT Dec 1898, p. 788, "At another Dublin concert in the sixties Tietjens [Therese Cathline Johanna, 1831-1877 opera singer] sang a setting by him of Mary Queen of Scots' 'O Domine Jesu,' wh ch had a violoncello, obbligato played by Elsner, an excellent cellist in the Irish capital".

L: SONGS WITH PIANOFORTE: b) Songs without opus number:

1868 The Minstrel's Song (Thomas Chatterton, 1752-1770, 'O sing: unto my Roundelay, O drop the briny tear with me', pubd. 1803), dedicated 'To Miss Banks', compld. 5 Dec 1868.

Autograph score, v.oice and piano, NLI MS 26,747, 5, x.12-stave pp, signed and dated 5 Dec 1868, key **C** minor.

Unputi.d.,.

£1870 My Boat is Ready (Charles Stephenson, , 'My boat is ready, the wind is fair'), Barcarole, compd. £ 1870, or earlier-.

Pubd. M. Gunn & Sons, 61 Grafton Street, Dublin, n.d,
NUL: photo-facsimile of copy in RML.

Gunn.& Sons are known to have published at least three works by Stanford: My boat; is ready, We bear her home (A Venetian Dirge), and the first edition of the early piano piece, Une Fleur de Mai, Romance pour le Piano. (see Section I) . Neither the first nor the last of these has the background documentation which has survived for We bear her home, and nothing further is known of them other than the information recorded in the present catalogue. We may conjecture that the unnamed piano piece the youthful Stanford sent to George A. Osborne in 1866 was Une Fleur de Mai but, equally, it may have been one of the many pieces his biographers state he composed at this time, most of them **now lost** .

The only firm dating we have for My boat is ready and Une Fleur de Mai is that Gunn & Sons were at 61 Grafton Street from £ 1865 to 1875, and that the address was vacant in 187 .

L: SONGS WITH PIANOFORTE: b) Songs without opus number:

1870 To the Evening Star {Thomas Campbell, 1777-1844, 'Star that bringest home the bee'), compd. 18 Dec 1870.

Autograph score, voice and piano, the Britten-Pears Lib., Aldeburgh, Suffolk, signed and dated 18 Dec 1870, 3 written pp, upright format, JOO x240 rnm, tempo indication Allegro, Giojoso, form erly in the private possession of Sir Peter-Pears. U'npubd.

1871 Stars of the Summer Night (H. W. Longfellow, 1807-1882 from The Spanish Student, 1842), Serenade with orch. accompt., overture and incidental music to the play compd. 16 Sept 1871. See first entry, Section D, under The Spanish Student, also for perf. of this Serenade and orig. prog, CUMS, Tuesday, 27 May 1873.

Irish Eyes, that most of all can move me (Alfred P. Graves, 1846-1931), compd. c 1876

Pubd. Chappell & Co, London, n.d, [1876-], folio, BL: w.1779.1.(34.), NUL: photo-facsimile from the publisher.

Perfd. CUMS, 156th Concert, Guildhall, Cambridge, Friday, 17 May 1878, sung by Mr H. E. Thorndike. Orig. prog. CUMS Archives, Pendlebury Lib, University Music School, Cambridge. See report and prog. under entry for Op. 1, Section L a).

Two Songs from Alfred, Lord Tennyson's Drama "Queen Mary", {Opus 6, Section D), 1. The Milkmaid's Song, 2. The Lute Song, see the Publishing History of Songs Collected in the Album of 12 English Songs, Appendix IV.

A Valentine of the Year MDLX {Anon, 'When slumber first unclouds my brain'), compd. .£_1876.

Pubd. Chappell & Co, London, n.d, [1876.], :folio, BL: H.1779.1.(38.), NUL: photo-facsimile from the publisher.

L: SONGS WITH PIANOFORTE: b) Songs without opus number:

1 t perf'. CUMS Popular Concert, 8th Series, Guildhall, Cambridge, Wednesday, 21 April 1880. Orig. prog. CUMS Archives, Pendlebury Lib, University Music School, Cambridge: Trio in B flat for Piano, Clarinet, and Violoncello, Op. 11 (Beethoven: -Messrs G. F. Cobb, F. W. Galpin, and E. Capel Cure), Songs, A Valentine, A.D.1560 (C. V. Stanford) and Sweet day so cool (A. S. Sullivan) sung by Mr F. Tindall, Piano Solos, Prelud• and Fugue in E minor, Op. 35, No. 1, and Lieder ohne Worte, Op. 62, No. 1 in G Op. 67, No. 6, in E (Mendelssohn-Mr G. F. Cobb), Songs, Away, away, you men of rules and Fill me, boy, as deep a draught (C. Hubert H. Parry-Mr H.F. W.Deane), Duo Concertante for Clarinet and Piano, MS (T. A. Walmisley-Messrs F. W. Galpin and G. F. Cobb).

Perd. CUMS Popular Concert, 15th Series, Guildhall, Cambridge, Wednesday, 31 Oct 1883. Orig. prog. CUMS Archives, Pendlebury Lib, University Music School, Cambridge: Piario Trio in E flat, Op. 100 (Schubert- lessrs J.A Fuller-Maitland, Gompertz, and E. Capel-Cure), Songs, Berceuse and Attente (Wagner-Mr G. J. Maquay), Piano Solos, Intermezzo and Waltz in A flat (Brahms-Mr J. A. Fuller-Maitland), Song, A Valentine, A.D.1,5-60 (C. V. Stanford-Mr G. J. Maquay), Sonata for Piano and Violin, Kreutzer, Op. 47 (Beethoven-Messrs J. A. Fuller-Maitland and R. Gompertz).

Perfd. Wigmore Hall, Wigmore Streeet, London, Friday, 14 June 19:18, 3.p.m: Orig. prog. Archives of Wigmore Hall, transcr. Miss Jill Shutt, Assist. to the Management, piano and vocal recital, Leonard Rayner and Horace Lott, accompt. by Miss Ellen Cowdell (in aid of the Church Army Sailors and Soldiers Motherless Children's Fund): Piano Sonata in G minor, Op. 22 (Schumann), Songs, A Serenade, Heart's Fancies, A River's Dream and The Willow (Goring Thomas), Piano Solos, Andante in : (Beethoven), Capriccio, Op. 76 (Brahms) and Novelette in D (Schumann), Songs, The Sea hath its Pearls (Cowdell), A Valentine [of the Year 1560] (Stanford) and Marguerite (Moir), Piano Solos, Nocturne in C minor, Impromptu in A flat, Berceuse, and Scherzo, Op. 31 (Chopin).

1876., From the red rose to the apple blossom (Alfred P. Graves, 1846-1931); d.edd.cat!d to <>. R. Murray, compd. £ 1876,.
Pubd. Chapp J.i_ & Co, Lo don, n:d, [1876,]; f'olio, BL; Hr.1779.1. (35.), NUL: photo-facsimile of copy in RML.

Pubd. in Mus. Brit. 52, p. 4.

L: SONGS WITH PIANOFORTE: b) Songs without opus.number:

187.T ^{..} Three Ditties of the Olden Time, 1. Out upon it! I have loved three whole days together, 2. Why so pale and wan, fond lover?, J. To Carnations, compd. Feb 1877, see the Publishing History of Song Collected in the Album of 12 English Songs, Appendix IV.

Pubd. in Mus. Brit. 52, Nos. 1-J complete, pp 17-22.

1877 La Belle Dame sans meroi ('Oh what can ail thee, Knight at arms'), compct. 1877, pubd. 1878, see the Publishing History of Songs Collected in the Album of 12 English Songs, Appendix IV.

1st perf. CUMS, 15Jrd Concert, JJrd, Year, Guildhall, Cambridge; Tuesday, JO Oct 1877, 8 p.m: Orig. prog. CUMS Archives, Pendlebury Lib, University Music School, Cambridge: Piano Trio, Op. 70, No. 2 (Beethoven-Messrs C. V. Stanford, F. W. Hudson, and T. P. Hudson), Scana, O du main holder Abendstern, from Tannhauser (Wagner-Mr G. F. Cobb), Sonata for Piano and Violin in A minor, Op. 105 (Schumann-Mr C. V. Stanford and Rev F. W. Hudson), Ballad, La belle dame sans merci (C. V. Stanford-Mr G. F. Cobb), Piano Quartet No. 1 in G minor (Mozart-Mr C. V. Stanford, Rev F. W. Hudson, Mr C. F. A. Williams, and Rev T. P. Hudson).

2nd perf. CUMS, 160th Concert, 35th Year, Guildhall, Cambridge, Thursday, 13 March 1879, 8.15 p.m: Orig. prog. CUMS Archives, Pendlebury Lib, University Music School, Cambridge. Prog. reported in full under Opus 1, Section L), same concert as 2nd perf'. Spring comes hii ther.

3rd perf'. Berlin, im grossen Saal der Philharmonie'. Berlin Philharmonic Orch, Monday, 15 Jan 1889, 7.30 p.m a Concert consisting entirely of his own works which he had been invited to conduct, baritone soloist Rudolf von Milde, La belle dame scored for the occasion. Prag. reported in full in Section E under Op. 31, with references in Section F under Op. 32, in Section G; under Op. 33, and in Section L ct).

Perfd. CUMS, 2JJrd Concert, 55th Year, Guildhall, Cambridge, Thursday, 10 March 1898, 8.30 p.m: Orig, prog. CUMS Archives, Pendlebury Lib, University Music School, Cambridge: Ballad, La Belle Dame sans Merci (Stanford-Mr Francis Harford), ending with Piano Trio in C minor Op. 101 (Brarun:s-Mr Leonard Borwick, Dr Joachim, and Mr W. E. Whitehouse).

L: SONGS WITH PIANOFORTE: b. •) Songs without opus number:

Modern perf. Carnegie Hall, New York, 1978-79 Season, Friday, 19 Jan .1979, 8 p.m: J'anet Baker, mezzo-soprano, and Martin Isepp, piano: Orig. prog. Carnegie Hall Archives, New York: Se pari È la tua t fa (Handel), Scheidend, Neue Liebe, Fraga, Auf Fliigeln des Gesanges, Ich hor• ein Voglein, Nacmtlied, and Hexenlied (Mendelssohn), Miseri noi 2 misera patria (Haydn), Au pays o se fait la guerre and Extase (Duparc), Mandoline and Air de Lia from 'L'Enfant prodigue' (Debussy), The b:iirds' story, Young Venevil, Love's Philosophy, and Twilight fancies (Delius), Orpheus with his lute (Sullivan), ending with La belle dame sans merci (Stanford).

Pubd. in Mus. Brit 52, p. 7.

L .: SONGS WITH PIANOFORTE: b.) Songs without opus number:

- 1879 There's a Bower of Rose (Thomas Moore/ W. Barclay Squire), for voice and piano, and voice and orch., see first entry in Section C under the opera, The Veiled Prophet.
- 1884 Prospice (Robert Browning, 1812-1889, 'Fear death? To feel the :f'og in my throat'), compd. August 1884.
- Pubd. Stanley Lucas, Weber & Co, London, n.d, [1884], folio, BL: H.1960.(17.), NUL: photo-facsimile from copy in RML. S:-ee Publishing History of Songs Collected in the Album of 12 English Songs, Appendix IV.
- Pubd. in Six Songs for Medium Voice (No. 2), ed Geoffrey Bush, Stainer & Bell, London, and Galaxy Music Corporation, New York, 197,9. 8vo, BL: E.1766,.nn.(2.), NUL: printed copy.
- Pubd. in Mus. Brit. 52, p. J01
- 1st perf. CUMS, 191st Concert, 4Jrd Y-ear, Guildhall, Cambridge, Friday, 25 Feb 1887, 8.15 p.m: Orig. prog. CUMS Archives, Pendlebury Lib, University Music School, Cambridge: 5'tring Quartet in F minor, Op. 95 (Beethoven-Dr Joachim, Messrs Gibson, Ludwig, and Ould), S.-Ong, Waldesnacht (Schubert-Mr HJ. E. Thorndike), Violin Solo, Dramatic Concerto (Spohr-Dr Joachim), Viola Solos, He re Melody (Joachim) and Marchan Bilder, Op. 113, Nos. 1 and **3** (Schumann)-play ed- by .Hern:Ludwig, Songs, Wie bist du, meine Konigin (Brahms) and Prospice (Stanford) sung by Mr H. E. Thorndike, String Quartet in F major, Op. 41 (Schumann-Dr Joachim, Messrs Gibson, Ludwig, and Ould)•
- 2nd perf. CUMS Popular Concert, 20th **Series**, Guildhall, Cambridge, Wednesday, 26 Oct 1887; Orig. prog. CUMS Archives, Pendlebury Lib, University Music School, Cambridge:
- Full prog. reported in Section La) under Opus **1**, same concert as 5th perf. of The Radiant Dark.

L: SONGS WITH PIANOFORTE: b) Songs without opus number:

£_1885 , The Tomb(e) (Thomas Stanley, 1625-1678, 'When, cruel fair one, I am slain'), compd. _s:1885 ?

Publ. attr.-. to Teague & King, Winchester, n.d, LS... 188-6, ?, in, older **work** lists, no exemplar-located, not in BL, not in NUL.

Pubd. as No. 4 in Our Musical Album, No. 1, o, impr.int. of T. Andrews & Co, Guildford, n.d, [post-1885 ;], NUL: printed copy of complete Album presented by Mr Derek Williams, formerly Music Librarian, CUL, Nov 1981.

1888 Carmen Familiare: Sanctae Trinitatis Collegii apud Cantabrigi-
iensis Carmen Familiare (Arthur ^{oplar} Verrall, 1851-1912, 'Eia, carmen aedibus excitare festum •'), compd. 1888.

Pubd. Macmillan and Bowes, Cambridge, 1888, 4to, BL: F.636.j.(10.;). NUL: photo-facsimile of copy in CUL.

1884 Mav's Love (Elizabeth Barrett Browning, 1806-1861, 'You love all, you say, round, beneath, above me'), compd. £_1884.

Pubd. in "Harmony" Magazine of Music, Musical Reform Association, London, Christmas Number, 1884, folio•, BL: H1.1660.v.

Pubd. Augener & Co, London, reprint, 18.93, folio, BL: H.403.cc.(1.), a proof of the titlepage, with the sheets of the 1884 edition.

For ever mine (Sir Harold E. Boulton, 1859-1935, 'I liken my love to a gossamer'), Stanford's contribution to Twelve New Songs by British Composers, No. 10, compd. JuJ:y.. 188,9.

Pubd. The Leadenhall Press, London, 1891, 4to, with imprints of Novello, Ewer & Co; Simpkin, Marshall, Hamilton, Kent & Co; and Scribner & Welford, New York; BL: G.659.,

Autograph score, v.oice and piano, NUL MS 84, signed and dated, JTuly 1889, J,pp, "Written by Harold Boulton!", used as copy: by engraver.

L: SONGS WITH PIA OFORTE: b) Songs without opus number;

1890. Crossing the Bar (Alfred, Lord Tennyson, 1809-1892, 'Sunset and evening star, and one clear call', 1889), compd. April 1890. Pubd. Stanley Lucas, Weber, Pitt & Hatzfeld Ltd, London and Leipzig, n.d, (1893], folio, BL: K.1960.d.(2.); see 'Publishing History of Songs Collected in the Album of 12 English Songs', Appendix IV. Reviewed in English Illustrated Magazine, June 1890, p. 651 ("Tennyson's 'Crossing the Bar' set to Music by Stanford").

Pubd. in Mus. Brit. 52, p. 41. Pubd. in Cathedral Music, Chichester, 1992, 4to, presented by Mr R. Barnes, Nov 1992.

We wander by the waves, pubd. Chappell & Co, London, 1890, These meagre details, and these only, have appeared in catalogues of Stanford's works since 1890. Recent inquiries of Chappell's copyright successor, Warner Chappell Music, Woodford Green, Essex, showed that their archive copyright card simply states the title, with the note, "Details taken from an old catalogue". No standard work of reference, such as Granger's Index to Poetry, includes this title.

A Corsican Dirge (Trans. from the Corsican by Alma Strettell, 'I set forth from the calanche'), compd. Nov 18-92.

Pubd. Stanley Lucas, Weber, Pitt & Hatzfeld Ltd, London, n.d., [1893], folio, BL: H.1960.d.(1.); see Publishing History of Songs Collected in the Album of 12 English Songs, Appendix IV.

Pubd. Augener & Co, London, n.d, [1903], folio-, BL: m.1960.d.(S.), NUL: photoprint from copy in NLS Mus.Box 42.35, presented Sept 1987.

1st **p r.£** CUMS Orchestral and Chamber Concert, Series 1892 93, Guildhall, Cambridge, Wednesday, 1 March 1893, cond. Stanford:

Orig. prog. CUMS Archives, Pendlebury Lib, University Music School, Cambridge: Overture, Medea (Che ubini), Violin Concerto in G minor, o. 1 (Max Bruch-solo violin Dr Joachim), Scena from Schiller's "Marfa" (Joachim-Miss Marie Brema), Violin Solo, Adagio from 3rd Concerto (Joachim-Dr Joachim), Song, A Corsican Dirge (C. V. Stanford-Miss Marie Brema), Overture, Scherzo, and Finale, Op. 52 (Schumann).

One of the poems influenced by the early death of his friend, **Arthur** Hallam, in 1833. Before his death Tennyson instructed his publishers to insert Crossing the Bar at the end of each

L,: SONGS WITH PIANOFORTE: 1,) Songs without opus number:

A programme note to A Corsican Dirge states: "This very vivid Vocero or Dirge is translated :from the Cbrsican quoted by Gregorovius in his book on Italy. It has been published in a collection of Italian Folk-Songs with an etching by Sargent illustrating the last two lines, where the girl, having passe by the Stations of the Cross, suddenly sees the Crucifix itself, and seizing on the thought suggested by it applies it to her own loss.¹¹ This note has almost certainly been drafted by Stanford himself.

The Old Navy, A Sea Song (Captain Frederic Marryat, 1792-1848, 'The captain stood on the carronade'), compd. c 1892

Pubd. Boosey & Co, London and New York, 1892, :folio.

Pubd. Boosey & Co, London and New York, new edition, 1893, :folio, BL: H-' .1960.b.(1.), NUL: photo-facsimile of copy in RML.

Available for sale in :facsimile reproduction from Boosey & Hawlces 's Archive Dept.

1893 A Carol (A. T. Quiller-Couch, 1863-1944, 'Fling out your windows wide'), dedicated to Frank Robinson, compd. £ 1893.

Pubd. Cassell and Co, London, &c, 1893, £.olio,
BL: H 1960.b.(9.), NUL: photoprint from CUL Mus.27.89.21, also printed copy presented by Mr R. Barnes, August 1987.

The poem pubd. in Poems and Ballads by Q, Cassell and Co, London, &c, 1896.

The song pubd. in Q Anthology, J.M. Dent & Sons Ltd, London, 1948.

1893; Tom Leminn, the Poem by "Q", :for voice and piano (A. T. Qui.J.1 Couch, 1863-1944, 'As I was crossing Tanner's Hill :from this town•), compld. 20 August 1893.

Autograph score, signed and dated 20 August 1893 London,
1 bi:folium, 4 pp each of 20 staves, 1st two pp written,
NUL MS 88.

U-npubd.

L: SO NGS WITH PIANOFORTE: b) Songs without opus number:

Prince Madoc's Farewell (Felicia Dorothea Hemans, n6e Brown , 1793-18JS, 'Why lingers my gaze where the last hues of day'), compld. 20 August 189J).

Autograph score, voice and piano, signed and dated 20 August 1893, L'ondon , 3 written pp, NUL MS 89, used as copy by engraver.

Autograph score, voice and orch, BL: Loan 84, Part II, No. 48, 10 pp, scored 1 Oct 1893 (for t James's Hall Concert, 8 Nov 1893).

Pubd. Boosey & Co, London and New York, 1893., folio, voice and piano, BL: m.1960.b.(12.), NUL: photo-facsimile of copy in RML.

Available for sale in facsimile reproduction, voice and piano, from Boosey & Hawkes's Archive Dept.

1st perf. London Symphony Concert, 8th Season, 1893-94, St James's Hall, Regent Street, London, Wednesday, 8 Nov 1893, 8 p.m, sung by Plunket Greene with orch. accompt., cond. George ffenschel. Orig. prog. BL: c.374, prog. notes by Joseph Bennett.: Elegie (Tschaikowsky), Concerto for Violin in G minor (Max Bruch-Mlle. Frida Scotta), Symphony No. 1 in C minor (Brahms), Songs (with Orchestral Accompaniment), a. Old Irish Song, Sweet Isle, b. Prince Madoc's Farewell (C. V. Stanfordi) -Mr Plunket Greene), Romance for Violin (Svendsen-Mlle. Frida Scotta), and Klingsor's Enchanted Garden and the Flower Maidens from Parsifal (Wagner).

Reviewed in MT Dec 1893, pp. 727-8 ("We have never heard a better performance under- M.rHenschel's baton than wa\$ given on this occasion of the C minor Symphony of Brahms. ... Of similar excellence was the rendering of Tschaikowsky's Elegie for strings, which, in memory of the composer, was substituted for Wagner's 'Faust' Overture, originally announced. A fine performance of Bruch's beautiful G minor Concerto...was given by Miss Frida Scotta...Twosongs with orchestral accompaniment were sung with customary dignity and taste by Mr Plunket Greene-one, Professor Stanford's newly-composed 'Prince Madoc's **Farewe_?:.1L**-the power and pathos o-f' which were quickly recognised; the other, nis arrangement of the charming old Irish song, 'Sweet Isle'.") .

{tJ Prince Madoc's Farewell billed as "1st time of performance."

L: SONGS WITH PIANOFORTE: b) Songs without opus number:

Reviewed by G. Bernard Shaw in The World, 15 Nov 1893, »Irish Patriotism and Italian Opera" (Shaw's Music, III, pp. 29-36):

"Professor Villiers Stanford has broken out again with a very Irish song, Prine Madoc 's Farewell, sung so patriotically by Mr Plunket Greene that he once or twice almost burst into the next key. Patriotism is, fundamentally, a conviction that a particular country is the best in the world because you were born in it; and it is therefore as well to keep it strictly in tune when you happen to be in some other country for the moment. ••• Mr Plunket Greene, in spite of all his English experience and training, no sooner got steeped in Stanford's Irish melody than his words began to lose all sharpness of definition, and at last, in one poignant moment, trailed off into an inarticulate cry. ••• No doubt Mr Plunket Greene, as an Irishman, holds as I do that the real truth of the matter is that the English brain is so dense that it is only by a strenuous and most desperately serious effort that the Englishman can set his intellect in action, a feat so easy to the Irishman that he is constantly doing it merely to amuse himself, and so acquires a playful intellectual manner as naturally as the Englishman acquires a **ponderous** and solemn one. ••• And so, when next Prince Madoc's Farewell. is in the programme, let the words be delivered with an air of careful and persuasive intelligence, and never mind the melody. Above all, no patriotism.

Professor Stanford is naturally at his best in a piece of folk-music, since it is the one indulgence a professor is allowed by the etiquette of his profession. All the rest of the time the academic musician must write oratorios; search for some form of plagal cadence that has not been anticipated by Dr Parry; compose canons nineteen-in-twenty-six al rovescio; teach students that the theme of the finale of Mozart's E flat symphony is 'better avoided', because the quaver F, being a passing note, should not skip down to B flat; and generally waste his time, blaspheme against his art, abdicate his manhood, and dishonour his reason. Only, he is allowed occasionally to practise as he pleases on a little folk-music, lest he should commit suicide. ••• He seems to cry out through all the instruments 'I have been starving on Festival fare for years: now at last I may have some music'. Mr Joseph Bennett strange•

L: SONGS WITH PIANOFORTE: b) Songs without opus number:

to say, has entirely missed this aspect of Professor Stanford's composition; for not a word is said of it in the analytical programme.

To mak amends, however, there is a surprisingly eloquent description of Brahms's first symphony, not in inverted commas, and therefore presumably original. This symphony is a wonderful feat of the young Brahms—a mere heap of lumps of absolute music; but then, such magnificent lumps! such colour! such richness of substance! one is amazed to find the man who dug them out half smothering them with mere slag, and quite unable to construct anything with them. Mr Henschel, though neither he nor the band were at their best, brought off a vigorous performance which roused much enthusiasm. We also had an orchestral arrangement of the flower-maiden scene from Parsifal. It was rough and hurried, and must have sounded very glum without the girls' voices to those who did not know the work."

1893 The Flag of Union (Alfred Austin, 1835-1913, 'U-nfurl the flag of Union'), for the Irish Unionist Alliance; compd. c 1893.

Pubd. Novello, Ewer and Co, London & New York, 1893, 8vo, BL: F.607.t.;.(4.), NUL: photoprint from Bodl. Lib. Mus.5n.d.10.

1893 A Message to Phyllis (Thomas Heywood, c1570-1641, 'Ye little birds that sit ana sing'), compd. c 1893.

Autograph score, voice and piano, BL: Add.MS.54389, ff. 1r - 2v, 4 pp, presented to BL in 1973, NUL: photo-facsimile from BL microfilm.

Pubd. Augener & Co, London, [1893], folio; BL: H'.1960.d.(4.), NUL: photoprint from Bodl. Lib. Mus.Sc.S.22.(2).

Pubd. in A Collection comprising A Song of Morning &c, PP• 6.-12, Augener & Co, **LS** 189-5], 4to, BL: H.186.0.n.;.(9.).

L: SONGS WITH PIANOFORTE: b) Songs without opus number:

1896., The Calico Dress, (George H. Jessop, -1915, 'Och, mother, dear mother, look pleasant and smile'), compld. 21 April 1896.

Autograph score, voice and piano, NUL MS 90, J pp, signed and dated 21 April 1896, used as copy by engraver.

Pubd. Boosey & Co, London and New York, 1896, folio, BL: H 1960.b.(8.), NUL: printed copy, presented by J.B. Cramer & Co, May 1978 i.

Available for sale in facsimile reproduction from Boosey & Hawkes's Archive Dept.

Partedt (George H. Jessop, 'Ah, Mary alannah, Mary, my own'), compld. 10 May 1896.

Autograph score, voice and piano, NUL MS 91, J pp, signed and dated 10 May 1896, used as copy by engraver.

Pubd. Boosey & Co, London and New York, 1896, folio, BL: H.1960.b.(11.), NUL: photoprint of Bodl. Lib. Mus.Sc.S.22.(2).

Available for sale in facsimile reproduction from Boosey & Hawkes's Archive Dept.

1896, O fondest and truest (Robert Bridges, 1844-1930), the original version of Since thou, O fondest and truest, pubd. 1896, see, the Publishing History of Songs Collected in the Album of 12 English Songs, Appendix IV.

The Rose of Killarney (Alfred Perceval Graves, 1846-1931, 'Itve been soft, in a small way'), compd. .f.. 1896.

Pubd. Metzler & Co, London, 1896, folio, BL: H 1960.b.(13.), NUL: printed copy (key D), bound with reprint by J. B. Cramer & Co, London, n.d, [£: 1970 ?], 4to. (key F), both presented by J.B. Cramer & Co, arch 1978.

1st perf". CUMS, 229th Concert, 54th Year, Guildhall, Cambridge, Thursday, 11 March 1897, 8i.) O p.DII: : prog. CUMS Archives; Pendlebury Lib, University Music School, Cambridge: chamber works by Mozart, Franz, and Brahms, the last the song De Mond: steht ilber dem Berge, Violin Solos, Sarabande and Tambourin

L: SONGS WITH PIANOFORTE: b) Songs without opus number:

(Leclair-Dr Joachim), Piano Solo, Prelude and Fugue in E minor, Op. 35 (Mendelssohn-Miss Fanny Davies), Song, The Rose of Killarney (C. V. Stanford-Mr Kennerly Rumford), Piano Quartet in G minor, Op. 25 (Brahms-Miss Fanny **Davies**, Dr Joachim, Messrs A. Gibson, and **W. E. Whitehouse**).

1897 The Battle of Pelusium (Francis Beaumont, 1584-1616, and John Fletcher, 1579-1625, from The Mad Lover, 'Arm, armf The scouts are all come **int**'), compd. Feb 1897.

Location of original autograph MS unknown.

Autograph full score, voice and orch, BL: Loan 84, Part Irt No. 48, scored 25 Oct 1897, 16 PP.

Pubd. Boosey & Co, London and New York, 1897, folio, BL: FH.1960.b.(T.), NUL:photo-facsimile of 'copy in CUL.

X available for sale in facsimile reproduction, voice and piano, from Boosey & Hawkes's Archive Dept.

Perfd. Bechstein Hall, Wigmore Street, London, Saturday, 25 March 1905, Mr Plunket Greene-Song Recital under the auspices of The Curtius Concert Club, accomp. by Mr Hamilton Harty, with Mr Percy Grainger, piano

Adverted. The Times, 25 March 1905, p. 1, col. 5; reviewed The Times, 27 March 1905, p. 9, col. 6. See Section I under the entry for Opus 92, Three Rhapsodies for Piano Solo, for full report and prog.

Pubd. in Hus. Brit. 52, p. 70.

1898 Is it the wind of dawn?, duet for Sop. and Bar. (Alfred, Lord Tennyson, 1809 - 1892, from the incidental music to Becket), pubd. Boosey & Co, London, 1898, folio, BL: H.1960.b.(33.), NUL:photocopy from Bodl. Lib. **Muas. 1 1c. 5**,..

Available for sale in facsimile reproduction: from Boosey & Hawkes's Archive Dept.

See Section D under entry for Opus 48, Becket.

L: SONGS WITH PIANOFORTE: b) Songs without opus number:

1900 Jack Tar (Alfred, Lord Tennyson, 1809-1892, 'They say some foreign pow'rs have lai their heads together', 1859, compd. £1900.

Autograph score, voice and piano, signed but undated, 4 pp, NUL MS 93. used as copy by engraver.

Pubd. Boosey & Co, London and New York, 1900, folio, BL: H.1960.b.(24.), NUL: photoprint from Bodl. Lib. Mus.Sc.S.22.(2).

1900 Sea Wrack (Moirira O'Neill, 1864-1955, 'The wrack was dark and shiny'), compd. £1900.

Pubd. Stainer & Bell, London, 1912, folio, "Copyright by The Vocalist Co.," NUL: printed copy. See following; entry for The Linnet.

Pubd. Chiltern Music, Chichester, 1992, both 4to and 8vo, presented by Mr R. Barnes, Nov 1992.

1901 The Linnet (Robert Bridges, 1844-1930, 'I heard a linnet courting his lady'), compd. £ 1901-0.2.

Pubd. in The Vocalist, Vol. 1, No. 6, Sept 1902, pp. 176-182, The Vocalist Co, London, folio, BL: P.P.1947.fb., NUL: photo-facsimile of the complete volume from copy in CUL. An editorial note in the issue of The Vocalist, Sept 1902, states:

"We have found it necessary to substitute for Professor Stanford's Sea Wrack [advertised to appear in this issue] another song, The Linnet, from the same pen; Sea Wrack is to form one of a cycle of songs, and its appearance is now postponed possibly for two months."

The reason for the substitution may have been that Stanford planned to include Sea Wrack, poem by Moirira O'Neill, in the song cycle, An Irish Idyll in Six Miniatures, by the same authoress, published as Opus 77 in 1901, and later decided against doing so. Whatever the reason, Sea Wrack had to wait a further ten years; for publication (see "pne d:1:ng ntry").

L: SONGS WITH PIANOFORTE: b) Songs without opus number:

1904 When the Lamp is Shattered, duet for Contralto and Tenor
(Percy B. Shelley, 1792-1822), compld. 10 July 1904.

Autograph score for contralto, tenor, and piano, NUL MS 95,
4 pp, titlepage headed C.V. Stanford/ Op. 92¹ No. 1 [deleted
in green pencil], at end signed and dated 10 July 1904.

Uhpabd.

1905 Mopsa (Thomas Moore, 1779-1852, 'My Mopsa is little', from the
Greek), compd. 1905.

Pubd. Elkin & Co, London, 1905, :flolio, BL: H.1960.d.(10.),
NUL: photoprint from copy in CUL.

1905 Dainty Davie (Robert Burns, 1756-1796, 'Now rosy May comes in
wi 'flowers'), compd. 1905.

Pubd. Boosey & Co, London and New York, 1905, folio,
BL: H.1960.d.(9.), NUL: photoprint from Bodl. Lib. Mus.5c.S.
22(1), key F.

Available for sale in facsimile reproduction from Boosey &
Hawkes's Archive Dept.

Pubd. in Mus. Brit. 52, p. 104.

L: SONGS WITH PIANOFORTE: b) Songs without opus number:

1908 Britons, guard your own, (Alfred, Lord Tennyson, 1809-1892, 'Rise, Britons, rise, if manhood be not dead'), compd. **1908.**

Tennyson first published this poem, also Hands all Round (Section. **M**), in The Examiner, 1851, in patriotic fervour arising from Louis Napoleon's coup d'état of that year-

Gooch and Thatcher, in their catalogue\V, p. 517, item No. 5201, draw attention to a 'lost' setting by Stanford of a version of Tennyson's Britons, guard your own (first line, 'Rise, Britons, **rise**, if manhood be not dead'), published by Stainer & Bell, the text first mentioned by Thomas J. Wise in A Bibliography of The Writings of Alfred, Lord Tennyson (printed privately, 1908, and reprinted by Dawson of Pall Mall, 19677). The authors of this catalogue further state that Stanford's setting is unknown to Stainer & Bell, to the British Library, and to the present writer; their entry concludes: "Stanford, a friend of Lord and Lady Tennyson, arranged a number of her songs for publication. It is possible that the Stainer & Bell edition is, in fact, the one to which Thomas Wise referred."

In 1987, however, the present writer discovered proof of the existence of this setting at the end of the Bodleian Library copy of Stanford's setting of Newbold's The King's Highway (plate no. 1750b, Stainer & Bell, 1914, shelfmark Mus.5c.s.22. Q). This is a full-page impression of the first page (words and music) of Britons, guard your own, plate no. 569a, obviously a publishers' advertisement: from the large-type printing of 'Stainer & Bell', and their London address of that time, '58 Berners Street, W.t, at the foot of the page. The Bodleian Library possesses nothing further than this single-page advertisement. An extension of the search to copyright deposit and other major libraries proved equally negative, though those which held copies of The King's Highway reported that these included the

{V Bryan N. S. Gooch and David Thatcher, Musical Settings of Late Victorian & Modern British Literature: A Catalogue, Garland Publishing Inc., New York and London, 1976, Editorial Assistant Miss Odean Long. The authors are members of the professorial staff, University of Victoria, B.C., Canada.

L: SONGS WITH PIANOFORTE: b,) Songs without opus number-:

final-page advertisement of Britons, guard your own.

The plate number, 'S. & Bl. 569a r, suggests the publication year '1908', and this is supported by Thomas J. Wise in the publication, year of his A Bibliography of...Tennyson. The one-page advertisement is headed 'Words by Alfred Lord Tennyson' / 'Music by C. V. Stanford ;. unlike the titlepage of Hands all Round, there is no hint that Emily, Lady Tennyson, had any part in the production of this song.

It is thus solely the first 15 bars of Stanford's setting which are preserved, to which it may be added that the printed, tempo) indication is Moderately quick. A letter to the editor, 'fr_ August 1987, p. 421, appealing for information, brought no positive response.

1913 **Ullster** (William Wallace, 1844-1897, 'Steadfast rank and glittering steel¹'), compld. 14 Nov 1913.

Autograph score, unison chorus (or solo voice) and piano, BL: Add.MS.45850B, ff. 2r-2v, signed and dated 14 November 1913, presented by Cecil Forsyth 1941, NUL: photo-facsimile from BL microfilm.

Pubd. Stainer & Bell, London, 1913, 8vo, BL: E.1766.w.(19.).

1913 **Lullaby** (Frank Dempster Sherman, 1860-1916, 'Slumber, little one, now, the bird is asleep'), children's song for two voices, compd. £_ 1913.

Pubd. Stainer & Bell, London, 1913, 8vo, BL: F.1137.a., NUL: photoprint from Bodl. Lib. Mus.10d.99.(66), Stainer & Bell's Part Songs for treble and alto voices, No. 6&.

L: SONGS WITH PIANOFORTE: b) Songs without opus number:

1914 a.i) Dirge of Ancient Britons ('Last night a Roman babe we slew')
and b) A Berserker's Song ('H old high your head Kingl Brandish
your spear, Kingl), two songs for tmison chorus 'and (i may be
assumect) **with** military band accompt., compd. for the Royal
Naval and Military Tournament, Olympia, London, Thursday,
14 May 1914, to Saturday, 30 May 1914, words by Sir Mark Sykes,
1879-1919, music by Stanford, compd. 1914.

MS short-score copies {voice in bass clef, short-score in
braced treble and bass clef's), NUL MS 111; a) Allegretto, key
F minor, 33 bars, 'Segu&. next verses' at bar 28, 1½ x 12-stave
written pp, b) Allegretto, key D minor, 42 bars with repeat
signs for vv 2 and 3, 1 x 12-stave written page, undated, each
song headed Sir C. V. Stanford / Words by Sir Mark Sykes, with
the initials 'G. M.' at the end of a). The MSS were generously--
presented to NUL by Dr Myles H. Gleeson-White in February 1983".

In January 1983 Dr Myles H. Gleeson-White, Cambridge, wrote
saying he had discovered the manuscripts of these two songs
while sorting through a pile of sheet-music which belonged to
his late aunt, Cicely Gleeson-White\!], a professional singer,
and kindly enclosed photocopies. She had preserved them in a
large envelope inscribed "MSS of Song[s] by Sir C. V. Stanford:
KEEP" In collaboration with Dr Gleeson-White there followed a
period of intensive research in an attempt to learn more
concerning the 1914 Tournament and Stanford's participation,
much of which and the results are summarized below.

In 1907 his Aunt Cicely married 'the handsome young bandmaster1
of' the Royal Garrison Artillery, Portsmouth Division, who later--
that year was promoted to the 1st Life Guards (reported **!],!_Nov**
1907, p. 718), with whom he served until he was appointed
Director of' Music, Grenadier Guards, in 1921. His name was
George Miller, and a collation of' his handwriting, both words
and music, shows undoubtedly that he was the writer of these
short-score MSS. The sole press report to link Stanford's name

Cicely Gleeson-White, 1877-1968, student at the RCM 1896-1901,
details of career in RCM Magazine, Vol. 60, 1964, p. 37. Her
name appears several times in the presen catalogue, notably
as the Soprano in the first performance of h Ode to Discord,
Queen's Hall, London, Wednesday, 9 June 1909, with Plunket
Greene as the baritone {see Section A).

L: SONGS WITH PIANOFORTE: b) Songs without opus number:

with this Tournament is a preview in The Times, 10 April 1914, P. 10, col. 5:

"THE ROMANS IN BRITAIN. SPECTACULAR DISPLAY,- AT THE TOURNAMENT'. The chief spectacle at the Royal Naval and Military Tournament next month will be based on a chapter from the Roman occupation. The period chosen is that of the last stand of the Roman legions in Britain, and the consequent rise of the English nation.

Lieutenant-Colonel Sir Mark Sykes, M.P., who is arranging the scenes, has fixed upon a prologue opening representing the Triumph of Claudius Caesar....The second scene will show Hadria •s Wall, which ran from the Tyne to the Solway, and the period is JOO years later than the first scene....The third scene will represent the Roman Army withdrawing to the south, and the advance through a forest (set beyond the arena in the annexe at Olympia) of the Scots, Irish, and Scandinavians against the Wall. The last stand of the Romans will be shown with the death of Centurion Ausonius before the onslaught of the barbarian King who singles him out in personal combat as the northern hosts rush the last defence of the Great Wall. The rise of the Anglo-Saxons to power is indicated in the final setting. The music is being composed for the spectacle by Sir Charles Stanford, and historical research for accurate detail is being assisted by Mr E.T. Sanders!

The ILNews issue of Saturday, 16 May 1914, pp. 806-7, provides excellent photographic illustrations of 'The Romans in Britain' spectacle-replicas of the onager (a heavy machine for slinging stones), battering ram, implements, costumes, scenery, &c-giving the impression of a lavish production for which no expense was spared, and every effort made to achieve authenticity. There is a vivid illustration of the final scene in which the Viking King slays the Roman centurion, which may be identified as the point in the action where the victorious Ba barian hordes sing Sitanf ord's setting of A Berserker•s Song.

Inquiries showed that programmes were housed at the Royal Tournament Office, Horse Guards, Whitehall, London, which Dr Gleeson-White visited by arrangement, receiving much help from Lt. Col. R. Z. Stockwell in charge there. The programme for the 1914 Tournament, like those -f'or other years, is a large bound volume containing the programmes for each of the fifteen performances, varying only in the listing of participants, &c,

L: SONGS WITH PIANOFORTE: b) Songs without opus number:

but Co **Stockwell** was able to provide a typed, 2-page, verbatim Synopsis of 'The Romans in Britain' from this volume.

This begins:

"THE ROMANS IN BRITAIN-A SPECTACLE BY MARK SYKES AND EDMUND SANDARS. The Incidental Music has been specially composed by Sir Charles Stanford, and the music arranged by Mr G Miller, L.R.A.M., Bandmaster 1st Lif'e Guards."

This is followed by a description o:f the action in the Prologue (Claudius Caesar returns to Rome after his conquest of Britain), Scene I (The Circus Flaminius at Rome, A.D. 44), Scene II (Hadrian's Wall near Brampton, Cumbria, £.A .D . 388) and Scene III (a few hours later, the Barbarians).

The evidence so far tells us that Stanford set Mark Sykes's words to music, most probably in short-score, that George Miller made his own copies in short-score, and then scored and arranged these two songs for military band. (This was the procedure :followed by Stanford and M. Ret:ford for the Installation March, Opus 108, in **May-June** 1908, see Section G.) An explanation of George Miller's MS short-score copies is that they are marked up for engraving/printing, such copies being necessary for rehearsals of the unison choruses, though no such printed copies have been located.

Dr Gleeson-White discovered that the Band of the 1st Life Guards played only for the first week of the Tournament and, for the second week, werereplaced by the Band of the 5th Dragoon Guards. Col. Stockwell then phoned the current Director of Music of the Life Guards, Major A. J. Richards, who at once made a search of the Band's Library :for performing parts and conducting score, but without success. Col. Stockwell then phoned the Director of Music, 5th Dragoon Guards, (Chester now the 5th Inniskillings) and, with delightful humour, asked why the music borrowed by his precedessor in 1914 had not been returned! But again, no success. Finally, Dr Gleeson..White phoned the current Director of Music, Grenadier Guards, lest his uncle should have taken the music with him when he was posted in 1921, but the Band's librarian could :find no trace o:f this material.

Concurrently the writer searched :for further information in the literature on Sir Mark Sykes, the most profitable of which

L: SONGS WITH PIANOFORTE: b) Songs without opus number:

was Roger Adelson's Mark Sykes-Portrait of an Amateur (Jonathan Cape, London, n.d., post-1919?). There was no mention of Stanford with reference to the 1914 Tournament, but, on p. 169 his biographer records: "Special music was composed by Clough-Taylor, a friend in the East Riding" [of Yorkshire], and, later on the same page, "To the strains of Tchaikovsky, the emperor and empress entered•••", which, from the Synopsis, refers to Scene I (The Circus Flaminius at Romffi, A.U. 44).

It may be concluded that there were arrangers/ composers, in addition to Stanford, contributing incidental music for this Tournament, that Stanford composed two songs, the Dirge of Ancient Britons for Scene II (Hadrian's Wall, A.D. 388), and A Berserker's Son for Scene III (The Barbarians, same date and location), and that George Miller was responsible for scoring all the music for military band, and the preparation of conducting scores and performing parts.

With portents of World War I already evident, military personnel, and especially bandsmen, had more serious thoughts than the preservation of music, and we may be thankful that George Miller's short-score MS copies of Stanford's songs have survived.

Unpubd.

L: SONGS WITH PIANOFORTE: b) Songs without opus number:

the Fund. These may be large (I hope so) £ it is a success; performance.

The best plan of securing this is to get a wish from high quarters for its production with a first rate singer (I suggest Radford) at the Queen's Hall Promenade Concerts. I have scored it for orchestra already. If the desire went direct, it must be done thus. [Private. If it did not, there are German influences there, as you know, which might get in the way.] If His Majesty were so gracious as to accept the dedication, this would, I need not say, greatly help the song and its production capacity.

I have also offered the entire profits to the Fund, but suggest that they wait for the performance before disposing of it.

I can only hope that it may hit the nail on the head: one never knows, one can only do one's best.

Yours very sincerely

CHARLES V. STANFORD

I have dated my letter to the Prince from my London home, but the address at the top of this letter will reach me quickest."

2) From Walter Peacock,
Private Secretary to
the Prince of Wales,
to Sir Henry Wood:

"1st September, 1914.
[To] Sir Henry J. Wood,
4 Elsworthy Road
Hampstead.

"Dear Sir,

Sir Charles V. Stanford has set to music Henry Newbolt's poem:- "The King's Highway", which appeared in the "Times" on 25th August.

He has scored it for Orchestra and has promised to present the royalties on the music to the National Relief Fund.

I am desired by The Prince of Wales to ask you whether it would be possible for the song to be produced at the Queen's Hall Promenade Concerts with a first-rate singer (Sir Charles Stanford suggests Mr Radford).

If you are prepared to entertain the idea; I would send you a copy of the music written for the piano which Sir Charles has sent to The Prince of Wales.

I am,

Yours faithfully,

(Sgd) WALTER PEACOCK.n

L.: SONGS WITH PIANOFORTE: b) Songs without opus number:

- 3) From Henry J. Wood to Walter Peacock: "4, Elsworthy Road, Hampstead, London, N.W.
4th Sept., 1914.

"Walter Peacock, Esq.

Dear Sir,

In answer to **your** letter of the 1st September, for which I thank you, I write to tell you that our manager Mr Robert Newman has the matter of Sir Charles Stanford's "The King's Highway" in hand, and we shall be pleased to include the work in the programmes of the Promenade Concerts at the earliest possible opportunity.

May I ask you kindly to let me have the full score and band parts of the work at the above address at your earliest convenience.

Believe me,

Yours faithfully,

HENRY J. WOOD."

- 4) From Stanford to Walter Peacock: "'Nethy Bridge Hotel
Inverness-shire
N. B'.
Sept 12. 1914

"Dear Sir,

The band parts and score of the 'King's Highway' are at
14 28 i Regent Stainer & Bell
[Phone no.] 58 Barners st, W.

the publisher. They will send them to Sir Henry Wood if you will drop them a line.

I am therefore returning the M.S. which may make the Fund some money; but I should suggest not selling it till the song is sung. Radford will sing it.

I hope you will understand from my letter to Lord Stamfordham that my presentation of the royal ties was "for the term of the war", as it is not likely to be necessary for the "50 years after my death" of the copyright. But I shall modify this so that if the war is over soon, and the funds are still wanted, I shall give the royalties until such time as the authorities of the Relief Fund consider them no longer serviceable.....

Believe me

Yl'rs. very truly

C. VI STANFORD

To Walter Peacockm.

L: SONGS WITH PIANOFORTE: b) Songs without opus number:

5.) From A. Cayn. nge Pr. aeger,
Secretaryr & , Mana g er,
Stainer & Bell,
to Wal er Peacock:

"58 Berners Street
London, W.

5th October 1914

[To] Walter Peacock, Esq.
The Duchy of Cornwall Office,
Buckingham Gate, S. W.

"Dear Sir,

I have the honour of sending herewith a speciallT
printed copy of Sir Charles Stanford's Song - "The King 's
Highway" - (which has been written for the Prince of Wales, s
National Relief Fund) which we hope His Royal Highness- **will**
be graciously pleased to accept.

I am, Dear Sir,

Yours obediently,

p.p. Stainer & Bell, Ltd.

A. C. PRAEGER.

Secretary."

If they have survived, the present location(s) of the
autograph MSS of the original voice and piano score, of
Stanford's orchestral score, and of the MS orchestral parts
are unknown.

L: SONGS WITH PIANOFORTE: b) Songs without opus number:

1918 A Japanese Lullaby (Eugene Field, 1850-1895, 'Sleep little pigeon and fold your wings'), compd. 1918.

Location of autograph MS unknown.

Pubd. Edward Arnold, London, 1918, 8vo, unison song, Arnold's Singing Class Music, No. 11, BL: E.802., NUL: printed copy presented by the publisher.

Reprinted by J.B. Cramer & Co, London, n.d, 4to, "by kind permission of the publishers, Messrs. Edward Arnold", solo song, NUL: printed copy presented by J. M. Cramer & Co.

1919. There is no land like England (Alfred, Lord Tennyson, 1809-1892, from The Foresters), compd. before 1919.

Location of autograph MS unknown.

Pubd. Stainer & Bell, London, 1919, 8vo, BL: E.18JO.b.(58.), a reprint from The Motherland Song Book, Vol. 1, No. 8, NUL: printed copy of complete songbook.

Also pubd. in The Motherland Song Book series, Vol. J, Op. 117, No. 5, Fare Well, and Vol. 4, Op. 117, Sailing at Dawn, NUL: printed copies presented by Mr Edward Holt, Cambridge, the three vols. bound together. See Section A, Songs of the Fleet, Op. 117.

1921 Elegia Maccheronica (Charles L. Graves, 1856-), a nonsense pot-pourri of Italian words for voice and piano "over the passing of the old Italian opera", written as a Christmas gift for H. Plunket Greene, and dated December 1921.

Facsimile reproduction in M&L Vol. 5., 1924, pp. 209-212, in Plunket Greene's biography between pp. 244 and 245, also of the first page in MT Oct 1964, p. 737.

Unpubd.

1923 Fairy Lures ("Words by H.F., 'Punch', Jan'y 10, - '23', but the printed edn. states "Words by Rose Fyleman", 1877-1900 'A posy on the table, apples on the shelf'), compd. £ 1923. W

Pubd. J.B. Cramer & Co, London, 1923, 4to, BL: H 1960.f.(14.): NUL: printed copy presented by the publisher, Oct 1977.

WA letter to the Editor of Punch, asking if he could shed light on the identity of 'H. F.' (presumably from the missing autograph MS), brought a regretful negative response.

L: SONGS WITH PIANOFORTE: b) Songs without opus number:

1923 The Hoofs of the Horses, subtitle Galloping Shoes (Will. H Ogilvie, 1869-1963, 'The hoofs of the horses, Oh! witching and sweet'), compd. 1923.

Location of autograph MS unknown.

Pubd. A. W. Ridley & Co, London, 1923, folio,

BL: H.1846.pp.(13.), NUL: photo-facsimile of copy in CUL.

1923 Queen and Huntress (Ben Jonson, 1573-1637, 'Queen and hun-tress, chaste and fair'), compd. 1923.

Location of autograph MS unknown.

Pubd. Boosey & Co, London and New York, 1923, 4to,

BL: H'.1960.f.(16.), NUL: printed copy presented by Mr R. Barnes, Nov 1982.

Available for sale in facsimile reproduction, voice and piano, :from Boosey and Hawkes's Archive Dept

1923 Song written at Sea (Charles Sackville, 1638-1706, 'To all you ladies'), compd. 1923.

Location of autograph :MS unknown.

Pubd. Bbosey & Co, London and New York, 1923, 4to,

BL: H.1960.f.(19.), NUL: printed copy presented by Mr R. Barnes, Nov 1982.

Available for sale in facsimile reproduction, voice and piano, from Boosey & Hawkes's Archive Dept.

Pubd. **192!5** Songs from "The Elfin Pedlar" (Helen Douglas Adam, in two!Books, each of six pieces, date of compn. and location of autograph MS unknown.

Bbok I: 1. Two Little Stars, 2. The Pedlar ('Pedlar, pedlar, what sell you?'), J. The Little Snowdrop ('A little snowdrop in a dell'), 4. The Piper of the Spring ('Down in the woods where bluebells grow'), 5. Speedwell ('Did you drop from summer skies'), 6. The Dream Ship ('Over the midnight sky').

Book II: 1. Summer ('Merrily dance to the hum of the bees'), 2. What do you see?, 3. The Piper ('There's a piper in the woods'), 4. The Secret Place ('When the evening shadows tremble'), 5. Night ('Night came sighing'), 6. The Dust-Man ('The Dust-man is coming').

L: SONGS WITH PL\NOFO.RTE: b) Songs without opus number:

MS copy of No. 3, Bk. I, The Little Snowdrop, bequeathed to the RAM by Astra Desmond (1898-1973), RAM Lib, 4to, 2 pp.

NUL: photocopy presented by the RAM Lib, March 1991.

Pubd. Stainer & Bell, London, 1925, 4to, in 2 books,

BL: H.1960.r.(29.), NUL: photocopies of Books I and II from

Bodl. Lib. Mus.Sc.S.22.(1). Also pubd. Stainer & Bell, 1925, in 12 separate numbers.

Pubd. Stainer & Bell, London, 1925, 8vo, No. 5, Bk. I,

Stainer & Bell's Unison Songs, No. 54, Speedwell, BL: F.1137.e.,

NUL: photocopy of Bodl. Lib. Mus.Sd.781.(54).

Pubd. Stainer & Bell, London, 1925, 8vo, No. 6., Bk. II,

Stainer & Bell's Unison Songs, No. 88, The Dust-Man,

BL: F.1137.e., NUL: photocopy from publisher's file copy, presented Oct 1979.

Pubd. 1927 Coo-ee: A Song of Australia (Will H. Ogilvie, 1869-1963, 'Foam that fees the Leeuwin').

Pubd. A. W. Ridley & Co, London, 1927, 4to, : G.127 0.nn.(48.) .

Pubd. 1927 The Sower's Song (Thomas Carlyle 1795-1881, 'Now hands to s eds set, boyst'), date of compn. and location of autograph MS unknown.

Pubd. J.B. Cramer & Co, London, 1927, 4to, BL: H".1960:f.(18.),

NUL: printed copy presented by J.B. Cramer & Co, March 1978.

Pubd. 1927: The Merry Month of May (Thomas Dekker, 1572?-? 1632, 'O, the month of May, go frolic, so gay'), date of compn. and location of autograph MS unknown.

Pubd. J.B. Cramer & Co, London, 1927, 4to- BL: H. 1960.r .(15.),

: printed copy presented by J.B. Cramer & Co, March 1978.

Pubd. J. B. Cramer & Co, London, -1938, :V, unis_ on song,

Cramer's Library of Unison and Part Songs, No. 152,

BL: E.1678.ai., NUL: printed copy presented by J. B. Cramer & Co, March 1978.

Pubd. in Six Songs for Medium Voice, ed. Geoffrey Bush, NO. 1, Stainer & Bell, London, and Galaxy Music Corporation, New York, 1979, 8vo, BL: E.1766.nn.(2.); NUL: printed copy.

L: SONGS WITH PIANOFORTE: b) Songs without opus number:

Pubd. in English Love Songs, ed. Geoffrey Bush, Stainer & Bell, London, 1980, 8vo, NUL: printed copy.

Pubd. in Mus. Brit. 52 as 'op. posth', p. 207.

Pubd. Witches' Charms (Ben Jonson, 1573-1637, 'The owl is abroad, the bat and the toad'), date of compn. and location of autograph MS unknown.

Pubd. J.B. Cramer & Co, London, 1928, 4to, BL: ff..1960.F.(30.), NUL: photo-facsimile from file copy, presented by J. Bl. Cramer" & Co.

Pubd. J. Bl Cramer & Co, London, 1938, 8;v;0., unison song, BL: E.1678.a., NUL: printed copy presented by J. B. Cramer & Co, March 1978.

Pubd. Nonsense Rhymes (Edward Lear, 1812-1888), a jeu d'esprit "set to music by Karel Dřofnatski", an anagram for Charles Stanford, date of compn. unknown. Two autograph MS scores. and an autograph MS fragment are extant, a) the original version in NUL, b) a revised and edited version in New York, and c) a fragment of the Boat Song in Cambridge. These are described below, with a collation of a) and b):

a) Original autograph score, NUL MS 107, 20-stave MS paper, upright format, J80 x 275 mm, Jbifolia = 12 written pp, headed: Music without Tears/ Karel Dřofnatski / Op. 348 [et seq]. The bogus opus numbers are part of the joke, and run from 'Op. 348' to 'Op. 360'. (In the revised and edited autograph MS, New York, these have been extended from 'Op. 365' to 'Op. 378'.)

| NUL <u>MS 10T</u> | | NEW WRK MS |
|-------------------|---|------------|
| No. Opus | | No. Opus |
| 1. 348 | <u>To his friends the great Violinists of Europe</u> [= The Compleat Virtuoso], 'There was an old man of the Isles.' | 2. 366, |
| 2. 349 | <u>Symphoni..schoo Di chltu: g.</u> [= <u>To --Poepil</u>], 'There was a Young Lady of Russia'. | 12. 376 . |
| 3. 350 | [No title= The Hardy NorsewomanJ, 'There was a young lady of' Norway'. | |

L: SONGS WITH PIANOFORTE: b) Songs without opus number:

| NUL <u>MS 107</u> | | | N E W 'Yi'ORK MS |
|-------------------|------|--|-----------------------------|
| No. | Opus | | No. Opus |
| 4. | 351 | <u>The Absent- Barber, (Ded. to Mr Wilkin Watts).</u> 'There was an old man with a beard'. | 3. 357 |
| 5. | 352 | <u>Barkerolle</u> 'There was a young lady of Ryde'. | 5. 369 |
| 6. | 353 | <u>Dithyramb,</u> 'There was a Young Lady of Tyre'. | 6. 370 |
| 7. | 354 | <u>The generous Parishioner,</u> 'There was an Old Man in a Pew'. | 7. 371 |
| 8. | 355> | <u>Limmerich ohne Worte.</u> [9 bars J | 8. 372 |
| 9. | 356. | <u>Pastorale Agitate</u> [= The Cow and the Coward], 'There was an old man who said, How shall I flee from the terrible cow?' | 4. 368 |
| 10. | 357 | <u>Boat Song/(Ded. -jicated to Signor Robinsonio, Carusoe),</u> 'There was an old man in a boat'. | 9. 373 |
| 11. | 358 | <u>Einsamkeit Am Nil</u> [= Nileinsamkeit], 'There was an Old Perso of Philae'. | 10. 374 |
| 12. | - | <u>Arioso</u> [= The Aquiline Snub], 'There was an old man with a nose'. | 11. 375 |
| 13. | 359 | <u>Gongdichtung,</u> 'There was an old man with a gong'. | 13. 377 |
| 14. | 360 | <u>A Visit of Elizabeth</u> [words Anon.], <u>(Dedicated to Duckworth & Co-not</u> carried over to New York MS). 'There was a young lady of Joppa'. | 14. 378 |

b) Revised and edited autograph score, Mary Flagler Collection, Pierpont Morgan Library, New York, oblong format, 335 x 245 mm, 20-stave MS paper, 14 folios= 28 pp, ff. 12r-14v blank. Title-page: Nonsense Rhymes/_fy / Edward Lear/ set to music/ (ostensibly)/ ,£Y / Karel Drofnatski / Op. 365 (et seq / Edited (with notes) by C. V. Stanford/ Preface by C. L. Graves / Illustrated by [blank]. NUL: photo-facsimile presented by Mr Jr. **Rigby 'Jfurn** : - Curator of MSS, Jan 1979. This autograph MS was in the possession of Messrs Stainer & Bell up to at least 1967 (described in MT Oct 1964, p. 736, and April 1967, p. 326); subsequently it came into the hands of Winifred Myers (Autographs) Ltd, London, from whom the Pierpont Library purchased it in Dec 1971, and was inspected by the writer in March 1974. This is collated with the original autograph score,

L: SONGS WITH PIANOFORTE: b) Songs without opus number:

NUL MS 107, below. Stanford's revision consists mainly of re-arranging the order of songs, adding further titles, and editing—the music text and written commentaries are largely unchanged, as are the verbal texts (not quoted below).

| NEW YORK MS | NUL <u>MS 107</u> |
|--|-------------------|
| No. Opus | No. Opus |
| 1. 365 <u>The Hardv Norsewoman.</u> | 3. 350 |
| 2. 366 <u>The Compleat Virtuoso/(dedicated to his friends, the great Violinists of Europe).</u> | 1. 348 |
| 3. 367 <u>The Absent Barber/(dedicated to Mr Wilkin Watts [deleted]).</u> | 4. 351 |
| 4. 368 <u>The Cow and the Coward/ an Obiter Dictum / (Dedicated to the Rt. Hon. A- E. Burrel, M.P.).</u> | 9. 356 |
| 5. 369 <u>Barkerolle.</u> | 5. 352 |
| 6. 370 <u>Dithyramb.</u> | 6. 353 |
| 7. 371 <u>The Generous Parishioner.</u> | 7. 354 |
| 8. 372 <u>Limmerich ohne Worte.</u> | 8. 355 |
| 9. 373 <u>Boat Song/ (Dedicated to Signor Robin5oni Carusoe).</u> | 10. 357 |
| 10. 374 <u>Nileinsamkeit [= Einsamkeit Am Nil].</u> | 11. 358 |
| 11. 375 <u>The Aquiline Snub.</u> | 12. |
| 12. 376 <u>Tone Poem / (a la Russe) [= Symphonische Dichtung].</u> | 2. 349 |
| 13. 377 <u>Gongdichtung.</u> | 13. 359 |
| 14. 378 <u>A Visit of Elizabeth/ Words by Anon.</u> | 14. 360 |

Folio 11r is blank except for an amusing drawing of a hand holding a pencil, pointing to "Please do not turn over'!", i.e. to No. 14 on f. 11v.

c) Autograph fragment of the Boat Song, Fitzwilliam Museum, Cambridge, Mu MS 619, two folios. On the rectos; pie Q S- lbY' Brahms are written in ink and, on the versos, Stanford has written the text of the Boat Song in purple crayon. At some time both folios have been ripped in two, but subsequently have been repaired and bound. The Fitzwilliam Museum does not permit photocopying of 'curatorial material', nor is there microfilm from which prints could be made. It is possible that this is a preliminary sketch, antedating the version in Music without Tears.

L: SONGS **WITH** PIANOFORTE: b) Songs without opus number:

Pubd. Stainer & Bell, London, 1960, 8vo, BL: E.1766.aa .(1.),
NUL: printed copy presented by the publishers.

Following the death of the managing director of Stainer & Bell in 1958, his successor, the late Mr A. D. Bonner and his staff made a search of their bomb-damaged archives and, among other items, discovered the autograph score of the Nonsense Rhymes and engraving proofs of the work, resulting in the publication of 1960.

A collation of the printed score with the autograph MSS in NUL and the Pierpont Morgan Library showed, without any doubt, that it was the latter which provided the source for the publication. The engraver's markings correspond exactly with the pagination and the arrangement of the staves on each page.

In his biography, p. 245, Plunket Greene records his memories: "Nothing that Stanford ever composed showed that 'playboy' side of his character like the set of 'Limericks' which on rare occasions he was persuaded to sing and play himself. So far as we know he never wrote them down—the MSS have never been found. There was a delicious barcarolle of 'There was an old man in a boat• with a falsetto top on a~~nd~~ which, in spite of having no voice to speak of, he never failed to get; and 'The old man in a pew', an elaboration on 'The Lost Chord'; and 'The young lady of Joppa', founded on the opening bars of Tristan und Isolde, followed at the appropriate moment by the Venusberg music from Tannhauser and ending with two (Erlkonig finale) chords.

There were several more. It is a tragedy that these little masterpieces of happy caricature have been lost••••It was a side of him quite unfamiliar to most people, but one which showed h m at his very best".

L: SONG WITII PIANOFORTE: c) Unison Songs, mainly for use in Schools:
[NOL B'ox 1]:

- 1893 Summer's Rain and Winter's Snow (Richard Watson Gilder, 1844-1909), pubd. Novello & Co, London, 1893, 8vo, Novello's School Songs, No. 406, see Section K d) under Summer and Winter, BL: F.280.d.
- 1893 Worship (John Greenleaf Whittier, 1807-1892, 'The harp of Nature's advent strung'), pubd. Novello & Co, London, 1893, 8vo, The School Music Review, No. 283 (2nd song), pp. 152-4.
- 1909 The British Tars (James Hogg, the Ettrick Shepherd, 1770-1835, 'I'm a jolly British tar'), pubd. the Year Book Press, London, 1909, 8vo, The Year Book Press Series of Unison and Part-Songs, No. 24, BL: F.223
- 1913 The Invitation, Child's Song (Arthur Macy, ^{!Mr Humble} Bumblebee'), pubd. Stainer & Bell, London, 1913, 8vo, Stainer & Bell's Unison Songs, No. 8, BL: F.1137.e.
- [Three Songs], 1. The Summer Nights are Short, 2. The Horses of the Sea, J. Ferry me across the Water (Christina Rossetti, 1830-1894), pubd. H.F. W. Deane & Sons, London, 1916, Bvo, The Year Book Press Series of Unison and Part-Songs, No. 132 (from Kookoorookoo and other Songs, 26 songs, ed. Martin Ackerman)
- 1918 A Japanese Lullaby (Eugene Field, 1850-1895, 'Keep little pigeon and fold your wings'), pubd. Edward Arnold, London, 1918, 8vo, Arnold's Singing Class Music, No. 11, BL: E.802, see Section Lb) for other edns.
- 1922 The Sea King (Barry Cornwall, pseudonym for Bryan Waller Procter, 1787-1874, 'Come sing of the great Sea King'), pubd. H.F. W. Deane & Sons, London, 1922, **8vo**, The Year Book Press Series of Unison and Part-Songs, No. 192, BL: F.22J., reprinted by Ascherberg, Hopwood & Crew Ltd, nd.

L: SONGS WITH PIANOFORTE: c) Unison Song, mainly for use in Schools:
[NUL Box 1]:

- 1923 Fineen the Rover (Robert Dwyer Joyce, 1839-1883, 'An old castle towers o'er the billows', from Ballads of Irish Chivalry), pubd. H.F. W. Deane & Sons, London, 1923, 8vo, The Yea Book Press Series of Unison and Part-Songs, No. 216, BL: F.221.
- 1923 Answer to a Child's Question (Samuel Taylor Coleridge, 1772-1834, 'Do you ask what the birds say?'), pubd. Oxford University Press, 1923, 8vo, The Oxford Choral Songs, No. 7, BL: F.1777'.a.
- 1923 The Win ter Storms (Sir William D'Avenant, 1606-1668, 'Blow! blow! the winds are so hoarse'), pubd. Oxford University Press, 1923, 8vo, The Oxford Choral Songs, No. 8, BL: F.1777.a
- 1923 Wishes (William Allingham, 1824-1889, 'Ring-Ting! I wish I were a primrose'), pubd. Oxford University Press, 1923, 8vo, The Oxford Choral Songs, No. 9, BL: F.1777.a.
Autograph score, KUL MS 50, signed but undated, 1 bifolium, 3 written pp, each of 12 staves, used as copy by engraver.
- 1923 A Runnable Stag (John Davidson, 1857-1909, 'When the pods went pop on the broom', poem 1906), pubd. J.B. Cramer & Co, London, 1923, 8vo, Cramer's Library of Unison and Part-Songs, No. 1, BL: E.1678.a.
- 1923 Satyr's Song (John Fletcher, 1579-1625, 'Here be berries for a Queen, some be red, some be green', from The Faithful Shepherdess, IV), pubd. J. B. Cramer & Co, London, 1923, 8vo, Cramer's Library of Unison and Part-Songs, No. 5, BL: E.1678.a., {4th edn.}).
- 1925 Songs from "The Elfin Pedlar" (Helen Douglas Adam, Book I, No. 5, Speedwell ('Did you drop from summerskies?'), and Book II, No. 6, The Dust-Man ('The Dust-man is coming'), pubd. Stainer & Bell, London, 1925, 8vo, Stainer & Bell's Unison Songs, Nos. 54 and 88i BL: F.1137 e., see main entry in Section Ib).

L: SONGS \HTH PIANOFORTE: c) Unison Songs, mainly for use in Schools:
[NUL B x 1]:

Copy.. The Merry Month of May (Thomas Dekker, 15727-16327, 'O the
m.'5h merry month of Mayi so frolic, so gay'), pubd. J. B. Cramer
1927 & Co, London, **19JB!**, Bvo, Cramer 's Library of Unison and Part-Songs, No. 152, BL: E.1678.a., (4to edn.), see main entry in Section Lb).

Copy- Witches' Charms (Ben Jonson, 1573-1637, 'The owl is abroad,
r.ighir the bat and the toad'), pubd. S. B Cramer & Co, London, **193S**,
1928 8vo, Cramer's Library of Unison and Part-Songs, No. 153,
BL: E.1678.a., (4to edn.), see main entry in Section Lb).

[Songs;; from Op. 19]:

- 1929 1. A Hymn in Praise of Neptune (Thomas Campion, 1567-1620, 'Of Neptune's empire let us sing'), pubd. Boosey & Co, London and New York, 1929, 8vo, Modern Festival Series, No. 18,
- 1929 2. A Lullaby (Thomas Dekker, 1572?-1632?, 'Golden slumbers kiss your eyes'), pubd. **Boosey** & Co, 1929, 8vo, Modern Festival Series, No. 19,
- 1930 4. C-ome to me when the en.rth is fair (Walter Herries Pollock, 1850-1926), pubd. Boosey & Co, 1930, 8vo, Modern Festival Series, No. 36,
- 1929 S. Boat Song (W. H. Pollock, 'Boat, little boat, a breeze on thy sails'), pubd. Boosey & Co, 1929, 8vo, Modern Festival Series, No. 20, BL: F.160.f., see main entry in Section La) under Opus 19 .

Available for sale in facsimile reproduction from Boosey & Hawkes's Archive Dept.

- 1930 Ode to the Skylark (James Hogg, the Ettrick Shepherd, 1770-1835, 'Bird of the wilderness'), pubd. Boosey & Co, London and New York, 1930, unison song, Bvo, Modern Festival Series, No. 37, BL: F.160.f., see main entry in Section La) under Opus 14, No. 2;

L: SONGS WITH PIANOFORTE: c) Unison Songs, mainly for use in Schools:
[NUL Box 1]:

Unison Song arrangements from Op. 91, Songs of the Sea (Henry Newbolt, 1862-1938):

- 1931 1. Drake's Drum ('Drake, he's in his hammock'), arr. as a Unison Song, with optional Descant, by Arthur Somervell, pubd. Boosey & Co, London and New York, 1931, 8vo, Modern Festival Series, No. 39, BL: F.160.f.,
- 1933 3. Devon, O Devon ('Drake in the North Sea'), arr. as a Unison Song, with optional Descant, by Arthur Somervell, pubd. Boosey & Co, London, 1933, 8vo, Modern Festival Series, No. 56, BL: F.160.f.,
- 1938 5. The Old Superb ('The wind was rising easterly'), arr. as a Unison Song, with optional Descant, by Julius Harrison, pubd. Boosey & Co, London, 1938, 8vo, Modern Festival Series, No. 70, BL: F.160.f. See main entry in Section A under Op. 91.

Still in print and available for sale from Boosey & Hawkes, or in facsimile reproduction from their Archive Dept.

L: S0:--LGS WITH PIANOFORTE: d) Songs with Piano Accompaniment
subsequently Scored for Orchestra: ly
Scored.

1888. Three Songs scored for performance in Berlin, the texts
trans. into German by Dr C. Waldstein:

a) My love's an Arbutus (A. P. Graves, 1846-1931, Songs of Old Ireland, p. 62, 'Mein Lieb ist 'ne Blume an den Ufern des Lene'),

b) Awake, awake, Fianna (A. P. Graves, Songs of Old Ireland, p. 5, 'Wacht auf, wacht auf, Fiannent'), and

c) La belle dame sans merci (John Keats, 1795-1821, 'Oh what can ail thee, Knight at arms', 'Was fehlet dir, du Rittersmann'), compd. 1877.

Stanford arranged and scored these three songs for baritone solo and full orchestra, for the Concert 'im grossen Saal der Philharmonie' by the Berlin Philharmonic Orchestra which he was invited to conduct on Monday, 15 Jan 1889, 7.30 p.m., consisting entirely of his own works. The vocal soloist was Rudolf von Milde. The present location of these three autograph full scores is unknown.

Full details of this Concert appear in Section E under Op. 31, with references in Section F under Op. 32, in Section G under Op. **33**, and in Section Lb) under La belle dame.

Other perfs. of a) My love's an Arbutus:

1) CUMS Popular Concert, 21st Series, Wednesday, 25 Jan 1888, "Irish melody arranged by C. Villiers Stanford", sung by Mr Wing (almost certainly with piano accompt.) • Full prog. reported in Section M.

2) CUMS, 198th Concert, 46th Year, Friday, 15 March 1889, 8.15 p.m, "Old Irish Melodies, a) My Love's an Arbutus, b) The Flight of the Earls (C. V. Stanford)", sung by Mr Plunket Greene (most probably with piano accompt. as this was a chamber concert). Full prog. reported in Section M.

@ When the [Royal] Philharmonic Society was founded in 1813, one of the rules stipulated that vocal solos must be sung with orchestral accompaniment, and not merely with the piano, an incentive for composers to score their songs, though this rule was more honoured in the breach than in the observance. This subsection includes scored songs from both Sections Land M.

L: SONGS WITH PIANOFORTE: d) Songs with Piano Accompaniment
subsequently Scored for Orchestra:

J) CUMS Orchestral and Chamber Music Concert, Series 1889-90,
Wednesday, 12 Feb 1890, "Old Irish Songs, a) My love's an
Arbutus, b) The Confession, arranged by C. V. Stanford",
sup.g:by Mr Plunket Greene (possibly with orch. accompt,).
Full prog. reported in Section M.

Other perfs. of c) La belle dame sans merci reported in
Section Lb).

Scored

1892 Lament for Owen Roe O'Neill (A. P. Graves, 1846-1931, ¹Oh t
black breaks the morrow', Songs of Old Ireland, p. 32).

Autograph full score, voice and orch, BL: Loan 84, Part II,
No. 48, 7 pp, scored for orch. 8 April 1892.

Perfd. CUMS Orchestral and Chamber Concert, Series 1891-92,
Wednesday, 9 March 1892, sung by Mr Plunket Greene (most
probably with piano accompt.), con Stanford. Prog. reported
in full in Section Funder Op. 32 (4th perf.).

1892 Love's Hallowed Seal (A. P. Graves, ¹When skylarks soaring
to Heav'n', Irish Songs and Ballads, No. 8).

Autograph full score, voice and orch, CUMS Orchestral Lib,
Pendlebury Lib, University Music School, Cambridge, J pp,
scored for orch. 26 Dec 1892, voice (no verbal text) between
Va. and Ve.

Also full set of MS orch. parts in copy for 2Fl, 2Cl in *B*
flat, 2Fag, 2Cor in F, Vn.I, Vn.II, Va, Ve, and Bassi.

Perfd. CUMS Orchestral and Chamber Concert, Series 1892-93,
Wednesday, 1 Feb 1893, cond. Stanford: Orig. prog. CUMS
Archives, Pendlebury Lib, University Music School, Cambridge:
Overture, Genoveva (Schumann), Concerto for Violin and Orch-
estra, No. 8, Op. 47 (Spohr-Frl. Gabriela **Wietrowetz**), **Old**
Irish Songs, Love 's hallowed Seal and The song of the Ghost
(C. V. Stanford- :Miss Liza Lehmann), Violin Solos, Romanz¹**C**
from Hungarian Concerto (Joachim) and Hungarian !;IDances - **No.s.**
2 and **6** (Brahms-Joachim), played by Frl. G. Wietrowetz, Song,
Les Perles d 'Or (Thome-Miss Lehmann), Symphony No. 3 in F
major (Brahms).

L: SONGS WITH PIANOFORTE: d) Songs with Piano Accompaniment
subsequently Scored for Orchestr :

S.c.ored

1892 Chieftain of Tyrconnell (A. P. Graves, 'sore misery to Erin',
Irish Songs and Ballads, No. JO).

Autograph full score, voice and arch, Music:Lib, Northwestern
University, Evanston, Illinois, folio, 6* written pp,
"Scored for H. P[lunket] G[reene] (a New Year's gift)",
signed, with date scored for orch. 31 Dec 1892, Fl, Ob, 2Cl,
2Fag, 2Cor. in F, 2Trump. in B flat, Harp, Strings, vocal
line (no verbal text) between Va. and **Ve.**

Perfd. CUMS Orchestra+ and Chamber Music Concert, Series 1893-
94, Wednesday, 25 Oct 1893, sung by Mr Plunket Greene, cond.
Stanford: Orig. prog. CUMS Archives, Pendlebury Lib,
University .Music Sc!i.ool, Camb ridge: Overture, The Flying
Dutchman (Wagner), Monologue, 'Wahn, wahn' from Die Meister-
singer (Wagner), Prelude and Closing Scene, Tristan und
Isolde (Wagner), Old Irish Airs, Chieftain of vrconnell,
Sweet Isle, and Patrick Sarsfield [= The Hero of Limerick],
arranged and orchestrated by C. V. Stanford, sung by Plunket
Greene, Svmphony No. 5 in C minor (Beethoven).

Orch. parts for Fl, Ob, Cl, Fag, Cor, Trump, Timps, Harp,
and Strings (no score) available for hire from Booser &
Hawkes. Also voice and piano score available for sale in
facsimile reproduction from Boosey & Hawkes's Archive Dept.

1892 ? The Song of the Ghost (A. P. Graves, 'When all were dreaming
but Pastheen Power', Irish Songs and Ballads, No. 12).

Autograph full score, v.oice and orch, in the private
possession of Mr O. W. **Neighbour**; London, signed but undated,
7 pp, scored for 2Fl, 2Ob, 2Cl. in B flat, 2Fag, 2Cor. in, D,
2Trump. in D, Timps, and Strings, no words to vocal part.

Perfd. CUMS Orchestral and Chamber Music Concert, Series
1892-93, \o/ednesday, 1 Feb 1893, sung by Miss Liza Lehmann,
cond. Stanford. Prag. reported above in full under Love's
Hallowed Seal.

Orch. parts for Fl, Ob, Cl, Fag, Cor, Trump, Timps, and
Strings (no score) available for hire from Boosey & Hawkes.
Also voice and piano score available in facsimile reproduction
from Boosey & Hawkes's Archive Dept.

L: SONGS WITH PIA OFORTE: d) Songs with Piano Accompaniment
subsequently Scored for Orchestra:

Scored

189.J The Foggy Dew (A. P. Graves, 'Oh! a wan cloud was drawn', Songs of Old Ireland, p. 90), comp'd. August 1882.

Autograph full score, voice and arch, BL: Loan 84, Part II, No. 48, 3 pp, **cored** for orch. 20 April 1893.

Perfd. with piano accompt: CUMS Popular Concert, 16th Series, Wednesday, 26 Feb 1884, sung by Mrs C. V. Stanford.

1st perf. with orch. accompt: Crystal Palace Concert, Croydon, Saturday, 11 Nov 189J, The Foggy Dew and Patrick Sarsfield[= The Hero of Limerick] sung by Plunket Greene, Crystal Palace Orch, cond. August Manns.

Reviewed MT Dec 1893, p. 728 ("...the most notable feature...was the delightful performance...of Goetz's Symphony in F...Mr Granville Bantock's Overture to 'The Fire-worshippers'...in which warmth of feeling and a sense of the picturesque...are allied to...skill and power of dramatic presentment. Miss Beatrice Langley, who made her debut in Max Hr.:uch's Violin Concerto in G minor...is a young artist whose natural talent has been cultivated in an excellent school...The vocalist was Mr Plunket Greene, whose fine singing of two old Irish melodies- 'The Foggy Dew' and 'Patrick Sarsfield'- was heavily handicapped by the slipshod and perfunctory playing of the orchestra. Mr Greene was also heard in Franz's 'Im Rhein, im heiligen Strome', and two Lieder by Brahms, 'Auf dem Kirchhofe', and 'Wie bist du, meine Konigin'. Here he had the advantage of the sympathetic pianoforte accompaniment of Mr Waddington Cooke.").

1893, Three Cavalier Songs, Op. 17 (Robert Browning, 1812-1889), comp'd. 1880.

Autograph full score, BL: Loan 84, Part II, No. 48, 20 pp, scored for Bar. solo, male chorus, and orch, 5 August 1893.

1st perf. of scored version: State Concert, Buckingham Palace, Friday evening, 14 June 1895, cond. Sir Walter Parratt, Bar. soloist Mr David Bispham, with the Choral Class of the RCM.

For full details of publications, performances, and performing material available, see main entry in Section A. under On. 17.

L: SONGS WITH PIANOFORTE: d) Songs with Piano Accompaniment
subsequently Scored for Orchestra:

Scored

1893 Prince Madoc's Farewell (Felicia D. Hemans, 1793-1835, 'Why lingers my gaze'), compld. 20 August 1893.

Auto rap full score, voice and arch, BL: Loan 84, Part II, No. 48, 10 pp, scored for arch. 1 Oct 1893 for perf. by Plunket Greene, London Symphony Concert, 8th Season, St James's Hall, Regent Street, London, Wednesday, 8 No 1893, 8 p.m, cond. George Henschel.

Fo full details see main entry in Section Lb).

1893 The Hero of Limerick (title), or Patrick Sarsfield (air), (A. P. Graves, 'Faughaballeacht Muns er **Ment**', Irish Songs and Ballads, No. 20).

Autograph full score, voice and arch, in the private possession of Mr O. W. Neighbour, London, scored for orch. 29 Sept 1893, 6 pp, almost certainly for perf. by Plunket Greene.

Scoring: 2Fl, 2Ob, 2Cl. in B^b flat, 2Fag, 2 Cor. in *ff* ' 2Trump. in D, Timps, Harp, and Strings (voice part between Va. and Ve.).

1st perf. with arch. accompt: CUMS Orchestral and Chamber Music Concert, Series 1893-94, Wednesday, 25 Oct 1893, sung by Plunket Greene, cond. Stanford.

Full details reported above in Section L d) under the entry for Chieftain of Tyrconnell.

2nd perf. with arch. accompt.: Crystal Palace Concert, Croydon, Saturday, 11 Nov 1893, The Foggy Dew and Patrick Sarsfield sung by Plunket Greene, cond. August M nns.

Full details and J: :!:revi ew reported above in Section L d) under the entry for The Foggy Dew.

1895 O ye Dead (Thomas Moore, 1779-1852, Moore's Irish Melodies Restored, Op. 60, p. 180).

Autograph full score, voice and arch, BL: Loan 84, Part II, No. 48, 5 pp, scored for arch. 25 Sept 189,2, "scored f or P[lunket] G[reene], C. V S.", transposed down a semitone to key D flat major.

L: SONGS WITH PIANOFORTE: d) Songs with Piano Accompaniment
subsequently Scored for Orchestra:

Scored

1897 The Battle of Pelusium (Francis Beaumont, 1584-1616, and John Fletcher, 1579-1625, from The Mad Lover, 'Arm, arm! the scouts are all come in'), compld. Feb 1897.

Autograph full score, voice and arch, BL: Loan 84₂ Part II, No. 48, 16 pp, scored for orch. 25 Oct 1897.

See Section I under Op. 92, No. 1, for perf. with piano accompt, 25 March 1905, and main entry in Section Lb).

Come away, come away, death (William Shakespeare, 1564-1616, Op. 65, No. 2, The Clown's Songs from "Twelfth Night"), compld. Oct 1896.

Autograph full score, voice and orch, BL: Loan 84, Part II, No. 48, 6 pp, scored for arch. 14 March 1898.

See main entry in Section a) under Op. 65.

L: SONGS WITH PIANOFORTE: d) Songs with Piano Accompaniment
subsequently Scored for Orchestra:

Scored

n.ct., When she answered me her voice was low (A. P. Graves, 1846-1898? 1931, Songs of Old Ireland, p. 111).

Autograph full score, voice and arch, BL: Loan 84, Part II, No. SO, 2 pp, not dated.

Perfd. CUMS Orchestral and Chamber Music Concert, Series 1891-92 Wednesday, 9 March 1892, sung by Plunket Greene with piano accompt, no record of p :rf **with**, orchestra,

Full prog. reported in Section Funder Op.32, 4th perf

n.d., Emer 's Farewell to Cucullain (A. P. Graves, '10 might a maid confess her secret longing' , Songs of Old Ireland, p. J). 1898?

Autograph full score, voice and orch, BL: Loan 84, Part II, No. SO, 3 pp, not dated[£ 1898 ?]; also MS full score copy under the same shelfmark, 6. pp, not dated.

Perfd. CUMS, 218th Concert, 51st Year, Guildhall, Cambridge, Thursday, 10 May 1894, 8.15 p.m. Orig. prog. CUMS Archives, Pendlebury Lib, University Music School, Cambridge: .Emer's Farewell to Cucullain and Battle Hymn, sung by Miss Marie B ema with piano accompt, 1st perf. with orchestra at State-Concert, 1 July 1898, recorded below:

Perfd. State Concert, Buckingham Palace, Friday evening, 1 July 1898, the Royal Band, Chorus from the RCM, sung by Miss Marie Brema, cond. Sir Walter Parratt. Orig. prog. the Royal Archives, Windsor Castle, RA Concert Programmes (Ace. 1452): Chorus, Gloria all' Egitto ad Iside (Verdi-RCM Chorus), Wolfram's Monologue from Tannhauser (Wagner-Signor Ancona), Aria, Vedrai Carino (Mozart- Mlle. de Lussan), Overture, Macbeth (Sullivan), Irish Melodies, Emer's farewell, and Battle Hymn (arr. by Stanford-Miss Marie Brema), Song, An jenem Tag (Marschner-Herr van Rooy), Violin Solo, Adagio

L: SONGS WITH PIANOFORTE: d) Songs with Piano Accompaniment
subsequently Scored for Orchestra:

non Troppo and Canzonetta (Godard-Herr Wolff), Songs, Der Schwan (Gr.ieg) and Attente (Wagner) sung by Miss Marie Brema, Duet, Laci darem from Don Giovanni (Mozart-Mlle. de Lussan and Signor Ancona).

[The two Irish Melodies almost certainly perfd. with orch. accompt, and most probably scored for this State Concert.]

Perfd. Bechstein Hall, Wigmore Street, London, Friday, 20 March 1903, 3 p.m, sung by Plunket Greene, piano accompt. by Stanford.

Full prog. reported in Section La) under Op. 77, Nos. 2 and 4.

Scored

n.d., Battle Hvmn (A: P. Graves, 'Above, the thunder crashes',
1898? Songs of Old Ireland, p. 14).

Autograph full score, voice and arch, BL: Loan 84, Part II, No. 50, J pp, not dated [c 1898. ?]; also MS full score copy under the same shelfmark, 6 pp, not dated.

Perfd. CUMS Concert, Guildhall, Cambridge, Thursday, 10 May 1894, 8.15 p.m, with piano accompt; and, with orch. accompt: Perfd. State Concert, Buckingham Palace, Friday evening, 1 July 1898, sung by Miss Marie Brema on each occasion.

Both concerts reported aboveJ under- Emer's Farewell to Cucu:llain.

n.d., The Alarm (A. P. Graves, 'Hurry down, hl..rl:i"y down ever',
post- Songs of Erin, Op. 76, p. 111).
1901

Autograph full score, voice and orch, BL: Loan 84, Part II, No. 50, 7 pp, not dated, [post-1901].

1906., Three Sonnets [of Five] :from "The Triumph of Love" (Edmond Holmes, 1850-1936), No. 4, I think that we were children, No. 5, O Flames of Passion, and No. 3, When in the solemn stillness, compd. £ 1903.

Autograph full score, voice and orch, BL: Loan 84, Part II, No. 49, 10+11+11 = J2 pp, scored for orch, No. 4, 1 June 1906., No. 5, 2 June 1906, and No. 3, 4 June 1906.

See main entry in Section La) under Op. 82.

L: SONGS WITH PIANOFORTE: d) Songs with Piano Accompaniment
subsequently Scored for Orchestra:

Scored

1909 The Fairy Lough (Moirá O'Neill, 1864-1955, 'Loughareema lie
sohigh among the heather', Op. 77, No. 2, An Irish Idyll in
Six Miniatures), compd. 1901.

Autograph full score, voice and orch, BL: Loan 84, Part II,
No. 48, 11 pp, scored for orch. 11 Sept 1909.

See main entry in Section La) under Op. 77.

post- Ireland (John Stevenson, , 'What land is there
1910 like Ireland', Op. 118, No. 1, "Cush endall" an Irish Song
Cycle), compd. March 1910.

Autograph full score, voice and orch, NUL MS SO, 5 pp,
unsigned and undated.

See main entry in Section La) under Op. 118.

n. d. Le Cosaque °[Kozak] (melody by Stanis aw Moniuszko, 1819-1872,
words possibly by J. Czeczot, 1st line: 'Tam na gorze jawor
stoi').

Autograph full score, voice and orch, BL: Loan 84, Part II,
No. SO, 2 pp, "scored C. V. S.", undated, key E minor (as in
original), time signature 2/4, no verbal text to vocal line,
possibly written and scored for Plunket Greene.

n. d. Good Advice [by] 'Dr Greene' (melody by Dr Maurice Greene,
1696-1755, key A major in BL song-sh eet, verbal text by
Sir George Etherege, 1634-1691, 'Ye happy swains whose hearts;
are free').

Autograph full score, voice and orch, BL: Loan 84, Part II,
No. SO, 1 p, undated, transposed down to D major, no verbal
text to vocal line. Stanford has simply entered 'Dr Greene'
next to the title without further indication, and we may
speculate that this song is a private joke between Stanford
and Plunket Greene.w

@The wríar is greatly indebted to Mr O. W. Neighbour for
identifying the sources for Le Cosaque and Good Advice.

M: EDITIONS AND ARRANGEMENTS:

a.) IRISH TRADITIONAL MUSIC-COLLECTIONS & SEPARATE PUBLICATIONS (V
Pubd.

1883 [1] Songs of Old Ireland/ A Collection of/ Fifty Irish Melodies
/ The Words by/ Alfred Perceval Graves/ The Music Arranged
by/ C. Villiers Stanford. "To Johannes Brahms/ I dedicate:
with respect/ and gratitude/ these melodies/ of my native
country./ Cambridge / August, 1882!!

Preface: "The Fifty Irish Melodies comprised in this
collection may be described as new to English ears. The
airs are in the main selected from the Petrie Collection.
For a few other airs we are indebted to Mr Bunting's and
Dr Joyce's collections. The words, where not entirely new,
are founded upon Celtic or Anglo-Irish originals, any actual
obligations being in each instance acknowledged'".

Pubd. Boosey & Co, London and New York, n.d, [1883], 8vo,
BL: F.684., NUL: printed copy, 135 pp.

Sources named in the Preface:

Petrie Collection: Dr George Petrie, 1790-1866, the original
manuscript, now housed in two Dublin libraries, and "The Petrie
Collection of the Ancient Music of Ireland", arr. for the
pianoforte, ed. by George Petrie, Vol. I, large 4to, issued
by the Society for the Preservation and Publication of the
Melodies of Ireland (founded 1851) in 1855. Vol. II, incom-
plete (only 48 pp), issued in 1882. See main entry later in
this Section, and Appendix v.

Edward Bunting, 1773-1843, "A General Collection of the
Ancient Irish Music...", folio, issued 1796, a 2nd vol, folio,
in 1809, and a 3rd, large 4to, in 1840. See Appendix V.

Dr P. W. Joyce, "Ancient Irish Music, comprising one
hundred airs, hitherto unpublished, collected and edited by
P. W. Joyce, 4to, Dublin, 1873, and "Irish Music and Song, a
collection of Songs in the Irish language", 4to, Dublin, 1888 :.

\VThe original sources consulted by Stanford; both manuscript
and printed collections, are detailed in Appendix V.

M: EDITIONS AND ARRANGEMENTS:

a) MSS and Separate Publications-"Songs of Old Ireland"
Alphabetical Order

Ancient Irish Lullaby (A.P.Graves, 1846 - 1931, 'Oh! sleep, myr
of'- Old Ireland,

Unpubd.

Perf'd. CUMS Orchestral and Chamber Music Concert, Series
1889-90, Wednesday, 29 Nov 1889. Orig. prog. CUMS Archives,
Pendlebury Lib, University Music School, Cambridge:

Piano Quintet in G major, Op. 81 (Dvořák; Miss Fletcher,
Messrs Gompertz, Inwards, Kreuz, and Ould), Songs, Maid of'
Neidpath, and Summer Wish (Charles Hood; Miss Anna Russell),
Liebesbilder for Viola and Piano (Emil Kreuz- Messrs E. Kreuz
and C. Wood), Songs, Ancient Irish Lullaby, and The Banks of
the Daisies (Old Irish, arr. by C. V. Stanford-Miss Anna
Russell), Grand Trio in B flat, Op. 97 (Beethoven- Miss
Fletcher, Messrs Gompertz and Ould).

Awake, awake, Fianna (Alfred P. Graves, 1846-1931, Songs of'
Ol Ireland, p. 5).

Autograph score, arr. Stanford for SATB unaccompd. chorus,
BL: Loan 84, Part II, No. 46, undated, 4 pp unpubd.

Autograph score, voice and arch, (present location unknown),
scored for perf'. by Berlin Philharmonic Orch, Grosser Saal
der Philharmonie, Berlin, Monday, 14 Jan 1889, 7.30 p.m,
soloist: Rudolf von Milde (Wacht auf't wach t auf', Fiannenl,
trans. Dr C. Waldstein), cond. Stanford. Full prog. reported
in Section E under Op. 31, with references in Section F under
Op. 32, Section G under Op. 33, and in Section Lct).

! Not to be confused with An Irish Lullaby, "Songs of Old
Ireland", p. 78, 1st line, 'I'd rock my own sweet childie
to restr, see below.

M: EDITIONS AND ARRANGEMENTS:

- a) MSS and Separate Publications-'Songs of Old Ireland'
Alphabetical Order

The Banks of the Daisies (A. P. Graves, 'As Ka thleen fair beyond compare', Songs of Old Ireland, p. 118) .

Unpubd.

Perfd. CUMS Orchestral and Chamber Music Concert, Series 1889-90, Wednesday, 29 Nov 1889, sung by Miss Anna Russell,

See above for full prog.

Battle Hymn (A. P. Graves, 'Above, the thunder crashes', Songs of Old Ireland, p. 14) .

Autograph full score, voice and orch, BL: Loan SL , Part II, No. 50, J pp, undated [1898 ?]; also MS full score copy, same shelfmark, 6 pp, undated.

Pubd. Boosey & Co, London and New York, arr. by Stanford for ATBB choir, 1928 , 8vo , Boosey's Choral Miscellany No. 133, BL: F.160.e.; also for voice and piano, 1928 , 4to.

Perfd. CUMS, 218 th Concert, 51st Year, Guildhall, Cambridge, Thursday, 10 July 1894, 8.15 p.m. Orig. prog. CUMS Archives, Pendlebury Lib, University Music School, Cambridge:

Violin Sonata in F, Op. 8 (Grieg-Miss Fanny Davies and R. Gompertz), Songs, Des Dichters Herz, Des Dichters letztes Lied, and Mit einer Primula Veris (Grieg- Miss Marie Brema), Piano Solo, Ballade, Op. 24 (Grieg-Miss Fanny Davies), Songs, Emer's Farewell to Cucullain, and Battle Hymn (Irish :Melodies arr. by C. V. Stanford- Miss Marie Brema), Piano Quintet, Op. 114 (Schubert- Miss Fanny Davies and Messrs Gompertz, Kreuz, Ould, and Hobday) .

1st perf. with orch: State Concert, Buckingham Palace, Friday evening, 1 July 1898, the Royal Band, sung by Miss Marie Brema, cond. Sir Walter Parratt. Orig. prog. Royal Archives, Windsor Castle, RA Concert Programmes (Ace. 1452), Battle Hymn and Emer's Farewell. Full prog. reported in Section L d) .

Available for sale, voice and piano, and ATDB settings, in facsimile reproduction from Boosey & Hawkes's Archive Dept.

M: EDITIONS AND ARRANGEMENTS:

a) MSS and Separate Publications- 'Songs of Old Ireland'
(Alphabetical Order)

Emer's Farewell to Cucullain (A. P. Graves, 'O might a maid confess her secret longing', Songs of Old Ireland, p. J) .

Autograph full score, voice and orch., Loan a4t Part II, No. 50, J pp, un dated [c 1898 7]; also MS full score copy, same shelfmark, 6 pp, undated.

Pubd. Boosey & Co, London and New York, arr. by Stanford for voice and piano, 1902, folio, BL: H'.1960.b.(34.), NUL: facsimile supplied by Boosey & Hawkes, Nov: 1987.

Perfd. CU.MS, Thursday , 10 May 1894, 8.15 p.m, Miss Marie Brema with piano accompt. Full prog. reported above under Battle Hymn.

Perfd. State Concert, Buckingham Palace, Friday evening, 1 July 1898 , Miss Marie Brema with orch. accompt, cond. Sir Walter Parratt. Full prog. reported in Section L ct).

Available for sale in facsimile reproduction from Boosey & Hawkes's Archive Dept.

Father O'Flynn (A. P. Graves, 'Of priests we can offer a charming variety', Songs of Old Ireland, p. 86).

Pubd. Boosey & Co, London and New York, arr. voice and piano by Stanford, n.d, [1882], folio , BL: H'.1960.(1.), NUL: printed copy presented by J. B. Cramer & Co, March 1978 , also printed copy inscribed H. Gray/ [18 J\$.1. presented oy Mr Hugh Taylor, Jan 1984.

Available for sale in facsimile reproduction. from Boosey & Hawkes's archive Dept.

M: EDITIONS AND ARRANGEMENTS:

a) MSS and Separate Publications--''Songs of Old Ireland''
Alphabetical Order

The Foggy Dew (A. P. Graves, 'Oh! A wan cloud was drawn o'er the dim weeping dawn', Songs of Old Ireland, p. 90).

Autograph full score, voice and arch, BL: Loan 84, Part II, No. 48, 3 pp, scored for arch. 20 April 1893.

Pubd. Boosey & Co, London and New York, arr. voice and piano by Stanford, n.d, [1882], BL: H.1960.(2.), NUL: printed copy provided by Boosey & Hawkes, Dec 1987.

Pubd. Boosey & Co, London and New York, The Foggy Dew and My love's an Arbutus as Two Old Irish Melodies in 2 numbers, arr. SATB by Stanford, 1922, 8vo, BL: F.585.jj.(27.), deposited 4 July 1922.

Pubd. Boosey & Co, London and New York, 1924, reissue of The Foggy Dew and My love's an Arbutus as Modern Festival Series, Nos. 115 and 416 respectively, arr. Stanford for SATB, 8vo, NUL: printed copies presented by Mr R. Barnes.

Pubd. Boosey & Co, London and New York, arr. Ve. with Piano by William H Squire, 1928, 4to, BL: g.822.c.(27.).

Perfd. voice and piano, CUNSPopular Concert, 16th Series, Wednesday, 26 Feb 1884, sung by Mrs C. V. Stanford.

1st perf. with orch: Crystal Palace Concert, Croydon, Saturday, 11 Nov 1893, sung by Plunket Greene, cond. August Manns. Reviewed MT Dec 1893, p. 728--see entry in Section L d) under The Foggy Dew.

Available for sale in facsimile reproduction, voice and piano, from Boosey & Hawkes's Archive Dept.

I heard 'mid Oak Trees olden (A. P. Graves, Songs of Old Ireland, p. 97).

Pubd. Boosey & Co, London and New York, arr. ATBB by Stanford, 1928, BVO, Choral Miscellany, No. 136, BL: F. 160 .e. ., NUL: facsimile provided by Boosey & Hawkes.

Available for sale in facsimile reproduction, 1coro a cappella¹, from Boosey and Hawkes's Archive Dept.

M: EDITIONS AND ARRANGEMENTS:

- a) MSS and Separate Publications-"Songs of Old Ireland"
Alphabetical Order

An Irish Lullaby (A. P. Graves, 'I 'd rock my own sweet childie to rest', Songs of Old Ireland, p. 78).

Pubd. Boosey & Co, London and New York, arr. voice and piano by Stanford, n.d, [187&], folio, BL: H 1779.1.(J6.).

Pubd. Boosey & Co, London, Old Melody arr. by C. V. Stanford, n.d, [1884], folio, BL: ID.1960.(16.), NUL: facsimile supplied by Boosey & Hawkes.

Perf'd. CUMS, 143rd Concert, 2nd Year, Guildhall, Cambridge, Thursday, 4 March 1875, 8.15 p.m: Orig. prog. CUMS Archives, Pendlebury Lib, University Music School, Cambridge:

Piano Quartet, Op. 26 (Brahms-Messrs Stanford, Burnett, W. F. Donkin, and Rev. T. P. Hudson), Songs, Op. 23, No. 4, To Chloe in Sickness, and No. 6, Gentle Zephyr: (Sir W. Sterndale Bennett In Memoriam-Mr G. F. Cobb), Violin Solo, Air and Gavotte from Suite in D (J. S. Bach-Mr Burnett), Irish Songs, While gazing on the moon's light (arr. by J. Robinson) and Lullaby (arr. by C. V. Stanford) sung by Mr G. R. Murrayj, and Piano Trio in G (C. V. Stanford-Messrs C. V. Stanford, Arthur, & Rev T. P. Hudson).

The Little Red Lark (A. P. Graves, 'Oh swan of slenderness', Songs of Old Ireland, p. 1).

Pubd. Boosey & Co, London and New York, Old Irish Melody arr. by C. V. Stanford, 1892, folio, BL: w.1960.b.(4.), NUL: printed copy supplied by Boosey & Hawkes, Nov 1987.

Available for sale in facsimile reproduction from Boosey & Hawkes's Archive Dept.

Molly Hewson (A. P. Graves, 'Molly bawn, white as lawn', Songs of Old Ireland, p. 128).

Autograph score, arr. by Stanford for SATC. unaccompd. chorus, BL: Loan 84, Part II, No. 46, 4 pp, undated.

Unpubd.

M: IWITIONS AND ARRANGE:}1 NTS:'

a) MSS and Separate Publications-"Songs of Old Ireland"
Alphabetical Order

My love's an Arbutus (A. P. Graves, Songs of Old Ireland, p. 62-).

Autograph score, voice and orch, (present location unknown), scored for perf. by Berlin Philharmonic Orch, Grosser Saal derrPhilharmonie, Berlin, Monday, 14 Jan 1889, 7.30 p.m, soloist: Rudolf von Milda (Mein Lieb ist 'ne Blume an den Ufern des Lene, trans. Dr C. Waldstein), cond. Stanford.

Full prog. reported in Section E under Op. J1, with references in Section F under Op. J2, Section G under Op. JJ, and above under Awake, awake, Fianna.

Pubd. Boosey & Co, London and New York, Old Irish Melody arr. Stanford for voice and piano, 1890, folio, BL: H'.1960 .b.(5.).

Publ. Boosey & Co, London and New York, The Foggy Dew and:! My love's an Arbutus as Two Old Irish Melodies in 2 numbers, arr. Stanford by Stanford, 1922, 8vo, BL: F.585.ii.(27.), deposited 4 July 1922.

Pubd. Boosey & Co, London and New York, 1924, reissue of The Foggy Dew and My love's an Arbutus as Modern Festival Series, Nos. 415 and 416 respectively, arr. Stanford for S.A.T.B, 8vo, XUL: printed copies presented by R. Barnes, August 1987.

Pubd. Boosey & Co, London and New York, arr. for ATT(orB)B by Stanford (also for ATB), 1928, 8vo, Choral Miscellany, No. 132, BL: F.160.e., NUL: photocopy [ATT(orB)B] from Bodl. Lib. Mus.2d.87.(1J2), and printed copy [ATB].

Pubd. Boosey & Hawkes, London, arr. for TTBB by Julius Harrison, 1950, 8vo. Modern Festival Series, no. 371, BL: F.160.f, NUL: printed copy.

Pubd. Boosey & Hawkes, London, arr. for SSA by Alec Rowley, **1953**, 8vo, Modern Festival Series, No. 227, BL F.160.f., NUL: printed copy presented by Boosey & Hawkes.

1st perf. by CUMS, Popular Concert, 21st Series, Wednesday, 25 Jan 1888, sung by Mr Wing. Orig. prog. CUMS Archives, Pendlebury Lib, University Music School, Cambridge:

M: EDITIONS AND ARRANGEMENTS:

a.) MSS and Separate Publications-"Songs of Old Ireland"
(Alphabetical Order)

String quartet in D minor (Cherubini-Messrs Gompertz, Inwards, Channell and Ould), Songs, Der Neugierige (Schubert), and MY love's an Arbutus (Irish Melody arr. by C. Villiers Stanford), sung by: Mr Wing, Piano Quintet in E flat, Op. 44 (Schumann-Mrs Newall, Messrs Gompertz, Inwards, Channell, and Ould).

2nd perf. by CUMS, 198th Concert, 46th Year, Friday, 15 March 1889, 8.15 p.m, sung by Plunket Greene. Orig. prog. CUMS Archives, Pendlebury Lib, University Music school, Cambridge:

String Quartet in E minor, Op. 59, No. 2 (Beethoven), Songs, Gruppe aus dem Tartarus (Schubert), Merlin's Song (Joachim), and Wir andelten (Brahms), sung by Plunket Greene, Violoncello Solos, Sonata in A major (Boccherini), and Sarabande and Bourle (Bach), played by Robert Hausmann, Violin Solos, Romance in B flat (Joachim), and Fantasia in A minor, Op. 131 (Schumann), played by Dr Joachim, Songs, Old Irish Melodies, My Love's an Arbutus, and The Flight of the Earls (C. V. Stanford), Piano Trio in C minor, Op. 101 (Brahms-Professor Stanford, Dr Joachim, and Mr Hausmann).

1st perf. by CUMS, Orchestral and Chamber Music Concert, Series 1889-90, Wednesday, 12 Feb 1890, sung by Plunket Greene, cond. Stanford. Orig. prog. CUMS Archives, Pendleton Lib, University Music School, Cambridge:

Prelude to the "Meistersinger" (Wagner), Double Concerto for Violin and Violoncello in A minor, Op. 102 (Brahms-Mr Gompertz and Professor Hausmann), Monologue from the "Meistersinger" (Wagner-Mr Plunket Greene), Orchestral Ballad, La belle dame sans merci, Op. 29 (Mackenzie, cond. by the composer), Violoncello Solo, Nol Kidrei (Max Bruch-Professor Hausmann), Old Irish Songs, My love's an Arbutus, and The Confession (arr. by C. V. Stanford-Mr Plunket Greene), Symphony No. 4 in D minor, Op. 120 (Schumann).

Available for sale in facsimile reproduction from Boosey & Hawes's Archive Dept in the following versions: voice and piano, SATB-, ATTB, TTBB, SSA, and voice and orchestra, (1Fl, 10b, 2Cl, 2Fag, and Stings).

H: EDITIONS AND ALIASES:

a) MSS and Separate Publications-"Songs of Old Ireland"
Alphabetical Order

One Sunday after Mass (A. P. Graves, Songs of Old Ireland, p. 10J).

Pubd. Boosey & Co, London and New York, arr. Stanford for ATBB1, 1928, Svo, Choral Miscellany, No. 137, BL: F.160.e., NUL: facsimile provided by Boosey & Hawkes, Nov 1987.

Available on sale in facsimile reproduction from Boosey & Hawkes's Archive Dept.

The Royal Hunt (A. P. Graves, 'Tantara ra ra, hark from Tara', Songs of Old Ireland, p. 12).

Pubd. Boosey & Co, London and New York, arr. Stanford for ATBB, 1928, Svo, Choral Miscellany, No. 135, BL: F.160.e., NUL: facsimile provided by Boosey & Hawkes, Nov 1987.

Available on sale in facsimile reproduction from Boosey & Hawkes's Archive Dept.

A Sailor Lad (A. P. Graves, 'A sailor lad wooed a farmer's daughter', Songs of Old Ireland, p. 8J).

Pubd. Boosey & Co, London, Old Irish melody arr. Stanford for voice and piano, n.d, [1882], folio, BL: H.1960.(3.), NUL: facsimile provided by Boosey & Hawkes, Nov 1987.

Available on sale in facsimile reproduction from Boosey & Hawkes's Archive Dept.

Perfd. CUMS, 'Mr Gompertz 'Benefit Concert", Friday, 4 May 1883, sung by Miss Mary Davies. Orig. prog. CUMS Archives, Pendlebury Lib, University Music School, Cambridge:

Piano Quartet in A flat major (C. Hubert H. Parry-Messrs E. Dannreuther, R. Gompertz, A. Gibson, and R. Mendelssohn), Songs, Der Neugierige, and Wohin? (Schubert-Miss Mary Davies: Romance in A minor for Violin and Piano, Op. 4 (Max Bruch-Messrs R. Gompertz and C. V. Stanford), Piano Sonata in A flat major, Op. 110 (Beethoven-Mr E. Dannreuther), Song, A Sailor Lad (Old Irish Air arr. by C. V. Stanford Miss Mary Davies), String Trio in C minor Op. 9: (Beethoven-Messrs Gompertz, A Gibson, and R. Mendelssohn).

M. EDITIONS AND ARRANGEMENTS:

a) MSS and Se arate Publications-"Son s of' Old Ireland"
Alphabetical Order

St Mary's Bells (A. P. Graves, 'How many a time in Cratla's
dells', S,ongs of Old Ireland, p. 34).

Autograph score, arr. Stanford f'or SATB unaccompd. chorus,
BL: Loan 84, Part II, o. 46, undated, 4 pp.

Pubd. Boosey & Co, London and New York, Irish Melody arr.
Stanf'ord f'or ATBB, 1928, 8vo, Choral Miscellany, No. 134,
BL: F.160.e., NUL: facsimile provided by Boosey & Hawkes,
Nov 1987.

Available on sale in facsimile reproduction from Boosey &
Hawkes's Archive Dept.

The Smith's Song (A. P. Graves, 'While we sing a song,
Bwail so, seid so', Songs of Old Ireland, p. 59).

Pubd. Boosey & Co, London and New York, Old Irish Melody
arr. Stanford for voice and piano, 1902, folio,
BL: H.1960.b.(37.), NUL: Orig. printed copy provided by
Boosey & Hawkes, Nov 1987.

'Twas pretty to be in Ballinderry (A. P. Graves, Songs of
Old Ireland, p. 42, f.n. states: "This version.of the old
Ballad is adapted from that contained in Bunting's Ancient
Music of Ireland").

Autograph score, arr. by Stanford for SATB unaccompd.
chorus, BL: Loan 84, Part II, No. 46, 2 pp, undated, unpubd.

Pubd. Boosey & Co, London, arr. S-tanford for voice and piano,
n.d, [1882], ,Yoll.ili, BL: m. 1960 .(4.), NUL: facsimile provided
by Boosey & Hawkes.

Available for sale in facsimile reproduction from Boosey
& Hawkes's Archive Dept.

M: EDITIONS AND ARRANGEMENTS:

- a) MSS and Separate Publications—"Songs of Old Ireland"
(Alphabetical Order)

When she answered me her voice was low (A. P. Graves, Songs of Old Ireland, P. 111).

Autograph full score, voice and orch, BL: Loan 84, Part II, No. 50, 5 pp, undated, unpubd.

Autograph score, arr. by Stanford for voice and piano, BL: Loan 84, Part II, No. 46, undated, unpubd.

Pubd. Boosey & Co, London and New York, arr. by Stanford for voice and piano, n.d., [1902], folio, BL: K.1960.b.(38.), NUL: facsimile provided by Boosey & Hawkes.

Available on sale in facsimile reproduction, voice and piano, from Boosey & Hawkes's Archive Dept.

The Willow Tree (A. P. Graves, 'Oh, take me to your arms, love', Songs of Old Ireland, p. 116).

Pubd. Boosey & Co, London, arr. by Stanford for voice and piano, n.d., [1884], folio, BL: H.1960.(19.), NUL: facsimile provided by Boosey & Hawkes, **Nov 1987**.

M: EDITIONS AND ARRANGEMENTS:

Pubd.

1889 [2] Blarney Ballads /EL/ C. L. Graves / The Helodies Arranged and Edited by/ C. Villiers Stanford.

1. The Grand Ould Mann (Charles Larcom Graves, 1856-1944, 'I'm cross in' o'er the say, says the Grand Ould Han'),
2. The March of the Men of' Hawarden (in Graves: The Groves of Hawarden, 'The groves of Blarney aren't worth a farden'),
- J. The Wearing of the Blue ('O Gladdy dear, the prospect here's emphatically blank'), the words of these Songs chosen from Graves's collection of 34 in The Blarney Ballads, and The Green above the Red, pubd. by Swan Sonnenschein & Co, 1888.

Autograph score, voice and piano, 1. The Grand Ould Man, NUL MS 85, 1 bifolium, 4 written pages -each of 12 staves, unsigned and undated.

Pubd. Novello, Ewer & Co, London and New York, 2 numbers, n.d., [1889], folio, BL: R.1960.(15.).

Pubd.

1893 [J] Irish/ Songs and Ballads / The Words JV/ Alfred Perceval Graves / The Music Arranged by/ C. Villiers Stanford,

"Dedication to the Right Rev. Charles Graves, D.J., F.R.S., D.C.L., Lord Bishop of Limerick", beginning 'Godsire and Sire, to thee belongs of right this wreath of Erin's songs...', A. P. G., C. V. S., January **1893**, a collection of 10 songs.

Pubd. Novello, Ewer and Co, London and New York, 1893, 8vo, BL: F.684.a., NUL: printed copy.

Pubn. review: MT April 1893, pp. 234-5 ("This is no-c; the first time that Messrs Graves and Stanford have collaborated in a work of this sort, the admirable collection of 'Songs of Old Ireland' ... supplying an enduring evidence of their fitness to undertake the task of reconstructing the folk-songs of their native land...the tunes...are all genuine old Irish airs, drawn from the collections of Petrie, Bunting, Hoffmann and other musical authorities. Dr Stanford has furnished these with new and suitable accompaniments, and Mr Graves has, in nearly every case, written original words to fit the character of the melody...As a shrewd critic has recently

M: EDITIONS A D AH.RANG IE TS:

remarked, even in setting the most elementary Volkslieder there is a right and a wrong way. 'The few chords which they require may contain the affirmation or denial of some harmonic truth, and occasionally their value may be enhanced by a skilful setting which loses no whit of their purity and lustre.' This comment... is even more strictly applicable to his treatment of the airs in the present volume, which ranks on a level with the romantic and beautiful accompaniments furnished by Korbay to his unique collection of Hungarian melodies. I've may add that as the words are racy of the soil, a glossary of the Irish terms used has been considerately appended for the enlightenment of the untutored Sassenach").

a) MSS and Separate Publications - "Irish Songs and Ballads"
Alphabetical Order

Chieftain of Tyrconnell (A. P. Graves, 'Sore misery to Erin', Irish Songs and Ballads, No. 10, p. 121).

Autograph full score, voice and orch, Music Lib, Northwestern University, Evanston, Illinois, folio, 6j written pp, "Scored for H. P. (. New Year's Gift)", signed, with date scored 31 Dec 1892, Fl, Ob, 2Cl, 2Fag, 2Cor. in F, 2Trump. in Bflat, Harp, and Strings, no verbal text, vocal line between Va. and Ve, unpubd.

Pubd. Novello, Ewer and Co, London & New York, arr. Stanford for voice and piano, 1909, 4to, BL: G.295.f.(48.), NUL: printed copy.

Pubn.review: MT Sept 1900, p. 604 ("The 'Chieftain of Tyrconnell' is described as 'A woman's lament', and is one in which the tragedy of life speaks with romantic intensity-, This is greatly intensified by the music. That this should be so will be assumed by those who know Dr Stanford's felicity in dealing with Irish ballads, and in this instance he has provided contralto vocalists with a fine and remarkably impressive song").

1st perf. voice and orch: CUMS Orchestral and Chamber Music: Concert, Series 1893-94, Wednesday, 25 Oct 1893, sung by Plunket Greene, cond. Stanford.

Full prog. reported in Section L d) under Chieftain of Tyrconnell, also, performing material available from Bbosey & Kawkes.

1: ED ITI ONS AND AIRA NS;:IENTS:

a) MSS and Separate Public tions- "Irish Songs and Ballads"
(Alphabetical Order)

The Hero of Limerick, or Patrick Sarsfield (A. P. Graves, 'Faug aballeachL funs ter Men", Irish Songs and Ballads, No. 20, p. 80).

Autograph full score, voice and orch, in the private possession of Mr O. W. Neighbour, London, scored 29 Sept 1893, 6 pp. Scoring listed in Section L ct). Unpubd.

1st perf. voice and orch: CUMS Orchestral and Chamber Music Concert, Series 1893 - 94, Wednesday, 25 Oct 1893, sung by Plunket Greene, cond. Stanford.

Full prog. reported in Section L d) under the Chieftain of Tyrconnell.

2nd perf. voice and orch: Crystal Palace Concert, Croydon, Saturday, 11 Nov 1893, sung by Plunket Greene, cond. August Manns.

Full prog. and MT review reported in Section L d) under The Fo ge;v Dew.

Hush Song (A. P. Graves, 'Thou gh the way be long and weary', Irish Songs and Sallads, No. 17, p. 69),

Pubd. J. B. Cramer & Co, London, Irish Air arr. by Stanford for voice and piano, 192L, 4to, BL: K.1960 .f.(24.), NUL : photo-facsimile from J. B. Cramer Co.

Love's Hallowed Seal (A. P. Graves, 'When skylarks soaring to Heav'n', Irish Songs and Ballads, No. 8, p. 29).

Autograph full score, voice and orch, CUMS Orchestral Lib, Pendlebury Lib, University Music School, Cambridge, 3 pp, scored 26 Dec 1892, no verbal text, unpubd.

Also full set of MS orch. parts, instruments named in Section L d).

Perfd. CUMS Orchestral and Chamber Music Concert, Series 1892-93, Wednesday, 1 Feb 1893, sung by Miss Liza Lehmann, cond. Stanford. Also perfd. The Song of the Ghost, both voice and orch, (1st perfs.).

Full prog. reported in Section L d) under Love's Hallowed Seal.

M: EDITIONS AND ARRANGEMENTS:

a) MSS and Separate Publications-"Irish Songs and Ballads"
(Alphabetical Order)

The March of the Maguire (A. P. Graves, 'My grief, Hugh Maguire, that tonight you must go', Irish Songs and Ballads, No. 9, p. 32).

Pubd. Novello, Ewer and Co, London & New York, arr. by Stanford for voice and piano, 1893, folio, BL: H.1960 .b.(2.).

Our Inniskilling Boy (A. P. Graves, 'My charmin' Inniskilling boy', Irish Songs and Ballads, No. 22, p. 90).

Pubd. Novello & Co, London, arr. by Stanford for voice and piano, n.d, [1900], 4to, BL: G.295.f.(47.).

The Song of the Ghost (A. P. Graves, 'When all were dreaming but Pastheen Power', Irish Songs and Ballads, No. 12, p. 46).

Autograph full score, voice and orch, in the private possession of Mr O. W. Neighbour, London, signed but undated, 7pp, no verbal text, unpubd.

Instrumentation listed in Section L ct).

Perfd. CUNS Orchestral and Chamber Music Concert, Series 1892-93, Wednesday, 1 Feb 1893, sung by Miss Liza Lehmann, cond. Stanford. Also perfd. Love's Hallowed Seal, both for voice and orch, both 1st perfs.

Full prog. reported in Section L d) under Love's Hallowed Seal.

Performing material available from Boosey & Hawkes listed in Section L d).

Sweet Isle (A. P. Graves, 'Sweet Isle, O how our hearts upleap', Irish Songs and Ballads, No. 19, p. 77).

Pubd. Novello, Ewer & Co, London and New York, arr. by Stanford for voice and piano, 1893, folio, BL: H.1960 .b.(J.).

Perfd. CUMS Orchestral and Chamber Music Concert, Series 1893-94, Wednesday, 25 Oct 1893, also Chieftain of Tyrconnell and Patrick Sarsfield[= The Hero of Limerick], voice and orch, sung by Plunket Greene, cond. Stanford.

Full prog. reported in Section L) under Chieftain of Tyrconnell.

M: EDITIONS AND ARRANGEMENTS:

Pubd.

1895· [4] / Irish Melodies / of / Thomas Moore / The original airs restored/ and arranged for the Voice/ (with Pianoforte accompaniment) / .2.Y / Charles Villiers Stanford/ Op. 60,
 "To my old friend/ Joseph Robinson/ I affectionately dedicated this work / November 1894 / G. V. S.¹¹, a collection of 119 songs, 251 pp.

In his Preface, first paragraph, Stanford outlines his aims, and details Moore's sources:

"I have long wished for an opportunity, which has now happily arrived, of laying before the musical public an edition of the Irish Melodies of Thomas Moore, in which the airs could be given in accurate form as noted by such excellent antiquarians as Bunting and Petrie. I have been able, thanks to the authorities of the British Museum and more especially to the able help of Mr Barclay Squire who presides over the musical section of its library, to examine also the rare collections of Burke Thomas, Carolan, and Holden. To this last Moore undoubtedly was (after Bunting) the most indebted."

These original sources and others, both manuscript and printed, are described in Appendix V.

Pubd. Boosey & Co, London and New York, 1895, Svo,
 BL: F.890.c., NUL: photo-facsimile of copy in BL Boston Spa.

- a) MSS and Separate Publications-"Moore's Irish Melodies"
Alphabetical Order

Come, rest in this bosom (Thomas Moore, 1779-1852, Moore's Irish Melodies, p. 134).

Autograph score, arr. by Stanford for SATB unaccompd. chorus,
 BL: Loan 84, Part II, No. 46, 2 pp, undated, unpubd.

M: Li.:DITIONS AND AH.H.A?-WEM LNTS :

a) MSS and Separate Publications- ¹¹Moore's Irish Melodies¹¹
(Alphabetical Order)

[Six] Irish Airs (Thomas Moore, Moore's Irish Melodies), arr. by Stanford for SATB voices unaccompd;

1. Oh! for the swords of former time, p. 166,
2. How dear to me the hour when daylight dies, p. 26,
- J. Quickt we have but a second, fill round the cup, p. 200,
4. They know not my heart, who believe there can be, p. 210,
5. Lay his sword by his side, it hath served him too well,
p. 238.
6. My gentle Harp t'once more I waken, p. 144.

No. J., Quickl we have bu a second, arr. by Stanford for voice and piano, pubd. Boosey & Co, London and New York, 1895, folio, BL: H.1960.b.(36.), NUL: original printed copy supplied by Boosey & Hawkes, (available in facsimile reproduction from Boosey & Hawkes's Archive Dept.). 1tJ

Pubd. J. Curwen & Sons-, London, SATB, 1922, 8vo, Curwen's Choral Handbook, Nos. 11J6 to 1141, BL: E.862, NUL: photo-facsimiles of Nos. 1, J-6 from publisher's file copies, bound with No. 2 in reprint by Robertson Publications.

Pubn. review: MT Feb 1923, p. 110 ("So large a parcel of part-songs and madrigals comes from Curwen's that only brief discussion is possible. There is always room for good, straightforward choral versions of fine national airs, and here are six from Ireland, arranged by Stanford: [follows the list of six airs as above]. As will be seen from the titles the words are from Moore's Irish Melodies. The settings are for SATB, and are well within the powers of the average choir, They would serve well for quartet singing¹¹).

G;} Also **available** for voice and orch. (scored by C. Helliwell) from Boosey & Hawkes's Hire Library, or for sale in facsimile reproduction from their Archive Dept (scored for Fl, Ob, 2Cl, Fag, 2Cor, 2Trump, Tromb, and Strings).

M: EDITIONS AND ARRANGEMENTS1

a) MSS and Separate Publications-"Moore's Irish Melodies"
(Alphabetical Order)

[Twelve] Irish Airs Easily Arranged for Pianoforte Solo
(Thomas Moore, titles and airs in Moore's Irish Melodies
as below).

1. The R. Instrel Boy, p. 106, 2. The meeting of the waters,
p. 24, 3. The harp that once thro' Tara's halls, p. 9,
4. Avenge and bright, p. 88, 5. Go where glory waits thee,
p. 1, 6. At the mid hour of night, p. 96, 7. My gentle harp,
p. 14, 8. Remember the glories of Brien the brave, p. 3,
9. 'Twas one of those dreams, p. 196, 10. Lay his sword by
his side, p. 238, 11. Let Erin remember the days of old,
p. 36, 12. St Patrick's day, p. 76; in Moore's Irish Melodies
No. 12 is entitled 'The Prince's day, and St Patrick's day
is the title of the air.

See Section I for full details of this publication.

Also available for voice and orch. (scored by C. Helliwell)
from Boosey & Hawkes's Hire Library, or for sale in facsimile
reproduction from their Archive Dept (scored for Fl, Ob, 2Cl,
Fag, 2Cor, 2Trump, Tromb, and Strigs).

H: 1 DITIONS AND ARRANGI<MENTS:

a) MSS and Separate Publications-"Moore's Irish Melodies"
(Alphabetical Order)Opus
78

[Six] Irish Folksongs (Thomas Moore, Moore's Irish Melodies),
arr. by Stanford for unaccompd. SATB chorus.

1. Oh! breathe not :lis name, let it sleep in the shade, p. 7,
2. What the bee is to the flow'ret, p. 90,
- J. At the mid hour of the night, when stars are weeping, p.96,
4. The sword of Erin, p. 88; in Moore's Irish Melodies the
title is taken fro .! - 1st ðline, 'Avenqing and bright',
set to the air, 'Cruachan na F eine'.
5. It is not the tear, at this moment shed, p. 70,
6. Oh, the sight entrancing, when morning's beam is
glancing, p. 192.

Pubd. Boosey & Co, London, 1901, 8vo, arr, Stanf ord forSATB
unaccompd, c,10rus , 6 nos, BL: E.308.w.(31.), NUL: photocopy
from Bodl. Lib. Mus.17d.19.

Availa l e for sale in facsimile reproduction from Boosey &
Hawkes's Archive Dept.

[Six] Irish arches selected and arr by Stanf rd for Violin
Solo with Piano accompt, NUL: MS 113, compd. _£ 1923?, unpubd.

See main entry in Section W.

Oh, ye Dead! whom we know by the light you give (Thomas Moore,
Moore's Irish Melodies, p. 180).

Autograph full score, voice and arch, BL: Loan SL , Part II,
No. 48, 5 pp, scored 25 Sept 1895, "Scored for P. G., C. V. S,
transposed down a semitone to D flat major, unpubd.

On Mus.-ic (Thomas Moore, 'When thro 'life unblest we rove',
Moore's Irish Melodies, p. 68), arr. Stanford for SATE chorus,

Pubd. H.F. W. Deane & Sons, London, 1924, 8vo, The Year
Book Press Series of Unison and Part-Songs, No. 236., SATE,
BL: F.22J., NUL: photocopy from copy in CUL.

M: EDITIONS AND ARRANGEMENTS:

a) MSS and Separate Publications- "Moore's Irish Melodies"
(Alphabetical Order)

Planxty Sudley, old Irish air arr. by Stanford for Violin with Piano accompt, possibly compd. £.1923.

Autograph score headed Planxty Sudley / Allegro, key B flatr major, 1 bifolium, 4 x 12-stave pp, written on 3. pp, folio, unsigned and undated, NUL MS 115, Violin to 1st stave, Piano to braced 2nd and Jrd , unpubd.

MS Violin part in a copyist's hand, loose insertion in bifolium, 2 x 12-stave pp, 4to, written on recto only.

The air, Planxty Sudley, appears in Moore's Irish Melodies, Op. 60, p. 192, set to Moore's words, 'Oh, the sight entrancing', and also in [Six] Irish Folksongs, Op. 78, SATE", No. 6 see main entry above.

She is far from the land where her young hero sleeps (Thomas Moore, Moore's Irish Melodies, p. 84), arr. by Stanford for SATB unaccompd. c orus.

Autograph score, SATB c orus, BL: Loan 84, Part II, No. 46, 5 pp, undated, unpubd.

Silence is in our festal halls (Thomas Moore, Moore's Irish Melodies, p. 250), arr. by Stanford for SATE unaccompd. chorus.

Autograph score, SATB chorus, BL: Loan 84₂, Part II, No. 46, 5 pp, undated, unpubd.

Wreath the bowl with flow'rs of soul the brightest wit can find us (Thomas Moore, Moore's Irish Melodies, p. 154), arr. by Stanford for SATB unaccompd. chorus.

Autograph score, SATB chorus, BL: Loan 84, Part II, No. 46, 5 pp, undated, unpubd.

M: EDITIONS AND ARRANGEMENTS:

Opus

7& [5] Songs of Erin/ A Collection of/ Fifty Irish Folk Songs/
 Pubd. The Words by/ Alfred Perceval Graves/ The Music Arranged
 1901 E.Y/ :cha rl es Villi"ars Stanford / Op. 76. The next folio,
 bears the dedication:

To / Her Most Gracious Ha, jesty / Queen Victoria / This
Volume of Irish Songs/ is/ (by permission)/ Dedicated
E.Y/ Her Ma jes ty 's / Loyal and Devoted/ Subject and
Ser. van t / Charles Villiers Stanford./ November 1900.

This volume was almost certainly engraved and printed by the end of 1900, ready for publication early in 1901. However Queen Victoria died on 23 January 1901, and the following obituary tribute was printed below the dedication, enclosed in a black box:

Haec Hiberniae Tuae Carmina/ Quae Tibi Dedicari Iusseras /
Non Iam Tibi / Sed !-!e moriae Tuae Cum Lacrimis / Consecrantur,

which may be translated li terally:

"These Songs of your Ireland which you ordered to be dedicated to you no longer to you but to your memory with t.ea rs are consecrated." ^W

Pubd. Bbosey & Co, Lond on, New York, and Toronto, 1901, 8vo, BL: F.890.g., 2J5 pp (wanting pp 159 - 162), NUL: photo-facsimile of copy in The Irish Central Library for Students, Dublin.

- - [A nother edition.] Pubd. Boosey & Co, London and New York, 190 1, Svo , BL: F.890.j.(2.).

tt} The w ri ter is indebted to Emeritus Professor David Ivest, formerly of the Dept of Classics, University of Newcastle upon Tyne, who has kindly provided this translation.

M: EDITIONS AND ARRANGEMENTS:

a) MSS and Separate Publications-"Songs of Erin"
(Alphabetical Order)

The Alarm (A. P. Graves, 1846-1931, 'Hurry down, hurry down ever', suggested by Gerald Griffin's War Song of 'Dris coll, Songs of Erin, p. 111).

Autograph score, voice and orch, BL: Loan 84, Part II, No. 50, 7 pp, undated, unpubd.

Away to the Wars (A. P. Graves, 'When the route is proclaimed thro' the old barrack yard', Songs of Erin, p. 69).

Pubd. Boosey & Co, London and New York, 1900, folio, BL: H.1960.b.(21.), NUL: photo-facsimile provided by Boosey & Hawkes, Nov 1987, voice and piano.

Available in facsimile reproduction, voice and piano, from Boosey & Hawkes's Archive Dept; also in arr for voice and orch, scored by H. Carr, BBC.

The Beautiful City of Sligo (A. P. Graves, 'We may tramp the earth for all that we 're worth', Songs of Erin, p. 35).

Pubd. Boosey & Co, London and New York, Irish Melody arr. by Stanford for voice and piano, 1900, folio, BL: H.1960.b.(22.), NUL: original print provided by Boosey & Hawkes, Nov 1987.

Available for sale in facsimile reproduction, voice and piano, from Boosey & Hawkes's Archive Dept.

Eva Toole (A. P. Graves, 'Who's not heard of Eva Toole', Songs of Erin, p. 85).

Pubd. Boosey & Co, London and New York, Irish Melody arr. by Stanford for voice and piano, H.1960.b.(23.). NUL: original print provided by Boosey & Hawkes, Nov 1987, available for sale from their Archive Dept. Perfd. Echstein Hall, 20 March 1903, full prog. in: Section La) under Op. 77. Kitty of the Cows (A. P. Graves, 'When Kate gave the warning-for milking in the morning', Songs of Erin, p. 97).

Pubd. Boosey & Co, London and New York, Irish Melody arr. by Stanford for voice and piano, 1901, folio, BL: H.1960.b.(25.): NUL: original print provided by Boosey & Hawkes, Nov 1987, available for sale from their Archive Dept.

M: EDITIONS AND ARRANGEMENTS:

a) MSS and Se arate Publications-"Songs of Erin"
'Alphabetical Order

Lullaby (A. P. Graves, 'I've found my bonny babe a, nest',
Songs of Erin, p. 107, , printed here in key F).

Pubd. Boosey & Co, London and New York, 1901, folio, arr.
by Stanford for voice and piano, BL: -1960.b.(35.), NUL:
printed copy presented by J.B. **Cramer** & Co, March 1978.

This folio edition has been given the title, I'll rock you
to rest, with Lullaby as a subtitle, 1st line as in Songs of
, followed in all subsequent editions and reprints.

Reprint pubd. Boosey and Hawkes, £:1960?, 4to, in keys
E flat, E, F, and G.

Pubd, Boosey & Co, London and New York, 1924, 8vo, ar . by-
Nora Day for female voices, SSA, Bbosey's Choral Miscellany,
No. 94, BL: F.160, ei, NUL: photo-facsimile provided by
B.oosey & Hawkes, Nov 1987,

The above available for sale in facsimile reproduction
from Boosey & Hawk es 's Archive Dept; the arr. by Nora Day
also available in version for SSA and piano, with strings
ad lib.

Perfd, Bechstein Hall, Wigmore Street, London, Monday,
13 Feb 1905, 8 p.m, sung by Miss Ada Crossley, accomp.
by Mr Hamilton Harty, piano.

Full prog. reported in Section I under entry for Opus 92.

Remember the Poor (A. P. Graves ·, 'Oh! remember the poor when
your fortune is sure', Songs of Erin, p. 47) .

Pubd. Boosey & Co, London and New York, Irish Melody arr.
by Stanford for voice and piano, 1900, folio,
BL: ff.1960.b, (26.), NUL: photo-facsimile presented by J.B.
Cramer & Co, March 1978.

Pubd. Bbosey & Co, London, Irish Melody arr. by Stanford,
rearranged by Maurice Blower- :for SATH, **1936,, Svo**, Boosey's;
Modern Festival Series, No. **4-70**, .!F ·160 :f'. , NUL: printed
copy presented by Mr R, Barnes, August 1987; also photocopy
from Bodl. Lib. Mus.2d.79, (470) .

M: EDITIONS AND ARRANGEMENTS:**a) MSS and Separate Publications-"Songs of Erin"
Alphabetical Order)**

Trottin' to the Fair (A. P. Graves, 'Trottin' to the fair, me and Moll Molony', Songs of Erin, p. 159).

Pubd. Boosey & Co, London and New York, Irish Melody arr. by Stanford for voice and piano, 1901, folio, keys C and D, BL: H:1960.b.(27.), NUL: printed copies in keys C and D presented by J. B. Cramer & Co, March 1978.

Pubd. Boosey & Co, London, Irish Melody arr. by Stanford for voice and piano, 1901, folio, No; 1 in C, 5 pp, BL: H 1860.x.(28.).

Available for sale in facsimile reproduction, voice and piano in keys C, D, E flat, and F from Boosey & Hawkes's Archive Dept; also for voice and orchestra, dated 1903.

Perfd. Bechstein I-LII, Wigmore Street, London, Friday, 20 March 1903, 7.30 p.m, sung by Plunket Greene, accomp. at the piano by Stanford.

Full prog. reported in Section L a) under entry for Op. 77.

M: EDITIO S AND ARRANGE:MENTS:

Pubd.

1902 [6,] The Complete / Collection of Irish :Music / As Noted / EL /
 - 05. George Petrie, LL.D., R.ff.A.. / (1789-1866) / Edited /
Original Manuscripts/ Qy / Charles Villiers Stanford./

Published For the Irish Literary Society of London by/
Boosey & Co, Ltd, London/ and New York/ [1902-05] / Svo /
Copyright 1902 by Boosey & Co, Ltd., BL: f.48J.a., NUL:
 photo-facsimile of' copy in The Irish Central Library for
 Students, Dublin, 1582 folktunes, J9T pp, pubd. both in
 one volume and in three volumes. There are no verbal texts
 set to the tunes.

Stanford's edition begins with a facsimile of p. J59, vol.
 2, from the Petrie **MSS** in George Petrie's autograph notation,
 followed by prefaces by Alfred P. Graves and Stanford (from
 w ich the following extracts are quoted), then a reprint of
 ttDrPetrie's Introduction¹ to The Ancient Music of Ireland
 of 1853-5, 9 pp.

See Appendix V for a description of Petrie's original
 sources, with references to his Introduction.

THE PETRIE COLLECTION OF IRISH MUSIC--Alfred P. Graves

"This, the largest and most varied body of Irish Folk Music
 in existence, was gradually got together by George Petrie,
 the famous Irish antiquary, with whom its collection had
 been a passion from his seventeenth till after his seve tiett
 year. At first he freely gave these Folk Airs to Thomas ;,foorE'
 and Francis Holden, and even offered the use of his whole
 collection to Edward Bunting. But finally, for fear that the
 priceless hoard might be neglected or lost after his death,
 and also as a protest against the methods of noting and
 dealing with the airs pursued by Edward Bunting and Moore
 and Stevenson respectively, Petrie agreed to edit his
 collection for 'The Society for the Preservation and Public-
 ation of the Ancient Music of Ireland', which was founded in
 December, 1851••••Some further airs drawn from the Pdtrie
 collection•••have appeared •••in vocal settings in 'Songs of
 Old Ireland', 'Songs of Erin', and 'Irish Folk Songs',
 published by Boosey & Co, and in 'Irish Songs and Ballads',
 published by Novello, Ewer & Co.

M: EDITIONS *AND* ARRANGEMENTS:

PREFACE - Charles V. Stanford

"The publication of the complete collection of the Dr. George Petrie's manuscripts of Irish Music at last realises the aspirations of those enthusiastic Irishmen, most of them no more, who founded in December, 1851, the 'Society for the Preservation and Publication of the Melodies of Ireland'. This Society only succeeded in printing one volume of Dr. Petrie's work, [1855]. The fact, however, that it had at its disposal the materials of more than five such volumes, set me thinking how they could be traced and if possible published. My investigation happily resulted in the discovery of the material, and it is now presented to the public exactly in the form which it took from Petrie's hand. A few errors there are, but I have left Petrie's work untouched, only noting doubtful points as they occur. The main bibliographical interest will be found in the collector's own Introduction which is reproduced in extenso. This volume contained arrangements of the airs for pianoforte, written in a style wholly unsuitable to their character, and the airs themselves evidently (from a comparison with the original MSS) suffered from manipulation by an ignorant hand. Each melody, however, had a most interesting history and criticism written by Petrie. It is impossible to reproduce these notes in the present collection but I trust that, at some future day, it may become feasible to reprint them. The autograph collection will find a home in the Royal Irish Academy at Dublin. [But see Appendix V. October, 1903. Charles V. Stanford."

In his preface A. P. Graves states: "some further airs drawn from the Petrie collection! have appeared in vocal settings", and quotes the titles of three of Stanford's four Irish volumes, together with Charles Woods's Irish Folk Songs volume (A. P. Graves), 1897. A search through Stanford's publications shows this to be true and, though there are no acknowledgements to Petrie (logically so, as these were published before he had access to the whole corpus of Petrie's MSS), a collation showed that he has drawn on very few of Petrie's airs. For example, Ancient Lullaby (Songs of Old Ireland, p. 8) is the same air as Petrie 1007, and A Lament ('Irish Songs and Ballads', p. 40) is identical with Petrie's 712.

H: .8DITIONS A;\l"D A RHANGmll:rnTS:

On the other hand, titles of airs which are common to Stanford's publications and the Petrie collection frequently refer to completely different airs. Stanford draws attention to this in his editorial notes to Moore's Irish Melodies Restored, referring to No , not more w elcome, p. 124 (Air: 'Luggelaw ') and Petrie 712 (Note 58):

"The air called 'Luggelaw ', which Petrie originally gave to Moore, is a wholly different melody from that so named in Petrie's 'MSS'.

Pubn. review , MT Feb 1906, p. 119 ("To say that Ireland is exceedingly rich in folk-songs is only to repeat an oft-told truth. The collecting of these melodic treasures is, however, another story, . . . and the name of Dr George Petrie, a cultured Irish antiquary, deserves to be held in honourable remembrance. In December 1851, he, with other enthusiastic Irishmen, founded the 'Society for the Preservation and Publication of the Melodies of Ireland'. This Society only succeeded in printing one volume of Dr Petrie's work- that is to say , only a portion of his large collection of MSS of Irish tunes. Sir Charles Stanford, with national enthusiasm and knowing that there was a mass of material still unprinted, determined to trace, and, if possible, publish the remainder. To use his own words: ' My investigations happily resulted in the discovery of the material, and it is now presented to the public exactly in the form which it took from Petrie's hand.'

. . . Even allowing for many of the tunes being duplicated by reason of their variants, the large number of 1,582 melodies is given in this volume. **They** appear 'straight from the mint', as Sir Charles says, and happily, therefore, without the basing of accompaniments which in their modernity so often spoil the native simplicity of folk-tunes. A specimen of Dr Petrie's annotations may be instanced in No. 1,098- 'The Irish lass with the golden tresses', a Sligo tune . . . which reads: 'This tune was obtained by me from an old gentleman in the year 1810 , who was then about 93 years of age, Owen Connellan, Professor of Celtic Languages, Queen's College, Cork. His mother, from whom he got it, died aged 110¹. This splendid collection of Irish folk-songs has been well edited . . . a valuable contribution to the literature of an important subject in the development of national characteristics in music.")

H: EDITIONS A>D ARR., \NGE LENTS:

b) IRISH TRADITIONAL MUSIC-ARRANGEMENTS PUBLISHED SEPARATELY
(Alphabetical Order)

Pubd.

1917 The Grand Match (Moira O'Neill, 1864-1955, 'Denis was hearty when Denis was young'), Irish melody arr. by Stanford for voice and piano.

Pubd. Stainer & Bell, London, 1917, folio,
 BL: H.1960 .:f.(2.), NUL: photocopy from Bodl. Lib.
Mus.5n.c.142a.

1924 The Hurlin Boys (Alfred P. Graves, 1846-1931, 'Don't talk of tennis, quoits or bowls'), Irish Air arr. by Stanford for voice and piano.

Pubd. J. B. Cramer & Co, London, 1924, 4to,
 BL: I-I.1960.f.(23.), NUL: printed copy presented by J. B. Cramer & Co, March 1978 .

1895 The Irish Widow (George H. Jessop, 18 -1915 , 'Boys dear, but a widow is smart'), Irish Air arr. by Stanford for voice and piano.

Pubd in The Strand Musical Magazine, Vol. 2, No. 9, Sept 1895, pp. 182-5, NUL: complete original issue of Sept 1895 (= pp. 163-240) presented by Mr Hugh Taylor, Music Librarian, TCL, Dublin, Dec 1987, BL: P.P.1947. cb.

1903 Kitty of Coleraine (Edward Lysaght, 1763-1811, 'As beautiful Kitty one morning was tripping '), Old Donegal Air arr. by Stanford for voice and piano.

Pubd. Keith, Prowse & Co. Ltd, London, 1903, folio,
 BL: lf!.1960.d.(7.), NUL: photo-facsimile of copy in CUL.

Pubd. Keith, Prowse & Co. Ltd, London, 1951, 8vo, arr. for SCTB by Harry Dexter, 11 pp, BL: F.1771.(19.).

M: EDITIONS AND ARRANGEMENTS:

- b) Irish Traditional Music-Arran emets
Alphabetical Order

Pubd.

1924 The Limerick Point to Point Race (A. P. Graves, 'Run! runt **runt** Off to that Oak to follow the fun'), Irish Air arr. by Stanford for voice and piano.

Pubd. J.B. Cramer & Co, London, 1924, 4to,
BL: H.1960.f.(26.), NUL: printed copy presented by J.B. Cramer & Co, March 1978.

1924 Londonderry Air, subtitled The Irish Lover (A. P. Graves, 'Would I were Erin's apple blossom o'er you'), Irish Air arr. by Stanford for voice and piano.

Pubd. J.B. Cramer & Co, London, and Edward Schuberth Co, New York, 1924, 4to, BL: H.1960.f.(25.), NUL: printed copies in D flat and E flat presented by J. B. Cramer & Co, March 1978 .

1903 Holly Brannigan (words traditional, 'Ha! am dear, did you never hear of pretty Molly Brannigan'), Old Irish Melody from Miss Honoria Galwey's Collection of Old Irish Melodies, arr. by Stanford for voice and piano.

Pubd. Boosey & Co, London and New York, 1903, folio,
BL: H.1960.d.(8.), keys E flat, F, and A flat, NUL: photocopy, key F, of copy in CUL.

See Appendix V for a description and history of Miss Honoria Galwey's Collection.

Available for sale in facsimile reproduction from Boosey & Hawkes's Archive Dept; also for voice and orch., arr. Wurmser, on hire from Boosey & Hawkes in two settings, a) 2Fl, 2Cl, Car, Harp, and Strings-keys A and E major, and b) Fl, Ob, 2Cl, Fag, 2Trump, Timps, and Strings-key E major.

M: EDIT IONS AND ARRANGEMENTS :

b) Irish Traditional Music- rran ements
Alphabetical Order

Pubd.

1924 My Brave Boy (A. P. Graves, 'Hy brave boy is far from me'),
the Irish Air, Castle O'N eill , by permission from the
Costello Collec tion of Galway & May o Airs, arr. by Stanford
for voice and piano.

Pubd. J. B. Cramer and Co, London, 1924, 4to,
BL: H.1960.f.(27.), NUL: printed copy, key B flat, presented
by J. B. Cramer & Co, March 1978.

O'Farrell the Fiddler (A. P. Graves), Irish Air arrd. by
Charles V. Stanford, 1st line: 'Now where, to our loss, is
Thaddeus O'Farrell'.

Autograph score, voice and piano, 3 pp, :NUL HS 86, signed
but undated, Air: Larry O'Gaff from t e Petrie Collection,
:fo. 373.

Unpubd.

1895 The Two Crutches (George L Jessop, 18 - 1915, 'I get t:,ro'
life's troubles as well as t'è rest'), Old Irish Melody arr.
by Stanford for voice and piano.

Pubd. Boosey i Co, London and New York , 1895 , folio,
BL: ff.1960.b.(20.), UL: photo-facsimile of copy in CUL.

Availa le for sale in facsimile reproduction from Boosey &
Hawkes's Archive Dept.

1900 The Wearing of the Green (A. P. Graves, 'And have you heard
the joyful word?'), Irish Air arr. by Stanford for voice
and piano.

Pubd. Boosey & Co, London and ew York, 1900, folio,
BL: H 1960 .b.(28.), key G, and BL: R.M.14.b.10i(25.), key F,
NUL: photo-facsimil e of copy in CUL.

Available for sale in facsimile reproduction from Boosey &
Hawkes's Archive Dept.

M: EDITIO)l"S \ND ARR,\NGEMENTS:

b) Irish Traditional Music- Arran ements
Alphabetical Order

Pubd.

1924 With the Dublin Fusiliers (A. P. Graves, 'With lip contemptuous curling'), Irish Air arr. by Stanford for voice and piano.

Pubd. J. B. Cramer & Co, London, 1924, 4to,
BL: H.1960 .f.(2 S.), NUL: printed copy, key F, presented by
J. B. Cramer & Co, Mn.r ch 1978 .

c) EDITIONS AND ARRANGEMENTS OTHER THAN IRISH TR.A.DITIO AL MUSIC
(Alphabetical Order)

Pubd.

1898 [Bach] Sleepers, waket (waket auf), J. S. Bach, BWV 140, edited by Stanford for perf. at the Three Choirs Festival, Gloucester, Sept. 1901.

Pubd. Boosey & Co, London, 1898, 8vo, vocal score only,
BL: E.490.e.(2.), N1JL: printed copy. "Full score and band parts may be obtained from the publisher".

1st perf. Three Choirs Festival, Gloucester, Sept 1901.

2nd perf. Leeds Triennial Festival, Town Hall, Saturday morning, 12 Oct 1901, soloists Miss Agnes N"i c :10lls and ,;l:: John Coates, the violin obbligato in No. J, Sand B duet, played by Dr Joachim, cond. Stanford.

Reviewed MT Nov 1901, p. 734 ("The last morning of the Festival...opened with Bach's noble cantata, 'Sleepers, wake'... which was included in the scheme of the recent Gloucester Festival. As at the performance in the Western city, the canto fermo of Otto Nicolai's fine tune in the opening chorus was hardly prominent enough against the other parts; a contingent of boys' voices would have produced the proper balance. The chorus did their work splendidly; the last verse of the old tune, in simple four-part harmony, came out with thrilling effect. The duets-one especially-afforded painful studies in out-of-tunenessrn.)

M: IWTIONS AND ARRANGEMENTS:

c) Editions and Arrangements o he than Irish Traditional Music
(Alphabetical Order)

Pubd. Boosey & Co, London, copyright; 1898, 8vo, Now let every tongue adore thee (Gloriro sei dir gesungen), arr. by Stanford from the final SAJ'B Chorale of Sleepers, wake † It is not known whether this was issued in 1898, but it was taken into Boosey 's Choral Miscellany as No. 107, which can be dated 1924 (though this maybe a late issue). NUL: printed copy of No. 107 presented by Boosey and Hawkes, August 1992:.

Available for sale in facsimile reproduction from Boosey & Hawkes's Archive Dept.

Pubd.

1910

[Bach] The Passion According to St Matthew, J. S. Bach, BWV 244, edited by Stanford for perf. at the Leeds Festival, 1910, German and Eng. texts, (Eng. trans. by Miss Helen Johnston).

Pubd. Stainer & Bell, London, 1910, 8vo, 192 pp, vocal score, BL: F.956.j., NUL: printed copy presented by Mr Norman W. Barnes, Sept 1978, and photo-facsimile of copy in University College Lib, Nottingham.

1st perf. Leeds Triennial Festival, Town Hall, Saturday morning, 15 Oct 1910, soloists Mr Campbell McInnes (Jesus), Mr Gervase Elwes (Evangelist), Miss Agnes Nicholls, Mme. Ada Crossley, and Mr Radford, cond. Stanford; details of works perfd. at this Festival reported in Section A under Opus 117.

Reviewed *TIT* Nov 1910, p. 729 ("The interest of the festival culminated on Saturday morning, when Bach's 'St Matthew Passion' was given. Great pains had been taken to ensure an adequate interpretation of this great work, and the result was a deeply impressive performance, emphasising its devotional character. [Follows a list of soloists as above.]...an excellent cast, with whom some local singers were associated in minor parts. The 'Continuo' was most artistically interpreted, by Dr Walford Davies on the pianoforte, and Dr Bairstow's judicious use of the organ deserves note. The chorales were sung as Bach undoubtedly meant them to be, accompanied by orchestra and organ, and as representing the collective voice of the congregation, without the minute

M: BDITIONS AND ARRANGEMENTS:

c) Editions and Arrangements other than Irish Traditional music
(Alphabetical Order)

nuances which give a personal and rather sentimental feeling, and seem out of place in a concert performance. Even in the concert-room the proper relationship between the various aspects of the Passion music-the narrative, the dramatic episodes, the reflections of the individual believer and the comments of the congregation of the faithful-should be observed in order to secure the right general impression").

Pubd. Stainer Bell, London, 1927, 8vo, We bow our heads (Wir setzen uns mit Thränen nieder), reprint of final chorus from the St Matthew Passion, edited by Stanford, Stainer & Bell's Church Choir Library, No. J05, BL: F.11J7.b.1., NUL: printed copy.

Pubd.

1890 [Claude Jarton] Seven Songs and Trio by Claude Jarton, selected by Stanford from the MSS left by the composer, and edited by Charles Wood and H. F. Wilson.

Pubd. The London Music Publishing Co, London, 1890.

1900 Le Carillon du Verre (Old French Song, French and Eng. texts, with Eng. trans. by Paul England), the music arr. by Stanford, 'Entendez-vous le carillon du verre' ('Hark, how our glasses chimet').

Pubd. Boosey & Co, London and New York, 1900, folio, BL: H.1960.b.(29.), NUL: photo-facsimile provided by Boosey & Hawkes, Nov 1987.

M: EDITIONS A?-ID ARTI.ANG! l'lf:NTS:

c) Editions and Arrangements other than Irish Traditional Music
(Alphabetical Order)

Pubd.

1908 The Cuckoo-(Der Kukku.k, Old German Song, German and Eng. texts, with Eng. trans. by Paul England), the music arr. by Stanford, 'Der Kuk:kuk auf dem Zaune sass' ('The Cuckoo on a paling sat').

Pubd. Boosey & Co, London and New York, 1908, folio, BL: Hl.1960.d.(12.), NUL: printed copy, presented by}lrR, Barnes, August 1987,

Available for sale in facsimile reproduction, voice and piano, from Boosey&.I-Ia w! .;: es 's Arch.ive Dept.

1897 God save the Queen, arr. by Stanford for chorus and orch, solo soprano to 1st verse ad.lib.

Pubd. Boosey & Co, London and New York, full arch. score, 1897, folio, BL: :-I.1960.e.(2.), UL: photo-facsimile.

Orchestral parts for the above, 1897, Svo, BL: h.3911,e.(9.).

Vocal score for title a:Jove, 1:197, Svo, BL: F.J21.o.(29.),

1901 God save the King, arr. by Stanford for chorus and orch, solo soprano to 1st verse ad. lib., the above material adapted as necessary and reprinted for the occasion of King Edward VII in 1901.

Pubd. Boosey & Co, London and New York, New Edition, 1901, 8vo, vocal score, NUL: photo-facsimiles of 1897 and 1901 editions bound together.

Perfd. by Leeds Philharmonic Society at the beginning of the "Stanford Night" Concert in honour of the old conductor, Tuesday, 13 Nov 1923, 7.30 p.m. Full prog. and background reported in Section B1 (at) under the entry for Opus 15.

cj 3 itions a:1d Arrangemen ts ot:ler -:;:ln.n Iris 1. T rn.ii ional .usi c
(Alphabetic l Order)

[**Handel**] Semele (G. F. Handel, 'Cantata after the manner of an Oratorio', Covent Garden, 10 Feb 1744). Additional accompts. 'hastily prepared' by Stanford for CUMS performance.

Perfd. CUMS, 159th Concert, Guildhall, Cambridge, **Wednesday, 27 Nov** 1878, 8.15 p.m, "first revival in England since 1762", soloists: the Rev. L. Borissow-Jupiter, Mr G. F. Cobb-Cadmus, Hon. S. Lyttelton-Somnus, Mr E. J. Bilton-Athama, Miss-;de Harpe-Semele and Iris, and Mme Patey- , the orcn. mainly of London **players**, led by Mr T. Watson, cond. Stanford.

Orig. prog-. CUMS Archives, Pendlebury Lib, University Music School , Cambridge.

Reviewed **fil** Jan 1879, pp. 20-21, an exceptionally long and laudatory review of two-and-a-half columns, summarized in the following excerpts: ("... I need hardly say that the performance of 'Semele' attracted attention far beyond the limits of the University.... Only real enthusiasm could have taken anybody out of London that day. The weather was November at its worst.... a glance at the solo vocalists showed that the Society had drawn upon its own members... the only professionals being Miss de Harpe and Madame Patey. This seemed a bold experiment, but it was justified by results The performance had not progressed far before it was obvious that the orchestra needed further rehearsal. But it is hard to blame anybody... the players travelled down in the morning... and went through the Cantata in the afternoon as well as the time at disposal permitted.... No better proof of the Society's enlightened zeal can be desired than its prompt action with regard to Handel's Semele '... copies were difficult or almost impossible to obtain. *But* no sooner did Messrs Novello and Co. add 'Semele' to their octavo edition, thus bringing it, admirably edited by Mr E. Prout, within easy reach, than its performance was undertaken. The Society felt a natural and proper ambition to be the first to revive Handel's noole music after its long sleep of more than a hundred years, and the wish was gratified.

On the whole, therefore, the performance was a success, and Mr Villiers Stanford... may be congratulated accordingly!

Apropos to this gentleman, I may add that when 'additional

:-1: S::JITIO S ,SD ARRA GEMENTS:

c) Editions and Arran emnets other than Irish Traditional Music
Alphabetical Order

accompaniments' to 'Samele' **were** not forthcoming **as expected**, **Mr** Stanford set to **work** and filled in the score for himself. Achieved in haste, the result may have claimed indulgence; but, as a matter of fact, there was little in it to call for mere toleration. The accompanimnets were not obtrusive, and interfered as slightly as possible with the work as it originally stood. Let me conclude this re ort as I began- by awarding to the Cambridge University Musical Society all the honour due to artistic enterprise").

Very full programme notes on the history and background to Samele were contributed by W. B[arclay] S[quire], after which Stanford has written the following foonote:

"The Conductor feels it incumbent upon him to apologise for the short-comings of his necessarily hasty workmanship. He did not undertake the writing of additional parts until he had failed in securing the hoped-for co-operation of a more experienced friend, who was however", owing to a press of business, unable to accept the task. He has therefore, for the most part, merely adapted the Pianoforte arrangements of E. F. Richter, of Leipzig, to the requirements of **wind** instruments. Additional accompaniments are in this case doubly necessar,y, owing to the absence of an organ in the Guildhall. He therefore hopes for the indulgence of the audience towards a task hesitatingly begun **and** hastily completed."

In addition to a ull complement of strings, the CUMS Orch. comprised two each of Fl, Ob, Cl, Fag, Cor, and Tromb, **with** Timps.

Stanford's MS 'additional accompaniments' are not extant in the CUMS Orchestral Library.

1: EDITIO S AL\D ARRANGD1E TS:

c) Editions and Arrangements other than Irish Traditional Music
(Alphabetical Order)

[Handel] Ode on St Cecilia's Day (G. F. Handel, Lincoln's Inn Fields Theatre, 22 Nov 1739), autograph Organ and Harp parts, written and arr. by Stanford, (almost certainly for perf. at Leeds Triennial Festival, 1910).

Autograph Organ and Harp parts, 8 + 1 = pp, NULMS 108; each part is inscribed: This organ [harp] part is th private property of C. V. Stanford, undated.

Perfd. Leeds Musical Festival, **Town** Hall, Thursday, 13 Oct 1910, 7.30 p.m, soloists Miss Agnes Nicholls and Mr Walter Hyde, cond. Stanford. This was a curtain-raiser to the 1st perf. of Songs of the Fleet, Op. 117.

For a full report on Festival progs, sources, pubns, and reviews see Section A under Opus 117.

Reviewed fil_Nov 1910, p. 720 ("On the evening of October 13 a performance of Handel's 'Ode on St Cecilia's Day' failed to stir either performers or audience. Miss Nicholls and Mr Walter Hyde did their best with the solos, and Dr H. Walford Davies was at the pianoforte").

The organ and harp parts were played by Dr Edward C. Bairstow and r C. Collier respectively.

Unpubd.

M: EDITIONS AND ARRANGEMENTS:

c) Editions and Arrangements other than Irish Traditional Music
(Alphabetical Order)

Pubd.

1882 Hands all round. (the words by Alfred, Lord Tennyson*, 'First pledge our Queen, my friends', the melody by Emily, Lady Tennyson), a patriotic song for voice and piano, the music arr. and edited by Stanford.

An autograph letter in Lincoln City Library provides some background to the above (Tennyson Archive, Item 7394, pp. 9a-9d):

[From Stanford to
Emily, later Lady,
Tennyson]

"[Trinity College,
Cambridge.
20 February 1882.]

"Dear Mrs Tennyson,

The song is published in two keys, E & F, The latter also because Sankey can't sing it in so low a key. The lie of the notes is (as I think I told you at the time) too low for the ordinary voice to bring out with any effect at all—that is if you wish the same voice to sing the high notes as well. I am afraid that even in the higher key the song won't be so effective when sung as it looks upon paper or sounds on the piano; but this we must risk, I left it to Sankey (as the best judge of what his own voice can do) to fix the keys—& he chose F as I expected. As the song will appear in the original key also I hope you will not mind.

Thank Hallam for his line this morning. I was so busy at the Crystal Palace on Friday & Saturday that I had net time to answer your letter before.

I will tell Boosey about stamping the copies, I think it would be better to stamp it in Mr Tennyson's name than mine.

Yrs. very sincerely

Trio. Coll. Feb 20 / 82.

C. V. STANFORD"

Pubd. Boosey & Co, London, 1882, folio, No. 2 in F, 7 pp,
BL: H 1960.(13.), also another copy: R.M.14.b.1.(24.),
NUL : photo-facsimile of copy in RML.

Pubd. Boosey & Co, London, 1882ff, arr. for military band by Kappey, conducting score and parts, Boosey's Military Journal, Series 73, No. 1, BL: h.1549.

M: EDITIO S A.XO A;:RANGEMENTS:

c) Editions and Arrangements other than Irish Traditional Music
(Alphabetical Order)

Pubd.

1911 Hands all round, melody by Emily S. Tennyson (Baroness Tennyson), arr. and edited by Stanford. This song was reprinted in its original version in Tennyson and his Friends, edited by Hallam, Lord Tennyson. (the sole song therein), **which** also contained memorial and; similar tributes.

Pubd. Macmillan & Co, London, 1911, 8vo, BL: 2408.d.15.

1879 [Leonardo Leo] Dixit Dominus in C major by Leonardo Leo, 1694- 1744, for double choir and orch, edited by Stanford.

Autograph score in the Fitzwilliam Museum, Cambridge, the source consulted by Stanford.

Pubd. Novello; Ewer & Co, London, n.d, [1879j, 8vo, BL: E.1423.

1st perf. CUMS, 164th Concert, 35th Year, Guildhall, Cambridge, Wednesday, 7 Dec 1879, 8.15 p.m, cond. Stanford.

Orig. prog. CUMS Archives, Pendlebury Lib, University Music School, Cambridge: Dixit Dominus in C major for soli, double Chorus and Orchestra (Leonardo Leo, 1694-1746, first revival (ed. Stanford)), Violin Concerto in A minor {J. S. Bach-**Rev. F. W. Hudson**), Motets, Hodie Christus natus est (Palestrina) and A saving health to us is brought (Brahms, 1877), The York shire Feast Song for soli, chorus and orch. (Purcell, 1690-soloists contributing, Miss Thorndike, Mrs Stanford, Miss Helen Arnim, Rev L. Borissow, and Mr H. E. Thorndike).

The autograph score and **MS performing material** of Stanford's edition are not extant in the CUMS Orchestral Library.

Stanford's full prog. notes end: "The autograph, which is in the Library of the Fitzwilliam Museum, is a most interesting one. The **writing** is apparently very rapid, though always clear. The instrumentation is complete as far as it goes, and with the assistance of an organ requires but little addition. The Editor has in the present instance, owing to the absence of that instrument in the Cambridge concert room, felt justified in adding Viola parts to the Chorus Movements, where, in Leo's score, they are absent."

M:EDITIONS AND ARRANGEMENTS:

c) Editions and Arrangements other than Irish Traditional Music
Alphabetical Order)

Pubd.

1900 Ma belle, ma toute belle (Old French Melody, words by Langeon, French and Eng texts, Eng. trans. by Paul England, 'Ah, Ninna lovely Ninna'), the music arr. by Stanford.

Pubd. Boosey & Cb, London and New York, 1900, folio, voice and piano. BL: H 1960.b.(32.), NUL: photo-facsimile provided by Boosey & Hawkes, Nov 1987.

>I: :::JITIO S A>D A=.m" XG1:;;,!EXT S:

c) Zidings and Arrangements of other titles:- an Irish Traditional Music
(Alphabetical Order)

Pubd.

- 1905 [Merbecke] The Office of Holy Communion as set to plain song by John Merbecke, edited by Stanford.
Autograph score, RSCM Library, Addington Palace, Croydon.
Pubd. in The Choral Communion Book, ed. W. G. Harris, Novello, Ewer & Co, London, **zid** [1905], oblong 4to, **BL: A.487.e.(1.)**.
- 1905 The National Song Book. A Complete Collection of the Folk-songs, Carols and Rounds suggested by the Board of Education, 1905, Edited and arr. for the use of Schools by C. V. Stanford, 212 songs.
Pubd. Boosey & Co, London and New York, 1906- , **Bvo, a) voice and piano, BL: F.890.k.,** and b) melody edition, **BL: 8'.675.e.(J.)**, NUL: a) voice and piano, 240 pp, and b) melody edition, 280 pp.
- 1938 The New National Song Book. A Complete Collection of Folk-Songs, Carols, and Rounds suggested by the Board of Education, **1905. Edited** and arr. for the use of Schools by C. V. Stanford and Geoffrey T. Shaw, Volume One,
Pubd. Boosey & Co, London, n.d, [1938] , 8vo, a) voice and piano, BL: F.890.0., b) melody edition with Old Notation and Tonic Sol-fa, BL: B3.9 26 . . NUL: printed copy, 280 pp, and c) melody edition with O. N. only, BL: B.926,a.
- 1958 The New National Song Book. Edited by C. V. Stanford and Geoffrey T. Shaw, with new accompaniments by Sydney Northcote and Herbert Wiseman.
Pubd. Boosey & Hawkes, London, 1958, 8vo, vii+ 242pp, BL: F.890.g.
- 1908 Patriotic Songs for Schools (see below under Song- Book for Schools, 1884).

H: COPIES AS: JAHRAHNC'r TD: IENTS:

c) 8ditions and Arrangements other than Irish Traditional Music
(Alphabetical Order)

Pubd.

1533-1579,

1898

Les Petits Oiseaux (words by LIAbbe Cossagnes' **j** "Que **chant.ez** vous, petits oiseaux¹, French and Eng. texts, Eng. trans. by Paul England, ¹Who do you sing the whole day long'), 17th century French Melody arr. by Stanford for voice and piano.

Pubd. Boosey & Co, London and New York, 1898, folio, ('The Birds'), BL: H.1960.e.(1.), NUL: photo-facsimile of copy in CUL.

1st perf. CUNS , 234th Concert, 55th Year, Guildhall, Cambridge, Wednesday, 11 May 1898 , 8.30 p.m, voice and piano, sung by Plunket Greene.

Orig. prog. CillIB A r chiv es, Pendlebury Lib, University Music School, Cam;)rid,;;e: .String Quartet in B flat, Op.78, X o. 6 (Beethoven-i'iiss ', ietrowetz, Hiss L. Stone, ,iss C. Gates, and tiiss F. He mings), Songs, Les Petits Oiseaux (17th Century, Arran;;ed by C. V. Stanford), Ecoute d'Jeanette (18th Ce'ltu ry) , S orw ;s ;r:v mother taur ht me (Dvo ak), :'.)e r Fruhling (Brahms), sung by ;lr Plunlcet Gr:)en e.

[P ur c el l] Collected Works , Ten S ona tas of Four Parts (Henry Purcell, 1697) , edited with keyooard continuo realization by C. V. Stanford.

Pubd. ovello, Ewer & Co, London, for Tll.e Pur cell Society, Purcell Society Edition, Vol. VII, 1896 , folio , BL: I.466 ., NUL : v.olu:-;le in The Collected Works of Henry Purcell, Music Section.

[Purcell] Two Songs by Henry Purcell from The Tempest, 1695?, 1. Full fathom five, 2. Come unto these yellow sands, scored for voice and orch. by Stanford, sung by M ss Marie Brema, cond. Dr Frederic Co en, at perf. below.

1st perf. Philharmnnic Society, Queen's Hall, London, ThursdaJ 28 Feb 1907, 8 p.mo Orig. prog. BL: e.1401, pp. 5-6, analytical notes by s[tan ord].

Full report of prog. and reviews in Section G under entry for Opus 78, 5th perf. of Irish Rhapsody No. 1 in D minor.

Unpubd.

H: EDITIONS AND ARRANGE:-H:NTS:

c) Editions and Arrangements ther than Irish Traditional Music
(Alphabetical Order)

[Purcell] Stan:ford 's orch es tra tion and arrangement of Mad Bess by Henry Purcell, 1685?

Stanf ord's autograph full score, RCM MS 4577, 7 PP, folio, signed and dated 14 Sept 1896.

Unpubd.

Pubd.

1898 La Rose (words by Pierre de Ronsard, 1524 ?- 1585 , 'Mign onne, allons voir si la rose', French and Eng. texts, Eng. trans. by Pau;l England, "I said to my darling , 'Come wander with me ¹¹¹t Old French Nelody arr. by Stanford for voice and piano.

Pubd. Boose;r Co, London and New York , 189 8 , fo lio , DL: H.1960.b. (31.) :NUL : photo -facsim ile of copy in CUL.

1884 Song-Book for Sc:cols, being a graduated collection of 64 s ongs , in one , two, and th ree parts, adapted for the use of c ildren, the music arr. and harmonised by C. V. S tanford.

Pubd. in 8 parts by the Na tiona l Society's epository, London, n.d, [188 4], 8v o, BL: B.570.b.(1.).

1908 [Song-Book for School s], Patriotic Songs for Schools, a collection of songs in one, two, and three parts, adapted for the use of c ildr en , and tak en almost entirely from th e Song-Book for Schools. The music arr. and harmonis ed by Sir C. V. Stanford.

Pubd. by the ational Society's Depository, London, n.d, [1908], **8vo**, BL: B 675.f.(S.).

1907-1917 Stainer & Bell's Organ Library, 47 publications. Edited by Sir Charles Stanford, the series pubd. 1907-1917, oblong folio.

Stanford's own contribu tions were: 1. Six Short Preludes and Postludes, 1st Set, Op. 101; 6. Fantasia and Fugue in D minor, Op. 193; 16. Six Short Preludes and Postludes, 2nd Set, Op. 19.5.; and-- It• Installation March. These are reported in Section under their respective opus numbers and titles,

M: EDITIONS AND ARRANGEMENTS:

c) Editions and Arrangements other than Irish. Traditional Music
(Alphabetical Order)

Pubd.

1891 [Sedley Taylor] Alt Heidelberg, du feine (Joseph Viktor van Scheffel, 1826-1886, from Der Trompeter van Sakkin en), song for baritone and piano by Sedley Taylor, German text with Eng. trans. by Taylor, 'Old Heidelberg in beauty', 'with improvements by Stanford'.

Stanford's autograph score, CUL MS Add.4250(4.), Music by Sedley Taylor/ The Music copied from my draught by Stanford with improvements by him. S. T. 3 pp, oblong folio, 375 x 280 mm (from the Sedley Taylor Collection, 1920), NUL: photocopy of CUL MS.

Pubd. Novello, Ewer & Co, London, 1891, folio, voice and piano, 7 pp. Footnote top. 7: "This song has gained much by a revision kindly applied to it by my friend Professor C. V. Stanford. S. T. BL: G.807.j.(2.), deposited 13 Oct 1891, X L: photocopy of copy in CUL.

Thomas; Mlle Swan and the 3kv12.rk (Felicia ::). Means, 1793-1835), Cantata composed by Arthur Gorring Thomas, 1850-1892, orchestrated by Stanford from his piano/vocal score, compld. 14 August 1893.

Stanford's autograph full score, RC?-1 NS 4 144, signed and dated 14 August 1893, London, 150 pp, presented by Guy Stanford.

Pubd. Boosey & Co, London and New York, vocal score, 1894, 8vo, BL: F 902.c.

1st perf. Birmingham Festival, Town Hall, Oct 1894, cond. Dr Hans Richter; also 1st perms. of Eing Saul (Parry), and Stabat Mater (George Henschel).

M: 8DITIONS AXD ARRAXGf :E: JTS:

c) Edi ti ons and Arrangements other than Irish Traditional Music
(Alphabetical Oruer)

1912 [Charles Wood] Sixteen Preludes for the Organ foun ded on
:-.lelodies from the Ene:lish and s;cottish Psal ters , edited by
Sir C, V. Stanford in two volumes.

(Charles Wood, 1866 - 1926 , was one of Stanford's earliest
students at the RCM; a few sketches of his autograph MSS
of these Preludes are preserved in the Library of Gonville
and Caius Colle e, Ca bridg e.)

Pubd. Stainer & Bell, London, 1912, 4 to , BL: g.575.t.(5.).

Book I: 1. St Ma rv's , 2. Old 77th Psalm, J. Martyr's Tune,
4. York T une, 5, Ches ire Tune, 6. ewtoun Tune, 7. Southwell
Tune, 8. Old 111th Psalm.

Book II: 1. Old 1 16 th Psalm, 2. Lincoln Tune, J. Old 137th
Psalm, 4. Psalm 21 (H. Carev), 5. Old 104th Psalm. 6. Old
25t Psal , 7. unc Di ittis, 8. Old 1J?nd Psal .-

: BOOKS:

Pubd.

1908, Studies and Memories:

Pubd. Constable, London, 1908, 210 pp, reprinted
Longwood Press, Portland, Maine, 1976.

1911 Musical Composition: A Short Treatise for Students:

Autograph MS in Trinity College Library, Cambridge,
dated April 1911, 19 0 folios.

Pubd. Macmillan and Co, and Stainer & Bell, London,
1911- 7/1949, 193 pp. Reviewed MT Feb 1912, pp. 94-95.

1912 Brahms in the Masterpieces of Music series:

Pubd. T.C. & E. C. Jack, London & Edinburgh, Frederick
Stokes Co, New York, 1912, 63 pp, reprinted in the
Mayfair Biography series, Chappell & Co, London.

1914 Pages from an Unwritten Diary:

Pubd. Edward Arnold, London, and Longmans, New York,
1914, 328 pp.

A History of Music, Charles Villiers Stanford and Cecil
Forsyth:

Macmillan and Co, and Stainer & Bell, London, 1916- 1917, 384 pp.

1922 Interludes, Records and Reflections, dedicated to
Sir Alexander C. Mackenzie:

Pubd. John Murray, London, and Dutton, New York,
1922, 212 pp. Reviewed MT. May 1922, pp. 327-330.

Cross-references are provided in Section 0-Essays and
Articles, where these have been reprinted in the above.

0: ESSAYS AND ARTICLES:

- 190) "A few memories of Johannes Brahms" in Leisure Hour, 1903-4, pp. 123-6, reprinted in Studies and Memories, 1908.
1905. "Music of the Nineteenth Century", unsigned review in The Times Literary Supplement, Vol. 4 (1905), 22 Dec 1905, p. 458, reprinted in Studies and Memories, 1908.
- 1907 "Joachim", letter to the Editor, Spectator, Vol. 99, 1907, pp. 288-9, reprinted in Studies and Memories, 1908.
- 1912 "Principles for Young Composers" in Musician, Vol. 17, 1912, p. 126.
- 191J Letter to the Editor, MT Jan 1913, pp. 1-32 (re Novella's payment of royalties, and composer's copyright withheld from Coleridge Taylor), reproduced from letter to The Times, signed and dated 28 Nov 1912, Atheneum Club.
- 1915 "Some thoughts concerning Folk-Song and Nationality" in Musical Quarterly, Vol. 1, No. 2, April 1915, pp. 232-245.
- 1915 "Music and the War" in Quarterly Review, April 1915, pp. J9J-4o8, reprinted in Interludes, Records and Reflections, 1922.
- "The Government and Music" in Musical Standard, 8 Jan 1916, p. 32, reprinted from The Times.
- 1916 "William Sterndale Bennett" in Musical Quarterly, Vol. 2, No. 4, Oct 1916, pp. 628-657.
- 1917 "Sanity(?) in Composition" in The Musical Herald, March 1917, pp. 78-9.
- 1917 "**War** and Music: Plea for an Art which has enriched the World" in Musical Standard, 12 May 1917, reprinted from the London Daily Express.
- 1920 "Some recent tendencies in Composition" in P(R)MA, Vol. 47, 1920-21, pp. 39-53, reprinted in Interludes, Records and Reflections, 1922.

O: ESSAYS AND ARTICLES:

STANFORD'S LETTERS TO "THE TIMES" NEWSPAPER

Stanford letters to The Times testify to an awareness of current events, and a lively interest in non-musical as well as musical topics. In addition to letters which he initiated, he joined in the public debate in reply to other correspondents, and, in turn, his letters were frequently the cause of replies from correspondents who, in the main, differed from him. Where possible, the names of such correspondents have been recorded below, together **wit** dates, &c, of their letters

| Date | Subject | Page | Col. |
|---------------|--|------|------|
| 1885; J0 Dec. | The Orlando Gibbons Memorial Fund | 4 | 6 |
| 1888 18 June | The Late Emperor Frederick of Germany | 12 | J |
| 1893 25 Oct | Sxreet Bands and Organs | 14 | J |
| 1895 27 Apr | The Political Orchestra (Cartoon in <u>Punch</u>) | 1J | 4 |
| J0 Apr | ditto | 8 | 2 |
| 1896 5 Feb | Admission of Women to Cambridge University | 11 | 6 |
| 1897 18 Mar | The Proposed Degrees for Women at Cambridge | 8 | 1 |
| 1898 28 Nov | Music Degrees at Oxford and Cambridge | 10 | 2 |
| J0 Nov | ditto-reply from Sir Frederick Bridge | 11 | 4 |
| 2 Dec | ditto-reply from Stanford | 8 | 2 |
| 4 Dec | ditto-reply from Sir Frederick Bridge | 10 | J |
| 6, Dec | ditto-reply from Stanford | 8 | 1 |
| 1899. 11 Mar | An English National Opera | 10 | 1 |
| 1 Apr | ditto-reply from A. Herbert | 10 | 5 |
| 4 Apr | ditto-reply from Stanford | 6 | 2 |
| 11 Apr | ditto-reply from A. Herbert | 10 | 5 |

The writer is greatly indebted to Mr Paul J. Rodmell, Bdrmingham, for his collaboration in this sub-section. A search of Palmer's Index to 'The Times' Newspaper, and a check with microfilm of The Times, revealed many omissions, and many incorrect date, page, and/or column references. On the other hand, the Official Times Index, 1906 ff, proved to be reliable, and we may be reasonably certain that the entries here are complete and correct from 1906, especially after the writer and Mr Rodmell had collated and conflated the results of their independent searches.

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| 1899 19 Apr | An English National Opera-reply f'rom Stanford | 4 | 6, |
| 1901 5 Mar | The District Messenger Company | 12 | 3 |
| 1902 2 Dec | The Meiningen Orchestra | 4 | 4 |
| 1903 9 Apr | National Opera | 6 | 3 |
| 28 Dec | ditto | 6, | 3 |
| 1904 26 Sept | The Leeds Musical Festival | 4 | 3 |
| 27 Sept | ditto-reply from B W. Findon | 6 | 1 |
| 1905 J Nov | English Music Abroad | 11 | & |
| 1908 28 Jan | The Proposed Diploma in Architecture at Cambridge | 12 | 2 |
| 3 Mar | Copyright on the Words of' Songs | 4 | 5 |
| 23 July | Employers and the Territorial Army | 5 | 3 |
| 1908 26 Oct | Schubert 's 'Gastein' Symphony | 11 | J: |
| 22 Nov | The Duke of Wellington's Memorial in St Paul's | 7 | J |
| 19 Dec | Opera in English-letter f'rom H V Higgins | 13 | 4 |
| 21 Dec | ditto-reply from Stanford | 11 | 3 |
| 25 Dec | ditto-reply from HT. V. Higgins | 11 | 4 |
| 26 Dec | ditto-reply from Stanford | 9 | 3 |
| 29 Dec | ditto-reply from H V. Higgins | 9 | 3 |
| J0 Dec | ditto-reply from Stanford | 9 | 2 |
| 1909 1 May | A Modern Misreading of Beethoven (in the 9th Symphony) | 15 | 3 |
| 18 Nov | Pronunciation in Singing | 12 | 4 |
| 1910 21 Feb | House of Lor.ds Reform | 9 | 6, |
| 16 July | Women's Suffrage | 12 | 1 |
| 19 July | ditto-reply from Millicent Fawcett | 14 | 5 |
| 21 July | ditto-reply from Stanford | 9 | 5 |
| 23 July, | ditto-reply from Millicent Fawcett | 12 | 5 |
| 1911 24 Jan | Cambridge University By-election | 10 | 1 |
| 23 Mar- | Mr Holmes and Education | 14 | 5 |
| 25 Mar | ditto. | 4 | 1 |
| 3 May | The Copyright Bill (pianola rolls and sound recordings) | 6 | 4 |
| J0 Oct | Beethoven's Ninth Symphony. | 10 | 3 |
| 1 Nov | ditto-Stanford's correction of slip in previous letter | 11 | 3 |
| 1912 29 Oct | Beethoven's Ninth Sy phony-letter from Edward Speyer | 10 | 3 |

O: ESSAYS AND ARTICLES:

| Date | Subject | Page | Col. |
|-------------|--|------|------|
| 1912 5 Nov | Beethoven's Ninth Symphony- reply from Stanford | 11 | J |
| 11 Nov | ditto-reply from Edward Speyer | 12 | 3 |
| 26 Nov | Samuel Coleridge-Taylor (Novello, royalties, and copyright)-letter from Dr S. Squire Sprigge on behalf of the Society of Authors | 21 | 3 |
| 28 Nov | ditto-reply from Novello & Co | 9 | 4 |
| 30 Nov | ditto-reply from Dr S. Squire Sprigge | 8 | 5 |
| 2 Dec | ditto-letter from Stanford (reprinted in MT Jan 1913, pp. 31-32) | 9 | J |
| 4 Dec | ditto-reply from Novello & Co | 8 | 4 |
| 6 Dec | ditto-reply from Stanford | 10 | 4 |
| 7 Dec | ditto-reply from Novello & Co | 8 | 6 |
| 1913 25 Feb | Women's Suffrage (Militant Suffragism) -letter from Millicent Garrett Fawcett | 6 | 2 |
| 26 Feb | ditto-reply from Stanford | 10 | 2 |
| 10 July | Standard Musical Pitch-letter from T. G. Dyson | 10 | 3 |
| 11 July | ditto-reply from Stanford | 8 | 4 |
| 1914 J Jan | .Missionaries and the Kikuyu tribe in Kenya | 10 | 3 |
| 9 Mar | The Irish Crisis | 10 | 2 |
| 23 Mar | ,ditto | 5. | 2 |
| 26 Mar | ditto | 10 | 3 |
| 1 Apr | ditto-letter from Henry Newbult | 9 | 6, |
| 6 Apr | ditto-reply from Stanford | 6 | 3 |
| 7 Apr | ditto-reply from Henry Newbolt | 10 | 1 |
| 9 Apr | ditto-reply from Stanford | 10 | 2 |
| 11 Apr | ditto-letter from Erskine Childers | 10 | 4 |
| 13 Apr | ditto-reply from Stanford | 10 | 2 |
| 16 June | ditto-letter from Stanford | 10 | 1 |
| 9 Nov | Army Bands and Recruitment | 9 | 4 |
| 12 Dec | The Birmingham Musical Festival | 9 | 4 |
| 16 Dec | ditto-reply from Alfred Wiggin , Chairman of the Orchestral Committee | 5 | 5 |
| 17 Dec | ditto-reply from Stanford | 9 | 4 |
| 22 Dec | ditto-letter from John Smyth, Chairman of the Board of Management | 6 | 4 |
| 24 Dec | ditto-reply from Stanford | 9 | 4 |

0: ESSAYS AND ARTICLES:

| Date | Subject | Page | Col. |
|--------------|--|------|------|
| 1915 9 Jan | Professor Kuno Meyer | 9 | 5 |
| 18 Jan | Songs for Soldiers | 9 | 4 |
| 15 Nov | Lord Robertgt Commemoration and Russian Music | 11 | 4 |
| 18 Dec | The Government and Music [reprinted in The <u>Musical Standard</u> , 8 Jan 1916, p. 32] | 11 | 2 |
| 1916 20 July | The Battle of Jutland | 9 | 3 |
| 1917 1 Sept | The Ideals of Brahms | 9 | 5 |
| 14 Nov | Membership of the Berlin Academy (German Honours) | 9, | 3 |
| 1918 16 Nov | England and Opera | 9 | 4 |
| 1919 28 Jan | The Three Choirs Festival | 11- | 5 |
| 30 July | The Russian Campaign (British Policy towards Russia,) | | |
| 15 Sept | British Coal Mines and Nationalization | | |
| 10 Nov | Foreign Music at St Paul's | 10 | 2 |
| 1920 9 Mar | Don Giovanni | 12 | 3 |
| 26 July | Visit of Berlin Philharmonic Orchestra | 10 | 3 |
| 1922 4 Mar | Beethoven's Ninth Symphony, (metronome mark in the Trio of the Scherzo) | 6 | 3 |
| 1924 21 Feb | Opera in England | 13 | 5 |

P: AUTOGRAPH WRITINGS, LETTERS &C:

a) AUTOGRAPH WRITINGS:

c 1891 Autograph Notebook in the Pendlebury Lib, University Music School, Cambridge, presented to the Pendlebury Lib. by Dr Herbert Howells in 1970.

This is bound in marbled boards with a black 'patent' leather spine, unlettered, no end-papers, size 200 x 160 mm. It contains 93 folios (ff 15-26 blank) of ruled paper similar to an exercise book

Stanford has entered a wide variety of personal notes and jottings—on the modes, proportions, acoustic relationships, structural analyses of symphonic movements (e.g. Beethoven's Symphony No. 4, and the differences between the overtures, Leonora II and Leonora III), lecture notes, cash accounts for orchestra players (possibly costing for CUMS concerts), incipits and other examples in notation, &C.

A note on folio 1 bears the date 1891, suggesting it was begun during the early years after he had been elected to the Chair of Music at Cambridge.

·NUL: photo-facsimile made by the late Charles Cudworth, Curator, Pendlebury, Lib, University Music School, Cambridge.

Unpubd.

P: AUTOGRAPH WRITINGS, LETTERS, &c:

a) Autograph Writings:

c 1920 Autograph Manuscript in Cambridge University Library, CUL Add MS .8649 , advertised in Richard Macnutt's catalogue No. 1.14 , Item 79, and purchased by CUL in July 1987, 19 written pages, size 179 x 230 mm.

This autograph MS contains Stanford's pencilled notes in which he recalls his visit to Bayreuth in 1876 for the first production of Wagner's Ring, and contrasts this with later productions. He has written this on 13 pages of a 'Ventnor Writing Tablet', following on three pages of notes on other musical topics, a draft of a letter, and a list of personal and other expenses.

The three pages on other topics are notes on Jenny Lind, b.1820, Pauline Viardot-Garcia, b.1821, and George Grove, b.1820, preparatory to his essay on their centenaries, 1920-21, published in his Interludes, Records and Reflections (John Murray, 1922), "Three Centenaries", pp.125-137.

Stanford had recalled his experiences and impressions of the Bayreuth Ring of 1876 in his Pages from an Unwritten Diary (Edward Arnold, 1914), pp. 166-171, and the 13 pages in the present MS are notes for a redraft of this section of his book, published in Interludes, Records and Reflections, pp. 138-147.

Stanford's handwriting is consistent throughout the MS, and is typical of the last years of his life, pointing to £ 1920 as the most probable period he made these notes.

NUL: photo-facsimile from microfilm of CUL Add.MS 8649.

Unpubd.

P: AUTOGRH..\PH i!U TI:-JGS, LETT!mS, &c:

b) ..'.UTOGR,\PH LjTT RS:

Transcriptions of the hundreds of Stanford's letters extant are beyond the scope of the present catalogue—they would fill a volume on their own—though many letters are quoted in the foregoing sections, in this subsection, and in the Appendices, where the originals are recent discoveries or are not easy of access, or where they shed further light on the historical background to an entry.

Though this is primarily a list of Stanford's autograph letters, letters he received in reply, or those in a sequence of correspondence, have been included where they clarify the topics discussed.

The letters listed below are grouped on the basis of the addressees, presented in alphabetical order. This is followed by the number of letters each received, the location where they are housed, the shelfmark, and item number. Wherever possible Stanford's addresses on his letters, and the dates he wrote them, are indicated according to the code below for the main addresses, and in full for others.

[A] 10 Harvey Road, Cambridge, to 1893,

[ff] Royal College of Music, South Kensington, London, SW(?), 1883 to 1924,

[c] 50 Holland Street, Kensington, London, W(8), 1893 to 1915,

[D] 9 Lower Berkeley Street, Portman Square, London, W1, 1915 to 1924- (house demolished, offices built on site, and street renamed Fitzhardinge Street).

The Stanford Collection, NUL, includes files of photocopies of the originals, of transcriptions where access to the originals has proved difficult, and, in some cases, both photocopies and transcriptions.

| <u>Addressee</u> | <u>No.</u> | <u>Location, Shelfmark, Item No, Address, Date</u> |
|------------------|------------|---|
| ANONTI10US | 1 | CUL: <u>Add. MS 8781</u> , Item 477, [Palatine Club, Liverpool], 17 Dec 1895, "Dear i-Iadam, ... I am wholly and uncompromisingly in favour of the low pitch...". |

W

As with Stanford's letters to The Times [Section Ob)], the writer is greatly indebted to :--lr Paul J. Rodmell, Birmingham, for the collation and conflation of the results of their independent searches, especially as the Berlin libraries do not permit photocopying, and Mr Rodmell had to visit them in person to make transcriptions.

P: AUTOGH.,\ .P11 WRITINGS, LBTTBRS, &c:

b) J\ .UTOG U.PH LETTERS:

| <u>Addressee</u> | <u>;</u> | <u>lo.</u> | <u>Location,</u> | <u>shel.fmark,</u> | <u>Item No,</u> | <u>Address,</u> | <u>Date</u> |
|--------------------|----------|------------|----------------------------|--------------------|-----------------|-----------------|---|
| ANONYMOUS [contd.] | 1 | CUL: | <u>Add. MS 8781,</u> | Item 478, | [B], | 22 Jan 1896 ., | "Dear Madam, ...I never have been and never will be interviewed by the press on any subject...". |
| | 1 | CUL: | <u>Add. MS 6218,</u> | Item 89, | [c], | 23 July 1914, | "Dear Sir, I enclose a subscription from Lady Stanford and myself for the Jenkinson. Portrait Fund." The addressee was probably A.G. W. Murray, Trinity Coll. Librarian, who was collecting subscriptions for the Jenkinson portrait. |
| | 1 | Bodl. Lib. | <u>MS Autogr.d.30,</u> | ff. 56-57, | [c], | 10 Jan 1899, | "Dear Sir, I honestly do not think that such a course as you propose is advisable... The great collection- of English songs made by Wm. Chappell has quite half been revised and is copyright... The versions of the tunes... is so correct, that to bring out a new edition of the old and incorrect versions would be a disaster...".ft7 |
| BAKER, J. Percy | 1 | RAMLib, | <u>Evers/ Baker Colln:</u> | [can't read it;e], | 16 Oct 1892; | "Dear Sir, | I shall hope in a future year to read a paper for the Ass?, but this year you must excuse me. I am going through the agonie of movin to London and shall have no time to turn round until yr. season is over. I enclose my subscription". Stanford's letters show that he moved to 50 Holland Street, Kensington, between March and May 1893, though the above letter indicates that he was preparing for the move as early as October the previous year. See note in Section A at the end of the entry .for Op. 52. |

@ A rec'ent in:-iury to the Dodl. Lib, confirms that tlere is no envelope or other clue to t:le identity of the addressee.

P: AUTOGR.\Pil WRITINGS, LETTJ11S , &c:

b) AUTOGRAPH LETTJ11S :

| <u>Addressee</u> | <u>!i.f...</u> <u>Location</u> , <u>Shelfmark</u> , <u>Item No</u> , <u>Address</u> , <u>Date</u> |
|------------------|--|
| BAUER, Harold | 1 Pierpont Morgan Lib, New York, Mary Flagler Cary Music Colln, [c], 10 May- 1915, re 1st perf. of <u>Piano Concerto No. 2</u> , Op. 126 (Norfolk Music Festival, Conn, USA, 3 June 1915, see Section F un er Op. 126). |
| BOTE & BOCK | 32 Staatsbibliothek, Musiksaal, Unter den Linden, Berlin, <u>MS Mus.ep.Stanford</u> , Items 1-32; ranging from [Trinity Coll, Cambridge], 12 April 1878, to [A], 1 Aug 1888; re pubn. details of <u>Cello Sonata</u> , Op. 9, <u>The Veiled Prophet</u> , <u>Piano Quartet</u> , Op. 15, <u>Serenade for Orch</u> , Op. 18, <u>T e T ree Holy Children</u> , Op. 22, <u>Ele iac Ode</u> , Op. 21, and <u>Oedipus Rex</u> , Op. 29. [NUL: transcriptions.] |

p: AUTOG:L\P11 .mrrIXG.3' LETT1RS' &c:

b) AUT OG :1\Pfl LSTTERS:

- | <u>Addressee</u> | N.O., | <u>Location</u> , <u>Shelfmark</u> & <u>Item no.</u> , <u>Address</u> , <u>Date</u> |
|--------------------------|-------|---|
| BENNETT, Joseph | 12 | Pierpont Morgan Lib, :1"ew York, Nary Flagler Cary Music Colln: [A], 8 July 1885 ; [AJ, 1 April 1998 ; [A], 15 Nov 1888; [Kaiserhof', Berlin], 10 Jan 1889, p.c; [A], 20 March 1889; [A], 18 May 1889 ; [A], 22 May 1889; A , 22 Nov 1889; [Camfuighio], 12 Sept 1890; [A], 24 Dec 1890; [c], 18 Feb 1901; [Savile Club, Piccadilly, London], 29 Sept 1907. Bennett exercised great influence as music critic of <u>The Daily Telegraph</u> , and in his lavish programme notes and analyses for the Philharmonic, andlonday and .saturday Popular Concerts. |
| B RGER, Francesco | 48 | BL: <u>Loan 48</u> , . <u>Jos</u> • <u>13-32</u> , ff • 2 13-277, Archives of the Royal Philharmonic Sq iety , ranging from [Savile Club, 107 Piccadilly, London, W.], 22 July 1886, to [Trinity Coll, Cambridge], 15 March [1910 ?] . Berger was Hon. Sec. to the PHIL:-IARMON'IC SOCIETY, 188 5 to 19 10 (q.v, also Stanley LUCAS) . |
| BLA>1'DFORD, | 1 | Bodl. Lib, <u>MS Autogr.d.JO</u> , f. 55a, [The Bach Choir, 23 :N orf olk Street, Park Lane, London], n.d, [1893 ?], "yly dear Blandford, ... I hope you will be able to join the Bach Choir". |
| BOISSEVAIN, Ch. H. E. | 2 | Gemeente (Municipal) Museum, The Hague, Holland, Willem Mengelberg Archive; LC], 12 Feb 1897: [c], JO Jan 1911, p.c; both transcribed in Appendix VI. Boissevain, was a member of the Board of Management, Concertgebouw Orch, Amsterdam, 1903-04 and 19 15-3 1, and probably acted as secretary to M engelberg , (who was notorious for not writing er answering letters). |

p: AUTOGRAPH LETTERS, &c:

b) AUTOGRAPH LETTERS:

| <u>Addressee</u> | <u>No.</u> | <u>Location</u> , <u>Shelfmark</u> , <u>Item No.</u> , <u>Address</u> , <u>Date</u> |
|--------------------|------------|--|
| BOULT, Adrain | 2 | BL: <u>Add. MS 60499</u> ; f. 113, [D], 29 Oct 1921 f. 114, [D], 22 March 1919. |
| BRIDGES, Robert | 2 | Bodl. Lib, [osit] <u>Bridges 116</u> ; ff. 65-66, [A], 19 May 1889; f. 67, [A], 12 July 1889; preliminary discussions and exchange of ideas for the libretto of <u>Eden</u> , Op. 40 (q.v, Section A, 1st perfd. 7 Oct 1891). Also, <u>Dep. Bridges 109</u> , f. 179, a letter from Bridges to Stanford, [10 Wimpole Street, London], Sunday, 18 March [1888?], typed draft or copy. |
| BROWNING, Oscar | 10 | King's Coll. Lib, Cambridge, The Rowe Music Lib. (no serialisations). Browning was a graduate of King's Coll, Cambridge, and later became a Fellow, and then Tutor. He was a keen amateur musician, helping to found the Cambridge Music Club, and becoming hon. treasurer in 1891, as well as associating with CUMS, Letters range from [A.D.C, Cambridge], 14 March (a cataloguer has entered "77-82", but the text of the letter, quoted below, suggests "1878"). "My dear Browning, Please let me thank you most heartily for helping in the lovely gift, which gave us the greatest pleasure possible." This possibly refers to a wedding gift for Stanford and Jennie Wetton who were married at Ockley Parish Church, Surrey, on 6 April 1878. The sequence continues with [no address, Cambridge?], 6 Nov 1886; [A], 12 Oct 1889; [A], 14 March 1891; [A], 11 May 1891; [no address, Cambridge?], 15 May 1891; |

P: AUTOGH.\.PII WRITING-, , LBTE.i-IS, &c:

b) .AUTOGIL\PII L.8TTEiLS :

Addressee **NO,** Location, Shelfmark, Item o, AJdress, Date

BROWNING [contd] [A], 7 June 1891; [A], 9 Nov 1892; [A],
11 Nov 1891; and [c], 25 March 1911, thus:

"Hy dear Browning , I was much touched by your letter. Such kindly thoughts don't often tak e shape and reach the person who most appreciates them. It rewards one immensely for any work he has done. And they are an AI lot, and play like steam. I think the old country is going ahead in music anyway."

C[remainder 1 CUL: Add. MS 8781, Item 479, [c], 17 Feb
deleted], Mr. 1911.

This is a reply to a request to write an article on Dannreuther (possibly for The Times); request reI'used because of lack of time, and because Parry knew him mor e inti- mately; Stanford points out that Brahms was "a Hamburger and a N.W. Deutscher", and not an Austrian as stated in a review in The Times of that day's issue.

CAPSTICK, 2 Trinity Coll. Lib, Cambridge, Add. HS c.153;
Sohn Walton. Item 106, [C], 26 Nov 1898, "My dear Cap- stick, Thank you for your lette . . . • Will you take cnarge of your own paper for the Musical Special Part I?".
Item 107, [c], JO May 1899 , "H y dear Cap stick, I am very glad you carried the point, and whether it comes to any thing for the moment or not, it is sure to tell in the end".

J. W. Capstick, 18 5 8 - 19 37, a Trinity Coll. graduate, was College Lecturer in Natural Sciences 189 5-8 , and a D.Sc. of Manchester 1893. He was an acco;nplished musician, played the French llor n , and w.as a cons tant Examiner in Acoustics for the University, serving on the Special Board for Music.

P: AUTOGRAPH LETTERS, LETTERS, &c:

b) AUTOGRAPH LETTERS:

Addressee No. Location, Serial:mark, Item No. Address , Date

CARNEGIE TRUST (UK) 10 Scottish Record Office, Edinburgh, letters
1-9 in file GD 281/41/36, and 10 in file GD 281/41/56, all addressed to the Secretary, Mr A. L. Hetherington. [D], 6 April 1917; [D], 8 April 1917; [D], 15 April 1917; [D], 8 May 1917; [D], 13 May 1917; [D], 5 July 1917; [White Heatler, Llandrindod], 27 July 1919; [ditto], 3 Aug 1919; [n], 21 Jan 1920; [DJ], 25 April 1923, p.c.
These concern details of the Trust's publication of The Travelling Companion, and then of Symphony op. 5, Op. 56.

CHRISTY,
J. F. North-western University Music Lib, Evanston,
Illinois, Moldenauer Archive HS MA 193;
[8 Park Street, Windsor], 5 Dec 1917, ref.
the insurance policy on [D]. Exceptionally
this letter is quoted in full:

"Dear Sir,

I am out of town and it is very difficult for me to get at my bank box where the Sun Policy is. But the premium was paid on Oct 6 [1917], (or possibly to Carter Jones, Market Street, Cambridge). The Policy, I understand, was for the contents of the house, not for the structure which comes under your policy. The date I have given ought to be enough to verify the matter.

"J. F. Christy,

Yrs. sincerely,

C. V. STANFORD."

P: AUTOGRAPH WRITINGS, LETTERS, &c:

b) AUTOGRAPH LETTERS:

| <u>Addressee</u> | No. | <u>Location, Shelfmark, Item No, Address, Date</u> |
|---------------------------|-----|---|
| CHRISTY: [contd.] | | This is one of the few letters which corroborate Plunket Greene's references to Stanford's deteriorating health (biography, p. 269). When air raids had become a nightly feature, his doctor had forbidden him to stay in London overnight, and ordered him to Windsor. |
| COBB,, Gerard F. | 1 | CUL: <u>Add. MS 6260</u> , Item 145, [A], 29 Feb 1892. Cobb was president of GUMs, 1874-1883, and chairman of the University Board of Musical Studies, a prolific composer of songs, and Stanford's staunch supporter. This letter reports, "Dr Bridge has not examined since Michaelmas 1890", and continues with an official return of numbers attending his lectures Michaelmas term 1891, compared with the same term 1890. |
| COLLES, William Morris | 1 | State University of New York Libraries, Buffalo, N.Y., <u>Poetry and Rare Books Colln</u> , [C] 1J Oct 1894 |

P: AUTOGH.A.PHS dRITI GS , LETTEHS &c:

b) AUTOGRfLP ll LETTERS:

| <u>Addressee</u> | No. | <u>Location</u> , <u>Shelfmark</u> , <u>Item</u> <u>o</u> , <u>Address</u> , <u>Date</u> |
|---|-----|---|
| CDNWAY-, Sir Wm .Martin | 1 | CUL: <u>Add. HS 7676</u> , Item P323, [c], 3 Nov 1899. Conway (Baron Conway of Allington, 1931), art critic and calleetor-, author and mountaineer, was Slade Professor of Fine Art at Cambridge, 1901-0L. |
| CULLUM George Gery V | 3 | <u>Trinity Coll. L3b</u> , Cimbridg e, Add. MS 1103: a) <u>Cullum ffVI 2</u> , an incipit of the first 5 bars of <u>La Belle Dame sans merci</u> ("Oh wbat can ail thee, knight at arms", q.v, Section Lb), with si nature and <u>Cam ridge</u> , <u>March 28 1879</u> ; b) <u>Cullum HVI 2²</u> , [Trinity Coll, Cambridg:e], 6 Aug 1889, "Hy dear Cullum, Will you join Jenkins on 's comm- ittee for the University Liter a ni ans hip"; c) <u>Cullum H VI 2¹</u> , [c], 5 March 1916, "Hy dear Cullum, It was good of you to remember me and to draw up the form, whic is my party: but I fear too s ort of light for sitting, good as it is. I hope I shall catch a sight of you soon". |

W In Venn's Alumni Cantabriensis Cullum is listed as "Gibson or
Milner-Gibson (post Milner-Gibson-Cullum) , George Gery".

P: \AUTOGR\PII WRITING LETTERS, &c :

b) AUTOGR\PII LETTERS :

| <u>Addressee</u> | No. | <u>Location, Shelfmark, Item No, dress, Date</u> |
|----------------------|-----|---|
| CUNMINGS, William | | NLS, Edinburgh, <u>MS 3071</u> , f. 54, [J Lindenstrasse, Leipzig], 15 Nov 1875: "Dear Sir, I shall have great pleasure in subscribing to the Purcell Fund, and will ask my friend Mr Cobb of Trinity College, Camb, to forward you the P.O.O. for me as I am absent from England". |
| | 1 | BL: <u>Loan 48, Nos. 13-32</u> , ff. 207-8, Archives of the Royal Philharmonic Society, [Trinity Coll, Cambridge], 17 Oct 1879: inquires discreetly whether there is any possibility of the Philharmonic Society performing its <u>Symphony No. 2 in D minor</u> (compld. 7 Aug 1879) "on its merits". |
| DANROSCH, Walter | 1 | L.C, Washington, D.C, <u>Danrosch-Dlaine Colln, [c]</u> , 6 Jan 1914: "My dear Mr Damrosch, K - ? writes that my visit next winter is inadvisable. I'm sorry, as I should have enjoyed seeing you all.....if you would like to have the premiere of the new Pianoforte Concerto, which I was keeping for N.Y. " |
| DAVID, Peter Paul | 1 | Bristol University Lib, <u>Special Collections 205/15</u> , [Cambridge], J 11 March 1889: regrets his inability to accept invitation. This colln. was assembled by P. P. David, in which this is the sole letter from Stanford. |
| DAVIES, Walford | 10 | RCM MS These letters, 8 from Stanford and 2 from Davies, came to the RCM in autumn 1992, as part of a very large gift of <u>materia musica</u> of every kind, from the estate of Walford Davies. This material had been inherited by Davies's nephew, John Wilson, 1905-1992, and, on his death, was presented to the RCM by his executors, Wilson was devoted to preserving this material intact, and it is |

p: AUTUGIL\PH ;rn ITI:J S , L c;TT[;i{S' &c:

b) AUTOGi""L\PH L E T T . S H . S :

| <u>Addressee</u> | No. | <u>Location, Shelfmark, Item</u> | <u>o, Address, Date</u> |
|--------------------|-----|---|--|
| DAVIES [contd.] | | | be assumed that it is solely these ten letters which have survived from his uncle's lifetime. These letters are quoted in full in Appendix VII. |
| DENT, Edward J. | 11 | Fitzwilliam Museum, Cambridge (catalogued in alphabetical order): | 9 from [c], 8 May 1899, 19 May 1899, 19 June 1899, 19 Aug 1899, 21 Sept 1899, 23 July 1900, 25 July 1900, 18 Nov 1902, 12 May 1922; and 2 from [DJ, 29 May 1921, and 2 Oct 1922. Presented by Prof - J. Dent in 1940 (o. 10 1941 (<i>No.</i> 11), and 1944 (:Nos. 1- 9). |
| | 4 | Kin 's Coll. Lib, Cambridge, The Rowe Music Lib, <u>Dent Archive:</u> | a) [c], 5 May 1904, "Dear Mr Dent, It is very kind of you but I am obliged to come back immediately after my lecture by the 2.15 and to lunch on the train. . .". b) [cJ], 7 Feb 1905, "Hy dear Mr Dent, Very many thanks for the most interesting book and your very kind wishes. I shall read the Scarlatti with much enjoyment." c) [cJ], 16 Nov 1905, ":-ly dear Mr Dent, Thank you very much for your subscription. We are progressing excellently, and are sure of 250 voices already. The concerts are on Jan 10 & 11 in the afternoon at the Chateau. I am conducting: I hope it may be said (as in a south paper) conducting myself with propriety." d) [c], 15 Dec 1910, "Dear Mr Dent, I know of no such tune, and can only suggest that you look under 'Farthing' of which Fading might be a corruption. I have not a minute to look, for I am hard at it all this week. . . 'Ochone'". |

P: \UTOGl\PI d'RITIXC't, LITt lTRS, &c:

b) AUTOGl\P ffLETTERS:

| <u>Addressee</u> | No., | <u>L o c a t i o n</u> , | <u>S h e l f m a r k</u> , | <u>I t e m N o.</u> , | <u>A d d r e s s</u> , | <u>D a t e</u> |
|-------------------|------|---|---|---------------------------------------|---|----------------|
| EDWARDS, F. G, | 2 | BL: <u>Add. MS 41570;</u> | f. 1, [c], | 4 Nov1898; | | |
| | | | f. 13, [c], | 24 Feb 1904, | "I have not got a | |
| | | | | | copy of the Musical Times No. by me, but if | |
| | | | | | you will send me a copy, I will endeavour | |
| | | | | | to supplement the list of works as fully as | |
| | | | | | I can". | |
| | 19 | BL: <u>Egerton MS 3090,</u> | 17 letters and 2 p.c, | | | |
| | | | ranging from f. 178, [c], | 16 March 1898, to | | |
| | | | ff. 204-5, [c], | 27 Jan 1906; f. 206, [c], | | |
| | | | n.d. Edwards was editor of <u>MT</u> , | and most of | | |
| | | | these letters are marked "Private", | i.e. not | | |
| | | | for publication. | | | |
| ELGAR, Edward | 1 | Elgar Birthplace Museum (Broadheath, nr- | Worcester), <u>Parcel 737,</u> | quoted in <u>El gar-</u> | | |
| | | | <u>Letters of a Lifetime,</u> | J. N. Moore, Oxford | | |
| | | | Press, 1990. | | | |
| | 28 | Worcester Records Office, <u>Bulk Accession</u> | <u>5247,</u> | Items 7390 to 7399, and 7401 to 7421. | | |
| | | | Letters from Stanford range from [Tintern | | | |
| | | | House, Abbey Road, Malvern], 7 Sept 1896, | | | |
| | | | to [Royal Mount Ephraim Hotel , T unbrid ge | | | |
| | | | Wells], 14April 1904. | | | |
| | 2 | Items 7392 and 7411 from Jennie Stanford to | Elgar; [Tintern House], "Monday" [= 21 Sept | | | |
| | | | 1896], and [c], "Wednesday[1901-2 ?]. | | | |
| | 1 | Item 7395 from Arthur Boosey to Elgar, | [295 Regent Street, London, W], 23 June 1898, | | | |
| | | | on behalf of Stanford, re his <u>Requiem,</u> | | | |
| | | | Op. 63, at Worcester Festival. | | | |
| | | | [NUL: transcriptions of the 311 letters in | | | |
| | | | Worcester Records Office.] | | | |

P: ALJTOGH.APH. WRITINGS, LETTERS, &c.:

b) AUTOGR: \Pff LETTERS:

| <u>Addressee</u> | No. | <u>Location</u> , <u>Shelfmark</u> , <u>Item No.</u> , <u>Address</u> , <u>Date</u> |
|--------------------|-----|--|
| ELIOT, George | 1 | MS in London University Lib, reproduced in <u>The George Eliot Fellowship Review 22</u> , 1991, pp. 46-7, [Trinity Coll, Cambridge), 8? May 1873. Stanford requests permission to publish the three <u>Songs from 'The Spanish Gypsy'</u> he had already set to music, and also for the remaining lyrics under this title. A reply from Mrs G. ff. Lewes (George Eliot), [The Priory, 21 North Bank, Regents Park, London], 29 May 1873, grants permission (MS in RCM Lib.). Both letters transcr. in Section L under entry for Op. 1. |
| ETTLING, | 1 | Pierpont Morgan Lib, New York, Mary Flagler Cary Music Colln, <u>-rs MFC S785.E85</u> , [c], 21 Sept 1902; requests urgent help in copying the orch. parts of the <u>Clarinet Concerto</u> , Op. 80, in his abortive (as it turned out) invitation to Richard Miihl f e l d to perform it. In his letter to Joachim dated 15 May 1906, Stanford sets out the facts concerning Miihl f e l d 's r e l u e s t for him to write a clarinet work for him and the <u>Reining en Orch</u> , and his subsequent refusal to perform it, (Staatsbibliothek, Tiergartenstrasse, Berlin, <u>MS SM12/40</u> , Item 4651). |
| | 10 | Staatsbibliothek, Musiksaal, Unter den Linden, Berlin, <u>Mus.ep.Stanford, Nos. 33-41</u> ; 9 originals in autograph [NUL: transcripts], and copy of letter in Pierpont Morgan Lib, ranging from [c], 9 Aug 1901, to [c], JO Sept 1905. |
| GLADSTONE, Lord | 1' | BL: <u>Add. MS 46063</u> , ff. 97-98, [c], 19 Oct 1905; written on all four sides of a small bifolium, but ends in mid-sentence, so the conclusion must have been lost. |

P: \AUTOG\LI\11 WRITINGS, LITTELS, &c:

b) AUTOG\V\JH LETTERS:

AJdrsee No. Location, Shel.fmark, Item ;-Jo, Address, Date

GRAVES,
Alfred Perceval

48 NLI, Dublin, MS 17797, ranging from the earliest extant, p.c, pmkd. "Ca.mbridge, 25 Oct 1881", addressed to "Mr Alfred Graves, Esq, H.M. Inspector of Schools, 20 Greenhead Road, Fuddersfield, Yorks.", to [C], 19 Jan 1924.

8 NLI, Dublin, MS 21128, ranging from [C], J Aug- 1899, to [C], 13 Nov 1900.

GRAHAM,
Miss

1 **Northwestern University Music Library, Moldenhauer Archive, MS MA 193, 10 Aug 1914, "for Miss Graham", "(Songs of the Fleet)". The notation for "Stand by and reckon up your battleship" signed "C. V. Stanford".**

GREEN,
Miss

.5 Fitzwilliam Museum, Cambridge (catalogued in alphabetical order) Miss Green, a professional soprano, was resident at 100 Goker Street, London, WC. These letters concern rehearsals for The Veiled Prophet some ten years before the British premiere at Covent Garden, 26 July 1895; a) [Trinity Coll, Cambridge, 7 Dec 1882; b) [12 Cromwell Place, Kensington, J, p.c, n.d, pmk. indecipherable; c) [Union Society, Cambridge], 8 Feb 1885; d) [ditto), 28 April 1885; and e) [ditto), 24 May 1885. [UL: transcripts.]

They provide the sole evidence that Stanford mounted a concert version of the Fical e to Act I in 1885, from Fatima's scena "I rise from the mighty dead" to the end of the Act, with Mr W. Underdown in the role of the Prophet. Stanford states: "It is the first performance in England. I should prefer not to conduct it as I cannot be sure of being present", and, on 24 May 1885, "I am sorry that I can come to neither rehearsal or concert." It is probable that it was conducted by J. Fuller-ia i tland.

p: AUTOGR\.Pl1 lvH.ITD GS' Ll TTERS' &c:

b) AUTOGR;\.PH' LETTERS:

| <u>Addressee</u> | Nb. | <u>Location, Shelfmark, Item No, Address, Date</u> |
|--------------------------------|-----|---|
| GRISSELL, Hartwell | 1 | Fitzwilliam Museum , Ca mbridge (catalogued in alphabetical order); [A], 20 May 1886, re Grissell 's MS of S. Wesley's Nass (mounted on f. 15 of Ralph Griffin's album on Sebastian Wesley). |
| GROVE, George | 4 | BL: <u>Add. MS 55239</u> . This begins with 4 informal letters to Grove, [Cambridge], undated except for the days of the week, to which the BL has assigned 1877 for the first, and 1878 for the others. See MACMILLAN" for the following 41 letters. |
| HARCOURT, Sir William, H.P. | 1 | Bodl. Lib, <u>Dep. Harcourt 237</u> , f. 60, [c], 22 Sept 1898: "You will. forgive an old Trinity man, of diametrically opposite politics to yourself, writing to thank you ...for your admirable letter in this morning's <u>Times</u> ". |
| HATCH, Mr . | 3 | Pierpont Morgan Lib, New York, Gilbert and Sullivan Colln, from Sotheby's auction .£..1990: a) [c], 13 Oct 1899, re Breslau perf. of <u>Shamus O'Brien</u> , b) [c], 17 Oct 1899 , re <u>Concert Variations</u> , Op. 71, and c) [c], 24 Dec 1899, re score and parts of Op. 71. Hatch was Managing Director/ Secretary of Boosey & Co, London. |
| HEAP, Charles S. | | LC, Washington, D.C, <u>Charles Swinnerton Heap Colln, Shelfmarkt\\1L 94. H4 Case</u> , [c], 28 July 1897 (complete with envelope). Heap was C'.lorus-master of the Birmingham Festival: "Very best thanks for the great trouble you have bestowed on my work...". (<u>Requiem</u> , Op. 63, 1st perf. Birmingham, 6 Oct 1897.) |
| HERON:, Henry | 1 | S e PHILHARMONIC SOCIETr |
| H'THELU NGTON, A. L. | 10 | See C.i\RNEGIE TLWST (UIC) |

P: ,\UTOGRA\PHI hrRIT I:--igs , L!!;TTJ!;RS, &c:

b) AUT OGR \PH LETTERS:

| <u>Addressee</u> | No. | <u>Location, Shelfmark, Item No, Address, Date</u> |
|---------------------------|-----|---|
| HIPKINS, Miss Edith J. | 1 | BL: <u>Add. MS 41639</u> , ff. 218-219, [c], 7 June 1903: a letter of condolence on t e death of her father, and "my dear old friend". Alfred J. Hipkins, FSA, 17 June 1826 to 3 June 1903, presented to the BL by Miss Hipkins on 14 July 1928. |
| JACKSON, Henry | 2 | Trinity Coll. Lib, Cambridge, <u>Add. MS.c.43: Item 89¹</u> , [A], 3 Dec 1888, re one of the <u>Blarney Ballads</u> ; Item 90, [Hatfield I-rouse, Sheep Street, Windsor], 18 Jan 1918. Also the draft of a reply from Jackson to Stanford, Item 89 ² , [Croft Cottage, Barton Road, Ca bridge], 3 Dec 1888. Henry Jackson, 1839 - 1921, a Trinity Coll. graduate of 1862, was S tanf ord's close friend, and an outstanding personality among his contemporaries. He was President of the Unioh 1864, a Fellow of Trinity 1864-1921, Vice-Master 1914-19, and Rerrius Professor of Greek 1906-21-and was reputed to have a fine singing voice. Stanford was a regular guest at his Friday evening •s moking parties', with fellow-diners such as Arthur Littelton, and it was his custom tobring along a song setting for t e entertainment of the company. ".••All w:10 knew Jackson felt his personality to be more wonderful than any printed book, and everyone fell under the spell of it. The secret of this was an extraordinary power of sympathy". |

P: AUTOGR\PII 111RI TI GS , LETTEi<S,&c:

b) AUTOGIL\PII L TTERS:

Address ee · Nb. Location, Shelfmark, Item o, Address, Date

JAMES,
Montague Rhodes

1 CUL: Add. MS 7481, Item s125, [c], 13 Nov 1913. James was Vice-Chancellor, Cambridge University, 1913-15: "My dear Vice-Chancellor, ...the Royal College (and... Hubert Parry) will be fully obliged to you also. We are all (esp. C.H.H.P.) frustrated beyond words about Charles Lloyd and Eton. What fad or such is Edward up to now? He has, it appears, decided on something affecting the whole music training of the School, with which C. H. L[loyd] cannot fall **in...**".

1 CUL: Add. MS 7481, Item 3126, [Castle Hotel, Windsor], 7 Oct 1918, shortly after James had accepted an offer from the Crown to become Provost of Eton College: "My dear Peithetairos ..." - see summary and explanation in Section 3 a) under the entry for Op. 164.

JENKINSON,
Francis

Francis Jenkinson was CUL Librarian, 1889-1923, and Stanford's brother-in-law, for he married Marion Wetton, Jennie Stanford's sister - a marriage which ended tragically in Marion's early death in Jan 1888. He was Stanford's closest friend in Cambridge - a warm relationship evidenced by the latter's mode of address, "My dear Jinks", ending "Yours affectionately".

1 CUL: Add. MS 4251, Item S343, [D], 18 Oct 1921.

P: \) UTOGH\A.P\I 1-WITI GS , L[.o]M H.S., , }c:

b) AUTOGRAPH LETTERS:

| <u>Addressee</u> | No. | <u>Location, Shelfmark, Item No, Address, Date</u> |
|--------------------|-----|---|
| JE KINSON [contd.] | 40 | CUL: <u>Add. MS 6463</u> , ranging from Item 52J, [Central Station Hotel, Glasgow], 14 April 1886 , to Item 9059, [D], 17 Nov 1921. The full list of items is: 523, 1922, 1931, 7932, 1937, 1941, 1945, 1955, 1956, 1959, 2161, 2229, 2277, 3157, 3611, 36 12, 4332, 5379, 5701, 6084, 6140, 6258 , 6337, 7277, 7510, 7615, 7767, 7782, 7783, 7784, 7787, 7959, 8441, 8744, 8994, 9002, 9006, 9053, 9058, and 9059. |
| | | There are also 5 letters from Jennie Stanford under CUL: <u>Add. ;'-IS 646J</u> , Items 324, 365, 366, J82, and 1921. |
| JOACHIM, Joseph | 57 | Staatsbibliothek, Tier5artenstrass e, Berlin, <u>US SM12/4o , Nos. 4569-4653</u> , ranging from [Linden Strasse 3/I, Leipzig], 18 Oct 18 75 , to [c], 23 Oct 1906, together with three undated letters under Items 4636, 4641, and 4642. |
| | | There is also one undated letter from Jennie Stanford, Item 46.54, [A J, "May I introduce to you Niss Kitson who is enthusiastic about music and a member of our CUMS! She is going to study music in Berlin for some months. Geraldine and Guy send their best love, Yrs. accecly, Jennie Stanford". |
| | 8 | From Joachim to Stanford, ranging from [Berlin], 9 April 1885, to [CharlottenburgJ, 25 March 1901. These are published in Joachim, J, <u>Briefe von und an Joseph Joachim</u> , 3 Vols, Berlin, 1911-1913. |
| | | [NUL: the letters to and from Joachim in transcripts.] |

b) AUTOGRAPH LETTERS:

| <u>Addressee</u> | No. | <u>Location, Shelfmark, Item No, Address, Date</u> |
|-------------------------------|-----|---|
| LEEDS FESTIVAL COH, U TTEE | 1 | BL: <u>Add. MS 41642</u> , ff. ii-iii, [Trinity Coll, Cambridg-e], 11 Jan 1885. |
| LEGGЕ, [Robin ?] | 1 | CUL: <u>Add. MS 8781</u> , Item 474, [c], 26 Oct 189 this is probably Robin Legge, music critic of <u>The Times</u> . CUL bought this letter from a dealer in 1985 and do not know its provenance. |
| LESLIE, Henry | 1 | RCM <u>MS 4088</u> , f. 127 b , [A], 8 Dec 1887, "I... a thousand thanks for your telegram, which arrived just this moment. It was very good of you and a real pleasure to me." |
| LUCAS, Stanley | | BL: <u>MS Loan 48, Nos. 13-32</u> , ff. 209-210, Archives of the Royal Philharmonic Society, [Trinity Coll, Ca:.1bridge], "Sunday" [Jan 1880 ?]. Lucas was Hon. Sec. to the PHILHARNONIC SOCIETY, 1866 to 1880 (q.v., also Francesco BZRGER). This letter, Stanford's reply to a rebuff from the Philharmonic Society, is uoted in full as it shows the narrowminded outlook of the Directors of the Society at this time: |

"Dear ,lr Lucas,

The letter you send will do quite well. I luite understand the way the matter lies. If any nglish musicians are to be looked upon as 'outsiders' (I use your own expression describing Mackenzie, Parry, and myself yesterday) by the representative English execut- ant body such as the Philharmonic Society is, I can only express my surprise that they class us so. Are we considered outsiders

1. Because, we do not liv.e in London? or
2. Because we are not Members or Associates of the Philhannonic? or
3. Because we are not past or present pupils or members of the Academy of Music?

I only ask t is because you distinctly used the term, and I think it deserves an explanation, and because it would explain everything to me.

' Thank you very sincerely for your kindness to me yesterday.

p: AUTOGLIL' LPH WRIT I GS , LETTERS &c:

b) AUTOGR\..Ptl L 8 TT BR S :

Addressee No. L o c a t i o n , Shelfmark , Item No. , Address , Date

LUCAS [contd.]

"By the way, :Mrs Seamannt (Miss Redeker) wants to have th.e Belle Dame (my song), one note lower. Could you have it transposed and sent to her, as sh.e told me she would like to sing it?"

Siiicerely yrs .

C. VILLIERS STANFORD."

LYTTELTON,
[Robert ?]

Birmingham Central Lib, Lee Crowder Colln,
Lee MS 1171, Item 106, [Vienna], 20 Sept
1881, reports the completion of the Serenade
in G, Op. 18, and the copying of the parts
in Hanover, then poses several queries in
preparation for the 1st perf. at the Birming-
ham Festival, JO Aug 1882. It begins "My dear
3ob", but this may be a nickname for Spencer or,
more lik ely, Alfred Littelton of
:\'ov ello & Co. "I... I played the Serenade for
Richter yesterday and he was very enthusiast-
ic about it...".

MACMILLAN,
the firm, G. A.,
and Sir Frederick

4.1

BL: Add. MS 552J4. After t e 4 letters to
GROVE (q. v.), this continues in chronolog-
ical order with one to the firm, 22 March
1887, and ends with another, 21 Oct 1922 .
The 39 letters betw een are all to his fri end,
G. A. >acmil lan, ranging f r o m 7 April 1890
to 4 July 1922, except for one in the middle
w;licllis addr essed to Sir Frederick Macmill-
an, 7 Jan 1912, There are thus 45 letters in
the Grove- Hacmillan se(luence.

MARTUCCI ,
Giuseppe

J

Advertd. in Lisa Cox's Catalogue No. J,
Winter 1984 -85, Lot 204, sold to an unknown
buyer: a) [c], 18 narch 1898, written the
day of the 1st perf. of J\lartucci 's 1st Sym-
phony at the RCM, "I b eli eve tll.e execu-
tion of your symphony must have given you
much pleasure..."; b) [Bia rri tz], 1 May
1898, regr ets he missed Martucci's telegram;
c) Oct 1907, commends "a young and very
remarkable Scottish musician, James
Friskin", [1886 - 1967].

b) AUTOGRAPH LETTERS:

| <u>Addressee</u> | No. | <u>Locution, Shelfmark, Item No., Address, Date</u> |
|---------------------------------------|-----|--|
| MAY., Miss [Mary Campbell CRUM] | 1 | CUL: <u>1\dd . 11S 7671</u> , Item V D227, [c], 13 May 190 J: "It was very good of you to send me t:rnt delightful book... • As far as I have looked at it, it is most interesting. Forgive my criticism, in case it is reprinted or published. <u>Memo: General Lytt.£_lton</u> , not Lyttl.£_ton•••". [Miss Crum died. 1911.] |
| MENGELBERG , \villem | 4 | Gemeente (Municipal) Museum, The Hague, golland, Willem Mengelberg Archive, in German, all from [c]: a) 19 May 1903, re 1st and 2nd perfs . <u>Irish Rhapsody No. 2</u> , 25 and 28 May 1903, Amsterdam, and 1st British perf., 8 June 1903; b) p.c , n.d, pmkd. 10 Sept 1903, Mengelberg in London, invitation to lunch, and to visit the RCH for a students• orch. concert; c) 20 Dec 1907 , regrets he cannot visit Amsterdam because of their delays in communication and commitments at the RCM , but suggests a visit in 1908 ; d) 5 March 1912 , re 'new' <u>Piano Concerto (No. 2)</u> , and 1st perf. S yphony No. 7 (22 Feb 1912) . See :\ppen dix VI for transcriptions and translations. |
| MILWARD , Robert Harding | 20 | Birmingham Central Lib, Lee Crowder Colln, <u>Lee IS 1171</u> , Items 105 , 107-116, and 118-127. Milward was Orch. Sec. of the Birmingham Festival. Items 105, [Hotel Royal, Hanover], 24 Jan 1881, and 107 , [H o t e l Continental, Hanove], J Oct 1881, concern preparations for the 1st perf. of <u>Serenade in G</u> , Op. 18 (JO Aug 1882). Items 108-116, and 118-127 , mostly from [A], concern the commission and the development stages of <u>The Three Holy Children</u> , Op. 22, (1st perf. Birmingham, 28 Aug 1885). See Section A, f. n. to Op. 22. |

P: J. AUTOGRAPH WRITINGS, LETTERS, &c:

b) AUTOGRAPH LETTERS:

| <u>Addressee</u> | No. | <u>Location, Shelfmark, Item No, Address, Date</u> |
|-------------------|-----|---|
| FRANKLIN POST | 1 | CUL: <u>Add. MS 878 1</u> , Item 480, [c], 21 Dec 1914: a request for the editor to copy the attached press cutting re the 1st perf'. of Piano Concerto No. 2, planned for :Xorfolk Music Festival, Conn, USA. See Section F under Op. 126. |
| MUSICAL QUARTERLY | 12 | See Oscar SONNECK: 9 letters to Sonneck as editor of the <u>Musical Quarterly</u> , and. J from Sonneck to Stanford. |

P: AUTOGRAPH ;,UTING, LETTERS &c:

b) AUTOGRAPH LETTERS:

| <u>Addressee</u> | No. | <u>Location, Shelfmark, Item</u> | <u>o, Address, Date</u> |
|---------------------------------|-----|---|-------------------------|
| MYERS Mrs LF. W. lf.] | 1 | Trinity Coll. Lib, Cambridge, <u>Add. MS Myers 22</u> , Item 138, [A], n.d; the Myers were co-guests with Stanford when the Leweses (George Elliot) spent five days in <u>Cambridge</u> in May-June 1877, entertaining at every meal. They visited Girton and Newnham, and the service at Trinity Coll, Chapel on the Sunday afternoon. | |
| NICHOLSON, Sydney | 2 | RSCM Lib, Croydon: a) [B], JO Jan 1911, and b) [D], 1J Dec 1922. | |
| PALGRAVE, F. T. | 1 | BL: <u>Add. MS 45741</u> , ff. 209-210, [A], 27 April 1889. | |
| PARKER, Horatio | 13 | Tale University Music Lib, New Haven, Conn, USA. Horatio Parker, 1863-1919, was professor of music at Yale, 1894-1919, a frequent visitor to British and continental music festivals, conducting his own compositions, and an Hon. D.Mus. (Cantab.), 10 June 1902, on Stanford's recommendation to the Vice-Chancellor and Senate. | |
| PARRY, C. Hubert lf. | 5 | Includes all that survives of the correspondence between Stanford and Parry: a) Shulbrede Priory, Sussex, Stanford to Parry, [Hotel St. Roch, Rue St. Romain, Paris], 4 Oct 1887; b) CUL: <u>Add. MS 6343</u> , Item 868, Parry to Stanford, [17 Kensington Sq, W], 7 Jan 1888, condolences on the untimely death of his sister-in-law, Harian | |

b) AUTOGRAPH LETTERS:

| <u>Addressee</u> | No. | <u>Location</u> , <u>Shelfmark</u> , <u>Item No</u> , <u>Address</u> , <u>Date</u> |
|------------------------|-----|---|
| PARRY" [contd.] | | Jenkinson (n e Wetton); c) Shulbretle Priory, Stanford to Parry, [Cambridge], 20 Nov 1897; d) Shulbrede Priory, [c], 9 Jan 1908; and e) Shulbrede Priory, draft of a letter from Parry to Stanford, n.d, late 1916. |
| PEACOCK, Sir Walter | | The Royal Archives, Windsor Castle, <u>RA POW J.III</u> , [Nethy Bridge Hotel, Inverness-shire, N. B.], 12 Sept 1914. Sir Walter was Private Secretary to the Prince of Wales, and this is part of the correspondence re the solo song, <u>The King's Highway</u> , [see Section Lb)], which began with Stanford's letter to Lord STAFFORDHAM (q.v.), Enquiry to the Prince. The sequence includes letters from Sir Walter to Sir Henry Wood (1 Sept 1914), Henry Wood to Walter Peacock (4 Sept 1914), and Stainer & Bell to Peacock (5 Oct 1914). All the above are transcribed in Section Lb) in the entry for <u>The King's Highway</u> . [Collective shelfmark <u>RA POW 1247</u> ; reproduced by gracious permission of Her Majesty the Queen.] |
| PEILE, John | 1 | CUL: <u>Add. MS 4251</u> , Item 1J41, [c"], 25 May 189J. John Peile was Vice-Chancellor, Cambridge University, 1891-9J: this letter informs him of the serious illness of Edward Greg which would prevent him from visiting Cambridge as one of the five recipients of an Hon. D Mus. on 12 June. See Section A under Op. 52. |
| | 1 | CUL: <u>Add. MS 5944</u> , Item 36: this is a Memorial to the Vice-Chancellor signed by 44 Members of Senate "on the recent action of the Lodging House Syndicate", [King's Coll, Cambridge], 18 June 1892, and acknowledged the next day and signed "The Vice-Chancellor, Christ's College". Stanford |

P: \UT OG H.\PH h'RITINC'ri, Lh:TTi :{S , &c:

b) AUTOGRAPH LETTER:1.S:

| <u>Addressee</u> | <u>ff.</u> | <u>Location,</u> | <u>Shelfmark,</u> | <u>Item no</u> | <u>Add ress</u> | <u>Date</u> |
|------------------|------------|--|-------------------|----------------|-----------------|-------------|
| PEILE [cond.] | | and G. W. Prothers were the joint signatories of the covering letter of 18 June 1892, "Dear Vice-Chancellor,, :: e have been requested to forward to you the enclosed letter, signed by certain members of the Electoral Roll•••", followed by the Memorial signed by 44 members of Senate. They leave it to the Vice-Chancellor's discretion to decide what action should be taken. | | | | |

PHILHARMONIC
SOCIETY

BL: MS Loan 48, Nos. 13-32, ff.211-212,
Archives of the Royal Philharmonic Society:
a) [Trinity Coll, Cambridge], 16 June 1883,
addressed to "Gentlemen", "The Directors of
the Philharmonic Society";
b) [Trinity Coll, Cambridge], 2 Nov 188J,
addressed to "Henry Heron, Esq".
Henry Heron was on. Sec. to the
PHILHARMONIC SOCIETY, 1881 to 1884. See also
Francesco BERGER, and Stanley LUCAS

PHILIPP,
Isidore

Auctioned at Sotheby's, 28 May 1985, to an unknown buyer, catalogue description:
"Autograph letter signed, in French, discussing his works for clarinet and piano, and apologising for his poor French, 3 pp, 8vo, Cambridge, 1891",

PONSONBY.-,
S. Q.

1 Private sale, Dec 1990, [c], 2 March 1902;
most probably to the father of Robert Ponsonby, re Stanford's assessment of Tennyson's musicality. (Information from Hr Hugh Taylor, Head of Cataloguing, CUL.)
The buyer of this letter is unknown.

b) AUTOGRAPH LETTERS:

| <u>Addressee</u> | No. | <u>Location, Shelfmark, Item No</u> , <u>Address, Date</u> |
|-------------------------|-----|--|
| PYNE, James Kendrick | 1 | RSCM Lib, Croydon, [c], 25 Nov 1906, "My dear Dr Pyne" (organist of Manchester Cathedral from 1876). |
| REEVES, William | | CUL: <u>Add. MS 8781</u> , Item 476, [A], 29 Jan 1889: "I am sorry that I cannot undertake to write a Counterpoint Manual•••". |
| RICHTER, Hans | 5 1 | RCM Lib: RCM <u>MS 4826</u> , itemized by RCM in nos. 1 to 40, followed by 11 undated letters written to Hans Richter (1843-1916) between 1881 and 1914, together with 4 draft copies of a letter from Richter to Stanford in 1908. This colln. was presented to Sir Keith Falkner in 1971 by Richter's daughter, Mrs. Ioeb, and added to the RC MSS in 1977. <i>Very</i> many of these are in German, with a sprinkling of German words and phrases in others. [NUL: complete set in photocopy] These range from [Hanover], 3 Oct 1881, thanking Richter for his "colossal e. Freundlichkeit" when they were together in Vienna. to no. 40, [c], 15 Aug 1914, but not pmkd. "Milano, 1 Sept 1914". They testify to a steadily growing friendliness, even mutual affection, and reciprocal professional support. However, a temporary rift in this relationship occurred in 1908 after Stanford had commended his young protégé, James Friskin, to Richter, as he had to Giuseppe Verdi (q.v.) in Oct 1907. This letter, quoted in full below, illustrates Stanford's extreme loyalty to his pupils, especially to those who excelled in their studies: "50 Holland Street, Kensington, W. n.d, but almost certainly April 1908. |

"Dear Richter,

I wrote to you some time since a letter introducing to you a young English musician of very great gifts. I expected some kind of reply, but have had none. In my letter I told you of his very

.P:AUTOGRAPH" LETTERS, LITTEHS, &c:

b) AUTOGRAPH" LETTERS:

Addressee o. Location, Shelfmark, It e No, Address , Date

RICHTER [contd.]

"remarkable talent for composition, and asked you to get him to play something of his own for you; and I laid stress on the fact that he was very shy and modest, and would need encouraging treatment at your hands if you wanted to see the best of him. As far as I could gather from his own very guarded account of the interview, you did not go further about his own music than ask him whether he wished to play as a composer or as a pianist, a question which, as letter made clear to you, would certainly result in your not hearing **any**" work of his own; and that your reception of him was exactly the reverse of what I asked, and as I could see made him uncomfortable and nervous.

"Even if you think this the proper attitude to take to a young artist, it was not exactly courteous to his master and friend who sent him, and made me much regret that I had taken any steps in the matter. He told me *you* were annoyed at his coming late for the appointment. He arrived at the Queen's Hall at 12.25, and the hour fixed by Mr Forsyth in a letter to me was 12. JO. You were therefore by blaming him for an unpunctuality which did not exist, and to start with undeserved reproach was not exactly calculated to encourage him or steady his nerve .

"I am sorry about this, but I cannot say that I am surprised. Your position in this country , gained primarily by your own gifts, was assured by the unflinching support of men like myself, whose goodwill has now become unnecessary to you, and which you therefore have dispensed with.

"But there would be no great harm done (from a personal point of view distinct from an artistic standpoint) if you kept up even so much respect for them, as to acknowledge important letters when they write them, or to fall in with such small requests as personal kindness to a boy, in whom several of those on whose opinions in musical matters you apparently used to set some value, are exceptionally interested."

Yours truly,

Charles V. Stanford."

This letter must have shaken Richter, for there are 2 handwritten drafts in German of his reply-, and 2 typed drafts in English

P: AUTOGR., PH WRITINGS, LSTTER.S, &c:

b) AUTOGJUPH L1!:TTEHS:

| <u>Addressee</u> | No. | <u>Location, Shel.fmark, Item No, Address, Date</u> |
|------------------------------|-----|---|
| RICHTER [contd.] | | translation, dated respectively 22 and 23 ;\pril 1908. In ilis reply, item No. 39, [Roseneath, Dunbartons ire], 25 April 1908 , Stanford is firm in his support of young James Fris in, but conciliative, ending with, "We can now allow this matter to rest" |
| SEAMAN, Sir Owen | 1 | CUL: <u>Add. MS 8990</u> , Item 487, [c], 22 Dec 1919: "My dear Seaman, It was so nice of you (and so gratifying to me) to read the charming notice of 'MS BOOK' as J. W. used to call his. ". This is among a collection of letters to Sir Owen Seaman, the editor of <u>Punch</u> magazine, acquired by CUL in 1993. |
| SILAS, Edouard | 1 | CUL: <u>Add. MS 8781</u> , Item 473, [A], 12 Nov 1889: nswers queries re the <u>Canterbury Pilgrims</u> , <u>Savonarola</u> , and <u>The Veiled Prop:let</u> . Silas came to England in 1850 and, for many years, taught at the GSM , and the London Academy of Music. |
| SLADEN Douglas | 1 | Central Lib, Richmond upon Thames, Sladen Archives, Vol. 32: [c], 14 Feb 1915, supports Sladen 's fund-raising movement (under the chairmanship of the Lord Mayor of London) to provide bands for the Army in World War I. |
| SMITH', William Robertson | 2 | CUL: <u>Add. MS 8781</u> , Item 481: a) [Gilling Rectory, Yorks.], 10 April 1888, "Hy dear Librarian, Of course he didn't repeat anything (how the d-1 ed. he?), & who ever heard of a concerto being encoredl Good heavensl". <u>Add. MS 2588</u> , Item 572: b) [A], 20 April 1888; as a member of Senate, Stan- |

P: AUTOGRAPH LETTERS, LETTERS, &c:

b) AUTOGRAPH LETTERS:

| <u>Addressee</u> | No. | <u>Location, Shelfmark, Item No, Address, Date</u> |
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| SMITH' [contd.] | | ford endorses the application for the loan of two rare books by the English Committee of the Bologna Exhibition. Smith was elected CUL Librarian on the death of Henry Bradshaw, Dec 18 86 , resigning in 1889, |
| SONNECK, Oscar George | 9 | LC, Washington, D.C., together with 3 from Sonneck to Stanford, <u>Oscar Sonneck / Musical Quarterly Correspondence</u> , Shelfmark: <u>ML 94. S Case</u> . Sonneck, 1873-1928, was Head of the Music Division, LC, 1902-17, making it one of the world's great music libraries, and editor of the <u>Musical Quarterly</u> from its foundation in 1915, This correspondence is the result of Sonneck's invitation to Stanford to contribute articles to MQ, which appeared in Vol. 1, No. 2, April 1915 ("Some thoughts concerning Folk-Song..."), and Vol. 2, No. 4, Oct 1916 ("William Sterndale Bennett..."), see Section O a). The sequence of letters is as follows: a) [s], 6 May 1914, b) [c], JO Sept 1914, c) from Sonneck to Stanford, typed copy, 12 Oct 1914, d) :from Stanford, [c], 20 Oct 1914, e) from Sonneck to Stanford, handwritten copy, 26 Oct 1914, f) from Stanford, [c], 13 Nov 1914; g) [c], 16 March 1916, h) [c], 22 March 1916, i) [c], 22 April 1916, j) from Sonneck to Stanford, typed copy, 20 May 1916, k) from Stanford, [c], 14 June 1915, galley emendations attached, l) [D], "Note new address", 7 Nov 1916. [NUL: complete letter sequence available in photocopy, kindly presented by Mr William Parsons, Reference Librarian Music Division, LC.] |

P: AUTOG:1.:PH WRITINGS, LETTERS , &c:

b) AUTOGRAPH LETTERS:

| <u>Addressee</u> | <u>No.</u> | <u>Lo.cation, Shelfmark, Item No., Address, Date</u> |
|-------------------------------|------------|---|
| SPEYER, Edward and Mrs. | 20 | BL: <u>Add. MS 42233</u> , ff. 244-269, 18 letters and two p.c, ranging from [A], 9 June 1887 to [D], 8 Dec 1917. At f. 257 there is a letter to Mrs Speyer, [c], 23 Nov 1901. There are also two letters from Speyer to Stanford, a) handwritten draft, [Ridgehurst, Shenley, Herts.], 2 Sept 1917, and b) f.272, typescript draft, [ditto], 7 Sept 1917. See Section Ob) for the public debate in <u>The Times</u> , JO Oct and 1 Nov 1911, and 20 Oct, 5 Nov, and 11 Nov 1912. |
| STAMFORD HAM, Lord | 1 | The Royal Archives , Windsor Castle, <u>RA POW 1247</u> : [Forbes Arms Hotel, Alford, N.B.], 27 Aug 1914. This is the first letter in the sequence concerning the solo song, <u>The King's Highway</u> , in which Stanford makes his approach to the Prince of Wales through his Equerry, Lord Stamfordham. [See Section A. 17-1] |

b:) AUT OGR.,\PH' LETTERS:

| <u>Addressee</u> | <u>No.</u> | <u>Location, Shelf'mark , Ite m No, Address, Date</u> |
|-----------------------------|------------|---|
| STARlF OilDJA-1 [con td.] | | Lb) for the song.] See also Sir Walter PEACOCK above. All letters in this sequence are transcribed in Section Lb) unjer <u>The King's Highway.</u> |
| STEPHENSON , ? | 1 | McMaster University Lib, Hamilton, Ontario, Canada, the Eric hite Colln: [A], 10 July 1884, concerning <u>Savonarola</u> royalties from Boosey & Co. |
| STEPHENSON", Benjamin C. | | Northwestern University Music Lib, Evanston, Illinois, Moldenhauer Archive, <u>MS i'-1.\.193:</u> [T in tern Hous e, Abbey Road, Malvern], 6 Sept 1896. This discusses the preliminary stages of the libretto of <u>Christopher Patch</u> , Op. 69, in which a. C. Stephenson collaborated with George Jessop. |
| | 1 | Fitzwilliam Museum, Cambridge (catalogued in alphabetical order): [c], 15 June 1897, also concernin t e libretto of <u>Christopher Patch.</u> |
| STEWART, Hugh Fraser | J | CUL: <u>Add. MS 7671.</u> Iterns A588-A590 : iluf;h Stewart, 1863-1948, , , , as a Ca:n ridge graduate who taught at Marlborough College, than attended Salis ury Theol ogica l Coll e e. 9 e retur ned to Ca bridge and was D ean of St John's College, 1907-18, Fellow of Trinity and University Lecturer in French, 1922-44, and a committee member of CUMS. His sister was Francis Jenkinson's second wife a) Item A588, [c], 13 June 1904, "...I think you are a friend of Zwitscher the pianist. Miss May...told my missus yesterday of an astonishing expression of concentrated hatred w ich he expressed for your unfortun-ate humble servant, ttle writer of this 'ere letter. Can you possi bly find out what sin I have unwittingly committed? ...!. |

p: AUTOGR:\Pll .m .ITING'>t LETTERS & c:

b) AUTOGR:\PH LETTERS:

| <u>Addressee</u> | <u>No.</u> | <u>Location,</u> | <u>Shelfmark,</u> | <u>Item No,</u> | <u>Address,</u> | <u>Date</u> |
|------------------------------------|------------|--|-----------------------|---|-----------------|-------------|
| STEWART [contd.] | | b) Item A589, [c], | 17 Nov 1904, | 'I am very | | |
| | | much relieved at your letter and thank you very cordially :for your benien intimation". | | | | |
| | | c) Item A590, [D], | n.d, [29 Sept 1916-], | discusses tll.e aims and objects of' CUMS, | | |
| | | "now 63 years old". | | | | |
| STEWART, Sir Robert Prescott | 1 | Royal Irish Academy of Music Lib, [Hotel Royal, Hanover], | 2 Jan 188 1, | discovered by Mr Hugh Taylor in a vocal score of' <u>The Veiled Prophet</u> with an inscription to his old teacher dated <u>13 May 1882</u> . The letter describes rehearsals for the 1st performance of this opera (6 Feb 188 1), and wishes Sir Robert could be present. Transcribed in Section C under <u>The Veiled Prop et</u> . | | |
| TAS, Peter | 2 | .McMaster University Lib, [Hamilton, Ontario, Canada, Peter Tas Colln. Tas acted as secretary to Bournemouth Municipal [Symphony] Orch, though Dan Godfrey w s the official secretary as well as conductor. These letters are quoted in :full as few l et ters to the BSO survive, and because they shed further light concerning Stanford's t oughts on the <u>Ode to Discord</u> at that time. | | | | |

[1] fstanford to
- Peter Tas]

"Altnaharra Hotel,
Lairg,
Sutherlandshire.

4 August 1909.

"Dear .Mr. Tas ,

I should be pleased to condu ct the Ode to Discord (when I come back. fr om. Scotland), i.e. after Sept 26). Boosey has got the p.f. scores and full score and parts. It wants a chorus, orchestra, Soprano and Bass solos: and takes about 22 minutes. Mr Plunket Greene and Miss Gleeson-White are the best soloists for it. The :former especially. You know of course that it is a satire! and for the very modern orchestra, including a lot of percussion (of course) and a .rain!mac ine which I should think the theatre next door has

P: AUTOGRAPH LETTERS, LITTS RS, c'c:

b) AUTOGRAPH LETTERS:

Address No. Location, Shelf:na rlc, Item No, Address, Date

TAS [contd.]

"go t: a kind of wllch with pebbles and barley init.

Yrs. very truly,

C. V. STANFORD.)¹¹

[2] [Stanford to
Peter Tas]

[address as above]

"18 August 1909

"Dear Mr. Tas,

I could manage Oct. 7 and should be pleased to conduct the Pf. variations also. I suppose the terms will be as before: please arrange with Ibbs and Tillett.

Who is going to sing the solo parts in the Ode? I hope you can get Gleeson-White and Mr Greene. They do it to perfection, and they are very important. Also the analysis (in the vocal score) ought to be printed **with** the words: or the public won't jump at the joke,

The Hyurophone is called in the-leatrical parlance 'the rain'. I expect yr. theatre has one, a wheel with shells and peas in it which. **turns** round and makes a 'swishing' noise,

I go tomorrow to Loch Marer Hotel, Ross-shire, N.B, for a fortnight. I am afraid that my visit must be 'provisi onal' for I have to give up R. Colledge work in order to come.

Yrs. very truly,

C. V. STANFORD.¹¹

Landon Ronald gave the 1st perf. of the Ode to Discord in the Queen's Hall, 9 June 1909, with the soloists Miss Gleeson-White and Plunket Greene, but there is no record that the work was ever perfd. by the BSO, They had given the 2nd perf, of the Concert Variations, Op. 71, on 7 May 1900, with a repeat perf, on 26 Oct 190 J. The proposal for 1909 (7 Oct) was abortive also, for the next perf. of Op, 71 was on 3 March 1910, cond. by Dan Godfrey.

Though Stanford's 'satire' may have appealed to the audience in 1909, Guy Stanford's letter to his cousin on the Centenary perf. of the Ode in Cork on 10 Oct 1952 reflects the general opinion that his

P: AUTOGRAPHS, LETTERS, &c

b) AUTOGRAPH LETTERS:

| <u>Addressee</u> | <u>lit. Location, Shelfmark, Item No, Address, Date</u> |
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| TAS (contd.) | father's 'joke' fell completely flat some 40 years later. (see Section A under the entry for the <u>Ode.</u>) |
| TAYLOR, Sedley | CUL: <u>Add. MS 6258</u> , Item 161, [c], 9 Oct 1913 |
| | 16 CUL: <u>Add. MS 6260</u> , Items 150, 155, 161, 168-172 W- 174, 177, 182, 183, 188, 191, 2J6, and 247 (n.d.). All these originate from [c], except 247 which has been written on a scrap of Trinity Coll. menu. The dates range from 2 March 1894 (Item 150) to 7 May 1914 (Item 191). Item 236, n.d., has the date added in pencil [JO Nov. 1896 ?]. There are also 4 letters from Taylor to Stanford under CUL: <u>Add. MS 6255</u> , Items 1JO, 132, 134, and 147. |
| TENNYSON Alfred [Lord] d. 1892 | 2 Lincoln City Lib, Tennyson Archive: a) Item 4260, (Trinity Coll, Cambridge), 14 March 1876, thanks Tennyson for the interest he has shown in the music of <u>Queen Mary</u> , and refers to the difficulties raised by the theatre manageress, Mrs Ba teman; b) Item 4261, (Trinity Coll, Cambridge), 18 March 1876, thanks Tennyson for his generous letter. Under Item 511.67 is a letter from Tennyson, n.d: "Hallam has no authority from me to send you that early book of mine for you to musicize. <u>I cannot</u> consent to that being done." ¹¹ |

W Item 171, [B] deleted, [c] entered by hand, 18 Feb 1913, is the only letter known to have been typed by Stanford; it expresses strong views on four points of policy concerning the payment OF emoluments at Cambridge.

b) AUTOGRAPHS-LETTERS

| <u>Addressee</u> | <u>No.</u> | <u>Location, Shelfmark, Item No , Address, Date</u> |
|--|------------|---|
| TENNYSON, Emily [Lady] | 1 | Lincoln City Lib, Tennyson Archive, Item 7394, [Trinity Coll, Cambridge], 20 Feb 1882 concerning <u>Hands all round</u> , transcribed in full in Section Mc) under the entry for this song. |
| TENNYSON', Hallam [2nd Baron Tennyson 1892 J | 20 | Lincoln City Lib, Tennyson Archive, Items 4257, 4258, 4262-4272, 4895, 5390, and 6992-6996. Stanford and Hallam Tennyson were fellow-students at Cambridge, and began there a life-long friendship, which extended to his wife, Audrey, on their marriage. The letters range from Items 4257-8, [30 Duke Street, St James, SW], Oct 1875, to Item 6996, [no address], 9 Feb 1907, which has the cryptic beginning: "The great D was finished this morning...", almost certainly referring to the <u>Wellington Ode</u> , Op. 100, (see Section A), which was dedicated to Hallam Tennyson. At the end of his full score Stanford has entered the date <u>10 Feb</u> 1907. |
| TENNYSON Audrey [Lady] | 1 | Lincoln City Lib, Tennyson Archive, Item 5389, [c], 30 May 1913: "Hy dear Lady Tennyson, I hope you got the song all right. I posted on your letter at once. I hope it will in spirit [be] the right sort, and bedevil the wrong. Yrs. aff, C. V. STANFORD" |
| THOMPSON, Herbert | 22 | Leeds University Lib, <u>MS 361</u> , Nos. 260-281. Stanford, conductor of Leeds Philharmonic since 1898, was appointed conductor of Leeds Festival in 1900, in spite of objections raised by Frederick Spark, Festival Secretary, who failed to go through normal consultation processes thereafter. Stanford's Leeds friends, Herbert Thompson and W. S. Hannan, |

b) AUTOGRAPH LETTERS:

Addressee No. Location, Shelf:na rk , Item No, Address, Date

THOMPSON [contd.] were media through whom he was able to get a positive response on or aniza tion from Spark. Plunket Greene (biography, p. 127) quotes a letter to Thompson of Dec 1900, in which Stanford refers to this lack of communication from Spark.

1 Leeds University Lib, MS 361/353/1, is a letter on AJ-size paper in typed, draft copy, written by J. Fuller-Maitland on Stanford's behalf to Herbert Thompson, setting out the full circumstances of Stanford's libel action against the editor of Truth, for what was printed in the issue of 1 Feb 1900. Fuller-Maitland gives his address as [39 Phillimore Gardens, Kensington, W] , and dates his letter 20 Feb 1900.

THRING, 40+ BL: Add. MS 56819: this is correspondence with The Society of Authors in technical terms, and relates mainly to a dispute between Stanford and ovello Co concerning royalties on Symphony No. 3 (Irish), and, in general, that publishers are not giving composers (especially young com osers) a just return of profits made on their work.

VICE-CLL\N C 8LLOR, 2 See John PEILE, V-C 1891-93.
Mr 2 See Montague Rhodes J MES, V-C 1913-15.

WILSON, 1 Trinity Coll. Lib, Cambridge, Add. MS.c.1,
Harry F. Item 103, [Hotel St. Romain, Rue St. Roch,
[later Sir] Paris], JO Sept 1887, "My dear Harrietta,
We are only sorry that it is impossijle. We
only go for the concert...in the afternoon
and come back the first train next morning,
for a Greek Pla\il-et\earsal... Our best

O_e_l_i_p_s_i_T_y_n_a_n_u_s_p_2_9 prod_ued 22-28 Nov 1887, Theatre Royal,
Cambridge.

W

P: AUTOGRAPHI \viUTINGS, LIPIERS, &c:

b) AUTOGRAPH LETTERS:

| <u>Addressee</u> | No. | <u>Location</u> , <u>Shelfmark</u> , <u>Item No.</u> , <u>Address</u> , <u>Date</u> |
|------------------|-----|---|
| WILSON [contd.] | | thanks to your people. We had a lovely tour Monte Generoso, Varese, Cadenabbia, then to Parma to hear Verdi's Otello (which is <u>superb</u>)...then to Monte Carlo where all is lovely and only man vile, Cannes and here ...". His letter ends with a 2 l- ba r quot- ation, Cor a J , of the "Horns with the Spring" theme from <u>Oedipus Tyrannus</u> . H.F. Wilson had collaborated 1883-84 in the drafting of the libretto of <u>The Three <u>oly Children</u></u> , Op. 22, with Canon Percy Hudson and the Dean of Chester. (See f.n. to the entry for Op. 22 in Section A.) |
| WURM, Niss | 2 | Staatsbibliothek; Musiksaal, Unter den Linden, Berlin, <u>MS Mus.ep.Stanford</u> : a) Item 42, [c], 17 Dec 1909, provides a list of his published chamber music and publishers in response to request; b) Item 43, [c], 25 Jan 19 10 , replies to inquiry re appointment as a piano teacher at the RCM (no vacancies), and recommends application to the RIA:M, Dublin. [NUL: transcripts.] |

P: AUTOGRAPH: WRITINGS, LETTERS &c:

Finally, a collection of letters received by Stanford over the years, affixed in what can be termed a personal scrap-book:

Autograph Book [so-called] in the Library of the Royal College of Music, RCM MS 4253, from the estate of Guy Stanford. After consultation with the trustees, the co-executors, Captain Reginald Dalrymple and Mr Hilary Chadwyck-Healey, decided that this 'autograph book' should be presented to the RCM Library, and the latter executed this gift in 1954 through Sir Ernest Bullock, the then Director of the RCM.

The Autograph Book contains 177 letters and papers addressed to Stanford, ranging from Albert Edward, Prince of Wales, through the alphabet of the well-known and famous to Richard Wagner-Brahms, Boito, Robert Brownin, Dvofłk, Grieg, Kipling, Liszt, Longfellow, Saint-Sains, Clara Schumann, Tchaikovsky, Verdi, Wider, &c. The full list is printed in Oct 1963, pp. 730-1.

In the same category as the above it can be recorded that the RAM Lib, holds an autograph letter from Brahms to Stanford,

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- 1987 Stephen BANFIELD, "Songs by Stanford", review of "C. Villiers Stanford, Songs", *Musica Britannica* 52, ed. Geoffrey Bush, in Journal of the HMA, Vol. 112, Part 2, 1987, pp 339-341.

B:I:BLIOGRAPHY:

- 1987 Lewis FOREMAN, "From Parry to Britten"¹¹, (British Music in Letters, 1900-1945), Batsford, London, 1987, xviii + 332pp.
- 1988 Michael HOLROYD, ¹¹[George] Bernard Shaw", Chatto & Windus, London, 1988.
- 1991 Bryan N. S. GOOCH¹ and David THATCHER, "A Shakespeare Music Catalogue", 5 vols, Oxford Press, 1991.
- 1993 Robert STRADLING- and MeiriOn HUGHES, "The English Musical Renaissance, 1860-1940"¹¹, Routledge, London, 1993.

APPENDIX I:

CHAMBER MUSIC IN LONDON
THE MONDAY (AND SAT URDAY. POPULAR CONCERTS

The erection of St James's Hall, Regent Street, was completed in 1858, and the promoters, led by Chappell & Co, organized a series of three concerts in December of that year to publicize its amenities, though these resulted in a financial loss. This was followed by a series of four concerts, announced as "Monday Popular Concerts", which **were** more successful.

At the suggestion of James **W.** Davison, music critic of The Times, succeeding concert series consisted entirely of classical music and, under the direction of Arthur Chappell from 14 Feb 1859 when the series began, ran without a break for forty years. The aim was to establish "a permanent audience from the lovers of music resident in London and the suburbs", never before attempted, and, to ensure the realization of this aim, to engage solely artists acclaimed to have the highest international standards of performance. Fourteen concerts were given in this first series, ending on 27 June, after which the season ran from late autumn to Easter. In 1865 the Saturday Popular Concerts began on an occasional basis and, from 1876, alternated weekly **with** the Monday concerts.

Louis Ries, second violin, and Alfredo Piatti, violoncello, were members of the original string quartet of 14 Feb 1859, and continued in their respective roles throughout the forty years of the Popular Concerts. From 185 the illustrious, Joseph Joachim, led the quartet. For the greater part of the season, founding his own quartet in Berlin ten years later, and presenting at least one series of recitals annually at the Popular Concerts, 1869 to 1907. The successive **members** of the Joachim Quartet became household names to London audiences—second **violins:** Ernst Schiøer (1869-72), Heinrich de Ahna, (1872-92), Johann **Kruse** (1892-97), and Carl Halir (1897-1907); **Violins** Heinrich **de Ahna** (1869-72), Eduard Rappoldi (1872-77), and **Emanuel Virthl** (1877-1907); violon cellos: Wilhelm Muller (1869-79), and Robert Hausmann (1879- 1907) .

Wilhelmina , Norman-Néruda (Lady Halle) appeared regularly at these concerts, as did Clara Schumann, succeeded by her pupils, Fanny Davies and Leonard Borwick. Vocal solos of the highest quality provided a contrast to the chamber **works**, with piano accompaniments by Henry Bird and Charles Halle. A feature of the Popular Concerts was the lavishly produced sixpenny programmes with analytical notes. and copious incipits of the works by James Davison, and Joseph

APPENDIX I:

B. ennett. after him- a major factor in the educative influence of these concerts.

Apart from **a few** concerts given annually, the Populaxr Concerts ended in 1898, though Johann Kruse made an attempt to revive them in 1903-4 (see the entry in Section HI f. or Stanford's String Quartet No. 1, Op. 85), 11 Jan 1904). This unique institution ended with the last concert given in St James's Hall on 11 Feb 1905, and the demolition. of the building shortly afterwards.

The cult of chamber music in the second half of the 19th century would be sufficiently astonishing if it had been confined to the Popwl. ar Concert5y but it is even more so if one considers the parallel activity in this genre **with**, for example, Dannreuth er 's concerts in his Orme Square horn in Bayswater, "Mr Hermann Franke's Chamber Concerts", and "Mr Charles Hall e 's Chamber Concerts", to cite but a **few**.

With the demolition of St James's Hall, chamber music concerts had, perforce, to move to smaller halls such as the Steinway Hall (400, up to 1924), the Aeolian Hall (500, up to 1943), the Bechstein Hall . (540, 1901-14) which, with a change of ownership, was renamed the Wigmore Hall (1917 to the present day). It is significant in this educative progress that the musical needs of East London were provided by the Sunday Afternoon Concerts in Toynbee Hall, Whitechapel, begun by J.M. Dent in 1897, and carried on by Mrs Aves; no attempt was made to play down to the East-Enders, the concerts were an immediate success, and they never waned in popularity.

This unprecedented activity in pursuit of chamber music in London has parallels in Stanford's pioneer **work** in Cambridge, 1873-93, and in Newcastle Chamber Music Society, 1880 to the present day.

APPENDIX II:

TRANSCRIPTS FROM RFC/RAF CASUALTY CARDS
 MAJOR E. F. UNWIN and CAPT. T. A. TILLARD **W**

| | | |
|---|---------------------------------|-----------------------------------|
| Rank & Name: | Major Ernest Frederick UNWIN | Capt. Thomas Atkinson TILLARD |
| Unit: | ASC & RFC | Norfolk Yeomanry & RFC |
| Graduated as: | N/k | |
| At Time of Accident Employed as: | N/k | Pilot |
| Date of Casualty: | 23 March 1916 | 6 December 1916 |
| Where Occurred: | Home (UK) | France |
| Type of Machine: | N/k | Morane |
| Nature & Cause of Accident: | Aero Accident | Flying Accident |
| Result of Accident: | Killed | Killed |
| Name of Other Occupant(s) of Machine: | | Lieut. D. M. Murdock (wounded) |
| Remarks: | | No details known |
| Court of Enquiry: | | |
| Next of Kin: | | |

@Transcripts from RFC/RAF Casualty Cards in respect of two of the five dedicatees of Stanford's Piano Trio No. 3 in A major, E.U., and A.T., provided by the Royal Air Force Museum, Hendon, London, NW9 5LL, from official records in F.S. Form 559 Casualty Cards and A.M. Form 470 RAF Casualty Cards.

APPENDIX III.:

TRINITY COLLEGE CHAPEL ORGAN, CAMBRIDGE *ff*}

This Organ was originally constructed in the years 1707 and 1708, being the last work of the celebrated Bernard ("Father") Smith. Its erection in the Chapel was not in fact fully completed at the time of his death, but had to be finished by his son-in-law, Christopher Schreider, in whose care it **remained** for tuning and repairs for the succeeding quarter of a century. Subsequent repairs and improvements **were** made in 1767 by Parker, in 1801-2 by Avery, in 1808 by Lincoln, in 1819 by Flight and Robson, and in 1836 by John Gray. Since that date the Organ has remained entirely in the hands of Messrs William Hill and Son, **who**, besides periodical repairs, etc, made some additions to it in the years 1835 and 1855. In the year 1870, when the Chapel underwent extensive alterations, the Organ was taken down and entirely rebuilt by them. Very considerable additions were made to it, but all the really original work was carefully retained. The original case was also kept, but enlarged at the flanks. The same firm have recently introduced entirely new mechanism ("tubular pneumatics") and a few additional stops, for some of which room has been made by projecting the little Organ-case further into the Chapel.

The following is a Specification of the Organ as it at present stands, the new stops being printed in italics:-

GREAT ORGAN. CC to *G*, .

| | Feet | | Feet |
|-------------------------------|------|-----------------------|-----------|
| 1. <u>Bourdon</u> | 16 | 11. Quint | 6 |
| 2. Double Open Diapason | 16 | 12. Principal | 4 |
| 3. Stopped Diapason | 8 | 13. Wald Flute | 4 |
| 4. Open Diapason, No. 1 | 8 | 14. Harmonic Flute | 4 |
| 5. Open Diapason, No. 2 | 8 | 15. Twelfth | 3 |
| 6. <i>Open Diapason No. 1</i> | 8 | 16. Fifteenth | 2 |
| 7. <i>Sesquialtera</i> Flute | 8 | 17. Mixture | (3 ranks) |
| 8. <u>Dulciana</u> | 8 | 18. Trumpet | 8 |
| 9. Salicional | 8 | 19. Clarion | |
| 10. Gamba (Pierced) | 8 | | |

Reproduced from the programmes of Trinity College Organ Recitals, Easter Term, 1890 (5, 9, and 12 June), originals in the Library of Trinity College.

APPENDIX m :

SWELL ORGAN. CC to G'J.

| | Fee)t | | Feet |
|---------------------|-------|--------------------|-----------|
| 1. Double Diapason | 16 | 8. Fi:fteenth | 2 |
| 2. Stopped Diapason | 8 | 9. Mixture | (J ranks) |
| J. 'Open Diapason | 8 | 10. Double Trumpet | 16, |
| 4. Gamba (Cone) | 8 | 11. Trumpet | 8 |
| 5. Salicional | 8 | 12. Cornopean | 8 |
| 6. Principal | 4 | 13. Oboe | 8 |
| 7. Flute (suabe) | 4 | 14. Clarion | 4 |

CHOIR ORGAN. CC to G^J.

| | Feet | | Feet |
|--|------|-------------------------------------|------|
| 1. Open Diapason, No. 1 | 8 | 7. Stopped Diapason | 8 |
| 2. Clarabella | 8 | 8. Open Diapason, No. 2 | 8 |
| t J. <u>Dolce</u> | 8 | 9. Viol di Gamba | 8 |
| 4. Flute | 4 | 10. <u>Doppel Flute</u> | 8 |
| (These :four are in tbl& small case in :front.) | | 11. Principal | 4 |
| 5. Double Dulciana | 16 | 12. <u>Gemshorn</u> (Harmonic) | 2 |
| 6. Duclciana | 8 | 13. <u>Cor Anglaia</u> (:free reed) | 16 |
| | | 14. Clarinet | 8 |

t This stop consists o:f a set of Pipes made some years since by the :famous German Organ-builder, Schulze, and is the gi:ft o:f Mr **Walker** Joy.

SOLO ORGAN. CC to aJ.

| | Feet | | Feet |
|-------------------------|------|----------------------|------|
| 1. Harmonic Flute | 8 | 6,. Bassoon | 16 |
| 2. Dulcet | 8 | 7. Oboe (Orchestral) | 8 |
| J. Vox Angelica. | 8 | 8. Vox Humana | 8 |
| 4. Lieblich Flute | 4 | 9. Tuba | 8 |
| 5. Piccolo | 2 | | |

(Nos. 2, 3, 4, 6, 7, and 8 are in a box.)

PEDAL ORGAN. CCC to F.

| | Feet | | Feet. |
|--------------------------------|------|---------------|-----------|
| 1. <u>Double Open Diapason</u> | J2 | 7. Flute | 8 |
| 2. Open Diapason (wood) | 16 | 8. Fi:fteenth | 4 |
| J. Open Diapason (metal} | 16 | 9. Mixture | (J ranks} |
| 4. Bourdon | 16 | 10. Trombone | 16 |
| 5. Violone | 8 | 11. Clarion | 8 |
| 6. <u>Violoncello</u> | 8 | | |

APPENDIX **m**:

ACCESSORIES .

11 Draw-stop couplers, 14 composition studs, 2 tremulant **bars**,
5 pedal compositions, Swell and Solo box pedals.

SUMMARY OF SPEAKING STOPS.

| | No. of Stops. | No. of Pipes. |
|-----------------------|---------------|---------------|
| I. GREAT ORGAN | 19 | 1176, |
| II. SWELL ORGAN | 14 | 896 |
| III, CHOIR ORGAN | 14 | 772 |
| IV. SOLO ORGAN | 9 | 468 |
| V. PEDAL ORGAN | 11 | <u>390</u> |
| | 67 | 3702 |
| | <u>==</u> | <u>==</u> |

APPENDIX IV:

THE PUBLISHED HISTORY OF SONGS COLLECTED IN THE
 ALBUM OF TWELVE ENGLISH SONGS
 AND THE ADJUSTMENTS TO AMERICAN COPYRIGHT LAW 1891 {tj}

- 1876, "o Songs from Alfred, Lord Tennyson's Drama "Queen Mary",
 (Opus 6, Section D), 1. The Milkmaid's Song, 2. The Lute Song, Stanley Lucas, Weber & Co, London, n.d, plate nos. 764 and 765, folio. Compd. August 1875, dedicated "To Miss Florence Coleridge".
 BL: H.1779.1.(37.), copyright deposit copy received 15 Dec 1876.
- 1878 Three Ditties of the Olden Time 1. Out upon it! I have loved three whole days together. (Sir John Suckling, 1609-1642), 2. Why so pale and wan, fond lover? (Suckling), 3. To Carnations (Robert Herrick, 1633-1633, 'Stay while ye will, or go!'), Stanley Lucas, Weber & Co, London, n.d, plate no. 865, folio. Compd. Feb 1877, dedicated "To Arthur Duke Coleridge".
 BL: 178J.z.(28.), copyright deposit copy received 23 July 1878.
- 1878 La Belle Dame sans merci (John Keats, 1795-1821, 'Oh what can ail thee, Knight at arms'), Stanley Lucas, Weber & Co, London, n.d, plate no. 866, folio, [1878]. compd. 1877', dedicated "To his Friend Arthur Duke Coleridge". [1830-1913]. Key G minor.
 BL: 1783.z.(27.), copyright deposit copy received 27 July 1878.
 1st perf. CUMS Concert, Guildhall, Cambridge, Tuesday, 10 Oct 1877 (compd. for this concert?).
 Perfd. CUMS Concert, Guildhall, Cambridge, Thursday, 13 March 1879, and Thursday, 10 March 1898.
- 1884 Prospice (Robert Browning, 1812-1889, 'Fear death? To feel the fog in my throat'), Stanley Lucas, Weber and Co, London, n.d, plate no. 2220, folio, Compd. August 1884.
 BL: H.1960.(17.), copyright deposit copy received 19 Dec 1884.
 Perfd. CUMS Concert, Guildhall, Cambridge, Friday, 25 Feb 1887, and Wednesday, 26 Oct 1887.

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1886. La Belle Dame sans merci (John Keats), Stanley Lucas, Weber & Co, London, n.d, plate no, 2520, folio, publishers' advert. -87
at end dated 24 Nov 1886. Key F minor.
BL: H.1960.(14.), copyright deposit copy received 12 Dec 1887,
- 1893 A Corsican Dirge (Trans. from the Corsican by Alma Strettell, 'I set forth from the calanche'), Stanley Lucas, Weber, Pitt & Hatzfeld Ltd, London & Leipzig, n.d, folio, H. B. Stevens Co, Boston. Copyright 1893 H.B. Stevens Co. Printed by C. G. Roder, Leipzig. "Edited by C. P. Scott".
BL: H.1960.ct(1.), copyright deposit copy received 27 Sept 1893,
LC: M.1621, Copyright Office date stamp 25 June 1894 (see below). 1st
ed. of the Concert, Guildhall, Cambridge, Wednesday,
1 March 1894.
- 1893 Crossing the Bar (Alfred, Lord Tennyson, 1809 - 1892, 'Sunset and evening star'), Stanley Lucas, Weber, Pitt & Hatzfeld Ltd, London & Leipzig, n.d, plate no, 3251, folio.
Compd, April 1890.
BL: H.1960(2.), copyright deposit copy received 27 Sept 1893.
- 1893 The Milkmaid's Song (Tennyson, from "Queen Mary", 'Shame upon you, Robin'), Stanley Lucas, Weber & Co, London, n.d, plate no. 3250, 3258, "Printed at Leipzig". Copyright 1893 by H. B. Stevens Co, Boston. "Edited by C. P. Scott".
BL: H.1860.see.(b.), not a copyright deposit copy, but purchased 1968. Plates newly engraved, and not a reprint of the 1876 edn.
1896. O fondest and truest (Robert Bridges, 1844 - 1930, The Shorter Poems of Robert Bridges, 1890), the orig. version of Since thou, O fondest and truest, no. 2 in "An English Series of Original Songs", edited by J. R. Courtnay Gale and Charlton T. Speer, Weekes and Co, 14, Hanover Street, Regent Street, London, W., and Clayton F. Summy Co, 220 Wabash Avenue, Chicago, USA, plate no. W.J210, folio. Copyright 1896 by Weekes & Co.
BL: G.1005., copyright deposit copy received 14 August 1896.
- 1st Edition: ALEXANDER'S ENGLISH SONGS, Stanley Lucas, Weber, 1897
Pitt & Hatzfeld Ltd, London & Leipzig, n.d, 4 to. Copyright 1893-1897 by H.B. Stevens Co, Boston, plate nos. 3250-3251 to 3250.3262. Printed in Leipzig by C. G. Roder.
BL: G.J55.n(4.), copyright deposit copy received 5 April 1897.
CUL: copyright deposit copy received 14 Dec 1897,

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1. Since thou, O fondest and truest, Op. 43, No. 1 (Robert Bridges, 1844-1930, The Shorter Poems of Robert Bridges, 1890), slightly changed from orig. setting, O fondest and truest, above. "May 1891" at end of song. Newly engraved for the Album. Foot of 1st page: "Edited by C. P. Scott/ Copyright 1897 by H.B. Stevens Co."
2. Crossing the Bar (Alfred, Lord Tennyson, 1809 - 1892, 'Sunset and evening star'), printed from the plates of the 1893 edn, above (no. 3251). "April 1890" at end of song.
3. I praise the tender flower, Op. 43, No. 2 (Robert Bridges, Poems, 1884). **First** engraved for the Album. No date of compn. at end of the song, but "May 1891" at end in 2nd and 3rd editions of the Album. Foot of 1st page: "Edited by C. P. Scott/ Copyright 1897 by H. B. Stevens Co."
4. Say, O say saith the music, Op. 43, No. 3 (Robert Bridges, The Shorter Poems of Robert Bridges, 1890, 'I love my lady's eyes'). **First** engraved for the Album. "May 1891" at end of song. Foot of 1st page: "Edited by C. P. Scott/ Copyright 1897 by R. B. Stevens Co."
5. A Corsican Dirge (Trans. from the Corsican by Alma Strettell, 'I set forth from the calanche'), printed from the plates of the 1893 edn. above (no. 3190). "May 1891" at end of song. Foot of 1st page: "Edited by C. P. Scott/ Copyright 1893 by H. B. Stevens Co."
6. Prospice (Robert Browning, 1812-1889, 'To feel the fog in my throat'), printed from the plates of the 1884 edn. above (no. 2220). "August 1884" at end of song,
7. La Belle Dame sans Merci (John Keats, 1795- 1821, 'Oh what can ail thee, Knight at arms'). Newly engraved for the Album, [Dedication to Arthur Duke Coleridge of 1st edn, 1878, plate no. 866, not carried through to the Album. In his biography, P. 216, Plunkett Greene dates this song "1876".] J
8. The Milkmaid's Song (Alfred, Lord Tennyson, from Queen, 'Shame upon you, Robin'), printed from the plates of the 1893 edn. above (no. 3250, 3258). "August 1875" at end of song.

APPENDIX IV:

9. The Lute Song (Tennyson, from "Queen Mary", 'Hapless doom of women'). Newly engraved for the Album. "August 1875" at end of song.
10. To Carnations (Robert Herrick, 1868-1938, 'Stay with me ye will, or go'). No. 1, Three Ditties of the Olden Times, newly engraved for the Album. "1877" at end of song.
11. Out upon it I have loved three whole days together (Sir John Suckling, 1609-1642). No. 1, Three Ditties of the Olden Time, newly engraved for the Album. "February 1877" at end of song.
12. Why so pale and wan, fond lover? (John Suckling). No. 2, Three Ditties of the Olden Time, newly engraved for the Album. "February 1877" at end of song.

[Dedication of the last three songs to Arthur Duke Coleridge of 1st edn. of 1878, plate no. 865, not carried through to the Album.]

Though "Copyright 1893-1897 by H. B. Stevens Co, Boston" is claimed for all twelve songs in the Album, it is clear from the respective footnotes that it is only four of these for which such a claim is made - nos. 1, 3, and 4, "Copyright 1897", and no. 5, "Copyright 1893". On March 1891 the 51st United States Congress made amendments relating to copyrights, effective on and after 1 July 1891, causing confusion and uncertainty for authors, publishers, and their legal representatives by inclusion of the so-called 'manufacturing clause': "he shall also, not later than the day of publication thereof in this or any foreign country, deliver at the office of the Librarian of Congress... two copies of such copyright book, map, chart, dramatic or musical composition, engraving... Provided... the two copies of the same shall be printed from type set **within** the limits of the United States, or from plates made therefrom..." [section 4956.] With the penalty in Section 4963: "Every person who shall insert or impress such notice... in or upon any book, map, chart, dramatic, or musical composition, print... for which he has not obtained a copyright, shall be liable to a penalty of one hundred dollars...".

In an attempt to overcome the strictures of 'manufactured in the U.S.A.', publishers, and others making application for copyright,

.APPXj)IXIV:

named an American national as an 'editor', hence the statement by H. B. Stevens Co (acting also, presumably, as agents for Stanley Lucas, Weber, Pitt & Hatzfeld), "'Edited by C. P. Scott", [Charles Phillips Scott, 1868-1926]. Scott's editorial contribution is not made clear; it may be that an American name was wanted in the hope of satisfying the unclear requirements of the 1891 'international' copyright act.

The writer is greatly indebted to his friend and colleague, Mr William Lichtenwanger, formerly Head of Reference, Music Division, Library of Congress, who, in collaboration with his successor, - Mr William Parsons, made an exhaustive search in 1987 of all available records, file cards, documents, etc, which might shed some light on the copyright application claimed to have been made by H.B. Stevens Co., and the outcome of such application, The Library of Congress has a copy of the Weekes's edition of O fondest and truest, 1896, deposited with the Copyright Office on 21 June 1896, but there is no evidence that it was ever published in Boston by H. B. Stevens Co., and, in any case, it was not this original version which was printed in the Album.

The sole exemplar of the four songs, for which H. B. Stevens Co claim "Copyright 1893 - 1897", discovered in the Library of Congress (or, indeed of the twelve songs in the Album) is no. 5, A Corsican Dirge, shelved at M. 1621, with the imprint: London & Leipzig, / Stanley Lucas, Weber, Pitt and Hatzfeld Ltd. / Boston, H.B. Stevens Company. / Copyright 1893 by H. B. Stevens Co. / Printed by C. G. Roder, Leipzig, plate no. "S.L.W.P. & H. 3190". The date of copyright application, 25 June 1894, is stamped on the cover, and the printed date in "Copyright 1893" on the cover and first page of ^{col} music, has been altered by hand in ink (possibly by the publisher), { This exemplar is the publication of 1893, the plates of which were used for the reprint as No. 5 in the Album.

The evidence of a search of Copyright Office records suggests that the H.B. Stevens Co may have been refused copyright for their application of 1894, also for nos. 1, 3, and 4 of the Album, for which they claim "Copyright 1897". No record of such application has been seen in the Copyright Office. It was customary to return copies when copyright application was refused, but, perhaps by oversight, the Library of Congress copy of A Corsican Dirge remained in the Copyright Office as a reject until sometime before 1928, when it was transferred to the Music Division of the Library.

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The writer is further indebted to Mr Lichtenwanger for his recent (1993) re-investigation of records in the Copyright Office, which revealed no information not already ascertained in 1987. He added, however, that the first move towards clarification of the 1891 Copyright Act was a ruling in the US Circuit Court at Boston, **1 August** 1894, that a book of music did not have to follow the 'manufactured in the USA' clause, whereas a book about music (or any other topic) did; further, on an appeal by the Oliver Ditson Co, the appellate Court of Massachusetts upheld the ruling of the lower court on 25 April 1895, so freeing music scores from the 1891 Act,

2nd Edition: ALBUM OF TWELVE ENGLISH SONGS, Augener & Co.,, 1900
199 Regent Street, London, W., and H.B. Stevens Company, 22 Newgate Street, Boston, n.d., printed from the plates of the 1st edition of 1897, 'Augener's Edition No. 8939'. 'Copyright-1893-1897 by H.B. Stevens Co.'
Augener's house journal, Monthly Musical Record, lists this publication for 1900. Not in BL.
CUL: copyright deposit copy received 6 March 1901.

1903 A Corsican Dirge, Augener & Co, 199 Regent Street, and 6 New Burlington Street, London, W., printed from the plates of the 2nd edition above, plate no. 10779, n.d.
BL: H 1960.d.(5.), copyright deposit copy received 6 March 1903,

3rd Edition: ALBUM OF TWELVE ENGLISH SONGS, Augener Limited, 6, **New** 1904
Burlington Street, London, W., n.d, printed from the plates
-17 of the 2nd edition of 1900, 'Augener's Edition No. 8938', plate no. 10779, copy of this rare edn. in L&PL.
A footnote to 1. Since thou, O fondest and truest, states: "This song is printed in this volume by arrangement with Messrs Weekes & Co., the proprietors, by whom it is published in separate form." This would seem to be an unambiguous statement that Weekes & Co held the copyright of both versions, i.e. Stanford's original setting published in 1896, as well as the revised version published in the 1st edition of the Album and thereafter. Not in BL. NUL: photoprint from copy in L&PL.

ca. La Belle Dame sans merci, Augener London, c 1910, folio, 1910
BL: G.809.1.(6.), not in NUL.

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192J La Belle Dame sans merci, Augener, London, n.d, 4to (reprint from the plates of Jrd edition of 1904-19177).

BL: H. 1960.f.(13.)•

ca. La Belle Dame sans merci, Augener (Gnlliard) reprint from the 1978 original plates, keys F minor, and G minor, Galliard Edition

1979 Prospice, Ko. 2 in Si Songs for edium Voice, ed. Geoffrey Bush, Stainer Bell, London, and Galaxy, New York, 1979 .

1986 Music Britannica, Vol. 52, C. Villiers Stanford / Songs, ed. Geoffrey Dush, Stainer Bell, London, 1986 (230 pp, 42 solo songs, and 10 original alternative settings), includes 9 songs collected in the album - - o. 1 and the original setting 0 fondest and truest, nos. 2-4, Nos. 6 and 7, and Nos. 11 and 12.

1992 Crossing the Bar, Cathedral Music, Chichester, 1992, 4 pp, 4to, presented by R. Barnes, Nov 1992.

ORIGINAL SOURCES OF IRISH TRADITIONAL MUSIC
CONSULTED BY STANFORD ^W

Stanford's Irish Folk-Song collections are detailed in Section Ma) thus: [1] Songs of Old Ireland, n.d, [188J], [2] Blarney Ballads, n.d, [1889], [J] Irish Songs and Ballads, 1893, [4] The Irish Melodies of Thomas Moore... restored, 1895, [5] Songs of Erin, 1901, [6] The Complete Collection OF Irish Music as Noted by George Petrie, 1902-05, to which is **adde a** record of the use he and others made of Miss Honoria Galwey's Collection, sadly, now dispersed. Each of these collections, [1-6], is followed in Section Ma) by details of separate publications of songs and airs taken from these collections.

This is followed in Section Mb) by details of Irish Folk-songs, published separately, which do not appear in these collections.

The names of collectors and their published collections consulted by Stanford are noted here from his mention of their names in his prefaces (and his evaluation of their respective merits), from the writings of such close associates as Alfred P. Graves, and from collectors named in publication reviews. These are presented below in chronological order of their respective first publications.

[a.] Burke THUMOTH or, more properly, Burke of Thomond:

1745 [Book 1] Twelve Scotch, and twelve Irish Airs with Variations Set for the German Flute Violin or Harpsicord.

Printed for John Simpson, London, 1745, 8vo, BL: e.J41.b.

1746, [Book the Second] Twelve English and Twelve Irish Airs with Variations.

Printed for John Simpson, London, 1746, 8vo, BL: e.J41.b., and another copy, Book 1, BL: e.J41.

1785? Forty Eight English, Irish and Scotch Airs with Variations, set for the Ger.-Flute, Violin, or Harpsichord. [Editions of 1745 and 1746 combined.]

Printed for S. A, and P. Thompson, London, n.d, [1785?], 4to, BL: e.341.a.

Stanford could not have consulted all the published collections in the British Library listed below, as a few of them are later purchases. Conversely, it is always possible that he may have had access to original sources in some other location.

1780 ? A Favourite Collection of the so much admired Irish tunes, the original and genuine Composition of Carolan the celebrated Irish Bard, Set for the Harpsichord, Violin, and German-Flute.
Pubd. John Lee, Dublin, n.d, [1780?], folio, 28 pp,
BL: g.267.

1800? A favourite Collection of...old Irish Tunes, &c. [A later edition.]
Pubd. Broderip & Wilkinson, London, n.d, [watermark date 1800] , folio, BL: g.54J.s.(1.).

Turlough CAROLAN and ? CONOLAN:
1790? A Collection of Irish Airs by...Carolan and Conolan.
Pubd. Edmund Lee, Dublin, n.d, [1790?], folio,
BL : R.M.25.i.J.(1).

[c] Edward BUNTING, 1771-1841):

1796 [Vol. I] A General Collection of the Ancient Irish Music containing a variety of Admired Airs, never before published, and also the Compositions of Conolan & Carolan; collected from the Harpers &c in the different Provinces of Ireland, and adapted for the Piano-Forte, with a Prefatory Introduction by E. Bunting, Vol. 1.
Pubd. Preston & Son, London, n.d, [1796], folio, 66 airs,
BL: g.138.(1) , with two other copies, BL: g.229,c.(1.) and g.44).r.(J.).

1809 [Vol. II] A General Collection of the Ancient Music of Ireland, arranged for the Piano Forte; some of the most admired Melodies are adapted for the Voice, to poetry chiefly translated from the original Irish Songs, by T. Campbell Esqr and other...poets: to which is prefixed a historical & critical dissertation on the Egyptian, British and Irish Harp by E. Bunting. Vol. 1st.
Pubd. Clementi & Co, for the Editor, London, n.d, [1809], the covers dated 1811 :, folio, SL: H. 1396.

APPENDIX V:

1840 [Vol. III] The Ancient Music of Ireland , arranged for the Piano Forte. To which is prefixed a dissertation on the Irish Harp and Harpers, including an account of the old Melodies of Ireland by E. Dun tin .

Pubd. Hodges and Smith, Dublin, in two parts, both 1840 , large 4to, BL: H.1196.a, and BL: R.M.1J.d.J5, the latter bound by George Nulken , Dublin, in purple morocco, richly tool ed, with purple watered silk doublures.

[d] J Smoll et Holden . Composer, music seller and publisher, J2 Arran Quay, Dublin, 1805-06 and 26 Parliament Street, Dublin, 1806-18:©

1795? A Collection of Quick & Slow Marches , Troons, &c. (Piano-forte & violin.)

Pubd. Bartholomew [or Bartlett] Cooke, (4 Sackville Street, Dublin, 1794-98), Dublin, n.d, [1795?], folio score, 25 pp, BL: q.22J.vv.(3,).

1804? A Collection of Old Established Irish Slow Dances. Arranged for the Harp, Piano Forte, Violin, Flute, Flageolet or Bagpipes. Selected by S. Holden.

Pubd. Smollet Holden, Dublin , in two books , n.d, [1804 ?-1806?], folio , BL: h.347 .

1810? A Collection of Favorite Irish Airs Arranged for the Harp or Piano Forte. In two vols.

Pubd. William Power (4 Westmoreland Street, Dublin, .£. 1802-31) and James Power (J4 Strand, London, c 1807-38), n.d, [watermark 1810], folio, BL: q.822.ee. "To be continued periodically ; Holden's Collection of the most esteemed old Irish Melodies." Issued in numbers. This Collection contained very many airs from his son, Francis S. Holden, which, in turn, had been given him by George Petrie (a much larger number than he had given to Moore), confirmed by Petrie in his Introducti-Oc

@ This and subsequent publishers' premises, and dates occupied, are quoted from Charles Humphreys and William C. Smith, Music Publishing in the British Isles, Basil Blackwood, Oxford, 1970.

.APP:DIXV:

[e] Thomas MOORE. 1779-1852, the Irish Poet, whose collections were issued in ten parts and a supplement, 1807-1814; Parts 1-7 in collaboration with Sir John Stevenson Mus.Doc., 176,1.-1833, and Parts 8-10, and the Supplement with Henry R. Bishop, 1786-1855. Moore's Irish Folk-Songs enjoyed enormous popularity during the nineteenth century, almost every song and air in the ten parts and supplement were published separately by a host of editors and arrangers, and selections and collections from Moore's output were 'pirated' by very many publishers and editors. The British Library has a larger representation of Moore's original issues, and of edited and arranged versions than of those of any other source consulted by Stanford. Space will permit a listing of only a few of the original

publications:

- 1807
-1824 A Selection of Irish Melodies, with Symphonies and Accompaniments by Sir John Stevenson, Mus.Doc., and Characteristic Words by Thomas Moore, Esq., &c, Nos. 1-9.
Pubd. W. & J. Power, Dublin & London, [1807-1824], folio, BL: ffirsch m.1114 (imperfect: wanting No. 10, and Supplement).
- 1808
-1834 A Selection of Irish Melodies, with Symphonies and Accompaniments, 1st to 7th numbers by Sir John Stevenson, and 8th to 10th numbers with the Supplement by Henry R. Bishop, and Characteristic Words by Thomas Moore.
Pubd. James Power, London, [1808 - 1834], folio, BL: H.1)91.
- 1808?
-1814 A Selection of Irish Melodies with Symphonies and Accompaniments by Sir John Stevenson, &c, numbers 1 to 10.
Pubd. William Power, Dublin, [1808-1814], BL: H.1J91.d., (a made-up set of various issues; imperfect, wanting the supplement).
- 1810
-1815 A Selection of Irish Melodies with Symphonies and Accompaniments by Sir John Stevenson, &c, numbers 1 to 6.
Pubd. James Power, London, [1810-1815], BL: H.1)91.a.
- 1895 In his Preface to 'Moore's Irish Melodies... restored, Stanford points to Thomas Moore's indebtedness to the collections of Burke Thumoth, Carolan, and Holden, but especially to that of Bunting, with Holden as a close second (1st paragraph quoted in the main entry in Section M). In his second paragraph, Stanford lays the blame for imperfections usually on Moore and

the arranger of his accompaniments, Sir John Stevenson:

"While it is impossible to over-rate the value of much of Moore's work, both as containing masterpieces of lyrical writing, and as being the first popular presentation of the Folk-songs of Ireland, it must be remembered that the age in which they were published was not one of the golden periods of British Music, and that accuracy of detail was scarcely to be expected at a time when knowledge of the subject was very limited. In any strictures...this point must be kept in view...neither before nor since Moore's time has there been any Irish poet who so completely combined fineness of workmanship with spirit and pathos of expression.

It will be seen in the notes I have appended...there is scarcely a melody which Moore left unaltered", and, as a necessary consequence, unspoilt. Whether he or his arranger **was** responsible for these corruptions...is lost to history; but as the poet has the greater prominence...I have laid to his door any blame which I am compelled to allot. Stevenson, a remarkable musician...was much under the influence of the **works** of Haydn: and he seems to have imported into his arrangements a dim echo of the style of the great Austrian composer....

For the accompaniments [i.e. Stanford's] I can only say that they are frankly modern...I have adopted a free form, **while** preserving in all cases the scale of the melody; for my view is (and I admit that there are two sides to the question) that the more vivid and the more in accordance with the spirit of the present age they can be made, the better their chance of bringing the force of the melodies home to the listener. The airs are for all time, their dress must **vary with** the fashion of a fraction of time."

Though Stanford is supremely honest and forthright **in** stating his aims and putting them into practice, yet it is exactly on this point of 'modernity' (even though he preserves the mode of the air) that he is often criticized by his detractors.

[f'] George PETRIE, 1790-1866:

1855 [Vol. I] The Petrie Collection of the Ancient Music of Ireland. - \rra nl;ed for the Pianoforte. Edited by Geor';e Petrie. Published by The Society for the Preservation and Publication of the Melodies of Ireland (founded 1851), Dublin, 1855, folio, BL: h.5462, 147 airs.

1882- [Vol. II] The above Society attempted to publish a second **volume** but, f'or whatever reason, only Part I appeared, consisting of a mere 48 pages, 1882, folio, catalogued under the same BL pressmark as **Vol. I**.

Though Stanford states in the Preface to his Petrie Collection: "The autograph collection will find a home in the Royal Irish Academy at Dublin", Petrie's complete autogrnps MSS are housed at the present time in two Dublin libraries, "the National Library of Ireland (NLI MSS 9278-9280), and Trinity College **Library (TCL MSS 3562-3563)** .

The respective prefaces by A. P. Graves and Stanford to their Complete Collection of Petrie's Irish Musi are quoted in Section.M a) under [6] .

George Petrie's nine-page Introduction to the collection of 1855 reveals a nobility of character, a lifelong dedication to collecting and preserving Irish traditional music in its purest forms, and a completely selfless, generous and humble disinterestedness: in deriving personal acclaim or benefit from his labours. These character impressions are echoed in his name entry in the Q!!!, which also records his highly-- intellectual, scholarly, and authoritative achievements in a wide **variety** of antiquarian interests.

He attended the art school of the Dublin Society, received acclaim for his drawings and landscape paintings from an early age, exhibited at the Royal Hibernian Society in 1826, was elected an academician in 1828 and, from 1833 to 1846, was attached to the ordnance survey of Ireland. Next to John O'Donovan, he Jid :nost -co ;:,reserve loc3.1 !lis:ory , historical topography, Irish ecclesiastical and military architecture, and decorative art, and was supreme in the pursuit of his native folk-music. He was devoid of any personal ambition but that of making his subject clear, and gave generous help to many other workers in these fields. With typical reluctance

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he accepted the commission from the Society for the Preservation and Publication of the Melodies of Ireland on its foundation in 1851, and was elected President.

Three excerpts from Petrie's Introduction highlight his motivation and character:

"From my very boy-days, whenever I heard an air which in any degree touched my feelings, or which appeared to me to be either an unpublished one, or a better version of an air **than** what had been already printed, I never neglected to note it down, and my summer ramblings through most parts of Ireland, for objects more immediately connected with my professional pursuits, afforded me opportunities, for a long period almost annually, for increasing the collection which so early in life I had felt a desire, and considered it a kind of duty to endeavour to form."

"In making such a collection, however, I never seriously thought of giving any portion of it to the public in my own name. The desire to preserve what I deemed so worthy of preservation, was my sole object and *my* sole stimulus in this, to me, exciting and delightful pursuit."

"...as early as 1807 or 1808, I collected... a number of airs to the poet Moore, some of which subsequently appeared... in his 'Irish Melodies', and shortly afterwards I gave a much larger number to my then young friend the late Francis Holden, -lus. Joe., and which were printed in his collection... For *it* was from this collection, which - Kit the exception of Bunting's three volumes - has been the only published collection of our melodies of any importance worthy of a respectful notice, that Moore derived many of these airs which his poetry has... made familiar to the world."

107 Patrick W. Joyce, 1827-1914:

In his preface to Songs of Old Ireland, Stenton says that the airs are 'in the main selected from the Petrie Collection', and 'for a few other airs we are indebted to Mr. Junten's and Dr. Joyce's collections'. It may be assumed that he consulted the first tree of Joyce's collections listed below - the remaining two collections are recorded here to show the extent of Joyce's activities.

Pubd.

1873 Ancient Irish Music: comprising one hundred Airs hitherto unpublished, viz. of the old popular Songs, and several new Songs. Collected and edited by P. W. Joyce. The гар onics by Professor Glover.

Pubd. - McGlashan & J. Gill (booksellers and publishers, 50 Upper Sackville Street, Dublin, 1856-76), 1873, 4to, BL: F.578.

[1890]

[4th edition of the above. Ancient Irish Music. Collected and edited by P. W. Joyce. The harmonies by Professor Glover.

Pubd. M. H. Gill & Son, Dublin, 1890, 8vo. ix + 104pp, BL: F.578.c.

1888

Irish Music and Song: a Collection of Songs in the Irish Language set to music. Edited for the Society for the Preservation of the Irish Language by P. W. Joyce.

Pubd. M. H. Gill and Son, Dublin, 1888, 4to, 3L: E.76J.c.(2.).

1906

Irish Peasant Songs in the English Language. The songs set to the proper Old Irish Airs by P. W. Joyce, &c.

Pubd. Longmans, Green & Co, London, 1906, 8vo, BL: C.756.c.(4.).

1909

Old Irish Folk Music and Songs. Collection of 842 Irish Airs and Songs hitherto unpublished. Edited, with annotations for the Royal Society of Antiquaries of Ireland by P. W. Joyce, &c.

Pubd. Longmans, Green & Co, London, 1909, 4to, BL: F.578.a., and another copy, BL: F.578.b.

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[h] F. HOFFMANN arranged many of the hitherto unpublished airs in the Petrie Collection for the following:

1877 Ancient music of Ireland, from the Petrie Collection, arranged for the Pianoforte by F. Hoffmann.

Pubd. Samuel J. Pigott & Co (Music and musical instrument sellers, and publishers: 13 Westmorland Street, Dublin, c 1827-29; 112 Grafton Street, c 1836-66 ; continued as Pigott & Co. from 1866 to the present time in Grafton Street, with additional premises in Suffolk Street) , Dublin, 1877, 8vo, BL: f.483.

[i] Miss Honoria Tomkins GLEWEY's Collection:

Miss Honoria Galway was born at Waterside, Derry (Londonderry) Ireland, on Monday, 31 May 1830, and died at St Columba's Court, Derry, on Thursday, 1 July 1924, at the beginning of her 95th year. From her earliest years she was devoted to noting and collecting the airs she heard from itinerant fiddlers, pipers, and singers and, during her long life, amassed an enormous collection of Irish folk-songs. Only a small proportion of these has been published, by herself and others and, sadly, her Collection seems to have been dispersed - inquiries have failed to discover a location, or what happened to it after her death.

Unjustly, her life and life's work do not appear in any literary or musical work of reference, her name is not included in any list of collectors of Irish folk-music, and the writer feels in duty bound to record here what is known as a tribute. First, her own publication, BL: F.637,k.k..(2.);

Old Irish Croonans/ and other Tunes/ Re-collected [i.e. remembered;] and collected / LY / Miss Honoria Galway, pubd. Boosey & Co, London and New York, n.d., [1910], 4to, 36 pp, 72 folk-tunes, followed by the verbal texts of 17 songs.

Her Preface begins:

"The collection of old Irish Melodies now brought together in this form, I have, with few exceptions, known since my childhood. I learnt them for the most part from the country people in Innishowen, Co. Donegal, who sang, lilted, whistled, and played them on the Fiddle, Jew's Harp or 'Trump' [cymbalum orale]. Only a few have I seen in other collections,

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and in such cases not so good or such perfect settings as those which I knew."

She goes on to describe songs from her collection which she gave to others to arrange and publish. Seven of them appeared in Irish Folk Songs (A. P. Graves), arr. for voice and piano by Charles Wood, dedicated to Stanford, pubd. Boosey & Co, London and New York, 1897, 8vo: 1. The Kerry Cow, 2. Darby Kelly, the Irish Drummer, 3. The &entry Box, 4. I have a Spirit, 5. Hey hot the morning dew, 6. The Blackbird and the Thrush, and 7. Over Here, BL: F.15 15 a.(2.) .

All seven are printed in Miss Galwey's Old Irish Croonauns...•

In addition she gave the following three songs which were published separately:

1. The Blackbird. (Moi a O'Neill, 1864-1955), arr. for voice and piano by Arthur Somerville, pubd. Boosey & Co, London and New York, 1903, folio, BL: H'.3839.a.(14.).
2. Molly Brannigan (Words traditional), arr. for voice and piano by Stanford [see Section Mb)], pubd. Boosey & Co, London and New York, 1903, folio, BL: H.1960.d.(8.).
- J. Bo/-low: Slumber Song (Moirá O'Neill), arr. for voice and piano by R. Arthur Oulton, pubd. Boosey & Co, London and New York, 1908, folio, BL: H.1797.bb .(22.).

The Blackbird and Slumber Song [Lullaby] are printed in her Old Irish Croonauns...•••

Miss Galwey adds that she gave The Kerry Cow and The Blackbird and the Thrush to Dr Patrick W. Joyce for his Old Irish Folk Music and Songs, pubd. Longmans, Green & Co, London, **1909**, **4to**, L: F.z88a., and (other copy) F"788.b. These also are printed in her Croonauns...•••

Further evidence was donated to the Irish Traditional Music Archiv, Dublin, on 26 July 1991, and the Director; Mr. Nicholas Carolan, kindly sent the writer photocopies at once. This consists of a handwritten tribute by Miss Galwey's niece, and a two-column press obituary notice from an unidentified newspaper (the sole obituary notice located, in spite of a search of the national press).

Miss Galwey's niece has written:

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"Miss Honoria Tomkins Galwey, born 31 May 1850, d. 1924, [her] niece Miss Galwey, Secretarial Training School, Dawson Street, Dublin.

Honoria Galwey. Her Father was Rector of Molville, Co. Donegal. Her Mother was a Knox.

As a baby Honoria was sung to sleep by her Father with the Londonderry Air.

While still a small child Honoria went to the Fairs in Molville, and followed the Pipers. When she came home she would hum the airs the pipers had played, -to her Father.

As she grew up she continued to listen and to learn, and she worked at these Irish airs that were carried around the country by the Pipers.

Later in life she was persuaded to go to London and she passed on the airs to Sir Charles Stanford, Alfred Graves, and Plunket Greene."

As there is no documentary evidence elsewhere, the whole of the press obituary notice is recorded here:

"DEATH OF MISS HONORIA GALWEY"

"Great Authority on Irish Folk-Songs

- "A very wonderful old Derry lady has passed away in Miss Honoria Galwey, daughter of a former Archdeacon of Derry. Miss Galwey, whose death took place on Thursday at her residence, St Columba's Court, had long survived all who knew her in early life. But she will be remembered as long as Irish folk-songs are sung as the authoress of probably the best collection of Irish melodies extant. She had reached the great age of 95 years. Yet such was the vitality which remained to her that until little more than a month ago she was able to sit at the piano and play some of the haunting melodies contained in her collection.

Miss Galwey, whose father was a member of a very old family connected with Lota, county Cork, was born at Waterside in the house in which Messrs Stevenson now carry on a cafe business. Her mother was Miss Honoria Tomkins Knox, of Prehen. At the time of her birth her father, Rev. Charles Galwey, was curate under Dean Gough in Derry Cathedral, to which he came in 1820. **He was** subsequently rector of Molville, Lower Badoney, and Fermoy. He was appointed Archdeacon in 1860,

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"and resigned in 1873. He died in his 90th year, in the house of his son-in-law Rev. R. Bennett, in Ballinascreen Rectory.

A musician by nature, although never taught music in the ordinary way, her old nurse was accustomed to say of Miss Galway that she sang before she talked. Her enthusiasm for music was deepened by her travels on the Continent, and gradually her hobby of collecting the tunes of the fiddles and pipes who passed from town to town throughout Ireland developed to quite a remarkable extent.

No matter in what part of the country she happened to be, on hearing an air played by a strolling musician at a local fair or in the streets she made a practice of introducing herself to the itinerant musician and getting him to go over the airs which had attracted her attention. 'Tom the Piper', an old Molville man named Gordon, was one of her favourite sources of information. She was accustomed to induce Tom to whistle over the different melodies in his repertoire. As she once wrote-'Fiddles, pipes, concertinas, Jews' harps (or Trumps), lasses lilting, lads whistling, to each and all I am indebted.'

Thus gradually she collected the folk-songs of Ireland, many of which, but for her, would have become lost with the death of the old players. Her melodies she submitted to composers for arrangements. Dr Villiers Stanford arranged a number of them. The firm of Boosey published others. Mr R. Arthur Oulton, the well-known Dublin Organist, was associated with more than one, while Miss Mary Tomlinson of Londonderry, a personal friend of the deceased lady, set the parts to not a few. Canon Armstrong, the veteran vicar of Castlerock, arranged a very beautiful 'Lullaby', and 'The rock on the shore', composed [arranged] by Barbara F. Stuart, was the result of a casual conversation with Miss Galway some years ago at Melville. The words of many of the melodies were composed [written] by Moira O'Neill, of 'Glens of Antrim' lyrics fame.

Miss Galway's melodies attracted Mr Plunket Greene by their quaintness and beauty, and one of them, 'Molly Brannigan', was an especial favourite of the popular Irish vocalist.

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"Some of Miss Galwey's notes to her arrangers; showed her keen sense of the requirements of the melodies. One of these, relating to a hornpipe, was, 'This is learnt from a blind young man. He called it the Liverpool Hornpipe. He played the fiddle. I only knew his by-name of 'Paddy the Slithers'. As I played the piano he joined in, this in the summer of 1849.' In another note referring to a melody, 'Pull up the blind', she wrote, 'I got this from my Irish piper, Tom Gordon, a couple of years ago. He died last summer. This tune would do well on the pipes.'

Miss Galwey, as might be expected, was an authority regarding the origin of many old Irish melodies, and it may be mentioned that she claimed that the 'Londonderry Air' belongs as much to county **onegal** as to county Derry."

Though Miss Galwey's niece, and the above obituary notice, suggest that Miss Galwey passed on to Stanford many of the tunes she had collected for his arrangement, yet Molly Brannigan is the only Irish folk-song he arranged which can be attributed to her Collection.

Miss Galwey's Old Irish Croonauns and other Tunes has been reprinted in three editions: 1. Norwood Editions, Norwood, Pennsylvania, 1975, 2. R. West, Philadelphia, 1977, and J. Folcroft Editions, Folcroft, Pennsylvania, 1978.

APPENDIX VI:

AUTOGRAPH LETTERS & POST CARDS TO OFFICIALS OF THE CONCERTGEBOUW ORCHESTRA, AMSTERDAM, TRACED TO THE MUNICIPAL MUSEUM, THE HAGUE

[1] [Stanford to Heer "50 Holland Street
C. H. **Boissevain**. Kensington. W.
Secretary to Willem Mengelberg,
Concertgebouw Orchestra, 12 February 1897
Amsterdam]

"My Dear Mr Boissevain,

Thank you very much for your kind letter. I am sending you (insured) my MS score of the Symphony [No. 5]: the only score I have, so please take great care of it. I will send you the parts also when I hear from you how many of each string part you want for your orchestra. The 29th would suit me very well. You will see that there is an organ part, but if there is no organ in the concert room there is no necessity for it: though I should prefer it if there is one. You will see that there is a piece of Milton's poem for each movement. But it is not necessary to print it all in the programme, though I should like it indicated to each movement: somewhat in this way- --

Symphony No. 5 in D, Op. 50. Stanford

♩ Allegro ed il Pensieroso

(after Milton's poem)

- a. Allegro moderato - (♩ Allegro)
{Expression of Melancholy. Invitation to Mirth and Laughter.}
- b. Allegretto grazioso. (♩ Allegro)
(Pleasures of country-life.)
- c. Andante molto tranquillo. (♩ Pensieroso).
(Invitation to Melancholy. The beauty of Night.)
- d. Allegro Molto (♩ Pensieroso).
{The curfew. The splendour of Tragedy, and the calm of the Cloister.}

Will you kindly keep these notes in case they are wanted for the programme: perhaps you can concoct something better in Dutch

The writer is indebted to Heer Nico P. H. Steffen, historian, and Dr Ferwerda, archivist, for providing a complete list of their performances of Stanford's works from its foundation in 1888 to 1918, and for copies of programmes of their performances, especially to Heer Steffen who, at the writer's request, made a search for autograph letters which may have survived and located those in this Appendix.

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"when you read the bits of the poem I have put at the beginning of each movement. It is very kind of you to ask me to stay with you and I should like to very much. I suppose they will let me conduct the symphony myself? As a matter of fact I ought to come back here after Berlin, but if I have definitely to conduct it, that gives me an excuse for going to Amsterdamt You speak of a chorus of JOO. Why don't you do the Revenge? It is one of my most effective works and for chorus and orchestra only (½ an hour). Tennyson's poem. They are doing it at the Philharmonic at Berlin on April 21 [1897]. It is excellently translated into German by Frl. von Harbow, and it is published in German by Novello. I am sure it would please your public, the story is so fine: And it would go admirably with the Symphony. The score, parts, and all are in print. It has had an immense run in England, Novello has sold about 60,000 copies of it which will give you an idea of its success! I am asking Novello's to send you a copy in case it might be of use to you. I am looking forward greatly to seeing your gorgeous pictures in Amsterdam. Give my respects 1unbek amnt- weisel to Mr Mengelberg, and my love to 'little Ein 'if you know who that is.

Yrs. very sincerely

C. V. STANFORD n

Stanford was in Berlin on Thursday, 21 April 1897, for the performance of The Revenge by the Philharmonic Choir and Orch. His roference to the '29th' in the first paragraph above seems to imply the 29th April of that year, on his way back from Berlin, but there is no record that he was present in Amsterdam on that date, or that they ever performed his Revenge. His 5th Symphony was performed on Thursday, JO Dec 1897, by the Concertgebouw Orch, and he himself conducted it. See Section A under Opus 24 for the Revenge, and Section E for the 5th Symphony, Opus 56.

APPENDIX VI:

[2] [Stanford to "Herr Capellmeister", i.e. Willem Mengelberg] "50 Holland Street
Kensington. W.
19 Mai 1903

"Verehnteste Herr Capellmeister,

Besten Dank filr Ihre sehr freundlich **Zeile:** ich freue mich dass die Widmung Ihnen gefällt, unddle **Musik** auch.

Die Tempi sind beinahe richtig

| | | |
|---------------------|-----|-------------|
| Adagio | = J | = 52 - 58 |
| Allegretto moderate | J | = <u>84</u> |
| Allegro | J | = 100 - 108 |
| Adagio | J | = 58 |
| Lento solenne | J | = <u>66</u> |
| Molto Adagio | .1 | = 50 |

Am Anfang das erste accelerando ist sehr plotzlich und endet Allegro, das zweite nimmt langere Zeit, aber schliesst wieder ganz Allegro massig.

Ich bin sehr zufrieden dass das Werk bei Ihnen in Amsterdam als Probe vorher gespielt werden soll.

Ich komme am 6ten zur Probe in St. James' Hall, und kann also da die nothige Nuancen des Tempo zeigen. Das ganze StUck ist sehr elastisch und frei.

Also auf baldiges Wiedersehen und mitherzlichstem Gruss,

Ihr ganz ergebenst

CHARLES V. STANFORD ¹¹

- [2a]. [Translation {!J}]

"My Dear Capellmeister,

Many thanks for your very kind lines: I'm glad that the dedication is to your liking, and the music too.

The tempi are almost correct:

[Details as above in transcript]

At the beginning the first accelerando is very sudden and ends

fi) The writer is greatly indebted to his friend and colleague, Professor Alan Menhennet, Dept of German Studies, University of Newcastle upon Tyne, for his scholarly translations of this and succeeding letters in Stanford's often indecipherable German script.

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"Allegro; the second takes longer, but at the finish is once again quite Allegro in character.

I am very happy that the work is to be performed by you in Amsterdam beforehand.

I will be coming to the rehearsal in St James's Hall on 6 h "[June] and will therefore be able to point out the nuances of tempo. The whole piece is very elastic and free.

So, until we meet again in the near future and with all good wishes.

Yours most devotedly

CHARLES V. STANFORD ¹¹

The above letter refers to the visit of the Concertgebouw Orch. and Willem Mengelberg to London for the Richard Strauss Festival in St James's Hall, J-9 June 1903, when Mengelberg and Strauss shared the conductorship. It was his Irish Rhapsody No. 2 which Stanford referred to in this letter, performed at an "Extra Concert" within this Festival on Monday, 8 June 1903, 8 p.m. Mengelberg and his Orchestra had given the first performance of this Irish Rhapsody in Amsterdam on 25 May 1903, with a repeat on 28 May 1903, and the performance at St James's Hall on 8 June was the first British performance. Full details are recorded in Section Gin the entry for Opus 84.

[J] [Stanford to "Herrn W. ¹¹50 Holland Street, Kensington.W. Mengelberg (aus Amsterdam), Hotel Metropole, Northumberland Avenue, W.C," (Post Card)] [Postal cancellation stamp not clear, but most probably:-] 10 September 1903

¹¹Nicht vergessen!
Donnerstag ¹/₄ 1.

Heer und Vrouw Mengelberg essen bei uns.

"**Ehed[em]** bitte halten Sie sich frei wenn es irgend möglich ist Dienstag abend. Wir haben Orchester Concert im Royal College, und ich bringe Sie und Madam. Ich mochte so gern dass Sie die Schiller Orchester hören sollen.

Ergebenst der Ihrige

C. V. STANFORD ¹¹

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[Ja] [Translatdn] " 50 Holland Street, Kensington. W.
10 September 1903

"Do Not Forget!
Thursday, 12.15 p.m.

Heer and Vr.ouw Mengelberg will eat with us.

"Before that, please keep Tuesday evening free if at all possible. We are having an Orchestral Concert in the Royal College and I will take you and Madam [Mengelberg]. I would very much like you to hear the Students' Orchestra.

Devotedly yours
C. V. STANFORD"

[4] [Stanford, presumably to Willem Mengelberg] "SO olland Street,
Kensington. W.
20 December 1907 .

"Verehrester Freund!

Die einzige Schade war dass Ihr Administrator hat so lang seine Antwort verspätet, dass Plunket Greene hat dadurch Engagements verloren zu seinem Kosten (wenigsten- 500 600 Markt): und ich hatte ein Telegram von Boissevain Wochen vorher dass das Datum passte. Ich habe dem Administrator gebetet die Finanziellen sachen selbst zu nennen, (und Greene und ich waren alle beide fertig [bereit] sie anzunehmen). Diese Fraga hat er aber ganzlich vergessen zu antworten. Jetzt bin ich leider wieder beschäftigt, da weil ich dachte dass alles mit Amsterdam geendet war fur dieses Jahr, die College of Music hat die jährliche Opernvorstellung (Falstaff) fur Januar fixirt: und ich kann's nicht wieder wechseln. Also besser nachste Saison? Und vielleicht dann können Sie eineAufführung meiner Stabat Mater arrangieren. Ich mochte sehr ein meiner Chorwerke da dirigieren: Die Stabat Mater ist nicht lang (1 Stunde) und wird leicht einstudiert.

Ich bedauere sehr dass es so viele Misverständnisse btey aber hoffentlich nachste Jahr werde ich wieder Amsterdam und Sie **begrussen können.**

Ihr ganz ergebenst
C. V. STANFORD "

APPENDIX VI:

[4aJ [Translation]

"50 Holland Street,
Kensington. W.

20 December 1907

"Dear [lit. Honoured] Friendt

The only pity is that your Admihstrator delayed his reply so long that Plunket Greene, to his cost (at least 500 - 600 marks) lost engagements as a result: and I had had a telegram from Boissevain weeks before to say that the date was convenient. I asked the Administrator to set out the financial details himself, (and Greene and I were both ready to accept them). But he completely forgot to answer this question. Now, alast I am busy again, since, because I thought that our business with Amsterdam was at an end for this year, the College of Music has fixed this year's annual opera performance (Falstaff) for January: and I cannot change it back. So perhaps it would be best to wait until next Season? And then, perhaps, you can arrange a performance of my Stabat Mater. I would very much like to conduct one of my c oral works there. The Stabat Mater is not long (1 hour: and is easy to rehearse.

I very much regret that there have been so many misunderstandings: but I hope that next year I will once again be able to gree:t.Amsterdam and y:uu in person.

Your most devoted

CH1. V • STANFORD"

[5.] [Stanford to

"Heer C.H. Boissevain,
92 van Eeghenstraat,
Amsterdam, Holland"
{Post Card}]

"JO January 1911

"Richter's address is The Firs, Bowden, Cheshire. It is best to write direct there. Very glad to see you when you come over.

Yrs. sincerely

C. V. STANFORD"

APPENDIX VI:

[6>J [Stanford to
Willem Mengelberg]

"50 Holland Street
Kensington. W.

5 March 1912

"Lieber Herr Mengelberg,

Ich muss mein Bedauern aussprechen dass ich konnte nicht das
Symphony Concert letzte Woche beiwohnen und Ihnen persönlich
grilssen. Ich war in Liverpoolt "Better luck next timel"

Darf ich Ihnen mittheilen dass ich ein neue Pianoforte
Concert vollendet haba die Moritz Rosenthal sehre gern hat, und
mochte der erste sein offentlich zu spielen.

Er fragt mich wo, und ich antwortete 'Mengelberg'. Verzeihen
Sie mir, und bedenken Sie darüber so freundlicherweise als Sie
es moglich finden. Rosenthal macht nicht eitele Hoflichkeits-
bezeigungen, ich weiss, under hat das Werk schon studiert in
Manuscript. Mit zwei so meisterhafte Pathen, der Componist
konnte nur uberglucklich sein. 'Any chance'?

Wenn Sie nur im letzten Philharmonic Concert dirigiert hattent
Trotz meiner eigenen Leitung hat meine neue 25 Minuten Sinfonie
(ohne Extras und 'Batterie de Cuisine') offenbar gefallen. Ich
bedaure dass der Cherub-Pathe nicht da wart

Ergebenst der Ihrige

C. V. STANFORD "

[6a] [Translation]

"50 Holland Street,
Kensington. W.

5 March 1912

"Dear Herr Mengelberg,

I must express my regret that I was not able to attend the
Symphony Concert last week and greet you in person. I was in
Liverpoolt "Better luck next timet"

May I inform you that I have completed a new Pianoforte
Concerto, which Moritz Rosenthal likes very much and which he
would like to be the first to perform in public.

He asked me; 'Where?' and I replied 'Mengelberg'. Forgive me,
and give the matter as favourable a consideration as you find
possible. Rosenthal does not make idle compliments, I know, and
he has already studied [practised] the work in manuscript. With

APPE DIX VI:

"two such masterly godparents, the composer could only be joyful indeed. 'Any chance?'

If only you had been conducting at the last Philharmonic Concert! In spite of my own conducting, my new 25-minute Symphony (without extras and 'Batterie de Cuisine') was clearly a success. I'm sorry that the Cherub-Godfather wasn't there!

Your most devoted

C. V. STA FORD "

Stanford's last paragraph refers to his Symphony o. 7 in D minor, first performed by the Philharmonic Society in the Queen's Hall, Langham Place, London, on Tuesday, 22 February 1912, 8 p.m. Full details are reported in Section E under the entry for Opus 124.

His 'new ' Piano Concerto No. 2 in C minor, to which he refers in the second paragraph, had to wait until June 1915 before it received its first performance. The full story is recorded in Section F under the entry for Opus 126.