

---

# Twentieth Century Composers

---

## Part One

The Music Manuscripts of Sir Michael Tippett, Sir  
Arthur Bliss and Gerald Finzi

A Listing and Guide to the  
Research Publications Collection



*The Information Solutions Company*

---

# TWENTIETH CENTURY COMPOSERS

## Part One:

The Music Manuscripts of Sir Michael Tippett, Sir Arthur Bliss and Gerald Finzi

A Listing and Guide to the Research Publications Collection

First published by Research Publications Ltd., Reading in 1992  
and copyright ©Research Publications Ltd.

Please see Copyright Page.

Filmed by:

Cambridge University Library  
Library of Congress  
Bodleian Library, Oxford  
British Library, London  
University of California, Berkeley  
The Barber Institute  
Northwestern University Library, Illinois  
New York Public Library  
and Research Publications Ltd.

British Library Cataloguing in Publication Data

Twentieth Century Composers. - Part 1:  
Music Manuscripts of Sir Michael Tippett,  
Sir Arthur Bliss and Gerald Finzi -  
A Listing and Guide to the Research  
Publications Collection  
016.78

ISBN: 0-86257-142-1

All rights reserved.

No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means electronic, mechanical, photocopying recording or otherwise, without the prior permission of Research Publications Ltd.

### RESEARCH PUBLICATIONS LTD.

50 Milford Road  
Reading  
Berkshire RG1 8LJ  
England

### RESEARCH PUBLICATIONS INC.

12 Lunar Drive  
Woodbridge  
Connecticut 06525  
U.S.A.

# TWENTIETH CENTURY COMPOSERS

## **Part One:**

The Sir Michael Tippett, Sir Arthur Bliss and Gerald Finzi Music  
Manuscripts.

A Listing and Guide to the Research Publications Collection



# CONTENTS

	<i>page</i>
Copyright	7
Publisher's Note	9
Contents of Reels - Sir Michael Tippett	15
Contents of Reels - Sir Arthur Bliss	17
Contents of Reels - Gerald Finzi	23
Detailed Listing - Sir Michael Tippett	25
Detailed Listing - Sir Arthur Bliss	31
Detailed Listing - Gerald Finzi	37
Chronological List of Recordings of works by Sir Michael Tippett	47
Chronological List of Recordings of works by Sir Arthur Bliss	57
List of Recordings of works by Gerald Finzi	59



# COPYRIGHT

Novello Music Publishers  
Boosey and Hawkes Music Publishers  
Chester Music  
Curwen/Faber Music  
Lady Gertrude Bliss  
Universal Edition  
Oxford University Press  
Chappell Music  
World library Publications  
Robert King Music  
Kneller Hall, Royal Military School of Music  
H.M. Queen  
George Dannatt  
Mary Priestly  
The Portuguese Government  
Fondazione William Walton  
The Bliss Trust  
The Britten Pears Library  
Mrs. Heather Nugent, Wadhurst  
The Finzi Trust  
John Feeney Trust  
Cambridge University Library  
The Fitzwilliam Museum  
Musicians Benevolent Fund  
Royal Academy  
Royal College of Music  
New York Public Library



# PUBLISHER'S NOTE

Research Publications is proud to present this first part in a major new programme of the manuscripts of Twentieth Century Composers: a comprehensive study of Sir Michael Tippett, Sir Arthur Bliss and Gerald Finzi. This guide consists of a contents of reels listing, a detailed listing and a discography for each individual composer.

This programme presents all the extant manuscripts of Sir Michael Tippett's work to date, bar nine. The backbone of this section of the project is formed by the major collection donated to the British Library. Other manuscripts are offered from:

The Britten-Pears Library  
St. John's College, Cambridge  
The Fitzwilliam Museum, Cambridge  
The Barber Institute  
The Library of Congress  
Northwestern University Library, Illinois  
Mrs. Heather Nugent, Wadhurst.

From his early period, the work still most popular and approachable is the oratorio of 1944, based on a harrowing news story from occupied France, *A Child of Our Time* here in pencil score at B.L. Add.Ms.61754.

The earliest manuscript here, however, is of his first acknowledged work, the String Quartet No.1 of 1934-35, which bears on the pencil score the inscription many see as Tippett's commentary on his own reception, "Damn braces. Bless relaxes", from *Blake's Marriage of Heaven and Hell*.

By 1946, having broken out of the confines of triadic harmony in his First Symphony of 1944-45 (Add.Ms.61760-61), Tippett had achieved a mature characteristic style, in his first major opera *The Midsummer Marriage*, of 1946-52 (Add.Ms.61766). Also from this period, is the passionate song cycle *The Heart's Assurance*, 1950-51, from the Britten-Pears Library.

Tippett's style once achieved however, has never been allowed to ossify, and in his second opera, *King Priam*, (1958-61, manuscript from the Library of Congress), he reversed the style of *Midsummer Marriage*, and produced a work almost Brechtian in its demand for objective attention, with alternating scenes and sung interludes.

Tippett is as well known today for his philosophical outlook and mystical stance as for his musical innovation, and in his *Vision of St. Augustine* (1963-65, Add.Mss.61781-92) he presented "the present" on a mystical scale, prefiguring the grand scope of his comments on post-nuclear Britain in *The Mask of Time* (1980-83, Add.Mss.63826-37).

Tippett's two later operas *The Knot Garden* (1966-69 manuscript from Northwestern University Library) and *The Ice Break* (1973-76 Add.Mss.61801-02) take opera yet further with a paring down to bare powerful simplicity in the first, and a blending of his own with blues style in the latter, echoing the use of negro spirituals in *A Child of Our Time*.

Arthur Bliss (1891-1975) was half-American on his father's side. He studied with Charles Wood at Cambridge, where he also came under the influence of Edward Dent, and then at the Royal College of Music; among his contemporaries there were Herbert Howells, Ivor Gurney, Eugene Goossens and Arthur Benjamin. In 1912 he also met Elgar who encouraged him. After distinguished service in the First World War, in which he was wounded in the Battle of the Somme in 1916, gassed at Cambrai in 1918, and mentioned in dispatches, he returned to England to gain a reputation of some notoriety with works for ensembles (often exploiting the voice) such as *Madam Noy* (1918) and *Rout* (1920).

During the twenties *A Colour Symphony* (1921-2), *Introduction and Allegro* (1926), the *Oboe Quintet* (1927), the *Pastoral* (1929) and *Serenade* (1929) established Bliss as an important voice. His war experience found musical utterance in the profound choral symphony *Morning Heroes* (1930), whilst the *Clarinet Quintet* (1932) and *Music for Strings* (1935) showed his command of absolute forms. In 1934-5 he composed the music for Alexander Korda's film of H.G. Wells's *Things to Come*, the first of several remarkable artistic collaborations which also included Dame Ninette de Valois and the artist E. McKnight Kauffer on the ballet *Checkmate* (1937), Robert Helpmann on the ballets *Miracle in the Gorbals* (1944) and *Adam Zero* (1946), J.B. Priestley on the opera *The Olympians* (1948-9), Christopher Hassall on the large-scale choral works *The Beatitudes* (1961) and *Mary of Magdela* (1962), and Kathleen Raine on *The Golden Cantata* (1963).

These works indicate the range of Bliss's art which also includes concertos for piano (1938-9), violin (1955) and cello (1970) as well as vocal works and a substantial body of chamber music, which, apart from the oboe and clarinet quintets, includes two string quartets (1941, 1950), and a *Viola Sonata* (1933). Among his other major achievements are the orchestral *Meditations on a Theme of John Blow* (1955) and *Metamorphic Variations* (1972). During World War II Bliss was director of music at the BBC, where his far-sighted vision shaped policy and established programmes like 'Music Weekly', 'Music in our Time' and 'This Week's Composer'. He was knighted in 1950 and appointed Master of the Queen's Music in 1953, a post he served diligently with distinction, and which included composing the music for the Investiture of the Prince of Wales in 1969. The same year he was made a KCVO and in 1971 a Companion of Honour, Bliss's autobiography *As I Remember* (London, 1970, republished 1989) is a fascinating recollection of the composer's life and times.

We are indebted to Lady Gertrude Bliss and the Bliss Trust for their invaluable help in tracking down the autographs of Sir Arthur Bliss and providing the listings of works without which this edition would not have been possible.

Gerald Finzi (1901-1956) spent a lonely childhood being the youngest in a family of five where he found himself the outsider. By the age of nine he had resolved to become a composer and during his teens studied with Ernest Farrar whose death in action deeply distressed him. From 1917 to 1922 he was taught by Edward Bairstow, master of the choristers at York Minster, and in 1925 he studied counterpoint with R.O. Morris. During the twenties Finzi came to attention with works like the song cycle *By Footpath and Stile* (1921-2) and the *A Severn Rhapsody* (1923) for orchestra. He also wrote the *Requiem da Camera* (1924) as a memorial to Farrar which he subsequently revised although it was never performed. After his marriage to the artist Joyce Black in 1933 he moved to the countryside near Newbury, settling at Ashmansworth on the crest of the Hampshire Downs in 1939.

Finzi's reputation grew in the 1930's with performances of his Thomas Hardy settings *A Young Man's Exhortation* (1926-9) and *Earth and Air and Rain* (1928-32), and was consolidated with the cantata *Dies natalis* (mid 1920's, 1938-9) setting Thomas Traherne. During World War II Finzi worked at the Ministry of War Transport and founded a fine, predominantly amateur orchestra, the Newbury String Players; his Shakespeare songs *Let us Garlands bring* (1929-1942) and popular clarinet Bagatelles (1938-43) also appeared. To the post-war years belong the festival anthem *Lo, the Full, Final Sacrifice* (1946), the ceremonial ode *For St Cecilia* (1946-7), and a further Hardy song set *Before and After Summer* (1932-49); during this time an association formed with the Three Choirs Festival where the first performances took place of the Clarinet Concerto (1948-9) and the choral ode *Intimations of Immortality* (late 1930's, 1949-50). Although the final years of his life were lived under the shadow of incurable illness, major works he completed included the *Magnificat* (1952), the Christmas scene *In terra pax* (1954) and the 'Cello Concerto (1951-2, 1954-5).

Finzi's music is rooted in the tradition of Elgar and Vaughan Williams who became a lifelong friend. However, his response to words is highly personal resulting in music that seems inevitably to mirror the essence of the poet's thought. As with Finzi's favourite poet, Hardy, a sense of urgency may be sensed in his music; a keen awareness of the transience and frailty of life. A further pre-occupation, manifest, for instance in *Dies natalis* and *Intimations of Immortality*, is the theme of man's experience tarnishing the innocent experience of childhood. Both themes may be traced to Finzi's youth when the deaths of father, three brothers and teacher made an indelible impression on him. As a young man he was introspective; literature provided companionship, and in authors like Hardy, Traherne and Wordsworth, he found a kinship with philosophies that were to shape his life.

Indefatigable that nothing good should be lost, Finzi's energetic mind went far beyond his compositions. He was an ardent champion of neglected composers, Gurney and Parry for example; with the Newbury Strings he revived 18th century English composers such as Stanley and Mudge and fostered young talent like Kenneth Leighton; he collected a unique and valuable library of English poetry, philosophy and literature whose 3000 volumes are now housed at Reading University. And not the least he rescued the stock of several English apples from extinction. For Finzi the choice and the rare, be it music, fine writing or simply a sweet tasting apple were joys to perpetuate.

This collection presents all Gerald Finzi's known manuscripts from the Bodleian Library, Oxford and the British Library, London.

We thank Mr. Robert Gower and the Finzi Trust for their permission to publish the Finzi autographs, and for their help in locating the manuscripts.

## Acknowledgements

There are many people without whom this complex edition would not have been possible, and we would like to give special thanks to Sir Michael Tippett for his co-operation in the programme, Lady Gertrude Bliss and Sarah Faulder of the Bliss Trust. A special thank you must go to Andrew Burn of the Bliss trust for his invaluable help in compiling the information for the introduction on Bliss and Finzi and also Robert Gower of the Finzi Trust. Thanks go also to Alan Woolgar of Schott, Giles Easterbrook, Sir Michael Tippett's assistant Mr. Nicholas Wright, and Arthur Searle of the British Library's Department of Manuscripts for their invaluable help in setting up this project.

Thanks are also due to the many librarians and owners of manuscripts who have allowed and helped us to piece together the edition: Dr. Paul Banks of the Britten-Pears Library, Dr. H.R.L. Beadle of St. John's College, Cambridge, Mr. Ian Ledsham of the Barber Institute at Birmingham University, Mrs. Heather Nugent of Wadhurst, Mr. James Pruett of the Library of Congress, Mr. Don L. Roberts of Northwestern University Library, Dr. Sarah White of London, Messrs Paul Woodhuysen and W.F. Northam of the Fitzwilliam Museum, Cambridge, Derek Williams at Cambridge University Library, Christine Hall and the Manuscript Department of the British Library, John H. Roberts and the Music Library of the University of California at Berkeley; Helen Valentine of the Royal Academy of Art; Richard Newman of the New York Public Library, Christopher Barnet, Reference Librarian of the Royal College of Music, Stephen J. Patterson of the Royal Library at Windsor Castle; the Music Library staff of the Pierpont Morgan Library, New York; Lady Susanna Walton and the staff of the Fondazione William Walton, Forio d'Ischia; Ken Timber and Fred Arnold of the Royal Artillery Band Library, Woolwich Garrison; Mr. James Meikle, Librarian of the Royal Military School of Music, Kneller Hall; Martin B. Williams, Secretary to the Musicians Benevolent fund; Mrs. Mary Priestly and Mr. George Dannatt.

For their advice, help and permission to publish the Finzi collection from the Bodleian Library, Oxford we must thank Mr. David Vaisey, the Bodley's Librarian, and Peter Ward-Jones Music Librarian.

The autograph full score of the Piano Concerto is reproduced by kind permission of the City of Birmingham Symphony Orchestra for whom it was commissioned by the John Feeney Trust.

## NOTE

In his compositions, as in all aspects of his life, Arthur Bliss was a perfectionist. Thus, he was never satisfied with a score, and continued to make improvements to them all his life, usually small but often quite significant ones.

In many cases the original manuscript was not available to him, having already been presented to somebody or else being on the other side of the globe (he spent a considerable time living and working in the United States). On these occasions, the alterations would be put into whatever he had handy to serve as a "master", which might have been either a photocopy or a printed score.

The researcher and scholar is urged to keep this in mind when working on these microfilms, as the fact of their being copies of the autograph does not guarantee their authenticity regarding the final thoughts of the composer, and should use them as a basis for investigative research, rather than as a definitive *urtext*.

Giles Easterbrook



# TWENTIETH CENTURY COMPOSERS

## Part One:

*The Music Manuscripts of Sir Michael Tippett,  
Sir Arthur Bliss and Gerald Finzi*

## CONTENTS OF REELS

### SIR MICHAEL TIPPETT

#### REEL ONE

##### British Library Manuscripts

Add.Ms.61748  
Add.Ms.61749  
Add.Ms.61750  
Add.Ms.61751  
Add.Ms.61752  
Add.Ms.61753  
Add.Ms.61754  
Add.Ms.61755  
Add.Ms.61756  
Add.Ms.61757  
Add.Ms.61758  
Add.Ms.61759  
Add.Ms.61760  
Add.Ms.61761  
Add.Ms.61762  
Add.Ms.61763  
Add.Ms.61764  
Add.Ms.61765  
Add.Ms.61766  
Add.Ms.61767  
Add.Ms.61768  
Add.Ms.61769  
Add.Ms.61770  
Add.Ms.61771  
Add.Ms.61772

#### REEL TWO

##### British Library Manuscripts (cont.)

Add.Ms.61773  
Add.Ms.61774  
Add.Ms.61775  
Add.Ms.61776  
Add.Ms.61777  
Add.Ms.61778  
Add.Ms.61779

Add.Ms.61780  
Add.Ms.61781  
Add.Ms.61782  
Add.Ms.61783  
Add.Ms.61784  
Add.Ms.61785  
Add.Ms.61786  
Add.Ms.61787  
Add.Ms.61788  
Add.Ms.61789  
Add.Ms.61790  
Add.Ms.61791  
Add.Ms.61792  
Add.Ms.61793  
Add.Ms.61794

#### REEL THREE

##### British Library Manuscripts (cont.)

Add.Ms.61795  
Add.Ms.61796  
Add.Ms.61797  
Add.Ms.61798  
Add.Ms.61799  
Add.Ms.61800

#### REEL FOUR

##### British Library Manuscripts (cont.)

Add.Ms.61801 Vol.I  
Add.Ms.61801 Vol.II  
Add.Ms.61802  
Add.Ms.61803  
Add.Ms.61804

#### REEL FIVE

##### British Library Manuscripts (cont.)

Add.Ms.63820  
Add.Ms.63821

**REEL FIVE (cont.)**

Add.Ms.63822

Add.Ms.63823

Add.Ms.63824

Add.Ms.63825

Add.Ms.63826

Add.Ms.63827

Add.Ms.63828

Add.Ms.63829

Add.Ms.63830

Add.Ms.63831

Mrs. H. Nugent  
*Wadhurst*St. John's College, Cambridge  
*Magnificat and Nunc Dimittis*Sarah White  
*Songs for Achilles*Britten-Pears Library  
*Concerto for Orchestra***REEL SIX****British Library Manuscripts (cont.)**

Add.Ms.63832

Add.Ms.63833

Add.Ms.63834

Add.Ms.63835

Add.Ms.63836

Add.Ms.63837

Add.Ms.63838

Add.Ms.63839

Add.Ms.63840

Northwestern University  
*The Knot Garden*Sarah White  
*Songs for Dov***REEL SEVEN****Non British Library Manuscripts**Britten-Pears Library  
*Boyhood's End*Sarah White  
*The Midsummer Marriage*Britten-Pears Library  
*The Heart's Assurance*Fitzwilliam Library  
*Fantasia Concertante*Barber Institute  
*Piano Concerto*Library of Congress  
*King Priam*Sarah White  
*Lullaby*

# CONTENTS OF REELS

## SIR ARTHUR BLISS

### REEL EIGHT

Cambridge University Library	<i>Pastoral for Clarinet and Piano</i>	1916
Cambridge University Library	<i>The Tramps</i>	1916
Fitzwilliam Museum	<i>Madame Noy</i>	1918
Cambridge University Library	<i>Rout</i>	1920
Cambridge University Library	<i>Conversations</i>	1920
Cambridge University Library	<i>Fanfare for a Political Address</i>	1921
Cambridge University Library	<i>Two Studies for Orchestra</i>	1921
Cambridge University Library	<i>The Tempest (Music for Scene 1, Act 1)</i>	1921
Cambridge University Library	<i>Melee Fantasque</i>	1921 (rev.1965)
Music Division, New York Public Library	<i>Three Romantic Songs</i>	1921
Pierpont Morgan Library	<i>A Madame Alvar</i>	1922
Library of Congress	<i>Colour Symphony</i>	1922
Music Division, New York Public Library	<i>Ballads of the Four Seasons</i>	1923
Cambridge University Library	<i>The Women of Yueh</i>	1923
Cambridge University Library	<i>The Fallow Deer at the Lonely House</i>	1925
Cambridge University Library	<i>Polonaise</i>	1925
Cambridge University Library	<i>Two Interludes</i>	1925
Library of Congress	<i>Nature Moods</i>	1925
Cambridge University Library	<i>Rich or Poor</i>	1926
Fitzwilliam Museum	<i>Introduction and Allegro</i>	1926
Cambridge University Library	<i>Hymn to Apollo (original version)</i>	1926

**REEL EIGHT (cont.)**

Cambridge University Library	<i>Hymn to Apollo</i>	Rev.1965
Cambridge University Library	<i>Four Songs</i>	1927
Library of Congress	<i>Oboe Quinte</i>	1927
Cambridge University Library	<i>Pastoral: Lie Strewn the White Flocks</i>	1928
Cambridge University Library	<i>Serenade</i>	1929

**REEL NINE**

Cambridge University Library	<i>Morning Heroes</i>	1930
Cambridge University Library	<i>Fanfare for Heroes</i>	1930
Cambridge University Library	<i>Quintet for Clarinet and Strings</i>	1931
Cambridge University Library	<i>Music for Strings</i>	1935
Cambridge University Library	<i>Things to Come</i>	1935
British Library	<i>Checkmate</i>	1937
Cambridge University Library	<i>Fanfare for a Dignified Occasion</i>	1938

**REEL TEN**

Royal College of Music	<i>Concerto for Piano and Orchestra</i>	1939
Cambridge University Library	<i>Seven American Poets</i>	1940
Cambridge University Library	<i>Two American Poets</i>	1940
Library of Congress	<i>String Quartet in B Flat (No.1)</i>	1941
Cambridge University Library	<i>Miracle in the Gorbals</i>	1944
Cambridge University Library	<i>Peace Fanfare for Children</i>	1944
Lady Bliss	<i>Your Questions Answered</i>	1944
Lady Bliss	<i>Fanfare for Sir Henry Wood</i>	1944
Cambridge University Library	<i>March: The Phoenix</i>	1944
Cambridge University Library	<i>Baraza</i>	1945

**REEL TEN (cont.)**

Cambridge University Library	<i>Men of Two Worlds</i>	1945
Cambridge University Library	<i>Adam Zero</i>	1946
Cambridge University Library	<i>Memorial Concert (Theme and Cadenza)</i>	1946

**REEL ELEVEN**

Cambridge University Library	<i>The Olympians</i>	1949
Cambridge University Library	<i>Christopher Columbus</i>	
University of California, Berkley	<i>String Quartet No.2</i>	1950
Cambridge University Library	<i>The Enchantress</i>	1951
Cambridge University Library	<i>The Beggar's Opera</i>	1953
The Royal Academy	<i>A Salute to Painting</i>	1953
Cambridge University Library	<i>Concerto for Violin and Orchestra</i>	1953
Cambridge University Library	<i>War in the Air</i>	1954
Cambridge University Library	<i>Welcome the Queen</i>	1954
Cambridge University Library	<i>A Song of Welcome</i>	1954
Music Library, University of Birmingham	<i>Meditations on a Theme by John Blow</i>	1955
Cambridge University Library	<i>A Birthday Greeting to Her Majesty</i>	1955
Cambridge University Library	<i>Salute to the R.A.F.</i>	1956

**REEL TWELVE**

Cambridge University Library	<i>Signature Tune and Interval Music A.B.C. Television</i>	1956
Cambridge University Library	<i>Edinburgh: Overture for Orchestra</i>	1956
Cambridge University Library	<i>Music for the Service of the Order of the Bath</i>	1956
Cambridge University Library	<i>Seven Waves Away</i>	
Cambridge University Library	<i>Discourse for Orchestra</i>	1957

**REEL TWELVE (cont.)**

Cambridge University Library	<i>The Lady of Shallott</i>	1958
H.M. Queen	<i>Birthday Song for a Royal Child</i>	1959
Pierpont Morgan Library	<i>The Sovereign's Fanfare and Fanfare for the Bride</i>	1960
Cambridge University Library	<i>An Age of Kings</i>	1960
Cambridge University Library	<i>Salute to the Royal Society</i>	1960
Cambridge University Library	<i>Let the People Sing: Two Fanfares</i>	1960
Cambridge University Library	<i>Fanfare preceding the National Anthem in G.</i>	1960
Cambridge University Library	<i>Three Bach Chorales</i>	1960
Cambridge University Library	<i>Tobias and the Angel</i>	1960
Cambridge University Library	<i>The Beatitudes</i>	1961
Library of Congress	<i>Greetings to a City</i>	1961
Cambridge University Library	<i>March of Homage</i>	1961
Music Library, University of Birmingham/Cambridge University Library	<i>Mary of Magdala</i>	1962
Cambridge University Library	<i>The Belmont Variations</i>	1963
<b>REEL THIRTEEN</b>		
Cambridge University Library	<i>Cradle Song for a Newborn Child</i>	1963
Cambridge University Library	<i>A Knot of Riddles</i>	1963
Cambridge University Library	<i>The High Sheriff's Fanfare</i>	1963
Cambridge University Library	<i>The Golden Cantata</i>	1963
Cambridge University Library	<i>Salute to Shakespeare on a Phrase by John Wilby</i>	1963
Royal Artillery, Woolwich	<i>The Right of the Line</i>	1965
Cambridge University Library	<i>The Royal Palaces of Great Britain</i>	1966

**REEL THIRTEEN (cont.)**

Cambridge University Library	<i>River Music</i>	1966
Cambridge University Library	<i>Three Songs for Boys and Girls</i>	1967
Cambridge University Library	<i>One, Two, Buckle my Shoe</i>	1968
Cambridge University Library	<i>Angels of the Mind</i>	1968
Cambridge University Library	<i>A Prayer for the Infant Jesus</i>	1968
Cambridge University Library	<i>Lord who shall Abide in Thy Tabernacle</i>	1968
Cambridge University Library	<i>Prince of Wales Investiture</i>	1968
Cambridge University Library	<i>Fanfare Prelude</i>	1968
Cambridge University Library	<i>The World is Charged with the Grandeur of God</i>	1969
Cambridge University Library	<i>God Save the Queen</i>	1969
Cambridge University Library	<i>Concerto for Cello and Orchestra</i>	1969
Cambridge University Library	<i>Miniature Scherzo</i>	1969
Cambridge University Library	<i>Triptych</i>	1970
Cambridge University Library	<i>Two Ballads</i>	1970
Mary Priestly	<i>Play A Penta</i>	1971
Cambridge University Library	<i>Praeludium</i>	1971
Cambridge University Library	<i>A Prayer for the New Year by St. Francis of Assisi</i>	1972
Mr. and Mrs. George Dannatt	<i>Metamorphic Variations</i>	1972
Lady Walton	<i>Ode for Sir William Walton</i>	1972
Cambridge University Library	<i>Fanfare for the Princess Anne</i>	1973
Kneller Hall	<i>Fanfare for the National Fund for Research into Crippling Diseases</i>	1973
Cambridge University Library	<i>Put Thy Trust in the Lord</i>	1973
Cambridge University Library	<i>Mars Portugues</i>	1973

**REEL THIRTEEN (cont.)**

Cambridge University Library	<i>Shield of Faith</i>	1974
Cambridge University Library	<i>Sing Mortals</i>	1974
Cambridge University Library	<i>Spirit of the Age</i>	1974

# **CONTENTS OF REELS**

## **GERALD FINZI**

### **REEL FOURTEEN**

**Bodleian Library Manuscripts**

b33

b34

### **REEL FIFTEEN**

**Bodleian Library Manuscripts (cont.)**

b43

c376

c377

### **REEL SIXTEEN**

**Bodleian Library Manuscripts (cont.)**

c378

c379

c380

c381

c382

c383

c384

c385

c386

### **REEL SEVENTEEN**

**Bodleian Library Manuscripts (cont.)**

c387

c388

c389

c390

c391

c392/1-3

### **REEL EIGHTEEN**

**Bodleian Library Manuscripts (cont.)**

c393

c394

c395

c396

c397

c398

**British Library Manuscripts**

Add.Ms.54481

Add.Ms.59846c



# TWENTIETH CENTURY COMPOSERS

## Part One:

*The Music Manuscripts of Sir Michael Tippett,  
Sir Arthur Bliss and Gerald Finzi*

## DETAILED LISTING SIR MICHAEL TIPPETT

### REEL ONE

#### British Library Manuscripts

TIPPETT COLLECTION: *Autograph* manuscripts of Sir Michael Tippett; 1934-1977. Fifty-Seven Volumes. Purchased 13 March 1980.

#### Add.Ms.61748

Volume I: String Quartet No.1; 1934-1935 revised 1943. Pencil score. Original version and new first movement 1934-1935 revised 1943.

#### Add.Ms.61749

Volume II: String Quartet No.1; 1934-1935 revised 1943. Ink score. New first movement (*autograph*) and copyist's score of second and third movements, with *autograph* revisions.

#### Add.Ms.67159

Volume XII: *The Weeping Babe*, motet for soprano and chorus; 1944. Ink Score, with short score in another hand pasted in.

#### Add.Ms.61760

Volume XIII: Symphony No.1; 1944-1945. Pencil Score.

#### Add.Ms.61761

Volume XIV: Symphony No.1; 1944-1945. Ink Score.

#### Add.Ms.61762

Volume XV: String Quartet No.3; 1945-1946. Ink score. Movements 1-4 only.

#### Add.Ms.61763

Volume XVI: *Preludio al Vespro di Monteverdi* for organ; 1946. Ink score.

#### Add.Ms.61764

Volume XVII: *Little Music* for strings; 1946. Pencil score.

#### Add.Ms.61765

Volume XVIII: *Little Music* for strings; 1946. Ink score.

#### Add.Ms.61766

Volume XIX: *The Midsummer Marriage*; 1946-1952. One leaf (pp.68-9) from the ink score.

#### Add.Ms.61767

Volume XX: *Suite for the Birthday of Prince Charles*; 1948. Pencil score (incomplete).

#### Add.Ms.61768

Volume XXI: *Dance, Clarion Air*, madrigal from *A Garland for the Queen*; 1952. Pencil Score.

#### Add.Ms.61769

Volume XXII: *Fantasia Concertante on a Theme of Corelli*; 1953. Ink score (with some pencil sketches). First movement only.

#### Add.Ms.61770

Volume XXIII: *Fanfare No.2*, for 4 trumpets; 1953. Pencil score.

**REEL ONE (cont.)****Add.Ms.61771**

Volume XXIV: *Divertimento on Sellinger's Round*; 1953-1954. Pencil score. Movements 3, 4, 5 only. Together with the pencil score of *Four Inventions for Recorder* (see **Add.Ms.61772**) at the end of the third movement.

**Add.Ms.61772**

Volume XXV: *Four Inventions for Recorders*; 1954. Ink score.

**REEL TWO****Add.Ms.61773**

Volume XXVI: *Sonata for Four Horns*; 1955. Ink score. Most of the fourth movement consists of transparencies written by a copyist.

**Add.Ms.61774**

Volume XXVII: *Bonny at Morn*, Northumbrian folksong set for unison voices and recorders; 1956. Ink score.

**Add.Ms.61775**

Volume XXVIII: *Four Songs from the British Isles*, for unaccompanied chorus; 1956. Pencil score. No.3, *Scotland*, only.

**Add.Ms.61776**

Volume XXIX: *Symphony No.2*; 1956-1957. Pencil score.

**Add.Ms.61777**

Volume XXX: *Symphony No.2*; 1956-1957. Ink score, with pencil annotations.

**Add.Ms.61778**

Volume XXXI: *Crown of the Year*, cantata; 1958. Pencil score.

**Add.Ms.61779**

Volume XXXII: *Crown of the Year*, cantata; 1958. Ink score. Movements 1, 2, 4, 5, 6, 8 and notes.

**Add.Ms.61780**

Volume XXXIII: *Wadhurst Hymn Tune*; 1958. Pencil score.

**Add.Ms.61781**

Volume XXXIV: *Music*, unison song; 1960. Pencil scores, for voice, strings and piano, and voice and piano.

**Add.Ms.61782**

Volume XXXV: *Lullaby*; 1960. Pencil score.

**Add.Ms.61783**

Volume XXXVI: *Songs for Achilles*, for tenor and guitar; 1961. Pencil score of Nos.2 and 3.

**Add.Ms.61784**

Volume XXXVII: *Sonata, No.2*, for piano; 1962. Pencil score.

**Add.Ms.61785**

Volume XXXVIII: *Sonata, No.2*, for piano; 1962. Ink score.

**Add.Ms.61786**

Volume XXXIX: *Songs for Ariel*; 1962. Ink score (voice and piano), and dyeline copy of instrumental version (original setting for a production of *The Tempest*).

**Add.Ms.61787**

Volume XL: *Praeludium for Brass, Bells and Percussion*; 1962. Pencil score.

**Add.Ms.61788**

Volume XLI: *Praeludium for Brass, Bells and Percussion*; 1962. Ink score.

**Add.Ms.61789**

Volume XLII: *Concerto for Orchestra*; 1962-1963. Pencil score.

**Add.Ms.61790**

Volume XLIII: *Concerto for Orchestra*; 1962-1963. Ink score.

**REEL TWO (cont.)**

**Add.Ms.61791**

Volume XLIV: *The Vision of St. Augustine*; 1963-1965. Pencil score.

**Add.Ms.61792**

Volume XLV: *The Vision of St. Augustine*; 1963-1965. Ink score.

**Add.Ms.61793**

Volume XLVI: *The Shires Suite*; 1965-1970. Ink scores.  
Interludes 1 and 2 and Cantata.

**Add.Ms.61794**

Volume XLVII: *Songs for Dov*; 1970. Ink score (and dyelines with *autograph* annotations).

**REEL THREE**

**Add.Ms.61795**

Volume XLVIII: *The Knot Garden*; 1966-1970. Ink score.

**Add.Ms.61796**

Volume XLIX: *Symphony No.3*; 1970-1972. Pencil score (part).

**Add.Ms.61797**

Volume L: *Symphony No.3*; 1970-1972. Pencil score (cont.).

**Add.Ms.61798**

Volume LI: *Symphony No.3*; 1970-1972. Ink score.

**Add.Ms.61799**

Volume LII: *Sonata No.3, for piano*; 1972-1973. Pencil score.

**Add.Ms.61800**

Volume LIII: *Sonata No.3, for piano*; 1972-1973. Ink score.

**REEL FOUR**

**Add.Ms.61801 (Volume One)**

Volume LIV: *The Ice Break*; 1973-1976. Pencil score.  
*ff.1-145*

**Add.Ms.61801 (Volume Two)**

Volume LIV: *The Ice Break*; 1973-1976. Pencil score.  
*ff.146-236*

**Add.Ms.61802**

Volume LV: *The Ice Break*; 1973-1976. Ink score.

**Add.Ms.61803**

Volume LVI: *Symphony No.4*; 1976-1977. Pencil score.

**Add.Ms.61804**

Volume LVII: *Symphony No.4*; 1976-1977. Ink score.

**REEL FIVE**

TIPPETT COLLECTION: *Autograph* music manuscripts of Sir Michael Tippett; 1977-1983. Twenty-one volumes. Supplementing Add.Mss.61748-61804.

For the earlier works in this group there are both draft pencil and revised ink scores. This method of working evidently changed during the composition of *The Mask of Time*: thereafter the single scores are in pencil, with frequent revisions, and with annotations in coloured inks.

**Add.Ms.63820**

Volume I: *Sting Quartet No.4*; 1977-8. Pencil score.

**Add.Ms.63821**

Volume II: *String Quartet No.4*; 1977-8. Ink score.

**Add.Ms.63822**

Volume III: *Triple Concerto, for violin, viola, cello and orchestra*; 1978-9. Pencil score.

**Add.Ms.63823**

Volume IV: *Triple Concerto*; 1978-9. Ink score.

**REEL FIVE (cont.)****Add.Ms.63824**

Volume V: *The Wolf Trap Fanfare*, for six brass players; 1980. Pencil score.

**Add.Ms.63825**

Volume VI: *The Wolf Trap Fanfare*; 1980. Ink score. With photo-copy of letter of 4 February 1980, written on completion of the work.

Volumes VII-XVIII: *The Mask of Time*; 1980-1983.

**Add.Ms.63826**

Part I, Nos.1-2. *Presence and Creation of the World by Music*. Pencil score.

**Add.Ms.63827**

Part I, Nos.1 and 2. Ink score.

**Add.Ms.63828**

Part I, No.3. *Jungle*. Pencil score.

**Add.Ms.63829**

Part I, No.3. Ink score.

**Add.Ms.63830**

Part I, No.4. *The Ice-cap Moves South-North*. Pencil score of 40 bars. (Between cue Nos.99 and 109).

**Add.Ms.63831**

Part I, No.4. *The Ice-cap Moves South-North*. Ink score of the complete section. (Lacking the 4 bars between cue Nos.100 and 101).

**REEL SIX****Add.Ms.63832**

Part I, No.5. *Dream of the Paradise Garden*. Pencil score, ink annotations.

**Add.Ms.63833**

Part II, No.6. *The Triumph of Life*. Pencil score, ink annotations.

**Add.Ms.63834**

Part II, No.7. *Mirror of Whitening Light*. Pencil score, ink annotations.

**Add.Ms.63835**

Part II, No.8. *Hiroshima, Mon Amour*. Pencil score, ink annotations.

**Add.Ms.63836**

Part II, No.9. Three Songs. Pencil score, ink annotations.

**Add.Ms.63837**

Part II, No.10. *The Singing Will Never Be Done*. Pencil score, ink annotations. Dated 16 December 1982 at end.

**Add.Ms.63838**

Volume XIX: *The Blue Guitar*, sonata for solo guitar; 1983. Pencil score, ink annotations.

**Add.Ms.63839**

Volume XX: *Festal Brass With Blues*; 1983. Pencil score, ink annotations.

**Add.Ms.63840**

Volume XXI: Piano sonata No.4; 1983-4. Pencil score, ink annotations.

**REEL SEVEN****Non British Library Manuscripts****Britten-Pears Library**

*Boyhood's End*, text: W.H. Hudson, cantata for tenor and piano, 1943. Ink score.

**Sarah White**

*The Midsummer Marriage*, 3 act opera (libretto: Tippett), 1946-52. First performed Covent Garden 27 January 1955. 2pp Ink score, with a letter, Covent Garden designs by Barbara Hepworth.

**REEL SEVEN (cont.)****Britten-Pears Library**

*The Hearts Assurance*, text: S. Keyes, A. Lewis, song cycle, for soprano or tenor and piano, 1950-51. Pencil and ink score.

**Fitzwilliam**

*Fantasia Concertante on a Theme of Corelli* for string orchestra, 1953. Pencil score.

**Barber Institute**

Piano Concerto 1953-55, commissioned by the John Feeny Trust for the City of Birmingham Symphony Orchestra. Pencil score.

**Library of Congress**

*King Priam*, 3 act opera, (libretto: Tippett) 1958-61. First performance, Coventry, Belgrade Theatre 29 May 1962. Pencil score.

**Sarah White**

*Lullaby*, (text by W.B. Yeats) for Alto Solo and SSTTB chorus, 1960. Pencil score.

**Mrs. H. Nugent**

*Wadhurst* hymn, 1960. Ink score.

**St. John's College Cambridge**

*Magnificat and Nunc Dimittis* for SATB choir and organ, 1961. Ink score from the Chapel Library.

**Sarah White**

*Songs for Achilles*, (text: Tippett), songs for Tenor and guitar, 1961. Nos.2 and 3. Ink score.

**Britten-Pears Library**

*Concerto for Orchestra*, 1962-3. Title page only. Ink, written for presentation to Britten.

**Northwestern University**

*The Knot Garden*, 3 act opera (libretto: Tippett) 1966-69. First performance Covent Garden 2 December 1970.

**Sarah White**

*Songs for Dov*, (text: Tippett), songs for Tenor and small orchestra, 1969-70. Pencil score.



# DETAILED LISTING

## SIR ARTHUR BLISS

### REEL EIGHT

**1916**

*Pastoral for Clarinet and Piano.*  
Novello

**1916**

*The Tramps.*  
Boosey and Hawkes

**1918**

*Madame Noy.*  
Chester Music

**1920**

*Rout.* Rescored versions for full  
orchestra only.  
Curwen/Faber

**1920**

*Conversations.*  
Curwen/Faber

**1921**

*Fanfare for a Political Address.*

**1921**

*Two Studies for Orchestra.*  
Novello

**1921**

*The Tempest.* Music for Scene 1, Act 1.  
Novello

**1921 (Rev.1965)**

*Melee Fantasque.* Piano score only of  
1921 version.  
Curwen /Faber

**1921**

*Three Romantic Songs.*  
Novello

**1922**

*A Madame Alvar.* Photocopy only.  
Lady Bliss

**1922**

*Colour Symphony.* First movement only.  
Boosey and Hawkes

**1923**

*Ballads of the Four Seasons.*  
Novello

**1923**

*The Women of Yueh.* Full score and vocal  
score.  
Chester Music

**1925**

*The Fallow Deer at the Lonely House.*  
Curwen/Faber

**1925**

*Polonaise.*  
Lady Bliss

**1925**

*Two Interludes.*  
Novello

**1925**

*Nature Moods.*

**1926**

*Rich or Poor.*  
Novello

**1926**

*Introduction and Allegro.* (Mus.1-1965)  
Boosey and Hawkes

**1926**

*Hymn to Apollo.* (Original version.)  
Universal

**Rev.1965**

*Hymn to Apollo.*  
Universal

**1927**

*Four Songs.* Nos.1, 3 and 4.  
Novello

**1927**

*Oboe Quintet.*  
Oxford University Press

**REEL EIGHT (cont.)****1928**

*Pastoral: Lie Strewn the White Flocks.*  
Short score of opening bars, Shepherd's  
Holy Day for chorus and piano words  
and music of the Pigeon's Song and  
Complete Score.  
Novello

**1929**

*Serenade.*  
Oxford University Press

**REEL NINE****1930**

*Morning Heroes.*  
Novello

**1930**

*Fanfare for Heroes.* Short score.  
Novello

**1931**

*Quintet for Clarinet and Strings.*  
Novello

**1935**

*Music for Strings.*  
Novello

**1936**

*Things to Come.* Attack on Moon Gun  
only.  
Novello

**1937**

*Checkmate.* Holograph in ink.  
Novello

**1938**

*Fanfare for a Dignified Occasion.* Full  
score and short score.  
Boosey and Hawkes

**REEL TEN****1939**

*Concerto for Piano and Orchestra.*  
Novello

**1940**

*Seven American Poets.* No.7 only.  
Boosey and Hawkes

**1940**

*Two American Poets.*  
Boosey and Hawkes

**1941**

*String Quartet in B Flat (No.1).*  
Novello

**1944**

*Miracle in the Gorbals.*  
Novello

**1944**

*Peace Fanfare for Children.*  
Novello

**1944**

*Your Questions Answered.*  
Lady Bliss

**1944**

*Fanfare for Sir Henry Wood.*  
Novello

**1944**

*March: The Phoenix.*  
Novello

**1945**

*Baraza.* Scores of original film version  
and concert version.  
Novello

**1945**

*Men of Two Worlds.*

**1946**

*Adam Zero.*  
Novello

**1946**

*Memorial Concert (Theme and Cadenza).*  
Novello

**REEL ELEVEN****1949**

*The Olympians.*  
Novello

**REEL ELEVEN (cont.)****1949***Christopher Columbus.***1950***String Quartet No.2.*

Novello

**1951***The Enchantress.*

Novello

**1953***The Beggar's Opera.*

Novello

**1953***A Salute to Painting. Holograph in ink.*

Novello

**1953***Concerto for Violin and Orchestra.*

Novello

**1954***War in the Air. (BBC Documentary).*

Lady Bliss

**1954***Welcome the Queen.*

Chappell

**1954***A Song of Welcome. Full score.*

Novello

**1955***Meditations on a Theme by John Blow.*  
Holograph in ink.

Novello

**1955***A Birthday Greeting to Her Majesty.*

Lady Bliss

**1956***Salute to the R.A.F.*

Lady Bliss

**REEL TWELVE****1956***Signature Tune and Interval Music. A.B.C.*  
Television.

Lady Bliss

**1956***Edinburgh: Overture for Orchestra.*

Novello

**1956***Music for the Service of the Order of the*  
*Bath.*

Lady Bliss

**1956***Seven Waves Away.***1957***Discourse for Orchestra. Both versions.*

Novello

**1958***The Lady of Shallott.*

Novello

**1959***Birthday Song for a Royal Child.*

Novello

**1960***The Sovereign's Fanfare and Fanfare for*  
*the Bride.*

Novello

**1960***An Age of Kings.*

Chappell

**1960***Salute to the Royal Society.*  
World Library Publications**1960***Let the People Sing: Two Fanfares.*

Novello

**1960***Fanfare preceding the National Anthem*  
*in G.*

Novello

**REEL TWELVE (cont.)****1960**

*Three Bach Chorales.* (Arranged by Bliss).  
Novello

**1960**

*Tobias and the Angel.*

**1961**

*The Beatitudes.*  
Novello

**1961**

*Greetings to a City.*  
Robert King Music

**1961**

*March of Homage.*

**1962**

*Mary of Magdala.* Full score and vocal score.  
Novello

**1963**

*The Belmont Variations.* Piano score only.  
Novello

**REEL THIRTEEN****1963**

*Cradle Song for a Newborn Child.*  
Novello

**1963**

*A Knot of Riddles.* Full score and piano score.  
Novello

**1963**

*The High Sheriff's Fanfare.* Full score.  
Novello

**1963**

*The Golden Cantata.*  
Novello

**1963**

*Salute to Shakespeare on a Phrase by John Wilby.*

**1965**

*The Right of the Line.* Full and short scores.  
Novello

**1966**

*The Royal Palaces of Great Britain.*  
Chappell

**1966**

*River Music.*  
Novello

**1967**

*Three Songs for Boys and Girls.*  
Novello

**1968**

*One, Two, Buckle my Shoe.*  
Novello

**1968**

*Angels of the Mind.*  
Novello

**1968**

*A Prayer for the Infant Jesus.*  
Novello

**1968**

*Lord who shall Abide in Thy Tabernacle.*  
Novello

**1968**

*Prince of Wales Investiture.* Short score and full score for Investiture Antiphonal Fanfares.  
Novello

**1968**

*Fanfare Prelude.*  
Novello

**REEL THIRTEEN (cont.)**

**1969**

*The World is Charged with the Grandeur of God.* Full score.

Novello

**1969**

*God Save the Queen.* (Arranged by Bliss).

Novello

**1969**

*Concerto for Cello and Orchestra.*

Novello

**1969**

*Miniature Scherzo.*

Novello

**1970**

*Triptych.*

Novello

**1970**

*Two Ballads.* Piano score.

Novello

**1971**

*Play A Penta.*

Lady Bliss

**1971**

*Praeludium.*

World Library

**1972**

*A Prayer for the New Year by St. Francis of Assisi.*

Novello

**1972**

*Metamorphic Variations.* Full and short score. Photocopy of full score with final corrections.

Novello

**1972**

*Ode for Sir William Walton.*

Lady Bliss

**1973**

*Fanfare for the Princess Anne.*

**1973**

*Fanfare for the National Fund for Research into Crippling Diseases.*

**1973**

*Put Thy Trust in the Lord.*

Novello

**1973**

*Mars Portugues.*

Novello

**1974**

*Shield of Faith.*

Novello

**1974**

*Sing Mortals.*

Novello

**1974**

*Spirit of the Age.*

Lady Bliss



# DETAILED LISTING

## GERALD FINZI

### REEL FOURTEEN

#### Bodleian Library Manuscripts

I. Works to which no opus numbers were given, ca.1921-1925.

#### b33

Psalm CXIX (from Byrd's Psalms, Sonnets, Songs, 1588). Unaccompanied S.A.T.B., with suggestions pencilled by adviser. Two copies, the second incomplete.

*ff.16-21*

*A Passer-by*, pianoforte solo. Dated 16.iv.21.

*ff.22-23*

*Completed Early Songs*, (scrapped) 1919-1925. Solo voice and piano, unless described otherwise.

- i. *The Twilit Waters* by Fiona Macleod. 13.ix.19.  
*f.25a*
- ii. *The Reed Player* by Fiona Macleod, set for voice and orchestra.  
*ff.25b-c*
- iii. *A Cradle Song* by Padraic Colum. 3.xi.19.  
*f.26*
- iv. *The Terrible Robber Man* by Padraic Colum. 25.iv.20, revised 17.x.20.  
*ff.27-28*
- v. *Tall Nettles* by Edward Thomas. v.20.  
*ff.29-30*
- vi. *O Dear Me!* by Walter de la Mare. vi.20.  
*f.31*

- vii. *Before the Paling of the Stairs* by Christina Rossetti, organ accompaniment. 25.vii.20.  
*ff.32-34*
  - viii. *Blondel* by Chaucer. x.20.  
*ff.35-36*
  - ix. *The Battle* by W.H. Davies. Three copies dated 1921.  
*ff.37-42*
  - x. *Even Such is Time* by Walter Raleigh. i.22.  
*ff.43-44*
  - xi. *English Hills* by John Freeman, numbered II. 1922-1925(?).  
*ff.45-46*
  - xii. *Days too Short* by W.H. Davies. 1925.  
*ff.47-48*
- From a set of six Elegies, scrapped, IV. Time Was Upon the Wing* by Hevrick, for baritone solo and women's chorus 1922. Two copies.  
*ff.49-50*
- Allegro for Toy Symphony Orchestra*, full score, 9-10. iv.22.  
*ff.51-57*
- Numbers 2 and 3 of *Three Motets*. Scrapped, formerly 'six Elegies'.
- II. *My God and King* by H. Vaughan, for double choir and orchestra. Two piano scores dated 1923 and another draft of opening.  
*ff.59-69*
  - III. *The Search* by G. Herbert, for baritone solo, double choir and orchestra. Piano score dated 1922-3.  
*ff.70-76*

**REEL FOURTEEN (cont.)**

*A Severn Rhapsody*, versions for piano duet and (dated 1923) for orchestra, with full score, pr.1924, annotated by G. Finzi.

*ff.77-93*

*Requiem da Camera* for solo voices or small chorus and chamber orchestra, in memory of E.B. Farrer, 1923-1924.

- i. Prelude, piano draft and full score, 1924.  
*ff.100-105*
- ii. III. Piano score, 1923, and draft full score, 1924.  
*ff.106-115*
- iii. II and IV. Piano score, 1924.  
*ff.119-127*
- iv. Complete piano score, 1924.  
*ff.131-144*
- v. Prelude, *Arrangement for pianoforte duet* by Howard Ferguson, ca.1927 in Ferguson's hand.  
*ff.148-152*

Two Motets, begun as *Six Anthems* in 1922.

- i. *Six Anthems* for Baritone solo, chorus and orchestra. I. Psalm 121 by Henry Vaughan. Piano score dated vi.22.  
*ff.154-157*
- ii. Part of a full score of the same, headed *Two Motets I*.  
*ff.158-162*
- iii. Full score of *Two Motets II, The Recovery* by T. Traherne.  
*ff.163-169*

II. Fair copies of shorter published works, autograph unless otherwise described. In some cases the paper was prepared for him with clefs, key-signatures, etc.

**b34**

III. Unfinished works and Arrangements.

Drafts of songs, sorted and listed by Mrs. Finzi and Howard Ferguson. 1920s, 1930s, 1940s and 1950s. Hardy songs and Hardy songs with string quartet accompaniment.

*312 leaves*

**REEL FIFTEEN**

**Bodleian Library Manuscripts**  
(cont.)

**b43**

Op.9. *Farewell to Arms*. Autograph piano score.  
*ff.2-9*

Op.11. *Romance*. Copyist.  
*ff.12-18*

Op.15. *Earth and Air and Rain*. Copyist.

- i. *When I Set Out for Lyonesse*.
- ii. *Waiting Both*.
- iii. *The Phantom*.
- iv. *Rollicum Rorum*.
- v. *So I Have Fared*.
- vi. *Lizbie Browne*.
- vii. *The Clock of the Years*.
- viii. *In a Churchyard*.
- ix. *Proud Songsters*.  
*ff.21-49*

**REEL FIFTEEN (cont.)**

Op.19(a). *Till Earth Outwears*. Copyists, No.5 autograph.

- i. *Let Me Enjoy the Earth.*
- ii. *In Years Defaced.*
- iii. *The Market Girl.*
- iv. *I Look Into My Glass.*
- v. *It Never Looks Like Summer.*
- vi. *At a Lunar Eclipse.*
- vii. *Life Laughs Onward.*  
ff.52-70

Op.19(b). *I Said to Love*. Copyist, Nos.2, 4 and 6 autograph. Six songs for low voice and piano.

- i. *I Need Not Go.*
- ii. *At Middlefield Gate in February.*
- iii. *Two Lips.*
- iv. *In Five Score Summer.*
- v. *For Life I Had Never Cared Greatly.*
- vi. *I Said to Love.*  
ff.73-90

Op.23. Five Bagatelles. Autograph, No.2 Copyist. For Clarinet and Piano.

- i. *Prelude for Clarinet and Piano.*
- ii. *Romance for Clarinet and Piano.*
- iii. *Carol for Clarinet and Piano.*
- iv. *Forlana for Clarinet and Piano.*
- v. *Fughetta.*  
ff.93-112

Op.24. Prelude and fugue, violin, viola, cello. Copyist, with Finzi's marks and corrections.  
ff.115-120

Op.29. *Intimations of Immortality*. Autograph piano score. Words by William Wordsworth.  
ff.123-166

Op.36. *Magnificat*. Autograph vocal score.  
ff.169-183

Op.39. *In Terra Pax*. Autograph vocal score. Christmas scene for soprano and baritone. Words by Robert Bridges and from St. Luke II 8.14.

*Let Us Garlands Bring*. (Five Shakespeare Songs).

- i. *Come Away, Come Away Death.*
- ii. *Who is Sylvia?*
- iii. *Fear No More the Heat O' the Sun.*
- iv. *O Mistress Mine.*
- v. *It was a Lover and His Lass.*  
ff.186-196

Playing parts copied by Finzi for *In Terra Pax* etc. Hired out by Boosey and Hawkes.

Three Short Elegies for mixed voices unaccompanied by William Drummond.

- i. *Three Short Elegies.*
- ii. *This World a Hunting Is.*
- iii. *This Life Which Seems So Fair.*  
ff.198-254

**c376**

From OPUS.1 to OPUS.16.

Op.1. Ten unison and two-part songs, words by Christina Rossetti, pr.1954. Nos.1-5.

- i. *The Lily Has a Smooth Stalk.*
- ii. *Dancing on the Hill Tops.*
- iii. *Lullaby, oh Lullaby.*
- iv. *Rosy Maiden Winifred.*
- v. *Dead in the Cold.*  
ff.1-10

Op.2. *By Footpath and Stile*, six poems by Hardy set for baritone and string quartet. Two of the printed copies, 1925, with professional Ms. copies of Nos.i and iii revised in 1941 and 1940.

**REEL FIFTEEN (cont.)**

- i. *By Footpath and Stile.*
- ii. *Where the Picnic Was.*
- iii. *Song Cycle - The Oxen.*
- iv. *The Master and the Leaves.*
- v. *Voices from Things Growing in a Churchyard.*
- vi. *Exeunt Omnes.*  
ff.11-46

Op.5. Three Short Elegies, words by William Drummond, for unaccompanied S.A.T.B. Dated 1926, pr.1936.

- i. *Life a Right Shadow is.*
- ii. *This World a Hunting is.*
- iii. *This Life, Which Seems So Fair.*  
ff.47-54

Op.7. New-Year music for full orchestra. Full score by his pupil Antony Scott, annotated by Finzi, used by the printers, 1950.

ff.56-72

Op.7. New-Year music Nocturne. Pianoforte duet version.  
ff.73-79

Op.8. *Dies Natalis.* Poems by Traherne set for solo voice and string orchestra, pianoforte version. Pr.1939. See also Ms. Mus. c381.

ff.81-95

Op.9. *Farewell to Arms.* Words by Ralph Knevet and George Peele, set for tenor and small orchestra. 2 full scores.

ff.100-135

Op.9. Piano score as pr.1945.

ff.138-143

Op.11. *Romance for Strings.* Full score, pr.1952.

ff.146-150

Op.13. *Oh Fair to See.* Seven songs, written 1921-1956. (Miscellaneous poets).

- i. *I say I'll Seek Her* - Hardy.
- ii. *Oh Fair to See* - C. Rossetti.
- iii. *As I Lay in the Early Sun* - E. Shanks.
- iv. *Only the Wanderer* - I. Gurney.
- v. *To Joy* - E. Blunden.
- vi. *Harvest* - E. Blunden.
- vii. *Since We Loved* - R. Bridges.  
ff.151-178

Op.13. Engraver's copy, Nos.i (title and words) vi and vii only autograph. Prepared for publication by Howard Ferguson. 1965.

ff.179-196

Op.15. No.10, *Proud - Songsters* by Hardy. See also Ms. Mus. c385, f.27.  
ff.198-199

Op.16. *Before and After Summer.* 10 songs by Hardy, pr.1949. Nos.i, iv, vii and ix. See also Ms. Mus. c386.

- i. *Childhood Among the Ferns.*
- ii. *Overlooking the River.*
- iii. *The Too Short Time.*
- iv. *Annabel.*  
ff.201-211

**c377**

From OPUS.17 to OPUS.23.

Op.17. *Seven Part Songs*, words by Bridges, separately pr.O.U.P. 1934, 1937. Nos.ii, iii, and vi, used by the engraver.

- ii. *I Praise the Tender Flower.* Four part song for J.C.T.B. Robert Bridges.
- iii. *My Spirit Sang All Day.* Four part song. R. Bridges.
- vi. *Haste On, My Joys!* Five part song for J.C.T.B. R. Bridges.  
ff.1-12

**REEL FIFTEEN (cont.)**

Op.18. *Let Us Garlands Bring*. Five Shakespeare songs for low voice and piano or strings, pr. for the birthday of R. Vaughan Williams, 1942. Piano version, marked 'scoring copy', with dates 1928, 1939 and 1940.

- i. *Come Away, Come Away Death.*
- ii. *Who is Sylvia?*
- iii. *Fear No More the Heat O' the Sun.*
- iv. *O Mistress Mine.*
- v. *It was a Lover and His Lass.*  
ff.13-29

Op.18. String version, two copies. The voice part of the first copy is in the hand of an amanuensis.  
ff.30-74

Op.19. *Till Earth Outwears*. 7 songs by Hardy for tenor and piano with dates 1927-56. Posthumously pr., for high voice, 1958. ff.84-85 are in the hand of an amanuensis.

- i. *At a Lunar Eclipse.*
- ii. *Let Me Enjoy the Earth.*
- iii. *In Years Defaced.*
- iv. *The Market Girl.*
- v. *I Look Into My Glass.*
- vi. *It Never Looks Like Summer Here.*
- vii. *Life Laughs Onward.*  
ff.76-100

Op.21. Interlude for oboe and string quartet. Score pr.1936. See Ms. Mus. c395. ff.66-84.  
ff.101-109

Op.22. Elegy for violin and piano, headed II. Two copies, the second revised, and a part for the violinist.  
ff.113-125

Op.23. Bagatelles for clarinet and piano, pr.1945, No.2.  
ff.127-131

**REEL SIXTEEN**

**Bodleian Library Manuscripts (cont.)**

**c378**

From OPUS.24 to OPUS.38 and OPUS POSTHUMOUS.

Op.24. Prelude and Fuga for string trio, pr.1942.  
ff.1-9

Op.26. *Lo, The Full Final Sacrifice*, for chorus and orchestra: Autograph with assistance from a copyist. Pr.1947. Words by Richard Crashaw.  
ff.1-34

Op.27. Three anthems for choir and organ. The first and third were used by the printers, 1948 and 1954.

- i. *My Lovely One.*
- ii. *God is Gone Up.*
- iii. *Welcome Sweet and Sacred Feast.*  
ff.37-55

Op.32. *Thou Didst Delight Mine Eyes*, unaccompanied part song T.B.B. Pr.1951. Engraver's copy.  
ff.56-58

Op.33. *All this Night*, unaccompanied motet, S.C.T.B. Pr.1951. Engraver's copy. Words by William Austin. Inscribed to 'The University of London Musical Society and its conductor Dr. C. Thornton Lofthouse'.  
ff.59-64

Op.34. *Overstone School Song*. Pr.1951. Words by Ursula Wood.  
ff.66-69

Op.35. *Let Us Now Praise Famous Men*, two part song (T.B.), pianoforte and strings. Piano version pr.1952. Early copy and engraver's copy of piano score and full score.  
ff.71-82

**REEL SIXTEEN (cont.)**

Op.37. *White Flowering Days*, unaccompanied S.C.T.B., written for *A Garland for the Queen*, pr.1954.  
ff.84-89

Op.38. *Grand Fantasia and Toccata* for pianoforte and orchestra. Full score, engraver's copy. Pr.1954.  
ff.91-123

Op. Posth. *To a Poet*, six songs for low voice and piano. Pr.1965. Only Nos.iii, iv (1956) and vi (1948) are autograph. ff.130-145 are engraver's copy, part of which is a photocopy of a manuscript of Christopher Finzi.

- i. *To a Poet a Thousand Years Hence.*
- ii. *On Parent Knees.*
- iii. *Intrada.*
- iv. *The Birthnight.*
- v. *June On Castle Hill.*
- vi. *Ode On the Reflection of St. Cecilia.*

Op. Posth. *I Said to Love*, for low voice and piano. Pr.1953. Nos.i, iii (1928) and vi (1956) only.

- i. *I Need Not Go.*
- ii. *Two Lips.*
- iii. *I Said to Love.*

Longer published works and related material.

**c379**

Discarded violin concerto, for Sybil Eaton, 1925-1926, first and third movements.

First movement, in 6/4, piano score.  
ff.1-9

First movement, revised in 6/3.  
ff.11-18

New first movement, copied by another hand.  
ff.21-27

Third movement, Hornpipe Rondo, piano score.  
ff.29-33

Full score of 6/8. First movement.  
ff.38-65

Full score of third movement.  
ff.71-86

Professional copy of full score of both movements marked by R. Vaughan Williams, who conducted the first performance, 1928.  
ff.88-130

**c380**

Works derived from the violin concerto.

Concertino for clarinet and strings. The first movement of the violin concerto, partly rewritten as the third movement of the concertino.  
ff.1-39

Miscellaneous drafts.  
ff.41-60

Op.6 Introit for small orchestra and violin solo, originally second movement of violin concerto.  
ff.63-70

Op.6. Copy printed 1935, revised by Finzi and pr.1943.  
ff.73-80

**c381**

Op.8. *Dies Natalis*, cantata for solo voice and string orchestra, words by Traherne. Fair copy of the full score. Pr.1946. See also Ms. Mus. c376, vi. Bound for Finzi.  
35 leaves

**REEL SIXTEEN (cont.)**

**c382**

Abandoned Concerto for pianoforte and string orchestra, including the posthumous Op.10.

Drafts of first movement.  
ff.2-17

Fair copy of second movement, full score. Posthumously published as Op.10, 'Eclogue'.  
ff.18-24

Drafts of second movement.  
ff.26-27

Drafts of [Third ?] movement including (f.31) 'Allegro deciso'.  
ff.28-40

Folder marked IV [or III?] Rondo.  
ff.42-51

[Later ?] drafts of the same headed III Allegro Giogoso.  
ff.52-70

**c383**

Op.12. Two sonnets by Milton, tenor solo and small orchestra. Full score, the voice part copied by an amanuensis. Piano score pr.1936. Bound for Finzi.

- i. *When I Consider.*
- ii. *How Soon Hath Time.*  
i and 19 leaves

**c384**

Op.14. *A Young Man's Exhortation*, poems by Hardy set for tenor solo and piano, 1926-1929. Pr.1933. Bound for Finzi.

- i. *A Young Man's Exhortation.*
- ii. *Ditty.*
- iii. *Budmouth Dears.*
- iv. *Her Temple.*
- v. *The Court At Yell<sup>h</sup>am.*
- vi. *Shortening Days.*
- vii. *The Sigh.*
- viii. *Former Beauties.*
- ix. *Transformations.*
- x. *The Dance Continued.*

**c 385**

Op.15. *Earth and Air and Rain*, ten songs by Hardy set for baritone solo and piano, some dated 1928-1932. Pr.1936. Bound for Finzi. See also Ms. Mus. c376, 12.

- i. *Summer Schemes.*
- ii. *When I Set Out for Lyonesse.*
- iii. *Waiting Both.*
- iv. *The Phantom.*
- v. *So I Have Fared.*
- vi. *Rollicum Rorum.*
- vii. *Lisbie Browne.*
- viii. *The Clock of the Years.*
- ix. *In a Churchyard.*
- x. *Proud Songsters.*  
i and 29 leaves

**c386**

Op.16. *Before and After Summer*, ten songs by Hardy set for baritone solo and piano, some dated 1938-1949. Copy used by engravers, 1949. Bound for Finzi.

- i. *Childhood Among the Ferns.*
- ii. *Before and After Summer.*
- iii. *The Self Unseeing.*
- iv. *Overlooking the River.*
- v. *Channel Firing.*
- vi. *In the Minds Eye.*
- vii. *The Too Short Time.*
- viii. *Epeisodia.*
- ix. *Annabel.*
- x. *He Abjures Love.*

**REEL SEVENTEEN****Bodleian Library Manuscripts  
(cont.)****c387**Discarded Chamber Symphony First  
Movement.Draft in F#mi.  
*ff.1-16*Revised, Gmi.  
*ff.17-30*Drafts of passages made during  
revision.  
*ff.31-49*Unfinished full score.  
*ff.50-71***c388**Op. Posth.25. Prelude for strings,  
originally the second movement of the  
Chamber Symphony. Piano score, full  
score and string parts used in  
performance, all in Finzi's hand.  
*leaves 24***c389**Halle magazine for the Music lover.  
No.100, Dec. 1957 includes a profile of  
Finzi.Op.20. *The Fall of the Leaf*, originally the  
third movement of the Chamber  
Symphony.Professional copy of [First] piano  
duet version in C#mi., with  
composer's annotations, dated  
1929.  
*ff.18-25*Working copy of "Second Version"  
in Dmi.  
*ff.28-40*Autograph fair copy of "Third  
Version", piano duet.  
*ff.41-50*Autograph fair copy of 'Scrapped  
version No.4', piano duet.  
*ff.52-60*Copyist's score of final version,  
with composer's workings on  
orchestration. Numbered [Op.]  
XIX.  
*ff.62-68*Sketch of full score, numbered  
[Op.] XIX.  
*ff.70-96*Final sketch of full score,  
numbered [Op.] XIX, from which  
Howard Ferguson completed  
scoring for performance in 1957.  
*ff.98-132*Music for broadcast performance of  
*Love's Labours Lost*, 16 Dec. 1946. Op.28  
is songs, pr.1948, and suite for small  
orchestra from this work.**c390**BBC typed script.  
*ff.4-44*Missing. Professionally copied full score.  
*ff.45-78*Autograph piano score.  
*ff.85-104*Two piano drafts of suite.  
*ff.105-109*Miscellaneous copies.  
*ff.110-131*

**REEL SEVENTEEN (cont.)****c391**

Fair copy of score, partly in the hand of a friend.

*xiv and 166 pages*

**c392**

Op.29. *Intimations of Immortality*, by Wordsworth, set for tenor solo, chorus and orchestra, dedicated to Adeline M. Vaughan Williams. Piano score pr.1950.

**c392/1**

Autograph full score, voice parts omitted, bars 1-301.

*i and 69 leaves*

**c392/2**

As above, bars 302 to the end.

*87 leaves*

**c392/3**

Autograph fair copy of piano score and (ff.86-97) drafts.

*ii and 97 pages*

**REEL EIGHTEEN**  
**Bodleian Library Manuscripts**  
 (cont.)

**c393**

Op.30. *For St. Cecilia's Day*, ceremonial ode by Edmund Blunden set for tenor solo, chorus and orchestra, dedicated to Howard Ferguson, 1947.

Piano score, used by engravers, 1948.

*ff.2-21*

Full score.

*ff.25-102*

**c394**

Op.31. Concerto for clarinet and string orchestra, pr.1953. Full score.

Autograph, prepared by amanuensis.  
*xii and 92 pages*

**c395**

Op.31. Autograph score.

*iv and 38 pages*

**c396**

Op.39. *In Terra Pax*. Christmas scene for Soprano and Baritone soli, chorus, strings, harp and cymbal. Words by Bridges from St. Luke's Gospel.

Piano score.

*pp.1-22*

Full score, containing some incomplete passages.

*pp.27-67*

Autograph score.

*pp.69-113*

Rough work.

*pp.111-142*

**c397**

Op.40. Concerto for violoncello and orchestra. Piano reduction. Pr.1956.

Piano score with notes for orchestration, first and third movements.

*ff.1-38*

Notebook used to collect information on double, triple and quadruple stops and harmonies.

*ff.39-48*

Rough sketches.

*ff.49-60*

**REEL EIGHTEEN (cont.)****c398**

## Unfinished works.

*String Trio First Movement*, with  
other scraps.

*ff.*1-7

*Pieces for Clarinet and Piano.*

*ff.*8-17

*Serenade. Light-Music for String  
Orchestra.*

*ff.*18-64

*Quintet for Oboe and String Quartet  
of Op.21.*

*ff.*66-84

*Notes for Symphony*, dated by  
Howard Ferguson, 1956 etc.

*ff.*85-113

## Arrangements.

*A Lullaby*, Greek folk song  
translated by M.D. Calvocoreni,  
unaccompanied S.C.T.B., 1942.

*ff.*114-117.

*Chorale Fantasia* by C.H.M. Parry  
on *When I Survey*, air for string  
orchestra. Pr.1950. Autograph  
score.

*ff.*118-123

**British Library Manuscripts.****Add.Ms.54481**

*All This Night.*

**Add.Ms.59846c**

*When I Set Out for Lyonesse.*

# **CHRONOLOGICAL LIST OF RECORDINGS OF WORKS BY SIR MICHAEL TIPPETT**

This listing is in order of release dates.

All releases are LP stereo records excepting where otherwise indicated:-

MC: - Cassette

CD: - Compact Disc

In the case of re-issues, full artist details etc. are listed under the original release date indicated.

Catalogue numbers are as used on U.K. releases and may not be applicable to releases overseas.

The compiler would appreciate details of any errors or omissions that may be noticed in this listing.

Compiled by Alan Woolgar

**78 rpm recordings:—****Non Commercial Discs****1941**

Fantasy Sonata for Piano - Phyllis Sellick. Recorded by Decca for Rimington Van Wyck Ltd. 2 double sided and one single sided 12 inch records.

**1944**

Concerto for Double String Orchestra. Orchestra conducted by Walter Goehr. Recorded by Levy Sound Studios for Schott & Co. Ltd. 3 double sided 12 inch records.

**Commercial Recordings****1948**

String Quartet No.2 - Zorian Quartet. 3 double sided 12 inch records.  
*DECCA AK 1925-7*

**1952**

Concerto for Double String Orchestra. Philharmonia Orchestra conducted by Walter Goehr. 3 double sided 12 inch records.  
*HMV C 7926-8*

**LP 33 1/3 rpm recordings etc:-**

All recordings stereo except where marked [m] which denotes mono.

**1953**

*Boyhood's End. The Heart's Assurance.* Peter Pears, Noel Mewton-Wood.  
*ARGO [m] RG 15*

**1953**

Lament on *Sellinger's Round* from 'Variations on an Elizabethan Theme'. Aldeburgh Festival Orchestra conducted by Benjamin Britten.  
*DECCA [m] LXT 2798*

**1953**

*Dance, Clarion Air* from *A Garland for the Queen*. Golden Age Singers. Cambridge University Musical Society Orchestra conducted by Boris Ord.  
*COLUMBIA [m] 33CX 1063*

**1955**

Concerto for Double String Orchestra. Philharmonia Orchestra conducted by Walter Goehr. LP transfer of 1952 78 rpm recording.  
*HMV [m] CLP 1056*

**1956**

String Quartet No.2. Amadeus Quartet.  
*HMV [m] ALP 1302*

**1958**

*A Child of Our Time*. Morrison, Bowden, Lewis, Standen. Royal Liverpool Philharmonic Orchestra and Choir coupled with *Ritual Dances* from *The Midsummer Marriage*. Orchestra of Royal Opera House, Covent Garden conducted by John Pritchard.  
*PYE [m] 30114/5*

**1960**

Sonata No.1 for Piano. Margaret Kitchin.  
*LYRITA [m] RCS 5*

**1963**

*Magnificat and Nunc Dimittis*. St. John's College Choir conducted by George Guest.  
*ARGO [m] RG 340*  
*ZRG 5340*

**1963**

Concerto for Double String Orchestra. Bath Festival Orchestra, Moscow Chamber Orchestra conducted by Rudolf Barshai.  
*HMV [m] ALP 1961*  
*ASD 512*

**1963**

*A Child of Our Time. c/w Ritual Dances.*  
Re-issue of 1958 recording with stereo  
release new.

ARGO [m] DA 19/20

ZDA 19/20

**1965**

Concerto for Orchestra. London  
Symphony Orchestra conducted by Colin  
Davis.

PHILIPS [m] AL 3497

SAL 3497

**1965**

Concerto for Piano and Orchestra. John  
Ogdon, Philharmonia Orchestra  
conducted by Colin Davis. c/w Sonata  
No.2 for Piano.

John Ogdon.

HMV [m] ALP 2073

ASD 621

**1965**

*Fantasia Concertante on a Theme of  
Corelli.* Bath Festival Orchestra  
conducted by the composer.

HMV [m] ALP 2090

ASD 637

**1965**

*Songs for Ariel.* Peter Pears, Benjamin  
Britten.

ARGO [m] RG 439

ZRG 5439

**1965**

String Quartet No.2 - Amadeus Quartet.  
Re-issue of 1956 recording. c/w  
*Boyhood's End* and *The Heart's  
Assurance.* Peter Pears and Noel  
Mewton-Wood. Re-issue of 1953  
recording.

ARGO [m] DA 34

**1965**

String Quartet No.1. Edinburgh Quartet.

WAVERLEY [m] LLP 1027

SLLP 1028

**1965**

*Preludio al Vespro di Monteverdi.* Paul  
Morgan, Exeter Cathedral organ.

EXON EAS18

**1966**

*Early One Morning.* The Elizabethan  
Singers.

ARGO [m] RG 496

ZRG 5496

**1967**

Concerto for Double String Orchestra.  
Re-issue of 1955 transfer.

MUSIC FOR PLEASURE [m] MFP 2069

**1967**

Sonata No.1 for Piano. John Ogdon.

HMV ASD 2321/2

**1967**

String Quartet No.1. String Quartet  
No.3. Fidelio Quartet.

PYE [m] GGC 4079

GSGC 14079

**1967**

Sonata No.2 for Piano. Peter Cooper.

PYE [m] GGC 4085

GSGC 14085

**1967**

*Preludio al Vespro di Monteverdi.* Simon  
Preston, Colston Hall organ.

ARGO [m] RG 528

ZRG 528

**1968**

Symphony No.2. London Symphony  
Orchestra conducted by Colin Davis. c/w  
Sonata for 4 horns - B. Tuckwell Horn  
Quartet. c/w *The Weeping Babe* - John  
Alldis Choir.

ARGO [m] RG 535

ZRG 535

**1968**

*Suite for the Birthday of Prince Charles* (Suite in D). Leicestershire Schools Symphony Orchestra conducted by the composer.

PYE [m] GGC 4103

GSGC 14103

**1968**

*Songs for Achilles No.1 in the Tent - O Rich Soiled Land.* Richard Lewis, John Williams, guitar.

DECCA [m] MET 392/3

SET 392/2

**1969**

Concerto for Double String Orchestra. Re-issue of 1963 release.

WORLD RECORD CLUB [m] T 829

ST 829

**1970**

String Quartet No.2. Fidelio Quartet.

PYE GSGC 14130

**1971**

Interlude 2 and Epilogue from *The Shires Suite*. Leicestershire Schools Symphony Orchestra conducted by the composer.

ARGO ZRG 685

**1971**

*The Midsummer Marriage*. Soloists, Chorus and Orchestra of The Royal Opera House, Covent Garden conducted by Colin Davis.

PHILIPS 6703 027

**1972**

Concerto for Double String Orchestra.

*Fantasia Concertante on a Theme of Corelli*. Little Music for Strings.

Academy of St. Martins in the Fields conducted by Neville Marriner.

ARGO ZRG 680

MC: KZ RC 680

**1972**

*The Vision of St. Augustine*. John Shirley-Quirk, London Symphony Orchestra and Chorus conducted by the composer. c/w *Fantasia on a theme of Handel*. Margaret Kitchin, London Symphony Orchestra conducted by the composer.

RCA SER 5620

**1972**

*5 Negro Spirituals No.4 - By and by* from BBC TV series *Songs of Praise*.

B.B.C. REC 141

**1973**

*Songs for Ariel No.3 - Where the bee sucks*. Simon Woolf, Steuart Bedford.

UNICORN RHS 316

**1973**

*Songs for Dou*. Robert Tear, London Sinfonietta conducted by David Atherton.

ARGO ZRG 703

**1973**

Concerto for Double String Orchestra. Re-issue of 1963 recording.

HMV CONCERT CLASSICS SXLP 30157

**1974**

*The Knot Garden*. Soloists, Orchestra of the Royal Opera House, Covent Garden conducted by Colin Davis.

PHILIPS 6700 063

**1974**

Concerto for Double String Orchestra. London Philharmonic Orchestra conducted by Vernon Handley.

CLASSICS FOR PLEASURE CFP 40068

**1974**

*5 Negro Spirituals*. Canterbury Cathedral Choir conducted by Allan Wicks.

GROSVENOR GRO 1034

**1974**

Sonatas for Piano Nos.1, 2, 3. Paul Crossley.  
*PHILIPS 6580 093*

**1975**

*Dance, Clarion Air. Plebs Angelica.*  
 Canterbury Cathedral Choir conducted by Allan Wicks.  
*GROSVENOR GRS 1030*

**1975**

Concerto for Orchestra. Re-issue of 1965 recording. c/w *Ritual Dances* from complete recording of *Midsummer Marriage* of 1971. Not the concert version.  
*PHILIPS 6580 093*

**1975**

*A Child of Our Time.* Norman, Baker, Cassilly, Shirley-Quirk. BBC Singers, Choral Society and Orchestra conducted by Colin Davis.  
*PHILIPS 6500 985*  
*MC: 7300 458*

**1975**

String Quartets Nos.1-3. Lindsay Quartet.  
*L'OISEAU LYRE DSLO 10*

**1975**

*Fantasia Concertante on a Theme of Corelli.* c/w Little Music for Strings. Orchestra of St. Johns Smith Square conducted by John Lubbock.  
*PYE TPLS 13069*

**1975**

Symphony No.3. Harper, London Symphony Orchestra conducted by Colin Davis.  
*PHILIPS 6500 662*

**1976**

*5 Negro Spirituals.* Leeds Parish Church Choir conducted by Donald Hunt.  
*ABBEY LPB 754*

**1976**

Symphony No.1. *Suite for the Birthday of Prince Charles.* London Symphony Orchestra conducted by Colin Davis.  
*PHILIPS 9500 107*

**1976**

*Boyhood's End, The Heart's Assurance, Songs for Ariel, Songs for Achilles*\*. Philip Langridge, John Constable piano  
 \*Timothy Walker Guitar.  
*L'OISEAU LYRE DSLO 14*

**1976**

*5 Negro Spirituals Nos.1 and 3 - Steal away, Go down Moses.* Canterbury Cathedral Choir with organ accompaniments. Philip Moore organ conducted by Allan Wicks.  
*ABBEY LPB 739*

**1977**

*A Child of Our Time.* c/w *Ritual Dances.* Re-issue of 1958/1963 recording.  
*ARGO DPA 571/2*  
*MC: KDPC 571/2*

**1977**

*Fanfare No.1.* Locke Brass Consort conducted by James Stobart.  
*RCA RL 25081*

**1977**

*Dance, Clarion Air.* Exultate Singers conducted by Garrett O'Brien.  
*RCA GL 25062*

**1977**

Concerto for Piano and Orchestra. Re-issue of 1965 recording.  
*HMV SLS 5080*

**1977**

Concerto for Double String Orchestra. *Fantasia Concertante on a theme of Corelli.* Little Music for Strings. Re-issue of 1972 recording (in boxed set of English music).  
*ARGO D26D4*

**1978**

*5 Negro Spirituals No.2 - Nobody knows.*  
Ardwyn Singers. Conducted by Helena  
Braithwaite.  
SAIN 1123D

**1978**

*Fanfare No.1.* Philip Jones Brass  
Ensemble.  
ARGO ZRG 870

**1978**

*Dance, Clarion Air. The Source. The  
Windhover. Lullaby. Bonny at Morn. 4  
Songs from the British Isles, Magnificat  
and Nunc Dimittis. Plebs Angelica. The  
Weeping Babe.* Music. 5 Negro  
Spirituals. Schola Cantorum of Oxford  
conducted by Nicholas Cleobury.  
L'OISEAU LYRE DSLO 25

**1978**

*A Man of Our Time. Suite for the Birthday  
of Prince Charles - excerpts.* Symphony  
No.1 - 3rd Movement. Piano Sonata  
No.1 - 4th Movement. *A Child of Our  
Time - excerpts. The Midsummer  
Marriage - excerpts from recordings of  
1971, 1974, 1975, 1976.*  
PHILIPS 6598 950

**1978**

*Songs for Ariel.* Re-issue of 1965  
recording (in boxed set of English  
music).  
ARGO ZK28/9

**1980**

*Fanfare No.1.* Re-issue of 1977  
recording.  
RCA GL25308

**1981**

*5 Negro Spirituals.* Cambridge University  
Chamber Choir conducted by Richard  
Marlow.  
CAMBRIDGE CLASSICAL RECORDS  
CCRS1002

**1981**

*The Shires Suite.* Leicestershire Schools  
Symphony Orchestra and Chorale  
conducted by Peter Fletcher.  
UNICORN UNS267

**1981**

Symphony No.4. *Suite for the Birthday of  
Prince Charles.* Chicago Symphony  
Orchestra conducted by Sir Georg Solti.  
DECCA SXDL 7546  
MC: KSXDC 7546

**1981**

*Suite for the Birthday of Prince Charles.*  
Re-issue of 1976 recording.  
PHILIPS 6570 763  
MC: 7310 763

**1981**

*King Priam.* Various artists with London  
Sinfonietta Voices, Chorus and  
Orchestra conducted by David Atherton.  
DECCA D246D3  
MC: K246 K33

**1981**

*Ritual Dances.* Re-issue of 1975 release.  
PHILIPS 6527 112  
MC: 7311 112

**1982**

Sonata No.2 for Piano. Re-issue of 1967  
recording (Peter Cooper).  
PRT GSGC 2061

**1982**

Sonata No.2 for Piano. Thalia Myers.  
PHOENIX DGS 1013

**1982**

String Quartet No.2. Re-issue of 1970  
recording (Fidelio Quartet).  
PRT GSGC 2064  
MC: ZCGC 2064

**1982**

Divertimento on *Sellinger's Round.*  
English Chamber Orchestra conducted  
by Norman Del Mar.  
LYRITA SCRS 111

**1982**

Plebs Angelica. Royal College of Music Anniversary Service. Westminster Abbey. February 1982.  
*EMI ESD 7172*

**1983**

Triple Concerto. Pauk, Imai, Kirshbaum, London Symphony Orchestra conducted by Colin Davis.  
*PHILIPS 6514 209*  
*MC: 7337 209*

**1983**

*Fantasia Concertante on a theme of Corelli.* Academy of St. Martins in the Fields conducted by Neville Marriner.  
*ACADEMY DCA 518*  
*MC:ASV ZCDCA 518*  
*CD: CDDCA 518*

**1983**

*Dance, Clarion Air.* St. Cecilia Singers conducted by Andrew Millington.  
*ABBEY Alpha ACA 514*

**1983**

*5 Negro Spirituals.* Hull Choral Union conducted by Spedding.  
*HULL CHORAL UNION*

**1984**

*A Tribute to Sir Michael Tippett.* Concerto for Double String Orchestra. Concerto for Piano and Orchestra. *Fantasia Concertante on a theme of Corelli.* Sonata Nos.1 & 2 for Piano. String Quartet No.1. Re-issues of 1965 recordings except Concerto for Double String Orchestra 1963. Sonata No.1 1967.  
*EMI EX 2902283*  
*MC: EX 2902285*

**1984**

Symphonies Nos.1-4. Re-issues of 1976, 1968, 1975, 1981 recordings.  
*PHILIPS 414 091 1*  
*MC: 414 091 4*

**1984**

Concerto for Orchestra. c/w *Suite for the Birthday of Prince Charles.* Re-issues of 1965, 1976 recordings.  
*PHILIPS 412 378 1*  
*MC: 412 378 4*

**1985**

*The Knot Garden.* Re-issue of 1974 recording.  
*PHILIPS 412 707 1*

**1985**

Sonatas Nos.1-4 for Piano. Paul Crossley.  
*CRD RECORDS CRD 1130/1*  
*MC: CRDC 4130/1*

**1985**

String Quartets Nos.1 & 3. Re-issue of 1967 recording (Fidelio Quartet).  
*PRT GSGC 7057*  
*MC: ZCGC 7057*

**1985**

Concerto for Double String Orchestra. c/w *Ritual Dances* from *The Midsummer Marriage.* Bournemouth Symphony Orchestra conducted by Rudolf Barshai.  
*EMI EL 27 0273 1*  
*MC: EL 27 0273 4*  
*CD: CDC 747 3302*

**1985**

*The Vision of St. Augustine.* c/w *Fantasia* on a theme of Handel. Re-issue of 1972 recording.  
*RCA RL 89498*  
*MC: RK 89498*

**1985**

Concerto for Double String Orchestra. Re-issue of 1974 recording.  
*CLASSICS FOR PLEASURE CFP 414489 1*  
*MC: CFP 414489 4*

**1986**

*Preludio al Vespro di Monteverdi.* Re-issue of 1967 recording.  
*DECCA 414 647 1*

**1986**

*A Child of Our Time.* Armstrong, Palmer, Langridge, Shirley-Quirk. Brighton Festival Chorus, Royal Philharmonic Orchestra conducted by Andre Previn.  
RPO RECORDS RPO 8005

MC: ZCRPO 8005

CD: CDRPO 8005

**1987**

*The Mask of Time.* Robinson, Walker, Tear, Cheek. BBC Singers, BBC Symphony Chorus & Orchestra conducted by Andrew Davis.

EMI EX 27 0567 3

MC: EX 27 0567 9

**1987**

Little Music for Strings. Soloists of Australia conducted by Ronald Thomas.  
CHANDOS ABRD 1208

MC: ABTD 1208

CD: CHAN 8498

**1987**

*A Child of Our Time.* Re-issue of 1975 recording (Colin Davis).

CD: PHILIPS 420 075 2

**1987**

*Festal Brass with Blues.* London Collegiate Brass conducted by James Stobart.

MC: CRD CRDC 4144

CD: CRD 3444

**1988**

String Quartet No.4. Lindsay Quartet.  
ASV DCA 608

MC: ZCDCA 608

CD: CD DCA 608

**1988**

Concerto for Double String Orchestra. *Fantasia Concertante on a theme of Corelli, Songs for Dov.* Nigel Robson, Scottish Chamber Orchestra conducted by composer.

VIRGIN VC 7 90701 1

MC: VC 7 90701 4

CD: VC 7 90701 2

**1988**

Concerto for Orchestra. c/w Triple Concerto. Re-issues of 1965, 1983 recordings.

CD: PHILIPS 420 075 2

**1988**

Concerto for Double String Orchestra. English String Orchestra conducted by William Boughton.

CD: NIMBUS NI 5097

**1989**

*The Blue Guitar.* Eleftheria Kotzia.

CD: PEARL SHE CD 9609

MC: PEARL THE 609

**1989**

Little Music for Strings. Lament on *Sellinger's Round* from variations on an Elizabethan Theme. Guildhall String Ensemble conducted by Robert Salter.

CD: RCA RD 87846

MC: RK 87846

**1989**

Concerto for Double String Orchestra. *Fantasia Concertante on a theme of Corelli.* Little Music for Strings. Re-issue of 1972 recording.

CD: DECCA 421 389 4

**1989**

*5 Negro Spirituals.* Re-issue of 1981 recording.

MC: GAMUT GAM 502

**1989**

*A Child of Our Time.* Re-issue of 1963 recording (John Pritchard). c/w *The Weeping Babe.* Re-issue of 1968 recording.

CD: DECCA 425 1582

**1989**

String Quartet No.3. Duke Quartet.  
FACTORY FACT 246

MC: FACT 246C

CD: FACD 246

**1989**

*The Blue Guitar*. Robert Kraft.  
 MC: CHANDOS ABTD 1419  
 CD: CHANDOS CHAN 8784

**1989**

String Quartets Nos.1-3. Re-issue of  
 1975 recording (Lindsay Quartet)  
 CD: DECCA 425 645 2

**1989**

*King Priam*. Re-issue of 1981 recording.  
 CD: DECCA 414 241 2

**1989**

Symphonies Nos.1-4. Re-issues of 1976,  
 1968, 1975 and 1981 recordings. c/w  
*Suite for the Birthday of Prince Charles*.  
 Re-issue of 1981 recording (Solti).  
 CD: DECCA 425 646 2

**1990**

*Ritual Dances from The Midsummer  
 Marriage* (with soli and chorus).  
*Sosostris's Aria\** from *The Midsummer  
 Marriage*, *Praeludium for Brass, Bells and  
 Percussion*. *Suite for the Birthday of  
 Prince Charles*. Cullis, Curtis, McDonald,  
 Best, Chorus of Opera North. Alfreda  
 Hodgson\*. English Northern  
 Philharmonia conducted by the  
 composer.  
 MC: NIMBUS NC 5217  
 CD: NI 5217

**1990**

*Fantasia Concertante on a theme of  
 Corelli*. Royal Philharmonic Orchestra  
 conducted by Sir Charles Groves.  
 RPO RECORDS RPO 8020  
 MC: ZCRPO 8020  
 CD: CDRPO 8020

**1990**

*5 Negro Spirituals*. Re-issue of 1981  
 recording.  
 CD: GAMUT GAMCD502

**1990**

*Crown of the Year. 5 Negro Spirituals  
 Dance, Clarion Air. The Weeping Babe  
 Plebs Angelica. Bonny at Morn*. Music  
 Christ Church Cathedral Choir, Oxford  
 and an instrumental ensemble  
 conducted by Stephen Darlington.  
 CD: NIMBUS NI 5266

**1991**

Concerto for Double String Orchestra.  
*Fantasia Concertante on a Theme of  
 Corelli*. Concerto for Piano and  
 Orchestra. String Quartet No.1. Sonatas  
 Nos.1 and 2 for Piano. Re-issue of 1984  
 compilation.  
 CD: EMI CMS 7 63522 2

**1991**

*Praeludium for brass, bells and  
 percussion*. London Brass.  
 CD: TELDEC 2292 46442 2

**1991**

*Fantasia Concertante on a Theme of  
 Corelli*. Academy of St. Martin in the  
 Fields. Directed by Kenneth Sillito.  
 MC: COLLINS CLASSICS 1234 4  
 CD: COLLINS CLASSICS 1234 2

**1991**

Sonata for 4 horns. *Festal Brass with  
 Blues*. *Fanfare No.2*. The Wallace  
 Collection.  
 MC: COLLINS CLASSICS 1229 4  
 CD: COLLINS CLASSICS 1229 2

**1991**

*Triple Concerto*. Kovacic, Causse, Baillie.  
 c/w Concerto for Piano and Orchestra.  
 Tirimo. BBC Philharmonic Orchestra.  
 Conducted by the composer.  
 CD: NIMBUS NI 5301

**1991**

String Quartets Nos.1-4. Britten  
 Quartet.  
 CD: COLLINS CLASSICS 7006 2

**1991**

*Dance, Clarion Air* from *A Garland for the Queen*. Cambridge University Chamber Choir. Director Timothy Brown.

CD: *GAMUT GAM CD 529*

**1991**

*The Ice Break*. Various artists with London Sinfonietta Chorus and London Sinfonietta. Conducted by David Atherton.

CD: *VIRGIN VC 7 91448 2*

**1991**

*Songs for Ariel*. Anthony Rolfe Johnson, Graham Johnson.

CD: *HYPERION CDA 66480*

**1991**

Sonatas Nos.1 - 4 for Piano. Re-issue of 1985 recording (Paul Crossley).

CD: *CRD CRD 3430/1*

**LP 33 1/3 rpm recordings of overseas manufacture:-**

*Little Music for Strings*. CBC Vancouver Chamber Orchestra conducted by John Avison.

*CBC SM 124*

*Fantasia Concertante on a Theme of Corelli*. Divertimento on *Sellinger's Round*. National Arts Centre Orchestra conducted by Mario Bernadi.

*CBC SM 287*

String Quartet No.2. Carl Pini Quartet.  
*AUSTRALIAN HMV SQXLP 7552*

Sonatas Nos.1 and 3 for Piano. Stephen Savage.

*QUEENSLAND CONSERVATORIUM  
MUSICON TAM 0639*

*5 Negro Spirituals*. Coral da Cultura Inglesa - Sao Paulo.

*H&B FONOGRAFICA 616007*

**CD recordings of overseas manufacture:—**

*The Blue Guitar*. David Tanenbaum.  
*NEW ALBION RECORDS INC. NA 032  
CD*

# CHRONOLOGICAL LIST OF RECORDINGS OF WORKS BY SIR ARTHUR BLISS

<i>Meditations on a theme of John Blow/Music for Strings</i> (CBSO/Rignold) SRCS33	<i>Lyrta</i> <i>BD</i>	1966
<i>Hymn to Apollo/World is Charged/Rout/Serenade/ A Prayer to the Infant Jesus</i> (LSO Bliss etc.) SRCS55	<i>Lyritta</i> <i>BD</i>	1971
<i>Melée fantasque</i> (LSO/Bliss) SRCS50	<i>Lyrta</i>	1971
<i>March - The Phoenix</i> (Phil/Lambert) EH29 1343-1	<i>EMI</i>	[1971]
<i>Things to Come</i> (National PO/Herrmann) 421 261-2DA	<i>Decca</i> <i>CD</i>	1976
<i>Things to Come</i> (RPO/Groves) ED291053-1	<i>EMI</i> <i>Cass/BD</i>	1976
<i>Miracle in the Gorbals/A Colour Symphony/Edinburgh</i> (Bournemouth SO/Berglund) (RPO/Groves) (CBSO/Handley) CDM7 69388-2	<i>EMI</i> <i>CD</i>	1977/1980 CD 1988
<i>Piano Concerto/March of Hommage</i> (RLPO/Fowke/Atherton) UKCD2029	<i>Unicorn</i> <i>CD</i>	1980 CD 1990
<i>Meditations on a Theme by John Blow/Suites: Checkmate/Adam Zero</i> (CBSO/Handley) (RLPO/Handley) ED291213-1	<i>EMI</i> <i>Cass/BD</i>	1980/1979
<i>Clarinet Quintet</i> (Hilton/Lindsay Qt) CHAN8683	<i>Chandos</i> <i>CD</i>	1982 CD 1989
<i>Pastoral for Clarinet</i> (King) CDA66044	<i>Hyperion</i> <i>CD</i>	1982 CD 1989
<i>Oboe Quintet/Rout/Madam Noy/Rhapsody/Women of Yueh Conversation</i> (Nash Ensemble) CDA66137	<i>Hyperion</i> <i>CD/Cass/BD</i>	1984 CD 1988
<i>String Quartets Nos.1 &amp; 2</i> (Delme Qt) CDA66178	<i>Hyperion</i> <i>CD</i>	1985 CD 1989
<i>Pastoral</i> (Holst Singers/Minty/Wettom) CDA66175	<i>Hyperion</i> <i>CD/BD</i>	1985 CD 1988

<i>A Colour Symphony/Suite from Checkmate</i> (Ulster Orch/Handley) CHAN8503	<i>Chandos</i> <i>CD/Cass/BD</i>	1987
<i>Kenilworth</i> (Black Dyke Mills Band) CHAN8570	<i>Chandos</i> <i>CD/Cass/BD</i>	1988
<i>Checkmate Prologue and Five Dances</i> (Eng North Phil/Lloyd Jones)	<i>Hyperion</i>	1990
<i>Cello Concerto/The Enchantress/Hymn to Apollo</i> (Ulster Orch/Finnie/Wallfisch/Handley)	<i>Chandos</i>	1991
<i>Pastoral/Music for Strings</i> (Northern Sinf/Hickox)	<i>Chandos</i>	1991
<i>Viola Sonata/Masks/Triptych/2 Interludes/Toccata</i> (Vardi/Sturrock)	<i>Chandos</i>	1991
<i>Film Music: Christopher Columbus/Seven Waves Away etc.</i>	<i>Marco</i> <i>Polo</i>	1991
<i>Metamorphic Variations/A Colour Symphony</i> (Wordsworth/BBC Welsh SO)	<i>Nimbus</i>	1991
<i>Piano Concerto</i> (Solomon/LPO)	<i>EMI</i>	1991

Compiled by The Bliss Trust

# CHRONOLOGICAL LIST OF RECORDINGS OF WORKS BY GERALD FINZI

Hyperion A66109

*Interlude for oboe and string quartet,  
Prelude and Fugue.*  
(Keith Marshall, Amphion Quartet)

Hyperion A66001

*Clarinet Concerto.*  
(Thea King, Philharmonia Orchestra,  
Alun Francis)

Hyperion A66026

*Songs for Shakespeare: includes Let us  
Garlands Bring, Songs for Moth (Love's  
Labours Lost).*  
(Graham Trew, Roger Vignoles)

Hyperion A66014

*Five Bagatelles.*  
(Thea King, Clifford Benson)

Hyperion A66015

*Songs by Finzi and His Friends: includes  
To a Poet, Oh Fair to See.*

Hyperion A66078

*Lo, the Full, Final Sacrifice.*  
(Worcester Cathedral Choir, Donald  
Hunt Singers, Donald Hunt)

Hyperion A66103

*Till Earth Outwears.*  
(Anne Dawson [winner of Finzi Song  
Award 1981]. Roderick Barrand)

Chandos ABRD 1182

*Cello Concerto.*  
(Raphael Wallfisch, George Caird,  
RLPO, Handley)

EMI EL2704401

*Lo, the Full, Final sacrifice, God is Gone  
up, Magnificat.*  
(King's College, Cambridge, Stephen  
Cleobury)

EMI EL49627

*Eclogue.*  
(Martyn Hill, Howard Shelley, London  
Symphony Chorus, City of London  
Sinfonia, Richard Hickox)

EMI CDC7499132

*Intimations of Immortality, Grand  
Fantasia and Toccata.*  
(Philip Langridge, Philip Fowke, RLPO,  
Richard Hickox)

Pearl SHE591

*Interlude.*  
(Nicholas Daniel, Julius Drake)

ASV DCA568

*Clarinet Concerto.*  
(George MacDonald, Northern Sinfonia,  
Steuart Bedford)

Virgin VC90718

*Dies natalis, Clarinet Concerto etc.*  
(Martyn Hill, Michael Collins, City of  
London Sinfonia, Richard Hickox)

Priory PRCD292

*Seven Poems of Robert Bridges.*

ABCD CAN301-2

*The Hussey Legacy: includes music by  
Finzi.*  
(Finzi Singers, Paul Spicer)

Hyperion A66161/2

*Hardy Song Cycles: Earth and Air and  
Rain, A Young Man's Exhortation. Before  
and After Summer, Till Earth Outwears, I  
said to Love.*  
(Martyn Hill, Stephen Varcoe, Clifford  
Benson)

## Lyrita SRCS75

*Intimations of Immortality.*(Ian Partridge, Guildford Philharmonic  
Choir and Orchestra, Vernon Handley)

## Lyrita SRCS84

*Severn Rhapsody, Nocturne (New Years  
Music). Introit, Romance, Three  
Soliloquies (Love's Labours Lost, Prelude,  
The Fall of the Leaf.*

(Rodney Friend, LPO, Sir Adrian Boult)

## Lyrita SRCS92

*Clarinet Concerto, Eclogue. Grand  
Fantasia and Toccata.*(John Denman, Peter Katin, New  
Philharmonia, Vernon Handley)

## Lyrita SRCS93

*Let us Garlands Bring, Farewell to Arms,  
Two Milton Sonnets, In Terra Pax.*(John Noble, Ian Partridge, John Carol  
Case, John Alldis Choir, New  
Philharmonia, Vernon Handley)

## Lyrita SRCS112

*Cello Concerto.*

(Yo Yo Ma, RPO, Vernon Handley)

## Lyrita SRCS38

*Before and After Summer, Till Earth  
Outwears, I said to Love.*(John Carol Case, Robert Tear, Howard  
Ferguson)

## Lyrita SRCS51

*A Young Man's Exhortation, Earth and  
Air and Rain.*(Neil Jenkins, John Carol Case, Howard  
Ferguson)

Compiled by the Finzi Trust