

Sir Arthur Bliss : a preliminary survey and synthesis
of materials for the study of his music

by

Stewart R Craggs MA FLA

In four volumes

VOLUME TWO

Catalogue B1 - B76

Thesis submitted for the Degree of Doctor of Philosophy

University of Strathclyde

Department of Librarianship

1982



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thematic catalogue *ii*

Thematic Catalogue,
arranged by date
(B1 - B76) 108

THEMATIC CATALOGUE

The arrangement of the thematic catalogue is strictly chronological - between the years 1891 and 1975.

For each composition within each year the following details are given :

1. Full title

Bliss never used opus numbers, but it has seemed useful to number the entries here. A B number is therefore appended to the title of each work, with letters added to indicate important versions and derived publications.

The date and place of composition is also indicated.

2. Musical examples

The opening bars of a work (or, as in the case of film scores, incidental music for plays, etc., each constituent part), whether published or unpublished, are given in short score for identification purposes. 1

3. Commission

The person or body responsible for the commission of a work.

4. Instrumentation in full.

5. Dedication.

6. Duration. The timings given are taken from three main sources:

(1) K L Thompson, Catalogue of Sir Arthur Bliss's work.
(Novello 1966/1971)

(2) L Foreman, Arthur Bliss : catalogue of the Complete Works.
(Novello 1980)

(3) S Aronowsky, Performing Times of Orchestral Works.
(E Benn 1959)

1 The present author is grateful to Lady Bliss and the publishers concerned for allowing him to use examples from published material

7. Details of the first performances - (i) first ever and
(ii) first UK or
(iii) first London.

8. Original manuscript

A description of the original manuscript or holograph, in two sections, one giving details of the physical layout of the manuscript, the other the textual contents. 2

The following characteristics are indicated :

8.1. Whether the score is holograph (in Bliss's hand) or in a manuscript written by another person.

8.2. Whether the holograph or manuscript is in ink or pencil.

8.3. The number of double and single sheets on which a score is written, with also the number of staves appearing on the music paper of the score.

8.4. The size of the music paper in centimetres.

8.5. Details, where possible, of the manuscript paper printer's mark which normally appears at the bottom of the first page of a double sheet of music paper.

8.6. Details of the binding.

8.7. Details (where possible) as to the layout of the title page of each holograph or manuscript. (If there is no title page and the title is written at the head of the first page of music, this is also indicated.)

8.8. Full details of the number of pages in the holograph of manuscript.

Preliminaries and any subsequent half title pages are given in Roman numerals; pages with music written on them - the majority are numbered by Bliss - are given in Arabic numerals.

Any un-numbered pages are given in square brackets.

2 The rules of description set out by J D Cowley in his Bibliographical Description and Cataloguing (London, Grafton, 1939) have been followed

- 8.9. The dedication, whether this appears at the beginning or the end of the work.
- 8.10. Any date and place (where the piece was written etc).
- 8.11. Whether the holograph or manuscript is initialled or signed by Bliss.
- 8.12. The present location of the holograph or manuscript. Lost manuscripts are described as whereabouts unknown - because there is always a hope that they may eventually be found.

9. Printed first editions

Details of all printed first editions of published works.

All scores are listed in the order set out for Music - Scores and Parts in the British Catalogue of Music.

The following details are given for each edition :

- 9.1. A transcription of the title page (words in italics are underlined).
- 9.2. The number of pages in each printed score.
- 9.3. The measurement of the printed score - in millimetres.
- 9.4. Details of the cover or wrapper and its lettering - including an indication of the colour(s) used.
- 9.5. The full date of publication, or copyright/printing date as stated in the score.
- 9.6. The original price.

It had been hoped to indicate also the number of copies printed, but some publishers were unwilling to disclose this information. Where it has been possible to ascertain this information from other sources, it is included.

10. Bibliography

A bibliography of written material about a composition. Any programme notes by Bliss are indicated. Books are cited, then relevant articles from journals and newspapers, in chronological order, followed by a third category letters and memos, again in date order. In the case of articles, the citation follows the practice and style of the journal or newspaper referred to. The present location of any letters and memos is also given. Annotations are given for the more important material.

11. Recordings

Details of all first major recordings of Bliss's compositions. 78rpm recordings are given first, followed by 33/45rpm recordings. Details are given of the orchestra, bands, choirs and conductors involved.

Each recording listed is followed by a citation of the review from Gramophone, in chronological order - much interesting and valuable information about the composition in question can be ascertained from these reviews - and the date given indicates approximately the time when the record was made and released. This information may otherwise be difficult to establish. As in section 10, the citation follows the practice and style of Gramophone at the time when the recording was reviewed.

In the case of archive recordings (e.g. films and their scores), their location (in the National Film Archive) is indicated.

12. Other versions

This final section is devoted to other versions of a work - for example, arrangements of an original work for piano solo or duet. Also included are full details of any works derived from an original work - e.g. ballets.

B1 QUARTET FOR PIANO, CLARINET, CELLO AND TIMPANI

Date of composition: c. 1904

First performance: Bilton Grange Preparatory School. Date unknown.
Arthur Bliss (piano), Kennard Bliss (clarinet).
Other performers unknown.

Manuscript: Whereabouts unknown

Unpublished

Bibliography: Arthur Bliss, As I Remember
(London, Faber and Faber, 1970), p.20.

March and Valse des Fleurs (Tchaikovsky)

№2. Marche

Tempo di marcia viva (♩=144)

№13. Valse des fleurs

Tempo di Valse

B2 MARCH and VAISE DES FLEURS By Peter Tchaikovsky,
arranged for clarinet and cello by A.E.D. Bliss.

Date of arrangement: c. 1907 (London)

First performance: London, 21 Holland Park, Bayswater (the
home of the arranger), Friday 17 January 1908. Kennard
Bliss (clarinet) and Howard Bliss (cello).

Manuscript: Whereabouts unknown

Unpublished

B3 TRIO FOR PIANO, CLARINET AND CELLO

Date of composition: c. 1907 (London)

First performance: London, 21 Holland Park, Bayswater (the home of the composer), Sunday 19 January 1908. Arthur Bliss (piano), Kennard Bliss (clarinet) and Howard Bliss (piano).*

Manuscript: Whereabouts unknown

Unpublished

* At a later performance (25 December 1911), there is an indication in the programme that this work consisted of two movements: Allegro Moderato and Andante Cantabile.

May-Zeeh

INTRO.
Andante moderato.

Musical score for the Intro section, marked Andante moderato. It consists of two staves, Treble and Bass clef. The piece begins with a dynamic marking of *f* (forte). The melody in the Treble clef features several accented notes. The bass line provides harmonic support with chords and moving lines. A dynamic marking of *p* (piano) appears in the middle of the section.

Tempo di Valse.

Musical score for the Tempo di Valse section. It consists of two staves, Treble and Bass clef. The tempo is marked Tempo di Valse. The section begins with a dynamic marking of *p* (piano) and a *rall.* (rallentando) marking. The melody in the Treble clef is characterized by a waltz-like rhythm. The bass line features chords and moving lines. Dynamic markings include *pp* (pianissimo) and *p.* (piano).

B4 MAY-ZEEH: Valse for piano solo

Date of composition: c. 1910 (London)

Dedication: Composée et Dediée à son amie MW

Duration: 2 minutes 35 seconds

First performance: Unable to trace

Manuscript: Whereabouts unknown

First edition: No title page. Front cover:

MAY-ZEEH | Valse | Pour Le Piano | Composée et Dediée à Son Amie |
MW | par | ARTHUR E.D. BLISS | COPYRIGHT | Published for the
Composer by | GOULD & CO. | 25, POLAND STREET, OXFORD STREET |
LONDON, W

5 pages. 345 x 245 mm

White stiff paper wrappers. Lettered in black. Trimmed edges.

Publication: © 1910. Unable to trace original price.

B5 VALSE MELANCOLIQUE
DEUXIEME PRELUDE
VALSE - PHANTASIE } : For piano solo

Date of composition: c. 1910 (Cambridge)

First performance: London, 21 Holland Park, Bayswater (the home of the composer), 13 January 1911. Arthur Bliss (piano).

Manuscript: Whereabouts unknown

Unpublished

B6 SUITE FOR PIANO

Suite for Piano

I. Prelude.

Poco lento.

pp

PIANO.

rall.

Allegro moderato.

p

II. Ballade.

Andante con moto.

PIANO.

p *espressivo.*

III. Scherzo.

Allegro vivace.

PIANO.

p *leggiere e staccato.*

simile

B6 SUITE: For piano solo

Date of composition: c. 1912 (Cambridge)

Dedication: To my father

Duration : 11 minutes 35 seconds

First performance: Unable to trace

Manuscript: Whereabouts unknown

First edition:

TO MY FATHER | Suite for Piano | Prelude-Ballade-Scherzo |
Arthur Bliss | Copyright. Price 1/6 net. | LONDON: | JOSEPH
WILLIAMS, Limited, | 32, Great Portland Street, W.

19 pages. 278 x 219 mm

Grey stiff paper wrappers. Lettered in black. Trimmed edges.

Publication: © 1912 at 1/6

B7 INTERMEZZO: For piano solo

Date of composition: c. 1912 (Cambridge)

Andante sostenuto.



Duration: 4 minutes

First performance: Unable to trace

Manuscript: Whereabouts unknown

First edition:

INTERMEZZO | for the | Pianoforte | By | A.E.D. BLISS. | Copyright.
Price 1/- net. | London, | STAINER & BELL, LTD | 28 Berners Street,
W. | Leipzig, Boston, | BREITKOPF & HÄRTEL. A.P. SCHMIDT. |
120 Baylston Street.

6 pages. 342 x 255 mm

Grey stiff paper wrappers. Lettered in black. Trimmed edges.

Publication: The first 100 copies published 1 June 1912 at 1/-
A further 100 copies were published 6 December 1912
at 1/-. The date of copyright is 2 August 1912
(i.e. Bliss' 20th birthday).

B8 VALSES FANTASTIQUES

I.

Valses Fantastiques

Allegretto amabile.

piano.

p

non legato

This musical score is for the first piece, 'Allegretto amabile'. It is written for piano in 3/4 time with a key signature of two sharps (F# and C#). The tempo is 'Allegretto amabile'. The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a piano (*p*) dynamic and features a melodic line with a slur over the first two measures. The bass staff is marked 'non legato' and provides a harmonic accompaniment. The piece concludes with a final cadence in the treble staff.

II.

Poco più andante. (tempo rubato)

tranquillo

p

3

This musical score is for the second piece, 'Poco più andante'. It is written for piano in 3/4 time with a key signature of one flat (F). The tempo is 'Poco più andante' with the instruction '(tempo rubato)'. The mood is 'tranquillo'. The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a piano (*p*) dynamic and features a melodic line with a slur over the first two measures. The bass staff provides a harmonic accompaniment. The piece concludes with a final cadence in the treble staff.

III.

Poco lento e molto espressivo. *p*

Musical score for section III, consisting of two staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music is marked *p* (piano) and *Poco lento e molto espressivo.* The melody in the right hand features long, sweeping phrases with slurs, while the left hand provides a steady accompaniment.

Introduction.

Quasi recitativo.

IV.

p ad lib.

Musical score for section IV, consisting of two staves. The key signature has three flats and the time signature is 3/4. The music is marked *p ad lib.* (piano ad libitum). The right hand features a recitativo style with long, expressive phrases and slurs, including a trill (*tr*) in the first measure. The left hand has a more rhythmic accompaniment.

Continuation of the musical score for section IV, consisting of two staves. The right hand continues with expressive, slurred phrases and a trill (*tr*). The left hand accompaniment includes some chords and rhythmic patterns.

Moderato.

L. H.

Musical score for section IV, *Moderato.* The right hand part is marked *L. H.* (Left Hand). The key signature has three flats and the time signature is 4/4. The music is marked *p* (piano). The right hand features chords and rhythmic patterns, while the left hand has a more active melodic line with slurs and a trill (*tr*) in the first measure.

B8 VALSES FANTASTIQUES: For piano solo

Date of composition: 1913 (London)

Dedication: to A.R.R. on the front cover
No. 2 bears the inscription 'To C.R.'
No. 3 bears the inscription 'To G.R.'

Duration: 8 minutes 40 seconds

First performance: Unable to trace

Manuscript: Whereabouts unknown

First edition:

"Break the mesh | of the Fancy's silken leash." | Keats. | Valses/
Fantastiques | By | ARTHUR | BLISS. | Copyright. | Price 2/- net cash |
London, | STAINER & BELL, LTD, | 58 Berners Street, W.

17 pages. 353 x 257 mm

Dark blue stiff paper wrappers. Lettered in black. Trimmed edges.

Publication: © 1913 at 2/-

B9 TWO PIECES FOR CLARINET (IN A) AND PIANO

1. **Rhapsody**
2. **Pastoral**

Dates of composition: 1. 1913/4
2. 1916

1. Rhapsody

First probable performance: Cambridge, the club room of the
Cambridge University Music Club, Saturday 7 February 1914.
Kennard Bliss (clarinet) and M.O. Marshall (piano).

Manuscript: whereabouts unknown.

First edition:

ARTHUR BLISS | Pastoral | for clarinet and piano | composed
c.1916 | One of two pieces for clarinet and piano, | the
other being Rhapsody which is unpublished | and whereabouts
unknown. | NOVELLO Borough Green, Sevenoaks, Kent | Cat. No.
12 0509 09

7 pages. 277 x 216mm
Mustard stiff paper wrappers. Lettered in brown. Trimmed edges.

Publication: © 1980 at £2.25

[Solo clarinet part in A or B-flat]

No title page

4 pages. 276 x 211mm
White stiff paper. Lettered in black. Trimmed edges.

Published and included with Pastoral for clarinet and piano

2. Pastoral

CLARINET in A
(actual pitch)

Andante

p molto tranquillo

PIANO

mp tranquillo *p*

Duration: 3 minutes 30 seconds

First performance (with Rhapsody): London, The Aeolian Hall,
Thursday 15 February 1917. Charles Draper (clarinet) and
Lily Henkel (piano). (A Society of Women Musicians Concert)

Manuscript:

The unbound score is written on three double sheets of 12-stave music paper, measuring 30.9 x 23.5 cms. The manuscript paper printer's mark is shown as a harp and the letters 'B C' with 'No. 29' beneath it. 'Printed at Leipzig' is on the lower right hand side.

12 pages	-	p. [i]	Title page
		p. [ii]	Blank
		pp. [1-8]	Music
		pp. [9-10]	Blank

Pastoral | for | Clarinet in A | and Piano | Arthur Bliss

Signed on the title page and at the end of the score.
No date, place or dedication apparent.

[Solo clarinet part]

Holograph in ink.

The unbound score is written on one double sheet of 10-stave music paper, measuring 31.5 x 24.9 cms. The manuscript paper printer's mark is shown as a lion rampant and shield with the letters and figures 'B & H Nr 53.C. 5.12.'

4 pages	-	pp. [1-2]	Music
		pp. [3-4]	Blank

Signed by the composer at the top of p. [1].
No date, place or dedication apparent.

Present Location: Lady Bliss, London

Manuscript:

The unbound score is written on three double sheets of 12-stave music paper, measuring 30.9 x 23.5 cms.

The manuscript paper printer's mark is shown as a harp and the letters 'B C' with 'No. 29' beneath it. 'Printed at Leipzig' is on the lower right hand side.

12 pages	-	p. [i]	Title page
		p. [ii]	Blank
		pp. [1-8]	Music
		pp. [9-10]	Blank

Pastoral | for | Clarinet in A | and Piano | Arthur Bliss

Signed on the title page and at the end of the score.
No date, place or dedication apparent.

[Solo clarinet part]

Holograph in ink.

The unbound score is written on one double sheet of 10-stave music paper, measuring 31.5 x 24.9 cms.

The manuscript paper printer's mark is shown as a lion rampant and shield with the letters and figures 'B & H Nr 53.C. 5.12.'

4 pages	-	pp. [1-2]	Music
		pp. [3-4]	Blank

Signed by the composer at the top of p. [1].
No date, place or dedication apparent.

Present Location: Lady Bliss, London

The Standard, 26 June 1915, p.8b (Anon)

The Times, 26 June 1915, p. 11d (Anon)

(It is in the bright key of A major and is made up of graceful themes which in their development emphasize instead of obliterate the natural brightness of the key. The slow movement with its contrast between a sustained melody and a minuet rhythm is very attractive, and the performance gave to each feature enough prominence without ever labouring a point.)

'Tis time I think by Menlock Town

Handwritten musical score for the first system. It features a grand staff with treble and bass clefs. The music is in 3/4 time with a key signature of one flat. The first measure is marked "Andante" and "p". The second measure is marked "legato". There are several triplet markings (3) over groups of notes. A large slur covers the first four measures.

Handwritten musical score for the second system. It continues the grand staff notation. The first measure is marked "p". The lyrics "'Tis time I think by" are written below the staff. There are dynamic markings "p" and "pp". A "fall" instruction is written above a descending melodic line. The system ends with a double bar line.

B11 'TIS TIME I THINK BY WENLOCK TOWN: Song for voice and piano
Words by A.E. Housman (1859-1936) from A Shropshire Lad
(poem XXX1X)

Date of composition: c. 1914 (London)

Duration: 1 minute 58 seconds

First performance: Unable to trace

Manuscript: Whereabouts unknown

Unpublished

Sonata for Violin and Piano

Modesto e Simplice.

Handwritten musical score for the first system, consisting of two staves. The top staff contains a melodic line with several notes and rests, while the bottom staff provides a harmonic accompaniment with chords and rhythmic patterns. A large bracket spans across both staves, indicating a single musical phrase.

Handwritten musical score for the second system, consisting of two staves. The notation continues from the first system, showing further development of the melodic and harmonic ideas. A large bracket is present, similar to the first system.

A

Handwritten musical score for the third system, consisting of two staves. This system includes performance markings such as *marcato a tempo* and *mp non legato*. The notation shows a continuation of the musical themes with some dynamic and articulation changes.

B12 SONATA FOR VIOLIN AND PIANO: Extensive sketches of one movement.

Date of composition: c. 1914 (London)

Manuscript:

Holograph in ink.

The unbound score is written on both sides of 18 single sheets of 16-stave music paper, measuring 36.4 x 26.8 cms.

The manuscript paper printer's mark is shown as a ship within a circle, the letters 'A L' beneath, with 'No. 10' beneath that.

36 pages - pp.	[1-19]	Music
p.	[20]	Blank
p.	[21]	Music
p.	[22]	Blank
p.	[23]	Music
p.	[24]	Blank
p.	[25]	Music
p.	[26]	Blank
p.	[27]	Music
p.	[28]	Blank
p.	[29]	Music
p.	[30]	Blank
pp.	[31-33]	Music
p.	[34]	Blank
p.	[35]	Sketch in ink and pencil
p.	[36]	Blank

No date, place, dedication or signature of the composer apparent.

Present location: Lady Bliss, London

Unpublished

B13 QUARTET FOR PIANO AND STRINGS

Quartet for Piano and Strings

I
 VIOLIN.
 Poco adagio e espressivo.

VIOLA.
 mp ma sonore
 rall.

VIOLONCELLO.

PIANO.
 Poco adagio e espressivo.

Allegretto con moto.
 mp

Allegretto con moto.
 P

II

Tempo di Mazurka.

VOLIN.

VIOLA.

VIOLONCELLO.

PIANO.

Musical notation for Violin. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, and C5. A dynamic marking of *p* is present. The staff concludes with a fermata over a half note G4.

Musical notation for Viola. The staff is mostly empty, with a few notes in the first measure.

Musical notation for Violoncello. The staff contains a melodic line starting with a half note G2, followed by quarter notes A2, Bb2, and C3. A dynamic marking of *p* is present. The staff concludes with a fermata over a half note G2.

Tempo di Mazurka.

Musical notation for Piano. The staff contains a complex accompaniment with chords and moving lines. A dynamic marking of *p* is present. The staff concludes with a fermata over a half note G2.

Musical notation for Violin. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, and C5. A dynamic marking of *p* is present. The staff concludes with a fermata over a half note G4.

Musical notation for Viola. The staff is mostly empty, with a few notes in the first measure.

Musical notation for Violoncello. The staff contains a melodic line starting with a half note G2, followed by quarter notes A2, Bb2, and C3. A dynamic marking of *p* is present. The staff concludes with a fermata over a half note G2.

Musical notation for Piano. The staff contains a complex accompaniment with chords and moving lines. A dynamic marking of *p* is present. The staff concludes with a fermata over a half note G2.

III

Allegro furioso.

VIOLIN.

VIOLA.

VIOLONCELLO.

Allegro furioso.

PIANO.

The image displays a musical score for four instruments: Violin, Viola, Violoncello, and Piano. The score is organized into four systems, each with a staff for one instrument. The first system includes the tempo marking 'Allegro furioso.' and dynamic markings 'brum' (brumando) and 'pizz.' (pizzicato). The second system includes the tempo marking 'Allegro furioso.' and dynamic markings 'mf' (mezzo-forte) and 'p' (piano). The third system contains the Piano part, which is mostly silent, indicated by rests. The fourth system contains the Piano part, which is active with melodic lines. The notation includes various note values, rests, and articulation marks.

B13 QUARTET FOR PIANO AND STRINGS IN A MINOR ('OPUS 5'):
For Violin, Viola, Cello and Piano.

Date of composition: 1915

Dedication: Dedicated to my friend Madame Lily Henkel
and to her Quartet.

First performance: London, the Steinway Hall, Thursday
22 April 1915. A War Emergency Concert - the Quartet
was the winner of the War Emergency Entertainments prize.
Arthur Beckwith (violin), Lionel Tertis (viola), Herbert
Withers (cello) and Mrs Herbert Withers (piano).

Manuscript: Whereabouts unknown. This work was subsequently
withdrawn by the composer.

First edition:

[within a single rule] Dedicated to my friend | MADAME
LILY HENKEL | and to her Quartet. |
QUARTET | for | PIANOFORTE, VIOLIN, | VIOLA AND VIOLONCELLO. |
Composed by | ARTHUR BLISS. (Op. 5.) | PRICE 7/6 NET. |
LONDON : NOVELLO AND COMPANY, LIMITED. | NEW YORK : THE
H.W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

43 pages. 333 x 254 mm
Light blue stiff paper wrappers. Lettered in black.
Trimmed edges.

Publication: © 1915 at 7/6

Bibliography:

The Referee, 25 April 1915, p.5b ('Lancelot')
(The work is in three movements, of which the first, an
Allegretto con moto, is by far the best.)
The Sunday Times, 25 April 1915, p. 4e (Leonard Rees)
(...a piano quartet...which won warm favour by its wealth
of melodic invention...The composer is serving with the
forces and took his call in Khaki.)

Other VersionsINTERMEZZO FOR VIOLA AND PIANO (1950):

Intermezzo (the second movement) arranged for viola and piano by Watson Forbes.

Duration: 2 minutes

First edition:

No title page

5 pages. 309 x 243 mm
White stiff paper covers. Lettered in red. Trimmed edges.

Publication: OUP c 1950 at 2/6

[Solo viola part]

No title page

4 pages. 309 x 240 mm
White stiff paper wrappers. Lettered in black. Trimmed edges.

Published and included with the arrangement for viola and piano.

B14 THE HAMMERS

The Hammers

The musical score is divided into two systems. The first system consists of two staves: a piano staff on the left and a hammer staff on the right. The piano part begins with the instruction *maestrate.* and includes a *simple* marking. The hammer part is marked *IMPETUOSO*. The second system continues the piano and hammer parts with various rhythmic and melodic developments. The piano part features several measures with *z* (accents) and *tr* (trills) markings. The hammer part includes complex rhythmic patterns and rests.

Handwritten musical score for a piano piece. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The music consists of a series of chords and melodic lines, with dynamic markings such as *pp* (pianissimo) and *mf* (mezzo-forte). A prominent feature is a series of slurs over the notes, and a specific instruction "slide" is written above one of the notes. The piece concludes with a double bar line and a fermata.

Handwritten musical score for a piano piece, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The lyrics are: "Noise of ham - mors once heard." The music is characterized by complex rhythmic patterns and dynamic markings, including *pp* and *mf*. The piece ends with a double bar line and a fermata.

B14 THE HAMMERS: Song for voice and piano
Words by Ralph Hodgson (1871-1962)

Date of composition: c. 1915

Duration: 2 minutes

First performance: Unable to trace

Manuscript: Whereabouts unknown

Unpublished

Facsimile of an unfinished fugue by Edward Elgar

The image displays four systems of musical notation, likely representing different parts of a fugue. Each system consists of two staves. The first system is marked 'ALLARGANDO' and features a treble clef with a key signature of one sharp (F#). The second system continues the notation with various note values and rests. The third system contains a large, dense cross-hatched area, possibly indicating a section that is heavily crossed out or a complex texture. The fourth system includes a dynamic marking 'f' (forte) and continues the musical notation. The notation includes various note values, rests, and clefs, typical of a musical score.

B15 FUGUE FOR STRING QUARTET: For two violins, viola and cello
composed for the Elgar Fugue Competition, sponsored by The
Music Student.

Date of composition: 1916

First performance: Unable to trace

Manuscript: Whereabouts unknown.

Unpublished

Bibliography:

The Music Student, VIII (12) August 1916, pp. 345-6 (Anon)
(-includes a facsimile (see opposite) of an unfinished fugue
by Elgar, who wrote it at the age of 15, on which all the
works were to be based.)

The Music Student, IX (3) November 1916, p. 108 (Anon)
(-includes the text of a letter from Capt. Arthur Bliss and
the results of the competition.)

B16 THE TRAMPS: Song for voice and piano
Words by Robert Service (1874-1958) from Songs of
a Sourdough

Date of Composition: 1916

Allegro vivace.

VOICE.

PIANO.

p



The first system of the musical score consists of three staves. The top staff is for the voice, showing a series of whole notes. The middle and bottom staves are for the piano, with the middle staff in treble clef and the bottom staff in bass clef. The piano part begins with a dynamic marking of *p* (piano). The piano accompaniment features a steady eighth-note bass line and a more active treble line.



The second system continues the piano accompaniment. It features a dynamic marking of *cresc.* (crescendo) followed by *mf* (mezzo-forte). The piano part continues with the same rhythmic patterns as the first system, with the bass line providing a steady accompaniment and the treble line adding melodic interest.

f

Can you re - call, dear com - rade, when we tramped God's land to -



The third system includes the vocal line with the lyrics "Can you re - call, dear com - rade, when we tramped God's land to -". The piano accompaniment continues with a dynamic marking of *f* (forte). The piano part features a more active treble line with some grace notes and a steady bass line.

Dedication: To all Hoboes

Duration: 1 minute 30 seconds

First performance: Unable to trace

Manuscript:

Holograph in ink.

The unbound score is written on two double sheets of 12-stave music paper, measuring 36.2 x 26.6 cms. The manuscript paper printer's mark is shown as a ship within a circle, the letters 'A L' beneath, with 'No 6' beneath that.

8 pages. - pp. [1-6] Music
pp. [7-8] Blank

Signed by the composer at the top of page [1].
Dated 'October 1916' at the end of the score.

Present Location: Lady Bliss, London

First edition: No title page. Front cover:

THE TRAMPS | SONG | THE WORDS BY | ROBERT SERVICE | (FROM
"SONGS OF A SOURDOUGH "BY PERMISSION OF MR T. FISHER
UNWIN) | The Music by | ARTHUR BLISS. | Price 2/- NET |
BOOSEY & CO. | 295, REGENT STREET, LONDON, W. | 9, EAST
17th STREET, 229 TONGE STREET | NEW YORK AND TORONTO |
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7 pages. 290 x 210 mm
White stiff paper wrappers. Lettered in black. Trimmed
edges.

Publication: Published 2 August 1918 at 2/-

Madam Noy

Allegro fantastico. (♩ = 108)

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The middle and bottom staves are also treble clefs with the same key signature and time signature. The music is marked *pp* (pianissimo). The first staff contains a melodic line with various ornaments and slurs. The second and third staves provide harmonic accompaniment with chords and moving lines.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The middle and bottom staves are also treble clefs with the same key signature and time signature. The music is marked *p* (piano). The first staff contains a melodic line with various ornaments and slurs. The second and third staves provide harmonic accompaniment with chords and moving lines. The lyrics "Old Ma - dam Noy hath" are written below the first staff.

B17 MADAM NOY: A Witchery Song for soprano voice, flute, clarinet, bassoon, harp, viola and doublebass.*

Words by E.H.W. Meyerstein (1889-1952), and first published in Black and White Magic (B.H. Blackwell, Oxford, 1917) as Madame Noy and the Bone (p.23) in the section subtitled Witchery.

Date of composition: 1918

Dedication: To Anne Thursfield

Duration: 3 minutes 30 seconds

First performance: London, the Wigmore Hall, Wednesday 23 June 1920. Anne Thursfield (soprano), an instrumental ensemble, conducted by Arthur Bliss.

Manuscript: Full Score

Holograph in ink, with notes in pencil, blue crayon and red ink.

The score, bound in black and red buckram, is written on four double sheets and on both sides of one single sheet of 24-stave music paper, measuring 38.4 x 27.3 cms.

18 pages - pp. [1-17] Music
p. [18] Blank

Dedication at the head of the score on page [1] .

Signed by the composer at the top of page [1] .

Dated '1918' at the top of page [1] .

Present location: Department of Manuscripts and Printed Books,
Fitzwilliam Museum, Cambridge (Mus MS 729).
This manuscript was given, by Bliss, to
Professor E.J. Dent who presented it to the
Fitzwilliam Museum on 8 January 1944.

First edition:

ARTHUR BLISS | (1918) | MADAME NOY | FOR | SOPRANO VOICE. FLUTE.
CLARINET. BASSOON. | HARP. VIOLA. AND BASS | SCORE AND PARTS
10s. (Fr. 15.00) NET. ARRANGEMENT FOR VOICE AND | PIANOFORTE
4s. (FR. 6.00) NET. | J. & W. CHESTER LTD. | LONDON: GENEVE: |
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MONTAGNE, BRUXELLES. | Engraved and Printed in England. |
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* A note in the full score says 'this work was written to be performed in a small hall, and under the guidance of a conductor.'

10 pages. 374 x 273 mm

White stiff paper wrappers with cover designed by Edward Wadsworth in black and white and lettered in black. Trimmed edges.

Publication: 300 copies published 1 January 1922 at 10/-

Bibliography:

Westminster Gazette, 25 June 1920, p. 5c (Anon)
 (...though what there was in such childish lines to induce anyone to expend so much energy in the setting of them it was hard to discover.)

Recordings: 78 rpm:

Anne Thursford (Soprano) / Symphony Orchestra / Bliss 12"
 L1475/6. Reviewed in The Gramophone, Vol. 1(3) August 1923,
 p.49 by "Z" (i.e. Compton Mackenzie).

OTHER VERSIONS

MADAM NOY: arranged for soprano and piano

First edition:

ARTHUR BLISS | (1918) | MADAM NOY | FOR | SOPRANO VOICE. FLUTE.
 CLARINET. BASSOON. | HARP. VIOLA. AND BASS | SCORE AND PARTS
 10s. (FR. 15.00) NET. ARRANGEMENT FOR VOICE AND | PIANOFORTE
 4s. (FR. 6.00) NET. | J. & W. CHESTER. LTD. | LONDON: GENEVE: |
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Seuls Depositaires pour la Belgique: | ROUART, LEROLLE ET CIE.,
 MAISON CHESTER, | 29, RUE D'ASTORG, PARIS. 86, RUE DE LA
 MONTAGNE, BRUXELLES. | Engraved and Printed in England. |
 Copyright MCMXX1. by J. & W. Chester, Ltd.

8 pages. 374 x 273 mm

White stiff paper wrappers with cover designed by Edward Wadsworth in black and white and lettered in black. Trimmed edges.

Publication: 700 copies published in August 1921 at 4/-

La Serva Padrona**INTERMEZZO PRIMO**

CAMERA.

Certo non interamente vestito, e Vespone di lui servo, poi Serpina.

INTRODUZIONE

**ALLEGRO
MODERATO**

UBERTO

A-spet-ta - - - re e non veni-re,

INTERMEZZO SECONDO

CAMERA.

Serpina e Vespone in abito da soldato, poi Uberto vestito per uscire.

RECITATIVO

SERPINA

Or che fatto ti sei dalla mia parte, u-sa, Vespone, ogn'a-ve: se l'inganno ha il suo fetto;

REC.

B18 LA SERVA PADRONA: Pergolesi (1710-1736), arranged by Bliss.
Translated by Mrs. C. Lovat Fraser as
The Maid Turned Mistress.

Date of arrangement: 1918/1919 (London)

Instrumentation: Unable to trace

First performance: Hammersmith (London), the Lyric Opera House,
Wednesday 29 January 1919.

CAST:

UBERTO (a Neapolitan gentleman)	JOHN BARCLAY
VESPONE (his servant)	TOM REYNOLDS
SERPINA (his maid)	GRACE CRAWFORD

Scenery designed by Mr. C. LOVAT FRASER
Painted by VICTOR HEMBROW
Produced by Nigel Playfair
Stage Manager TOM REYNOLDS

Music possibly played by Mr. Albert Fox's Sextet

Manuscript: Whereabouts unknown

Unpublished

Bibliography: Nigel Playfair, The Story of the Lyric Theatre,
Hammersmith (London, Chatto and Windus, 1925), pp. 31-2;
167-8.
The Times, 31 January 1919, p. 11e (Anon)

B19 AS YOU LIKE IT

Barley-Break

Stately.

f

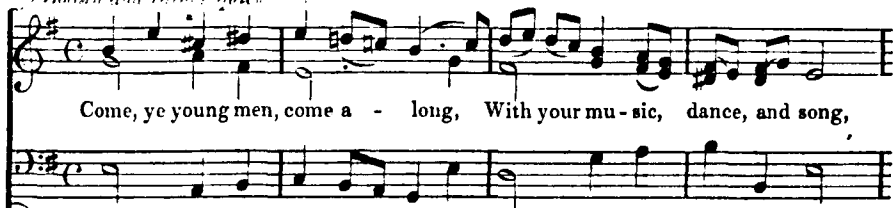
Fast.

Repeat Piano.

The musical score for 'Barley-Break' is presented in two systems. The first system consists of two staves in 3/4 time, marked 'Stately.' and 'f'. The second system consists of four staves in 6/8 time, marked 'Fast.' and 'Repeat Piano.'. The score includes various musical notations such as treble and bass clefs, time signatures, dynamics, and articulation marks.

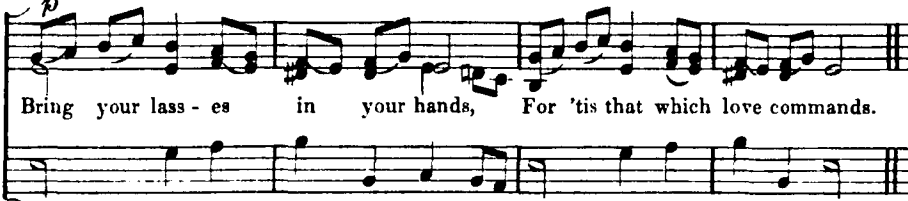
The Staines Morris Tune

Boldly and rather quick



Come, ye young men, come a - long, With your mu - sic, dance, and song,

p



Bring your lass - es in your hands, For 'tis that which love commands.

f Repeat in Chorus.



Then to the Maypole come a - way, For it is now a ho - li - day.

Rather slow and stately.



John, come kiss me now, now, now,




Sir Edward Noel's Delight

In marching time.

1mo. 2do.

ROBERT JOHNSON.

CXLV

Musical score for system CXLV. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The treble staff contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes.

Musical score for system CXLVI. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music continues from the previous system. The treble staff features a melodic line with a prominent triplet of eighth notes. The bass staff continues the accompaniment with chords and moving lines.

Musical score for system CXLVII. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music continues from the previous system. The treble staff shows a melodic phrase with a triplet of eighth notes. The bass staff provides a steady accompaniment.

Sweet Margaret

Slow.

The musical score for "Sweet Margaret" is written in 3/4 time with a key signature of one sharp (F#). It consists of five systems of two staves each. The first system is marked "Slow." and begins with a piano (*p*) dynamic, followed by a crescendo to a forte (*f*) dynamic. The second system continues with piano (*p*) and forte (*f*) markings. The third system also features piano (*p*) and forte (*f*) markings. The fourth system is marked "Quick." and begins with a forte (*f*) dynamic. The fifth system concludes the piece. The notation includes various rhythmic values, slurs, and dynamic markings.

Peg-a-Ramsay*Moderate time.*

When I was a Bachelor, I liv'd a mer-ry life, But now I am a

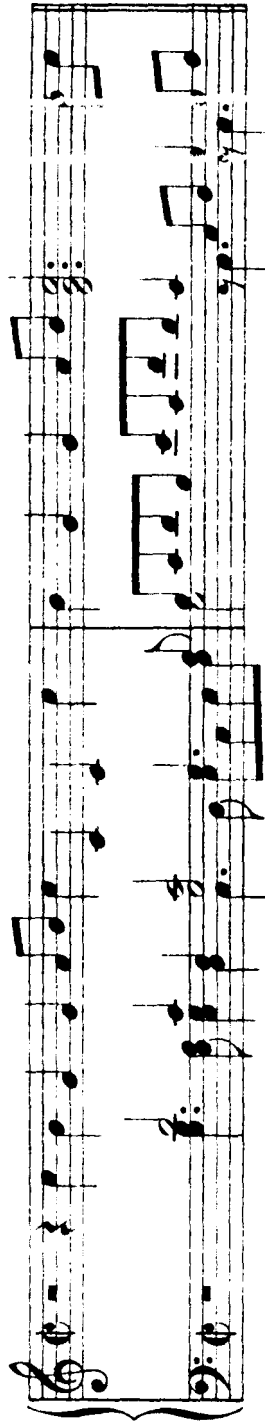
mar-ried man, And troubled with a wife, I can-not do as I have done, Be-

-cause I live in fear, If I go but to Isling-ton, My wife is watching there.

[CXLIX.]
Nobodies Gigge.

1.

RICHARD FARNABY.



It was a Lover and his Lass.

Sung by the two PAGES in *As You Like it*, Act V, sc. 3. The 2nd PAGE describes the performance as "Like two gipsies on a horse," so I give Thomas Morley's setting arranged as a duet. Thomas Morley's original is in his "First Book of Ayres," published 1600.

Arr. E.W.N.

The musical score is arranged in two systems. The first system includes staves for VOICE I., VOICE II., and ACCOMP. (Accompaniment). VOICE I. begins with a section marked *mf* and the word "It". VOICE II. has a section marked *Brightly.* followed by *mp*. The ACCOMP. part features a *dim.* (diminuendo) marking. The second system continues the vocal lines with lyrics: "was a lov - er, and his lass, With a hey, and a ho, and a hey non-i -" and "It was a lov-er, and his lass, With a hey, and a ho, non-i - no, no". The ACCOMP. part in the second system includes a *p* (piano) marking and a *cresc.* (crescendo) marking.

B19 AS YOU LIKE IT: Incidental music, arranged by Bliss from late Elizabethan sources, to Shakespeare's play.

Date of arrangement: 1919 (London)

Instrumentation: Solo voices, chorus, 2 solo violins, viola and cello.

First performance: Stratford-upon-Avon, the Memorial Theatre, Tuesday 22 April 1919.

CAST:

Duke, living in exile	Mr. Kinsey Pelle
Frederick, brother to the Duke and Usurper of his dominions	Mr. Herbert Marshall
Amiens) Lords attending upon the	Mr. Bertram Binyon
Jaques) Duke in his exile	
Another Lord	Mr. Nigel Playfair
Oliver) Sons of Sir	Mr. Lionel Watts
Orlando) Rowland de Bois	Mr. Geoffrey Kerr
Jaques	Mr. Stafford Hilliard
Adam, Servant to Oliver	Mr. Gilbert Hare
Le Beau	Mr. Kinsey Peile
Charles, the Duke's Wrestler	Mr. Hubert Hine
Touchstone, a Clown	Mr. Nigel Playfair
Sir Oliver Martext, a Vicar	Mr. H. Gordon
Corin)	Mr. Stafford Hilliard
Silvius) Shepherds	Mr. Clement Charles
William, a country fellow	Mr. Hubert Hine
Hymen, represented by Amiens.	
Rosalind, daughter to the Banished Duke	Miss Athene Seyler
Celia, daughter to Frederick	Miss Marjory Holman
Phoebe, a Shepherdess	Miss Faith Faber
Audrey, a country wench	Miss Betty Chester

Lords, Pages, Foresters. &c., C.A. Birmingham,
H. Hilliard, Joan Wooler, Esme Biddle, Ann Desmond, &c.

Producer - Nigel Playfair

scenery and Dresses designed by C. LOVAT FRASER.

Scenery painted by Victor Hembrow, and Dresses executed by
Mrs. LOVAT FRASER.

Stage Manager - Stafford Hilliard

The following note about the music appeared in the programme:

The Instrumental Music, played throughout the performance by two solo violins, viola, and 'cello, has been arranged entirely from late Elizabethan sources. Among the popular tunes of the day are played:-

BEFORE ACT 1. Barley-break. The Staines Morris Tune. John,
come kiss me now. Sir Edward Noel's Delight.

DURING ACT 1. Dances by William Byrd.
SCENE 2. Pavane. Galliard. Jig.
Almain by Robert Johnson.

BEFORE ACT 2. Galliard. Sweet Margaret. Peg-a-Ramsay.

The Curtain to Act 4 falls to the tune of Nobody's Jig, by
Giles Farnaby.

I am indebted to Mr. E.J. Dent for two transcriptions from the
Fitzwilliam Virginal Book.

The Songs sung by Amiens and Hymen are arranged from settings
by Dr. Arne (1710-1778).

For the arrangement of "It was a Lover and his Lass" I am
indebted to Dr. Naylor.

ARTHUR BLISS
(Musical Director).

Musicians: Fanny Wadsworth, Jessie Bowater (violin), Rhoda
Legge (viola), Dorothy Choules (cello).

First London performance: Hammersmith (London), the Lyric Theatre,
Wednesday 21 April 1920.

CAST:

Duke (living in exile)	WILLIAM J. REA
Frederick (brother to the Duke and usurper of his dominions)	WILLIAM J. REA
Amiens	BERTRAM BINYON
Jaques (the melancholy Jaques)	HERBERT MARSHALL
Another Lord	STEPHEN THOMAS
Oliver)	GEORGE HAYES
Orlando) Sons of Sir Rowland de Bois	IVAN SAMSON
Jaques)	STEPHEN THOMAS
Adam (servant to Oliver)	F. CREMLIN
Le Beau	MILES MALLESON
Charles (the Duke's wrestler)	VALENTINE GRACE
Touchstone (a clown)	NIGEL PLAYFAIR
Sir Oliver Martext (a vicar)	H. GORDON
Corin)	GEORGE HAYES
Silvius) Shepherds	TRISTAN RAWSON
William (a country fellow)	MILES MALLESON
Rosalind (daughter to the banished Duke)	ATHENE SEYLER
Celia (daughter to Frederick)	MARJORY HOLMAN
Phoebe (a shepherdess)	MOYNA MACGILL
Audrey (a country wench)	OLIVE WALTER

Lords, Pages, Foresters: ANGELA BADDELEY, EDITH BARTLETT,
NANCY PAWLEY, D. MACARDLE

Producer - Nigel Playfair.

Scenery and Dresses designed by C. LOVAT FRASER

Stage Manager - Stephen Thomas

Musicians: Fanny Wadsworth, Jessie Bowater (violin), Rhoda
Legge (viola), Dorothy Choules (cello).

Manuscript: Whereabouts unknown

Unpublished

Bibliography: Nigel Playfair, The Story of the Lyric Theatre,
Hammersmith (London, Chatto and Windus, 1925), pp. 43-57.
The Times, 23 April 1919, p.16d (Anon)
(...the Elizabethan music performed upon stringed instruments
by players in appropriate costumes rather as a part of the
play than as a mere interlude or decoration is a very
delightful feature.)

B20 RHAPSODY¹: For mezzo-soprano, tenor, flute,
clarinet, string quartet and double-bass²

Text : Vocalise on 'ah'

Date of composition: 1919 (London)

Tranquillo (a.c.c.)
Andante con moto e rubato. (♩ = circa 68)

SOPRANO.

TENOR.

PIANO.
'practice only'

The musical score consists of three staves. The top staff is for Soprano, the middle for Tenor, and the bottom for Piano. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is 'Andante con moto e rubato' with a quarter note equal to approximately 68 beats per minute. The piano part is marked 'practice only'. The score includes dynamic markings such as pp, mp, and p, and includes a section marked 'A'.

Dedication: To Gerald Cooper

Duration: 6 minutes 44 seconds - 7 minutes

1. This was designated 'Rhapsody No 2' at an early performance 'Rhapsody No 1' may have been written for two pianos and woodwind but withdrawn in 1919 having been unperformed.
2. The work, which is scored for a chamber orchestra, should be performed under a conductor in a small hall suitable for chamber music. More strings can be added to suit the requirements of the hall, but in no case should they exceed 6 4 4 3 1.

First performance: London, Mortimer Hall, Wednesday
6 October 1920. Dorothy Helmrich (Soprano),
Gerald Cooper (tenor), Albert Fransella (flute),
Walter S. Hinchliff (clarinet), The Wadsworth
Quartet (Fanny Wadsworth, Jessie Bowater (violins)
Rhoda Legge (viola), Dorothy Choules (cello)),
with double bass, conducted by Arthur Bliss.
(A Gerald Cooper Concert).

Manuscript: Whereabouts unknown

First edition: [Full Score]

[Within ornamental rule] CARNEGIE COLLECTION |
of British Music | RHAPSODY | FOR | FLUTE, COR
ANGLAIS, STRING QUARTET, BASS | AND TWO VOICES |
(SOPRANO and TENOR) | BY | ARTHUR BLISS. | FULL
SCORE 5/- net cash | Copyright. Complete Parts
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Arrangement for Voices & Pianoforte 2/6..."... |
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LONDON. W.1. | PUBLISHED UNDER THE SCHEME OF
THE CARNEGIE UNITED KINGDOM TRUST.

15 pages. 362 x 258mm

White stiff paper wrappers. Lettered in black.
Trimmed edges.

Publication: 500 copies published 30 July 1921 at
5/-

Bibliography:

Carnegie United Kingdom Trust. Annual Report for
Year Ending 31 December 1921, p.50

(The Rhapsody is described as 'a delicate and
sensitive piece of work with great melodic charm,
and a pure and classical sense of beauty'.)

Pall Mall Gazette, 14 October 1920, p. 4d (Edwin Evans)

(The most important event of the concert was the
second performance of Bliss's wordless rhapsody for
two voices and seven instruments, on which we suspended
comment the other day, chiefly because of an unadequate
performance. This time it was heard under much better
conditions, and made a deeper impression. Mr. Bliss
is much more definite than we thought him.)

The Times, 15 October 1920, p 8a (Anon)

Other versions

1. RHAPSODY: arranged for soprano, tenor and piano.

First edition:

CARNEGIE COLLECTION | of British Music |
 RHAPSODY | FOR | FLUTE, COR ANGLAIS, STRING
 QUARTET, BASS | AND TWO VOICES | (SOPRANO and
 TENOR) | BY | ARTHUR BLISS. | FULL SCORE 5/-
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 Extra Parts. each 1/-..."... | Arrangement for
 Voices & Pianoforte 2/6..."... | STAINER & BELL,
 LIMITED | 58 BERNERS STREET, LONDON. W.1.

8 pages. 310 x 250mm
 White stiff paper wrappers. Lettered in black.
 Trimmed edges.

Publication: 1,000 copies published 30 July
 1921 at 2/6

2. NARCISSUS AND ECHO: a ballet in one act (c. 1931)Instrumentation: two voices and small orchestraFirst performance: London, Sadler's Wells Theatre,
Saturday 30 January 1932.CAST:

Echo	Alicia Markova
Narcissus	Stanley Judson
Nymphs	Ursula Moreton, Marie Nielson

Choreography	Ninette de Valois
Costumes	William Chappell
Stage Manager	Henry Robinson
Ensemble conducted by Constant Lambert with Alyce Naylor (soprano) and Emlyn Bebb (tenor).	

B21 SET OF ACT TUNES AND DANCES

No.1 : Overture - The Gordian Knot

Andante maestoso

No.2 : Air - Distressed Innocence

Piu lento

No.3 : Saraband - Amphitryon

Andante

No.4 : Minuet - Distressed Innocence

Vivace

No.5 : Hornpipe - The Married Beau

Allegro Vivace

B21 SET OF ACT TUNES AND DANCES: Henry Purcell (1659-1695),
selected and arranged by Bliss for string orchestra.

Date of arrangement: 1919 (London)

Instrumentation: Violins I and II, Violas, Cellos and
Doublebasses.

Duration: 7 minutes 56 seconds

First performance: Hammersmith (London), the Lyric Theatre,
Sunday 5 October 1919. Hammersmith Musical Society
Orchestra, conducted by Arthur Bliss.

Manuscript: Whereabouts unknown

First edition: [Full Score]

[Within a single rule] SET OF | ACT TUNES AND DANCES |
No. 1. Overture... "The Gordian Knot" | No. 2. Air...
"Distressed Innocence" | No. 3. Saraband.... "Amphitryon" |
No. 4. Minuet... "Distressed Innocence" | No. 5. Hornpipes
... "The Married Beau" | By | HENRY PURCELL | arranged for
String Orchestra | by | ARTHUR BLISS | Full Score: Price
2/6 net | (String Parts, each 6d. net) | F. & B. GOODWIN
LTD. | 3 PERCY STREET | LONDON, W. 1 | SOLE DISTRIBUTORS:
J. & W. CHESTER LTD., 11 GT. MARLBOROUGH STREET, LONDON,
W.1

7 pages. 331 x 260mm

White stiff paper wrappers. Lettered in black. Trimmed
edges.

Publication: F. & B. Goodwin Ltd. © 1923 at 2/6d

Recordings: 33 rpm:

Sinfonia of London/Bliss 12" World Record Club TS2 (mono)
STS2 (stereo)
TT52 (tape)

Reviewed in The Gramophone, Vol XXXVIII (447) August 1960, p.130
by W.S.M. (i.e. William S. Mann)

B22 QUINTET FOR PIANO AND STRINGS: For two violins, viola, cello and piano

Date of composition: 1919 (London)

Dedication: To the City of Bath and three friends met therein: Sir Hugh Miller, Lady Stuart of Wortley and Leo F. Schuster.

First performance: Paris, La Salle Gaveau, Wednesday 26 November 1919.¹ Arthur Bliss (piano) and the Philharmonic String Quartet (Frederick Holding (1st violin), Raymond Jeremy (2nd violin), Samuel Kutcher (viola), Cedric Sharpe (cello)).

First UK and London performance: London, the Aeolian Hall, Tuesday 27 April 1920. Arthur Bliss (piano) and the Philharmonic String Quartet.

Manuscript: Whereabouts unknown

Unpublished

Bibliography:

The Times, 28 April 1920, p.14b (Anon)
(...is an exceedingly interesting work rising to moments of striking beauty in the central movement of the three. It impresses us as having real originality of melodic design and a high sense of the colour contrasts producible from strings and piano in combination.)

¹ An earlier performance was apparently planned but postponed because the score did not arrive in time.

Rout

Allegro risoluto.

Voice. (Soprano.)

Orchestra

f Cl. & Fl.

f Violins.

f Ce vril ni ta sa la vi

B23 ROUT: For soprano and flute, clarinet,
glockenspiel, side drum, harp, string quartet
with double bass.¹

Text : 'A medley of made-up words' by Arthur Bliss

Date of composition: 1920 (London)

Dedication: To Grace Crawford

Duration: 7 minutes

First performance: (private) London, 139, Piccadilly
(home of the Baroness d'Erlanger) Wednesday
15 December 1920. Grace Crawford (soprano),
Albert Fransella (flute), Charles Draper (clarinet),
J.H. Plowman (percussion), Gwendolen Mason (harp),
the Philharmonic String Quartet (Frederick Holding
(1st violin), Raymond Jeremy (2nd violin), Samuel
Kutcher (viola), Cedric Sharpe (cello) and Claude
Hobday (double bass), conducted by Arthur Bliss.

First performance (public) : London, the Steinway Hall,
Wednesday, 4 May 1921. An instrumental ensemble
which included the Pennington String Quartet (John
Pennington (1st violin), Kenneth Skeaping (2nd violin),
Bernard Shore (viola), Edward Robinson (cello)) and
Charles Draper with Grace Crawford (soprano),
conducted by Arthur Bliss. (A Guild of Singers and
Players concert).

Manuscript: Whereabouts unknown

First edition: [Full Score]

ROUT | FOR SOPRANO, FLUTE, CLARINET, | HARP,
STRING QUARTET, BASS, AND GLOCKEN- | SPIEL AND
SIDE DRUM (one player) | by | ARTHUR BLISS |
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PERCY STREET, LONDON W. 1

23 pages. 322 x 241mm

White stiff paper wrappers with cover designed by
C. Lovat Fraser in pink, green and black and lettered
in black. Trimmed edges.

Publication: © 1921 at 8/-

It is dated by the composer: London, November 1920

-
1. The title "Rout" is used in the old sense meaning revelry, and the voice part is given a string of syllables corresponding to the scraps of song that would reach a listener watching a carnival from an open window.
The work which is cored for a chamber orchestra, should be performed under a conductor in a small hall suitable for chamber music.

Bibliography:

- The Times, 17 December 1920, p. 10a (Anon)
 (One hardly knows whether to describe it as
 chamber music or programme music, street music
 or "jazz". It has elements from them all.)
Time and Tide, 24 December 1920, p. 689 (C. St. John)
 ("Rout" is an amazing piece of orchestral writing
 in miniature.)
The Times, 5 May 1921, p. 13b (Anon)
 (...is filled with exuberant if conflicting melody)

Recordings: 78rpm:

Stella Power (soprano) British Symphony Orchestra
 Boult 12" HMV D574 (accoustic)
 Reviewed in The Gramophone, Vol 1 (2) July 1923, p.25
 by 'Z' (i.e. Compton
 MacKenzie)

33rpm:

Rae Woodland (soprano) / London Symphony Orchestra /
 Bliss 12" Lyrita SRCS 55 (stereo)
 Reviewed in The Gramophone, Vol XLIX (579) August 1971,
 p. 332
 by A.R. (i.e. Alec Robertson)

Other versions:

1. ROUT : arranged for two pianos as a concert piece by the composer.

First edition:

"ROUT" | for Pianoforte, four hands | by | ARTHUR
BLISS | Arranged from the Full Score | for Soprano,
Flute, Clarinet, | Harp, String Quartet, Bass, |
Glockenspiel and Side Drum | GOODWIN & TABB, LTD. |
34 Percy Street, LONDON W. 1

21 pages. 313 x 234mm

White stiff paper wrappers with cover designed by C. Lovat Fraser in pink, green and black and lettered in black. Trimmed edges.

Publication: A limited edition of 500 copies.

© 1921 at 6/-

[Vocal Score]

No title page.

7 pages. 313 x 231mm

White stiff paper. Lettered in black. Trimmed edges.

500 copies printed and included with the above

2. ROUT : rescored for full orchestra at the request of Serge Diaghilev

Instrumentation: soprano, two flutes and piccolo, oboe, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, in C, timpani, percussion (glockenspiel, side drum and sleigh bells : 1 player), harp and strings.

Duration: 7 minutes

First performance: London, The Aeolian Hall, Friday 6 May 1921. An orchestra conducted by Edward Clark with Grace Crawford (soprano) and the Oriana Madrigal Choir.

First performance at the Diaghilev ballet: London, Princes Theatre, Shaftesbury Avenue, Friday 24 June 1921. Theatre orchestra conducted by Ernest Ansermet with Mlle Rozowska (soprano).

Manuscript:

Holograph in ink with markings and amendments in blue biro and pencil. The voice part has been written in red ink and then covered in blue ink.

The score, bound in brown paper wrappers (with white labels giving details of the title and proposed publisher - J. Curwen : ed. no. 90734), is written on 28-stave music paper, measuring 35.8 x 26.4 cms.

ROUT | for | Soprano Voice | and | Orchestra |
Arthur Bliss (with the proposed publisher's name and address stamped at the foot of the page)

58 pages - p. [i] Title Page
p. [ii] An explanation of the word 'Rout' with details of the orchestration and duration.
pp. 1-56 Music

Dedication (added later in blue biro) at the head of page 1.

Signed by the composer on the title page and at the end after the double-bar line.

No date or place apparent.

Present location: Lady Bliss, London
Unpublished

Bibliography:

The Morning Post, 7 May 1921, p 9f (Anon)
(...it did appeal to the emotions by trying to exhilarate them. It is...'stunt' music, and any impression it can make must be short-lived.)

3. ROUT : ballet on one scene (1926/7)

Instrumentation: soprano and ensemble,
or piano duet

First performance (private): London, de Valois Studio,
January 1927. Alicia Markova with students
(dancers), Arthur Bliss and Malcolm Sargent
(piano duet). Choreography by Ninette de Valois.

First performance (public): Cambridge, Festival
Theatre, Monday 31 January 1927. Ninette de Valois,
Ursula Moreton, Frances James, Margery Judson,
Mary Tree and Vivienne Bennett (dancers). Walter
Leigh and C.J. Leighton (piano duet).

B24 CONVERSATIONS

1. The Committee Room

(♩ = 116)

Mussemb

Violin

ff

Viola (arco)

ff

Vc

Cel

pp

Detailed description: This is a musical score for the first movement, 'The Committee Room'. It features four staves: Violin, Viola (arco), Violoncello (Vc), and Contrabasso (Cel). The Violin part is marked with a forte (ff) dynamic and includes a tempo marking of quarter note = 116. The Viola part is also marked ff and is played arco. The Vc and Cel parts are marked piano-piano (pp). The score shows rhythmic patterns and dynamics across the instruments.

2. In the Wood

Flute

Solo

Oboe

Violin

Viola

pp

(♩ = 92)

Mussemb

Detailed description: This is a musical score for the second movement, 'In the Wood'. It features four staves: Flute, Oboe, Violin, and Viola. The Flute part is marked with a 'Solo' instruction and a piano (p) dynamic. The Oboe part is marked with a piano-piano (pp) dynamic. The Violin and Viola parts are also marked pp. The score includes a tempo marking of quarter note = 92 and a 'Mussemb' marking. The notation shows melodic lines for the woodwinds and string accompaniment.

3. In the Ball Room

Scherzando (♩ = 72)

Violin

mf

mf

Viola

Cello

pizz.

Detailed description: This is a handwritten musical score for two parts: Violin and Viola/Cello. The piece is titled 'In the Ball Room' and is marked 'Scherzando' with a tempo of ♩ = 72. The Violin part is written in treble clef with a 3/8 time signature and begins with a series of eighth notes. The Viola/Cello part is written in bass clef with a 3/8 time signature and consists of a steady eighth-note accompaniment. The dynamic marking is mezzo-forte (mf) for both parts. The Viola/Cello part includes a 'pizz.' (pizzicato) instruction.

4. Soliloquy

Andante tranquillo e molto rubato

(♩ = c. 30)

Cor Anglais

Detailed description: This is a handwritten musical score for Cor Anglais. The tempo is marked 'Andante tranquillo e molto rubato' with a tempo of ♩ = c. 30. The score is written in treble clef with a 3/4 time signature. It features a melodic line with various ornaments and a long, sweeping slur over the final measures.

5. In the Tube at Oxford Circus

Allegro energico (♩ = 132)

Violin

Cello

mf

Detailed description: This is a handwritten musical score for Violin and Cello. The piece is titled 'In the Tube at Oxford Circus' and is marked 'Allegro energico' with a tempo of ♩ = 132. The Violin part is in treble clef with a 4/4 time signature, featuring a rhythmic melody with accents. The Cello part is in bass clef with a 4/4 time signature, providing a steady accompaniment. The dynamic marking is mezzo-forte (mf).

B24 **CONVERSATIONS:** For flute (and bass flute) Oboe (and cor anglais), Violin, Viola and Cello.

Date of Composition: 1920 (London)

Dedication: To the New Instrumental Quintet [i.e. F.E. Woodhouse, Raymond Jeremy, Cedric Sharpe, Gordon Walker and Leon Goossens]

Duration: 14 minutes

First performance (private): London, the home of Mrs Lee-Matthews, Friday 19 January 1921. The New Instrumental Quintet.

First performance (public): London, the Aeolian Hall, Wednesday, 20 April 1921. Gordon Walker (flute), Charles Souper (bass flute), Leon Goossens (oboe), J.A. Macdonagh (cor anglais), P.E. Woodhouse (violin), Raymond Jeremy (viola) and Cedric Sharpe (cello).
(An Edward Clark Concert)

Manuscript:

Holograph in ink

The score bound in black and red cloth, is written on 22-stave music paper, measuring 37.8 x 27.7 cms.

28 pages -	pp. [1-3]	I	:	The Committee Meeting
	p. [4]		:	Blank
	pp. [5-7]	II	:	In the Wood
	p. [8]		:	Blank
	pp. [9-11]	III	:	In the Ballroom
	p. [12]		:	Blank
	p. [13]		:	Title page : Conversations for Violin viola cello flute and oboe Arthur Bliss
	p. [14]	IV	:	Soliloquy
	pp. [15-28]	V	:	In the Tube at Oxford Circus

Original[?] dedication on the fly leaf : To my friend |
Muriel Lee-Matthews | in whose house this work received |
its first performance | from Arthur Bliss | May 1922.

Signed by the composer on the fly leaf, and on p. [13]: the title page. No date, except 'May 1922' [presumably when this score was given to Mrs Lee-Matthews] on the fly leaf.

Present location : Lady Bliss, London

First edition:

TO THE NEW INSTRUMENTAL QUINTET | CONVERSATIONS | FOR
 FLUTE (AND BASS FLUTE), | OBOE (AND COR ANGLAIS), |
 VIOLIN, VIOLA, AND VIOLONCELLO | 1. THE COMMITTEE MEETING |
 2. IN THE WOOD | 3. IN THE BALL ROOM | 4. SOLILOQUY |
 5. IN THE TUBE AT OXFORD CIRCUS | [CAMEO] | GOODWIN &
 TABB, LTD. | 34 PERCY STREET | LONDON W.1

30 pages. 265 x 184 mm

White stiff paper wrappers and lettered in black.
 trimmed edges.

Publication: 250 copies published April 1922 as follows:

Nos 1 to 5 signed and reserved from sale

Nos 6 to 100 signed and issued to subscribers
 at 10/6

Nos 101 to 250 issued at 6/-

Bibliography:

The Daily Mail, 21 April 1921, p.5c (R.C.)

(Mr Bliss, who from looking at things with open eyes does
 not necessarily...behave like a savage...writes the best
 music of these men.)

The Daily Telegraph, 21 April 1921, p.13c (Anon)

(Some of this music is witty, some of it is long-winded,
 some of it would easily bear repetition...)

The Pall Mall and Globe, 21 April 1921, p.9d (Anon)

(Bliss's "Conversations" for several instruments were
 the best thing in this part of the programme...)

The Times, 21 April 1921, p.13d (Anon)

The Sunday Times, 24 April 1921, p.6e (Ernest Newman)

(By far the best of the new works was Mr Bliss's
 "Conversations". The superiority of Mr Bliss's work
 comes from the fact that he is really a subtle and original
 harmonic thinker, while those French people only pretend
 that they are.)

Recordings:

78rpm

Symphony Orchestra/Bliss 12" Columbia L 1475/6 (acoustic)

Reviewed in The Gramophone, Vol 1 (3) August 1923, p.49

by "Z" (i.e. Compton MacKenzie)

33rpm (Nos 1 & 5 only)

Melos Ensemble

12" EMI: History of Music (Vol 10)

HMS 108

Reviewed in The Gramophone, Vol XXXVI (431) April 1959, p. 536

by L.S. (i.e. Lionel Salter)

Two Studies for Orchestra

Adagio molto molto troppo (♩ = 60c)

Handwritten musical score for the first study, *Adagio molto molto troppo*. The score is written on a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The key signature has two flats (Bb, Eb). The time signature is 3/4. The music includes various notes, rests, and dynamic markings. A specific instruction "String + Cl." is written above the bass staff. The piece concludes with a fermata over the final notes.

Allegro

Handwritten musical score for the second study, *Allegro*. The score is written on a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The key signature has one sharp (F#). The time signature is 4/4. The music includes various notes, rests, and dynamic markings. A specific instruction "Sfg (max) of → Cl + MNS" is written above the bass staff. The piece concludes with a fermata over the final notes.

Date of composition: 1920 (London)

Instrumentation: flute and piccolo, oboe, cor anglais, 2 clarinets in B-flat, bass clarinet in B-flat, 2 bassoons, contra bassoon, 4 horns in F, 2 trumpets in C, 3 trombones, tuba, timpani, percussion (2 players: side drum, xylophone, glockenspiel, triangle, bass drum, cymbals) harp, celesta and strings. (A simplified wind version was available from Goodwin & Tabb)

Duration: 7 minutes
4 minutes 30 seconds

First performance: London, the Royal College of Music, Thursday 17 February 1921. The New Queen's Hall Orchestra, conducted by Arthur Bliss. (A Royal College of Music Patron's Fund Concert)

Manuscript:

Holograph in ink with conductor marks in red ink and blue pencil.

The score, bound in a paper wrapper, is written on 24-stave music paper, measuring 38.1 x 27.6 cms.

Studies | for | Full Orchestra. | Nos 2 & 3. | For |
Flute | Piccolo | Oboe | Cor Anglais | 2 Clarinets Bb |
[Bass Clarinet Bb] | Cued in | 2 Bassoons | [Contra
bassoon] | Cued in | 4 Horns F | 2 Trumpets C. | 3
Trombones | & Tuba | Tympani | Side drum | Xylophone |
Glockenspiel cued in for piano | Triangle | Big drum |
Cymbals | Harp & [Celesta. cued in for piano] | & |
Strings | Arthur Bliss | 21 Holland Park | London | W 11

64 pages - p. [i] Title Page
pp. [ii-xviii] Blank
pp. 1-23 : No II
p. [24] Blank
pp. 25-63 : No III
p. [64] Blank

Signed by the composer on the title page, p. [i]
The place, where the work was written, is given as London on the title page.
No date or dedication apparent.

Present location : Lady Bliss, London

Unpublished, although 'Curwen ed. 90732' does appear on the wrapper.

*It is believed that the first study was written for Karsavina to go with a dance called "NIGHT".

Bibliography:

Pall Mall Gazette, 18 February 1921, p.8e (Edwin Evans)
(Mr Bliss has...experimented in orchestral colour...The two studies...were interesting enough, but we doubt whether we shall hear much of them now that they have served their purpose.)

The Observer, 20 February 1921, p.8d (Percy A. Scholes)
(One of Arthur Bliss's "Two Studies" was...striking)

The Strand, March 1921, p.352 ('Gamba')
(...two studies...were an inconsequent mixture of mediocre material and modernism but the effect was not half bad in its way).

B26 TWO NURSERY RHYMES

B26 TWO NURSERY PHYMES: For soprano, clarinet and piano

Words by Frances Cornford (1886-1960)

Date of composition: 1920

Dedication: 1. To Leslie Heward
2. To Charles Draper

Duration: 1. 1 minute 40 seconds
2. 1 minute 37 seconds

First performance (private): (of no 1 : at that time entitled 'The Thistle'): London, -?- , Tuesday 18 January 1921. Gladys Moger (Soprano), Frederick Thurston (clarinet) and Arthur Bliss (piano). (A Music Society Concert)

First performance (public): London, the Aeolian Hall, Wednesday 26 January 1921. Artists as above.

First integral performance (including first performance of no 2): London, the Steinway Hall, Wednesday 4 May 1921. Grace Crawford (soprano), Charles Draper (clarinet) and Arthur Bliss (piano). (A Guild of Singers and Players Concert)

Manuscript: Whereabouts unknown

First edition:

ARTHUR BLISS | TWO | NURSERY RHYMES | 1. THE RAGWORT (for Soprano, Clarinet, and Piano). | 2. THE DANDELION (for Soprano and Clarinet). | Price 4s. (Fr. 6.00) Net. | J. & W. CHESTER, LTD., | LONDON: GENEVE: | 11, GREAT MARLBOROUGH STREET, W.1. 9-11, PLACE DE LA FUSTERIE. | Déposé selon les traites internationaux. Propriete pour les pays. | Tous droits de traduction, de reproduction, et d'arrangement reserves. | Seuls Dépositaires pour la France: Seuls Dépositaires pour la Belgique: | ROUART, LEROLLE ET CIE., MAISON CHESTER, | 29, RUE D'ASTORG, PARIS. 86, RUE DE LA MONTAGNE, BRUXELLES. | Engraved and Printed in England. | Copyright, MCMXXI., by J. & W. Chester, Ltd.

8 pages. 335 x 254 mm

White stiff paper wrappers. Lettered in black. Trimmed edges.

Publication: 1,000 copies published 30 May 1921 at 4/-

[Solo clarinet part in A]

No title page.

4 pages. 335 x 254 mm

White stiff paper. Lettered in black. Trimmed edges.

Published and included with the above.

Allegretto. ♩ = 98.

VOICE.

CLARINET
in A.

PIANO.

Allegretto.

The Thi - - stles on the san - dy flats Are

VOICE.

PIANO.
(for practice only.)

CLARINET
in A.

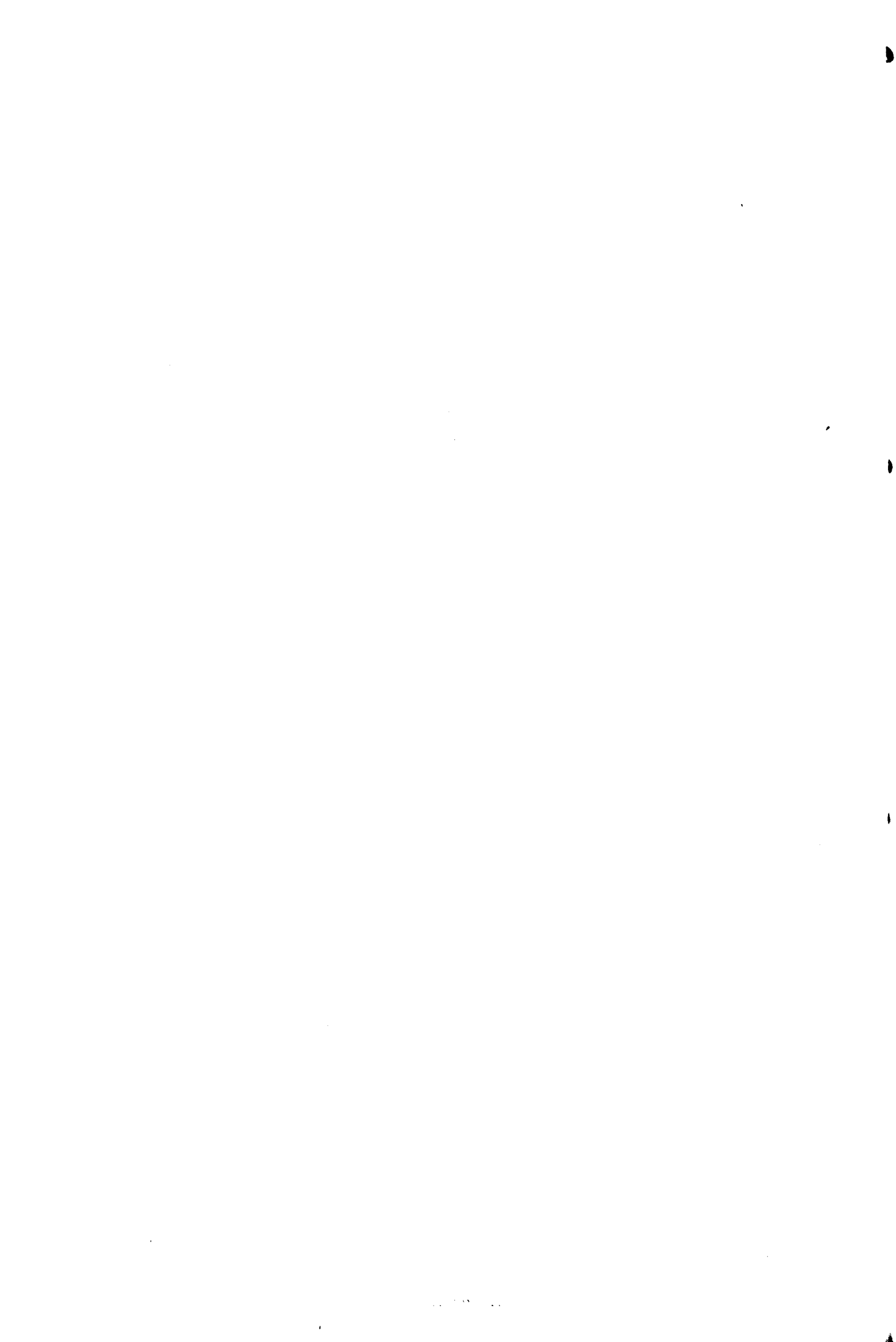
The dan - de - lion is brave and gay, brave and gay, — and
The child - ren with their sim - ple hearts, sim - ple hearts, the

Bibliography:

The Daily Telegraph, 28 January 1921, p. 8e (Anon)
("The Thistles" of Mr Bliss...is a good example of this merry variety, and even if the relationship between music and text is at moments a little strained, it ends well.)

The Times, 28 January 1921, p 8c(Anon)
(Another experiment in accompaniment was Arthur Bliss's "The Thistles" with clarinet obligato (Mr F J Thurston) which was...successful....)

The Times, 5 May 1921, p.13b(Anon)
(Among the English songs the one we enjoyed most was a charming nursery rhyme, "The Dandelion", set by Bliss as a whimsical duet for voice and clarinet)



OTHER VERSIONS

TWO NURSERY RHYMES for soprano, viola and piano.
Viola part arranged by Lionel Tertis.

First edition:

No title page

4 pages. 335 x 254 mm

White stiff paper. Lettered in black. Trimmed edges.

Publication: J & W Chester Ltd © 1923 at 2/-

Bibliography :

Letter from Tertis to Bliss, 24 March 1923.

(Tertis asks if he can show Bliss his arrangement for viola).

Letter from Bliss to Mr Kling (Chester's Managing Director), 27 March 1923

(Bliss suggests to Kling that Chester publishes the arrangement).

(Present location : J & W Chester Ltd., London)

The Tempest : Music for Act 1 Scene 1

Allegro

Sidekick
Tenor
Drums

mf

Trumpet
Bass Drum

B27 THE TEMPEST: Incidental music (Overture Act 1, Scene 1 and music for Act 1, Scene 2, Act 3, Scene 3, Act 4, Scene 1 - the hunting scene) to Shakespeare's play. Other music by Arne, Norton, Roze and Sullivan.

Date of arrangement: 1920/1921 (London)

Instrumentation: 2 voices (tenor and bass), grand piano, trumpet, trombone, 4 timpani and percussion (3/4 players: side drum, tenor drum, bass drum, cymbals, gong and clapper).

First performance: London, the Aldwych Theatre, Tuesday 1 February 1921.

CAST:

Alonso	-	Howard Rose
Sebastian	-	Herbert Ross
Prospero	-	Henry Ainsley
Antonio	-	W. Edward Stirling
Ferdinand	-	Francis Lister
Gonzalo	-	H A Saintsbury
Adrian) Lords	Arthur Goulet
Francisco		Peter Upcher
Caliban	-	Louis Calvert
Trinculo	-	Arthur Hatherton
Stephano	-	Ambrose Manning
Master of a Ship	-	Desmond Greene
Boatswain	-	Leonard Calvert
Miranda	-	Joyce Carey
Ariel	-	Winifred Barnes
Iris	-	Molly Hames
Ceres	-	Viva Birkett
Juno	-	Viola Tree
Nymphs)	Misses Temple Bell, Doris
Reapers		Patston, Jessie Hasselt
Mariners	-	Messrs. S. Lockridge, W Lilly, U. Burke, H. Rice.

Scenery painted by	-	CECIL CORNFORTH
Dresses designed by	-	HUGO RUMBOLD
		R.C. McCLEERY
		E.J. HUMPHRIES
		C. WATSON
Produced by	-	LOUIS CALVERT and VIOLA TREE

Musicians:

Tenor	-	STEUART WILSON
Bass	-	IVAN FIRTH
Piano	-	H. JACOB
Trumpet	-	H. BARR
Trombone	-	J. STAMP
Marimba gongs and 5 drummers	-	Messrs. C. TURNER, BECKWITH, F.H. WHEELHOUSE, J.H. PLOWMAN, F. DEVERELL.

First concert performance of the Overture (Storm Music for Act 1, Scene 1): London, the Queen's Hall, Friday 8 April 1921. Steuart Wilson (tenor), Topliss Green (bass), Harriet Cohen (piano), Herbert Barr (trumpet), Jesse Stamp (trombone), Charles Turner (timpani I), C. Bender (timpani II), J H Plowman (tenor drum and gong), F.H. Wheelhouse (side drum) and F. Deverill (big drum and cymbals), conducted by Edward Clark.

Manuscript:

Holograph in ink.

The unbound score is written on 5 double pages of 22-stave music paper, measuring 38.4 x 27.8 cms.

Music for | Scene I Act I | 'The Tempest' | for 2 voices (tenor & bass) | 1 Grand piano | Trumpet | Trombone | 4 tympani, side drum, tenor drum, gong, cymbal | big drum, and clapper | Arthur Bliss.

20 pages -	p. [i]	Title page
	p. [ii]	Blank
	p. [iii]	Dedication (crossed out): To Viola Tree
	p. [iv]	Sketch in ink (crossed out)
	pp. [1-15]	Music
	p. [16]	Blank

Dedication on p. [iii] but crossed out by the composer. Signed by the composer on the title page and at the end, after the double bar line.

Dated 'December 1920' at the end, after the double bar line.

Present location: Lady Bliss, London

Unpublished

Bibliography:

The Times, 2 February 1921, p. 8b (Anon)

The Daily Telegraph, 5 February 1921, p. 8c (E.K.)
(Mr Bliss...was clearly determined, for his part,
to shun the outworn conventions of storm music.)

Musical News and Herald, 5 February 1921, p.177 (Edwin Evans)
(Bliss has made an ingenious and dramatically effective
use of percussion instruments, chiefly timpani, of which
there are 15, requiring 5 players.)

The Times, 5 February 1921, p. 6a (Anon)

The Sunday Times, 5 February 1921, p.6b (Sydney Carroll)

The Manchester Guardian, 10 February 1921, p 4c (Ernest
Newman)

(The only music that matters is that of Mr Arthur Bliss,
who, with a fearsome array of kettledrums, has given us
a storm in the opening score that isn't only terrifying
in an imaginative way, instead of the merely noisy way
of the old stage thunder, but has the additional and
great merit of reducing the scenery and the actors to
their native insignificance. For the scene in the fourth
act, in which Prospero and Ariel and their satellites
tease the shipwrecked lords with a visionary table of
delicacies, Mr. Bliss has written some music that I should
like to hear again under more satisfactory conditions...
Mr. Bliss is a young musician of a curiously lively,
questioning mind.)

The Musical Standard, 12 February 1921, p.60 (Leigh Henry)
(...it is in the music of Act 3 that Bliss attains his
highest level in this score....)

The Birmingham Post, 9 April 1921, p. 8c (Anon)
(Arthur Bliss's storm music for "The Tempest"...proved
the most sensational in effect of tonight's novelties....)

The Observer, 10 April 1921, p. 8c (P.A. Scholes)

The Daily Telegraph, 11 April 1921, p. 10f (Anon)
(...in Mr Bliss we have one of the freshest intelligences
working in music today).

Truth, 13 April 1921, p.641 (Anon)

Letter from Bliss to Edward Clark, dated 15 March [1921]
(Details of the scoring for The Tempest)
(Present location : British Library, Department of
Manuscripts, Add. Ms 52256)

B28 CONCERTO FOR PIANO, TENOR VOICE, STRINGS AND PERCUSSION
(side drum, bass drum and xylophone)

Date of composition: 1921 (London)

First performance: London, the Wigmore Hall, Saturday
11 June 1921. Myra Hess (piano), Steuart Wilson (tenor)
with a special orchestra, conducted by Arthur Bliss.

Manuscript: Whereabouts unknown. It may have been destroyed
during World War II.

Unpublished

Bibliography:

The Observer, 12 June 1921, p.16e (P.A. Scholes)
(...the whole thing has force and character.)

The Daily Telegraph, 13 June, 1921, p. 4d (Anon)
(The immediate success of this will long be remembered,
for the applause was so insistent that the whole work
had to be repeated.)

The Times, 13 June 1921, p. 8d (Anon)
(...there is genuine music in this work)

The Westminster Gazette, 13 June 1921, p.5c (H.A.S.)

Musical Opinion, August 1921, p.928-9 (Eric Blom)

REVISED VERSION (1923)

First performance: Bournemouth, the Winter Gardens, Thursday
29 March, 1923. Gordon Brian (piano), Archibald Winter
(tenor), W.W. Bennett (xylophone), the Bournemouth
Municipal Orchestra, conducted by Arthur Bliss.

Manuscript: Whereabouts unknown

Unpublished

Bibliography:

Bournemouth Times & Directory, 7 April 1923, p 5a-b
(H. Watkins)

Re-written as:

CONCERTO FOR TWO PIANOS AND ORCHESTRA

- (a) Original re-written version (1924): written for Messrs. Maier and Pattison

Instrumentation: "Brass and woodwind orchestra without strings and with a prominent xylophone part."
Percussion instruments included celeste, gong and bells.
Precise instrumentation unknown: withdrawn and destroyed by the composer.

Duration: 12 minutes

First performance: Boston (USA), Symphony Hall, Friday 19 December 1924. Guy Maier and Lee Pattison (pianos) and the Boston Symphony Orchestra, conducted by Serge Koussevitsky.

Manuscript: Whereabouts unknown

Unpublished

Bibliography:

The Boston Evening Transcript, 20 December 1924, p.13 (Anon)
(Throughout, the Concerto teams with Mr Bliss's habitual energy and propulsive power.)

The Boston Herald, 20 December 1924 (Philip Hale)

The Globe, 20 December 1924 (P.R.)

The Post, 20 December 1924 (Warren Storey Smith)

Concerto for two pianos and orchestra

I
ORCHESTRA

Allegro giusto (♩ = 120)
TUTTI

PIANO I

Allegro giusto (♩ = 120)
brillante e martellato
Sva.

simile

PIANO II

Allegro giusto (♩ = 120)
brillante e martellato

simile

II [21] Larghetto tranquillo (♩ = 60-66)

Fl.

Bassi pizz.

Cl.

[21] Larghetto tranquillo (♩ = 60-66)

I

[21] Larghetto tranquillo (♩ = 60-66)

[21] Larghetto tranquillo (♩ = 60-66)

pp

II

The image shows a musical score for three parts: Percussion, Strings, and Bass. The score is divided into three sections labeled III, I, and II.

- Section III:** Labeled "Allegro molto (♩ = 144)". The Percussion part has a triplet of eighth notes. The Strings part is marked "p Strings piza." and features a triplet of eighth notes.
- Section I:** Labeled "Allegro molto (♩ = 144)". The Bass part is marked "mp" and features a triplet of eighth notes. The word "simile" is written below the staff.
- Section II:** Labeled "Allegro molto (♩ = 144)". The Bass part is marked "mp" and features a triplet of eighth notes. The word "simile" is written below the staff.

Additional markings include "8va bassa" (8va bassa) and "Percussion" above the Percussion staff.

CONCERTO FOR TWO PIANOS AND ORCHESTRA(b) Revised re-written version (between 1925 and 1929)

Instrumentation: 3 flutes and piccolo, 2 oboes and cor anglais, 2 clarinets in B-flat, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani (2 players), percussion (3 players) and strings.

Duration: 12 minutes

First performance: London, the Queen's Hall, Thursday 5 September 1929. Ethel Bartlett and Rae Robertson (pianos) and the Henry Wood Symphony Orchestra (leader: Charles Woodhouse), conducted by Henry J. Wood. (A Promenade Concert)

Manuscript: Whereabouts unknown

First edition: (2 pianos and orchestra on two staves):

ARTHUR BLISS | CONCERTO | for TWO PIANOFORTES AND |
ORCHESTRA | OXFORD UNIVERSITY PRESS | 36 Soho Square,
 Oxford Street, London, W.1 | New York-Carl Fischer Inc. |
Paris-Le Magasin Musical Pierre Schneider | Leipzig-
Friedrich Hofmeister | Amsterdam-Broekmans & Van Poppel |
Lausanne-Foetisch Frères S.A.

53 pages. 343x253 mm

White stiff paper wrappers. Lettered in blue. Trimmed edges.

Publication: OUP © 1933 at 7/6

Bibliography:

The Times, 6 September 1929, p.10b (Anon)
 (...the influence of Stravinsky, which was at one time powerful with Bliss, has been absorbed and turned to good purpose to serve his own individuality.
 The work scored a success, and what is more, deserved it.)

CONCERTO FOR TWO PIANOS AND ORCHESTRA(c) Final version (1950)

Instrumentation: 2 flutes and piccolo, 2 oboes,
2 clarinets in B-flat, 2 bassoons, 4 horns, 3 trumpets
(3rd trumpet ad lib - cued in the 1st and 2nd horn parts),
3 trombones, timpani (1 player), percussion (2 players :
side drum, bass drum, cymbals, xylophone and glockenspiel)
and strings.

Duration: 12 minutes

First probable performance: Manchester, BBC Studios, Wednesday
17 Spetember 1952. Ethel Bartlett and Rae Robertson
(pianos) and the BBC Northern Orchestra, (leader : Reginald
Stead) conducted by John Hopkins. (The concert was
broadcast in the BBC's 3rd programme)

Manuscript: Whereabouts unknown.

A bound photocopy exists, prepared by OUP, which is
now with Lady Bliss.

It is written presumably in ink on 32-stave music and
signed and dated (Nov 1950) by Bliss.

p. [i] - Title page
p. [ii] - Orchestration
pp. 1-83 - Music

Unpublished

Bibliography:

The Manchester Guardian, 19 September 1952, p.4 d (G.A.H.)

CONCERTO FOR TWO PIANOS AND ORCHESTRA

- (d) arranged by Clifford Phillips as CONCERTO FOR TWO PIANOS (3 Hands) and ORCHESTRA for Phyllis Sellick and Cyril Smith (1968)

Instrumentation: 2 flutes and piccolo, 2 oboes, 2 clarinets in B-flat, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, timpani (1 player), percussion (2 players : side drum, bass drum, cymbals, xylophone and glockenspiel) and strings.

There are several ad lib amendments to the orchestration, cellos and double basses being cued in several places.

Duration: 12 minutes

First performance: Tunbridge Wells, the Assembly Hall, Sunday 6 October 1968. Phyllis Sellick and Cyril Smith (pianos) and the Royal Tunbridge Wells Symphony Orchestra (Leader : Thomas Geradine), conducted by John Lanchberry.

First London performance: London, Royal Albert Hall, Saturday 16 August 1969. Phyllis Sellick and Cyril Smith (pianos) and the BBC Symphony Orchestra (leader : Hugh Bean), conducted by Sir Arthur Bliss.

Manuscript: None. This version was accomplished by coloured cues in the OUP line score of (c).

Unpublished

Bibliography:

The Times, 18 August 1969, p6 e-g (Joan Chissell)
(Sir Arthur welded the performance into a strong and potent whole.)

Recordings:

Cyril Smith and Phyllis Sellick (pianos), the City of Birmingham Symphony Orchestra/Malcolm Arnold
12" HMV (EMI) ASD 2612 (stereo)
Reviewed in The Gramophone, Vol XLVIII (569) October 1970, p. 581
by E.G. (i.e. Edward Greenfield)
Reissued as HMV (Greensleeve) ESD 7065 (Stereo) 12"
Reviewed in Gramophone, Vol 56 (666) November 1978, p.864
by M.M. (i.e. Malcolm MacDonald)

B29 FIRE DANCE

By Christian Sinding, orchestrated by Arthur Bliss.

Date of arrangement: 1921 (London)

First performance: London, the Coliseum, Monday 4 July 1921
(A 'spectacle' designed by C. Lovat Fraser and starring
Mme. Tamara Karsavina and M. Laurent Novikoff with
'corps de ballet', and Miss Maud Allen in selections
from her repertoire.)
Unable to trace the orchestra and conductor involved.

Manuscript: Whereabouts unknown

Unpublished

Bibliography:

The Daily Mail, 6 July 1921, p.8d (R.C.)

(There was music in which English composers had a
share (Bax, Arthur Bliss, Gustav Holst).)

The Lady, 14 July 1921, pp 29-30 (C.M.)

(Arthur Bliss...has no difficulty in scoring in the
way which tells in the theatre. His orchestration
of Sinding's Fire Dance is very effective)

Time and Tide, 22 July 1921, p. 701 (C. St. John)

(The dress which Novikoff wears in Sinding's Fire Dance
is finely...imaginative...(Bliss's orchestration of
the Sinding Fire Dance is excellent)...))

Mélée Fantasque

Allegro moderato (♩ = 108)

Handwritten musical score for 'Mélée Fantasque'. The score is written on two staves. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music consists of several measures. The first measure of the top staff has a fermata over the final note. The second measure of the top staff has a fermata over the final note. The third measure of the top staff has a fermata over the final note. The fourth measure of the top staff has a fermata over the final note. The fifth measure of the top staff has a fermata over the final note. The sixth measure of the top staff has a fermata over the final note. The seventh measure of the top staff has a fermata over the final note. The eighth measure of the top staff has a fermata over the final note. The ninth measure of the top staff has a fermata over the final note. The tenth measure of the top staff has a fermata over the final note. The eleventh measure of the top staff has a fermata over the final note. The twelfth measure of the top staff has a fermata over the final note. The thirteenth measure of the top staff has a fermata over the final note. The fourteenth measure of the top staff has a fermata over the final note. The fifteenth measure of the top staff has a fermata over the final note. The sixteenth measure of the top staff has a fermata over the final note. The seventeenth measure of the top staff has a fermata over the final note. The eighteenth measure of the top staff has a fermata over the final note. The nineteenth measure of the top staff has a fermata over the final note. The twentieth measure of the top staff has a fermata over the final note. The first measure of the bottom staff has a fermata over the final note. The second measure of the bottom staff has a fermata over the final note. The third measure of the bottom staff has a fermata over the final note. The fourth measure of the bottom staff has a fermata over the final note. The fifth measure of the bottom staff has a fermata over the final note. The sixth measure of the bottom staff has a fermata over the final note. The seventh measure of the bottom staff has a fermata over the final note. The eighth measure of the bottom staff has a fermata over the final note. The ninth measure of the bottom staff has a fermata over the final note. The tenth measure of the bottom staff has a fermata over the final note. The eleventh measure of the bottom staff has a fermata over the final note. The twelfth measure of the bottom staff has a fermata over the final note. The thirteenth measure of the bottom staff has a fermata over the final note. The fourteenth measure of the bottom staff has a fermata over the final note. The fifteenth measure of the bottom staff has a fermata over the final note. The sixteenth measure of the bottom staff has a fermata over the final note. The seventeenth measure of the bottom staff has a fermata over the final note. The eighteenth measure of the bottom staff has a fermata over the final note. The nineteenth measure of the bottom staff has a fermata over the final note. The twentieth measure of the bottom staff has a fermata over the final note. The dynamic marking 'ppp' is written above the first measure of the bottom staff.

B30 MÉLÉE FANTASQUE: for orchestra

Date of composition: 1921 (London)

Instrumentation: 2 flutes and piccolo, 2 oboes and cor anglais, 2 clarinets in B-flat, bass clarinet, 2 bassoons, contra bassoon, 4 horns in F, 3 trumpets in C, 3 trombones, tuba, timpani, percussion (3 players: side drum, bass drum, glockenspiel, tambourine, xylophone, cymbals) and strings.

Dedication: Dedicated to the memory of Claude Lovat Fraser, a great and lovable artist [he died 18 June 1921]

Duration: 11 minutes 30 seconds - 12 minutes

First performance: London, the Queen's Hall, Thursday 13 October 1921. The New Queen's Hall, Orchestra, conducted by Arthur Bliss.
(A Promenade Concert)

Manuscript:

Full score - whereabouts unknown

Piano score

Holograph in ink

The unbound manuscript is written on six double sheets of 18-stave music paper, measuring 37.2 x 27.1 cms.

24 pages - pp. [1-19] Music
pp. [20-24] Blank

Signed by the composer at the top of p. [1]

The date '1921' also appears at the top of p. [1]

No place of composition or dedication apparent.

Present location: Lady Bliss, London

First edition: (Full Score)

Dedicated to the memory of | CLAUDE LOVAT FRASER | A
GREAT AND LOVABLE ARTIST | MÉLÉE FANTASQUE | FOR ORCHESTRA |
(CURWEN EDITION 90733) | BY | ARTHUR BLISS | 1921 | PRICE:
twenty-ONE SHILLINGS NET | [Rvlc] | J. CURWEN
& SONS LTD. | 24 BERNERS STREET, LONDON W.1.

51 pages. 332 x 265 mm

Buff and orange stiff paper wrappers incorporating a design by Roberts and lettered in black. Trimmed edges.

Publication: © 1924 at 21/-

Bibliography:

Programme note by the composer.

The Times, 14 October 1921, p.8b (Anon)
(...a spirited work of some dimensions)

The Observer, 16 October 1921, p. 10d (P.A. Scholes)

Fanfare, Vol 1 (3), November 1921, p.55 (T.W. Wharton)
(The orchestral mastery of any composition by him is a foregone conclusion; the Mêlée Fantastique justified our anticipations.)

Letter from Bliss to Boult, undated [1921]
(I had just reached the 50th page...since seeing you I have recast a great deal of it in a more serious vein...)

(Present location: British Library, Dept of Manuscripts, Add Mss 60498)

Letter from Bliss to Miss Duncan at the BBC, dated 21 January 1965

(Bliss makes enquiries about the location of the full score of Mêlée Fantastique.)

(Present location: BBC Written Archives, Caversham)

Revision:

Bliss revised the orchestration of Mêlée Fantastique in 1937 and 1965: tripling all the woodwind and adding a gong to the percussion. Unpublished.

Recordings:

33rpm

The London Symphony Orchestra/Bliss 12" Lyrita SRCS 50
(Stereo)

Reviewed in The Gramophone, Vol XLIX (577) June 1971,
pp. 42 and 45
by. T.H. (i.e. Trevor Harvey)

Date of Composition: 1921

Fanfare for a Political Address.

Allegro Energico

(clearing throat nervously)

(Till ready.)

molto

according to the occasion:

Fellow sufferers
Ladies and Gentlemen
Comrades of Lenin etc
Esteemed electors
Give me a chance!	

Arthur Bliss

Duration: 15 seconds

First performance: London, the Queen's Hall, Tuesday 9 November, Tuesday 23 November or Sunday 12 December. The New Queen's Hall Orchestra, conducted by Eugene Goossens. A number of fanfares appearing in, and specially composed for Fanfare, were performed at the beginning of each of these concerts although it is not clear at which the Bliss fanfare was played. At the first concert on Thursday 27 October 1921, those by Manuel de Falla, Erik Satie, Serg Prokofiev, Hamilton Harty, Eugene Goossens, Darius Milhaud, Albert Rousel and Felix White were performed.

Manuscript: Whereabouts unknown

First edition: Published by Goodwin & Tabb Ltd in Fanfare,

Vol 1(2), October 1921, p.31

This very a-la-mode and short-lived periodical (October 1921-January 1922), edited by Henry Leigh, was the organ of the 'Fanfare Movement' whose purpose was to 'enfranchise the British musician among the other European artists'.

There are articles by well-known figures such as Cocteau, Poulenc and Wellesz, drawings, and each issue contained a group of fanfares. Besides Bliss, there are fanfares by Holbrooke, Poulenc, Satie, Prokofiev, Bax, Auric, Vaughan Williams, Milhaud, Wellesz, Roussel, Havergal Brian, Malipiere and others. Bliss was also among those who gave the magazine a send-off in its first issue. He wrote 'I think your title excellent. We can expect you to give us something really live and stimulating. Most of the other musical publications are so deadly dull. Fanfare et toujours fanfare'

The first issue also included a full page cartoon of "Bliss" by F. Sancha.

Words By Walter de la Mare (1873-1956) from Songs of Childhood

Date of composition: 1921 (London)

1. The Hare

Andante. (♩ = 66)

The musical score for 'The Hare' is written for voice and piano in 4/4 time. The tempo is marked 'Andante' with a quarter note equal to 66 beats per minute. The key signature has one flat (B-flat). The score consists of three systems. The first system shows the piano accompaniment with a melody in the right hand and a bass line in the left hand. The second system continues the piano accompaniment, with dynamics marked 'mf' and 'pp'. The third system includes the vocal line with the lyrics 'In the black fur-row of a field' and continues the piano accompaniment. The piano part features several triplet figures and arpeggiated chords.

Dedication: 1. To Patrick Mahony [i.e. Bliss's half brother]
 2. To Cynthia Mahony [i.e. Bliss's half sister]
 3. To Enid Bliss [i.e. Bliss's half sister]

Duration: 1. 1 minute 15 seconds
 2. 2 minutes
 3. 1 minute 15 seconds

2. Love locks

Andante tranquillo. (♩ = 60)

The first system of the musical score consists of three staves. The top staff is a single treble clef staff with a 3/4 time signature. It begins with a whole rest, followed by a half rest, and then a quarter note G4, a quarter note F4, and a quarter note E4. A dynamic marking of *p* is placed above the final note. Below the staff, the letter 'I' is written. The middle and bottom staves are grand staff notation (treble and bass clefs). The middle staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). It contains a series of chords and arpeggiated figures. The bottom staff is a bass clef staff with a 3/4 time signature, containing a melodic line with eighth and sixteenth notes. A dynamic marking of *pp* is placed below the first few notes.

The second system of the musical score consists of three staves. The top staff is a treble clef staff with lyrics: "watched the La - dy Ca - ro - line". The middle staff is a treble clef staff with a 3/4 time signature and a key signature of one sharp (F#), containing a series of chords and arpeggiated figures. The bottom staff is a bass clef staff with a 3/4 time signature, containing a melodic line with eighth and sixteenth notes. The lyrics are aligned with the notes in the top staff.

3. The Buckle

Vivace. (♩ = 144)

Piano accompaniment for 'The Buckle'. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is marked 'Vivace' with a quarter note equal to 144 beats per minute. The music begins with a forte (f) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

VOICE.

Vocal line for 'The Buckle'. The melody is written in treble clef with a key signature of three sharps and a 2/4 time signature. It begins with a rest, followed by a series of eighth and quarter notes. The first vocal entry is marked with a forte (f) dynamic.

I had a sil-ver buck-le, I

Piano accompaniment for the vocal line. The right hand consists of chords, some marked with accents (>). The left hand continues with eighth-note accompaniment, also marked with accents (>). The music concludes with a final chord in the right hand and a rest in the left hand.

First performance: London, the Wigmore Hall, Wednesday
18 January 1922. Anne Thursfield (soprano) and
Arthur Bliss (piano).
(A Classical Concert Society Concert)

Manuscript: Whereabouts of Nos 1 and 2 unknown

No 3 (The Buckle):

Holograph in ink, with additional markings in pencil.

The unbound score is written on two double sheets
of 12-stave music paper, measuring 36 x 27 cms.
The manuscript paper printer's mark is shown as
G. Ricordi & Co-No 2.

The Buckle | for | String Quartet and Voice | by |
Arthur Bliss

In the top right hand corner is written Violin [Violin II,
Viola, Cello]

8 pages - p. [i] Title Page
p. [ii] Blank
pp. [1-4] Music
pp. [5-6] Blank

Signed by the composer on the title page.

No date, place of composition or dedication apparent.

Present location: Music Division, The New York Public
Library at Lincoln Center, formerly the property
of Eva Gauthier.

First edition:

[Within a double rule] THREE | ROMANTIC SONGS | BY |
ARTHUR BLISS | 1. THE HARE | 2. LOVE LOCKS | 3. THE BUCKLE |
Words by WALTER DE LA MARE | First sung by Mrs Anne
Thursfield | at the Classical Concert Society, London,
January 18th, 1922 | [double rule] | GOODWIN & TABB, LTD.,
LONDON W. 1 | 34 PERCY STREET

14 pages. 348 x 247 mm

Light beige stiff paper wrappers. Lettered in black.
Trimmed edges.

Publication: 250 copies published 1 December 1923
(© 1922) at 3/-

The Hare and The Buckle were later issued separately
by J. Curwen as CE 2371 and CE 2372.

Bibliography:

The Times, 20 January 1922, p.8a (Anon)

The Musical Times, Vol 114, No. 1562, April 1973,
pp. 371-3 (G. Beechey)

(An article about de la Mare and settings of his
poetry by various composers including Bliss)

B33 A COLOUR SYMPHONY: For orchestra, in four movements

Date of composition: 1921-22 (London)

Commissioned by: The 3-Choirs Festival for the 1922 Festival

Instrumentation: 3 flutes (alternating with 3 piccolos), 2 oboes, cor anglais, 2 clarinets in B-flat, bass clarinet, 2 bassoons, contra bassoon, 4 horns in F, 3 trumpets in C, 3 **trombones**, tuba, 6 timpani (2 players), percussion (3 players: side drum, bass drum, cymbals, gong, bell, triangle), harp and strings.

Dedication: 'I dedicate this symphony to Dr. Adrian Boult'.

Duration: 30 minutes

First performance: Gloucester, the Cathedral, Thursday 7 September 1922. The London Symphony Orchestra, conducted by Arthur Bliss.

First London performance: London, the Queen's Hall, Saturday 10 March 1923. The New Queen's Hall Orchestra, conducted by Arthur Bliss.

Manuscript: 1st movement only. Whereabouts of other 3 movements unknown.

Holograph in ink, with conductor markings in red and blue pencil.

The manuscript, bound in dark green buckram, is written on both sides of 12 single sheets of 32-stave music paper, measuring 45 x 32 cms.

I dedicate this Symphony | to | Adrian Boult | [A | Colour]
(covered by gummed paper) | Symphony | Bliss

12 pages	p. [i]	Title Page
	p. [ii]	Bliss's calling card is pasted to the top of the page with a note to the Library of Congress
	pp. [1-21]	Music : first movement
	p. [22]	Music : the first bars of the Scherzo

Signed by the composer on the title page.

Dedication on the title page, added in pencil at a later date.

No place of composition or date apparent.

Present location: Music Division, Library of Congress, Washington DC, USA.

Bliss presented the mss to the Library on 18 February 1924.

A Colour Symphony

I

Andante maestoso (♩ = 76)

Originally subtitled Andante Maestoso Ma con moto

II

Molto vivace (♩ = 144)

Vivace

A Colour Symphony

III Gently flowing (♩ = c. 112)

Musical score for Flute and Piano. The Flute part is written on a single staff with a treble clef and a key signature of one flat. The Piano part is written on two staves (treble and bass clefs). The tempo is marked 'Gently flowing' with a quarter note equal to approximately 112 beats per minute. The score includes various musical notations such as slurs, accents, and dynamic markings like *p* and *pp*. There are also some handwritten annotations in parentheses, such as $(p = p)$ and $(p = p)$.

Pia lento

IV *ff* Numbata (♩ = 92)

Musical score for Violin and Double Bass. The Violin part is written on a single staff with a treble clef and a key signature of one flat. The Double Bass part is written on a single staff with a bass clef and a key signature of one flat. The tempo is marked 'Numbata' with a quarter note equal to 92 beats per minute. The score includes various musical notations such as slurs, accents, and dynamic markings like *p*, *pp*, and *ff*. There are also some handwritten annotations in parentheses, such as $(p = p)$ and $(p = p)$.

Moderato

First Edition:

I dedicate this Symphony | to | DR ADRIAN BOULT |
A COLOUR SYMPHONY | Curwen Edition 90724 | IN FOUR
MOVEMENTS | FOR FULL ORCHESTRA | by | ARTHUR BLISS |
with abstract design specially done for cover | by |
WYNDHAM LEWIS | Orchestral Score: Forty-two shillings
net | J CURWEN & SONS LTD. | 24, Berners Street,
LONDON, W. 1

133 pages. 357 x 260 mm
Buff stiff paper wrappers incorporating a design by
Percy Wyndham Lewis and lettered in olive green.
Trimmed edges.

Publication: © 1924 at 42/-

Bibliography:

Percy M Scholes, A few notes upon the work of Arthur Bliss and especially upon this Colour Symphony.

(London, Goodwin and Tabb, 1922).

A. Herbert Brewer, Memoirs of Choirs and Cloisters (50 years of music)

(London, J Lane The Bodley Head, 1931), 197-204.

Michael Kennedy, Portrait of Elgar

(London, OUP, 1968), p 246-7.

(Elgar recommends Bliss to Brewer in response to his request for advice about young British composers who might provide new works for the 1922 Gloucester Festival.)

The Observer, 30 July 1922, p. 9e (P.A. Scholes)

The Daily Telegraph, 12 August 1922, p. 5e (B.M.)

The Morning Post, 6 September 1922, p. 5e (H.E. Wortham)

The Birmingham Post, 8 September 1922, p. 6f (A.J.S.)

(...it is the most remarkable work of symphonic proportions produced in recent years).

The Manchester Guardian, 8 September 1922, p. 9e (S.L.)

The Times, 8 September 1922, p. 13e (Anon)

The Gloucester Journal, 9 September 1922, p. 9d-f (Anon)

The Graphic, 16 September 1922, p. 424 (E. Newman)

The Observer, 11 March 1923, p. 6d (P.A. Scholes)

The Times, 12 March 1923, p. 15d (Anon)

The New York Times, 6 January 1924, Section 1 (Part 2), p. 6h (Olin Downes)

(An account of the American performance by the Boston Symphony Orchestra in New York).

The Monthly Musical Record, 1 July 1931, p. 200 (R.H. Hull)

(Mention of the revision of the score which refers to touches of orchestration and harmonic clarity.)

Letter from Bliss to Elgar, 26 December [1921].

(Bliss thanks Elgar for giving him a chance to write a work for the Gloucester Festival)

(Present location: The Elgar Birthplace, Worcester)

Letter from Bliss to Richard Capell (music critic of the Daily Telegraph), 21 July [1922]

(A explanation of the Colour Symphony and its four movements)

(Present location: Cambridge University Library)

Letter from Bliss to George Dannatt, dated 8 September 1965

Letter from Bliss to Dannatt, dated 15 October 1970

Letter from Bliss to Dannatt, dated 19 October 1970

(Answers to questions about the Colour Symphony as Dannatt was planning secretly to paint a picture, having that as its theme, for Bliss's 80th birthday in August 1971)

(Present location: George Dannatt, Esq)

Revised version (1931/2);

Instrumentation: 3 flutes alternating 3 piccolos, 2 oboes, cor anglais, 2 clarinets in B-flat, bass clarinet, 2 bassoons, contra bassoon, 4 horns in F, 3 trumpets in C, 3 trombones, tuba, 6 timpani (2 players), percussion (3 players: side drum, tenor drum, bass drum, cymbals, triangle, gong and bell), 2 harps and strings.

First performance: London, the Queen's Hall, Wednesday 27 April 1932. The BBC Symphony Orchestra (Leader : Arthur Catterell), conducted by Adrian Boult.

Manuscript: Whereabouts unknown

First edition: (Full Score)

Dedicated to Adrian Boult | A COLOUR SYMPHONY | 1. PURPLE |
2. RED | 3. BLUE | 4. GREEN | By | ARTHUR BLISS | FULL
SCORE | Price £2 2s. net | (Orchestral Parts for Hire) |
HAWKES & SON | (LONDON) LTD. | Boosey & Hawkes. Ltd
Boosey, Hawkes, Belwin Inc. Editions Hawkes Boosey &
Hawkes(Aust)Pty..Ltd. | 295 Regent Street 43-47 West
23rd Street 16 Rue Du Faubg.St.Denis National Building
250 Pitt Street | London. W 1 New York City Paris. 10^e
Sydney

124 pages. 353 x 240 mm

Buff stiff paper wrappers. Lettered in red. Trimmed edges.

Publication: 100 copies published 24 January 1939 at
£2-2s-0d

(Minature Score)

HAWKES POCKET SCORES | ARTHUR BLISS | A COLOUR SYMPHONY |
BOOSEY & HAWKES | LTD | LONDON . PARIS . BONN . CAPETOWN
. SYDNEY . TORONTO . BUENOS AIRES . NEW YORK | NET PRICE

124 pages 187 x 138 mm

Grey stiff paper wrappers. Lettered in dark green.
Trimmed edges.

Publication: 505 copies published 9 November 1955 at 16/-
(No 690)

Bibliography:

Programme note by the composer

The Times, 28 April 1932, p. 12c (Anon)

The Musical Mirror and Fanfare, July-August 1932, pp. 136-7 (R.H. Hull)

Tempo, No. 2, March 1939, pp 5-6 (Scott Goddard)

Recordings: 33rpm:

The London Symphony Orchestra/Bliss 12" Decca LXT 5170 (mono)

Reviewed in The Gramophone, Vol XXXIV (399) August 1956,

p. 81

by L.S. (i.e. Lionel Salter)

The Royal Philharmonic Orchestra/Groves 12" EMI(HMV)

ASD 3416 (stereo)

Reviewed in Gramophone, Vol 55 (654) November 1977, pp.

829-30

by L.S.(i.e. Lionel Salter)

OTHER VERSIONS:

1. PYANEPSION For orchestra, the final movement of the Colour Symphony.

Instrumentation: 3 flutes and piccolo, 2 oboes, cor anglais, 2 clarinets in A, bass clarinet in B-flat, 2 bassoons, double bassoon, 4 horns in F, 3 trumpets in C, 2 tenor trombones, bass trombone, bass tuba, 6 timpani (2 players), percussion (1 player: side drum and gong), harp (with possibly a second to duplicate the part) and strings.

Duration: 7 minutes 30 seconds

First performance: London, the Queen's Hall, Thursday 4 October 1928. The Henry J Wood Symphony Orchestra (leader: Charles Woodhouse), conducted by Arthur Bliss. (A Promenade Concert when it was described as "Finale" (Double Fugue)).

First edition:

PYANEPSION | (Curwen Edition 90837) | FOR | FULL
ORCHESTRA | BY | ARTHUR BLISS | This work which originally
formed the final movement | ("Green") of the "Colour
Symphony" has been | detached from its Symphonic setting
by the composer | for separate performance and re-named
"Pyanepsion". | The name denotes an ancient Greek Festival
held, | as Plutarch records, during the month of sowing,
about | the setting of the Pleiades. | LONDON: J. CURWEN
& SONS, LTD., 24, BERNERS STREET, W.1 | U.S.A.: CURWEN
INC. GERMANTOWN, PHILADELPHIA | COPYRIGHT U.S.A. 1924
BY J. CURWEN & SONS LTD. | PRICE 10/6. PARTS ON HIRE FROM
THE PUBLISHERS

37 pages. 360 x 270mm

Buff stiff paper wrappers incorporating a design by Percy Wyndham Lewis and lettered in olive green. Trimmed edges.

Publication: © 1924 at 10/6d

Bibliography:

The Musical Times, Vol 69, no. 1029, **October** 1928, p. 1034 ('xxx')

(Mr Bliss has done nothing better than this--...)

The Times, 5 October 1928, p. 12d (Anon)

(Bliss's music is clever and appeals to the intellect which can enjoy his skillful wearing of the double fugue and his decorations of it with orchestral and rhythmic devices....)

2. A ROYAL OFFERING A ballet in four movements,
'loosely evocative of English historical periods'

Instrumentation: as for Colour Symphony

Duration: 30 minutes

First performance: Manchester, the Opera Theatre (Royal Northern College of Music), Thursday 19 May 1977. Ensemble of the Northern Ballet Theatre dancing to a gramophone recording of the Colour Symphony:

CAST:

First Movement - Purple: the Elizabethan Age

ELAINE TYLER-HALL

BEN HEAF

PHILIP LANSDALE

DAVID RADFORD

ALEXANDRA WORRALL

THERESE CANTINE

HELOISE LOMBARDI

ALPO PAKARINEN

IAN KNOWLES

AMANDA MAXWELL

CANESSA HOOPER

MARI KAYE-MACKENZIE

Purple - the colour of amethysts, pageantry and royalty.

Second Movement - Red: the Wars of the Roses

ALEXANDRA WORRALL

CHAN YUET CHUNG

KENNETH FINLAY

THERESE CANTINE

VANESSA HOOPER

HELOISE LOMBARDI

ELAINE TYLER-HALL

DAVID RADFORD

GRAHAM GARDNER

IAN KNOWLES

MITTO CASTILLO

BERYL HICKS

AMANDA MAXWELL

MARI KAYE-MACKENZIE

ALPO PAKARINEN

Red - the colour of rubies, passion and war.

Third Movement - Blue: the Victorian Empire

PENELOPE WRIGHT

PHILIP LANSDALE

ENSEMBLE

Blue - the colour of sapphires, deep water, loyalty and melancholy.

Fourth Movement - Green: Elizabeth II's Reign

PENELOPE WRIGHT

ENSEMBLE

Green - the colour of emeralds, hope, youth, joy, spring and victory.

Choreography ROBERT de WARREN

Design MICHAEL HOLT

Lighting BRIAN HARRIS and HANS-THEODORE WOHLFAHRT

First London performance: unable to trace

B34 THREE SONGS: For voice and piano
Words by William H Davies (1871-1940)

Date of composition: 1922 (London)

1 Thunderstorms

Andante $\text{♩} = c.69$

p ma pesante

p

My mind has thun-der-storms, That

Duration: 1. 2 minutes
2. 3 minutes 30 seconds
3. 1 minute 12 seconds

First performance: Unable to trace

Manuscript: Whereabouts unknown

2 This Night

Moderato ♩ = c.76

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Moderato' with a quarter note equal to approximately 76 beats per minute. The piano part begins with a dynamic marking of *p* (piano). The vocal line starts with a whole rest, followed by a series of notes in the next system.

The second system continues the vocal and piano parts. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. The vocal line has several notes with slurs and ties.

The third system shows the continuation of the piano accompaniment with some chordal complexity in the right hand, including a five-fingered chord marked with a '5'. The vocal line continues with more notes.

p
This night, as I sit here a - lone, _____ And

The fourth system shows the vocal line continuing with notes corresponding to the lyrics. The piano accompaniment provides harmonic support with chords and a consistent eighth-note bass line.

3 Leisure

Allegro ♩ = c. 120

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems. The first system shows the piano accompaniment with a treble clef and a piano (*p*) dynamic marking. The second system features a vocal line with lyrics: "What is this life if, full of care, We have no time to stand and stare." The vocal line includes triplet markings over groups of three notes. The piano accompaniment continues in the third system.

First edition:

THREE SONGS | Poems by W.H. Davies | Music by
 Arthur Bliss | 1. Thunderstorms | 2. This Night |
 3. Leisure | Composers' Music Corporation |
 Fourteen East Forty Eighth Street, New York

19 pages. 300 x 225mm

Blue grey stiff paper wrappers. Lettered in navy blue.
 Trimmed edges.

Publication: Composers' Music Corporation © 1923.
 Unable to trace price.

Revision:

These songs were slightly revised for publication
 by Novello in 1972

Dedication: To Elizabeth Poston

First edition:

THREE SONGS | FOR VOICE & PIANO | ARTHUR BLISS | Words
 by William H. Davies | NOVELLO & COMPANY LIMITED |
 Borough Green Sevenoaks Kent | Showroom: 27 Soho Square,
 London W1V 6BR

12 pages. 279 x 215mm

Light green stiff paper wrappers. Lettered in red.
 Trimmed edges.

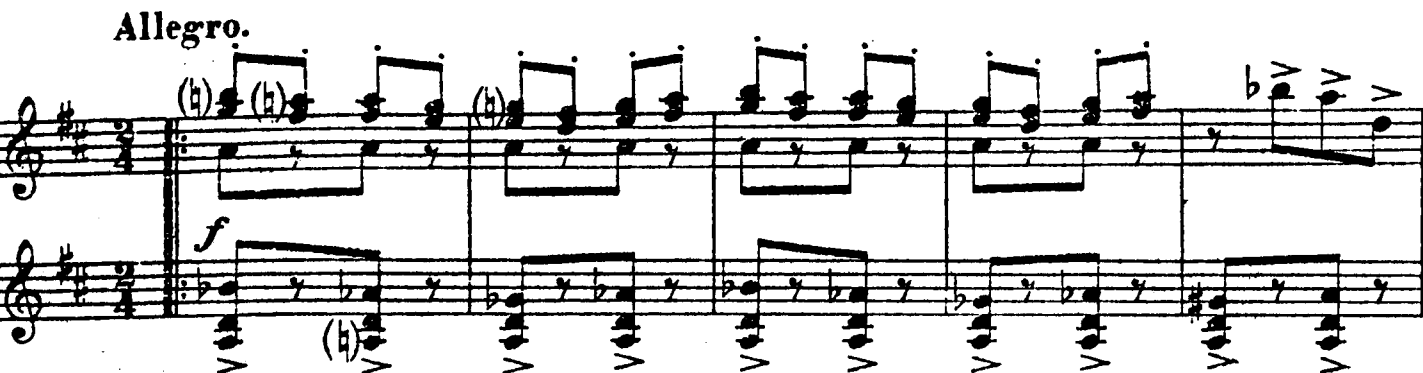
Publication: © 1972 at 40p

B35 BLISS : One Step For piano solo

Date of composition: 1923 (London)

Dedication: To Corelli Windeatt and his orchestra

Allegro.



Duration: 2 minutes 10 seconds

First performance: Unable to trace

Manuscript: Whereabouts unknown

First edition:

No title page. Front cover incorporates a design by Henry Farmer.

5 pages. 336 x 254mm

White stiff paper wrappers. Lettered in black. Trimmed edges.

Publication: F & B Goodwin Ltd © 1923 at 2/-

Recordings: 33 rpm:

Richard Rodney Bennett (piano) 12" Polydor Super 2383-391

Reviewed in Gramophone, Vol 54 (639) August 1976, p. 320 by E.G. (i.e. Edward Greenfield)

Other Versions:

BLISS : ONE STEP: (1) Arranged for orchestra by Leighton Lucas.

Instrumentation: unable to trace

First performance: unable to trace

First Concert performance: Birmingham, The Royal Institution for the Blind, Tuesday 19 March 1940. The Victor Fleming Orchestra, conducted by Victor Fleming.

Unpublished

————— (2) Arranged for large orchestra by Victor Fleming

Instrumentation: 2 flutes and piccolo, 1 oboe, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, percussion (2 players: side drum, tenor drum, bass drum, cymbal and triangle), harp and strings.

Duration: 3 minutes

First performance: unable to trace

Unpublished

B36 ELIZABETHAN SUITE For String Orchestra

Probable date of arrangement: 1923 (London)

Instrumentation: Violins I and II, Violas, Cellos
and Doublebasses

First performance: Unable to trace

Manuscript: Whereabouts unknown

Unpublished although Bliss signed a contract with
Goodwin & Tabb Ltd on 21 February 1923.

B37 TWONE, THE HOUSE OF FELICITY For small orchestra.
Bliss's contribution to Captions ('Five Glimpses of an Anonymous Theme'). The remaining four movements were by Herbert Bedford (1867-1945), Eugene Goossens (1893-1962), Felix White (1884-1945) and Gerrard Williams (1888-1947).

Date of composition: 1923 (London)

Instrumentation: Unable to trace

First performance: London, the Aeolian Hall, Thursday 15 March 1923. The Goossens Small Orchestra, conducted By Eugene Goossens.

Manuscript: Whereabouts unknown

Unpublished

Bibliography:

The Times, 17 March 1923, p 8b (Anon)
(A suite for small orchestra followed, on three themes - two diatonic (and of the first a good deal might be made), and the third a scale which was obviously set as a puzzle. At any rate, those of the five composers who alluded to it either treated it as an arpeggio or left it as meaningless as it appeared on the paper. Gerrard Williams stated and restated the three as a single waltz phrase without development; Felix White appeared to be writing about something else; Arthur Bliss wrote a good poem to the subject; Eugene Goossens wrote round it, though with some pauer; Herbert Bedford addressed himself seriously to the task and wrote a really interesting piece of music which took the fancy of the audience.)

Three Jolly Gentlemen

Allegro energico

Voice

Piano

The first system of the musical score consists of two staves. The upper staff is for the voice, and the lower staff is for the piano. The piano accompaniment features several triplet markings over groups of notes. A dynamic marking of *f* (forte) is placed below the piano staff. The key signature has two flats, and the time signature is 4/4.

The second system continues the musical score. The vocal line includes the lyrics "Three jol - ly gen - tle - men, - In". The piano accompaniment continues with triplet markings and a dynamic marking of *f*. The notation includes various note values and rests, with some notes beamed together.

B38 THREE JOLLY GENTLEMEN: For voice and piano
Words by Walter de la Mare (1873-1956)

Date of composition: 1923 (USA)

Duration: 50 seconds

First performance: Unable to trace

Manuscript: Whereabouts unknown

First edition:

THREE | JOLLY GENTLEMEN | Poem by | WALTER de la MARE | Music by |
ARTHUR BLISS | COMPOSERS' MUSIC CORPORATION | Fourteen East
Forty-Eighth Street, New York | Sole Selling Agents | CARL
FISCHER, Inc. | Cooper Square - New York

6 pages. 302 x 231 mm

White stiff paper wrappers. Lettered in dark blue. Trimmed
edges.

Publication: Composers' Music Corporation © 1923 at 60 cents

B39 THE BALLADS OF THE FOUR SEASONS

1. Spring

Allegretto grazioso $\text{♩} = 88$

The musical score is written for piano and voice. It begins with a treble clef and a key signature of three flats (B-flat major or D-flat minor). The tempo is marked 'Allegretto grazioso' with a quarter note equal to 88 beats per minute. The piano part starts with a *p* dynamic and features a melodic line with slurs and a triplet of eighth notes. The vocal part enters with the lyrics 'The love - ly Lo - foh of the land of Chin, Is'. The piano accompaniment includes chords and triplets that support the vocal melody. Dynamics range from *p* to *mf*. The score concludes with a final triplet in the piano part.

2. Summer

Moderato $\text{♩} = 78$

The first system of the musical score for 'Summer' consists of two staves. The upper staff is for the piano, marked with a forte *f* dynamic. The lower staff is for the violin, marked with a *V* and a *trill* instruction. The tempo is marked 'Moderato' with a quarter note equal to 78 beats per minute. The key signature has one flat (B-flat major or D minor). The music begins with a piano introduction in the right hand, followed by the violin entry.

The second system continues the musical score. It features piano accompaniment in the upper staff and violin in the lower staff. The piano part includes a *p* (piano) dynamic marking. The violin part has a *V* marking and a *trill* instruction. The system concludes with a double bar line and two asterisks, indicating the end of a section.

mf On the Mir - ror Lake three

The third system of the musical score features piano accompaniment in the upper staff and violin in the lower staff. The piano part is marked with a mezzo-forte *mf* dynamic. The lyrics 'On the Mir - ror Lake three' are written below the piano staff. The system concludes with a double bar line and a *trill* instruction in the violin part.

Vivace $\text{♩} = 120$

martellato

The first system of the musical score consists of two staves: a piano staff on the left and a violin staff on the right. The piano part begins with a *martellato* (staccato) marking and a dynamic of *ff*. The violin part features a triplet of eighth notes marked with a '3' and an accent (^). The key signature has two sharps (F# and C#), and the time signature is 4/4.

con Tac.

lunga Lento $\text{♩} = 50$

The second system continues the musical score. The tempo changes to *lunga* Lento with a metronome marking of $\text{♩} = 50$. The piano part includes a *pp* (pianissimo) dynamic marking. The violin part features a triplet of eighth notes marked with a '3' and an accent (^). The key signature remains two sharps, and the time signature is 4/4.

p

The third system shows a vocal line on a single staff. The lyrics are: "The moon is a-bove the cit - y of ____ Chang - an,". The music includes a triplet of eighth notes marked with a '3' and an accent (^). The key signature has two sharps, and the time signature is 4/4.

4. Winter

Alla marcia ♩ = 112

The score consists of two systems of music. The first system features a piano accompaniment with a treble and bass clef, marked *f* (forte). It includes several triplet markings (3) and dynamic markings. The second system features a vocal line with lyrics: "The cour-i - er will de-". The piano accompaniment continues with a *mf* (mezzo-forte) marking and further triplet markings.

B39 THE BALLADS OF THE FOUR SEASONS: Song cycle for voice and piano.
Words by Li Po (c. 700-762), translated by Shigeyoshi Obata

Date of composition: June 1923 (Lake Mohonk, USA)

Dedication: To Minnie Untermyer

Duration: 1. 2 minutes 5 seconds
2. 1 minute 26 seconds
3. 2 minutes 5 seconds
4. 1 minute 50 seconds

First performance: Unable to trace. Spring and Winter sung in the UK for the first time at Cheltenham, the Town Hall, Tuesday 12 July 1960. Elizabeth Simon (soprano) and Gerald Moore (piano).

Manuscript:

Holograph in ink, with pencil additions.

The unbound score is written on five double sheets of 16-stave music paper, measuring 36 x 27 cms.

The manuscript paper printer's mark is shown as No 56

To Minnie Untermyer | The Ballad of the Four | Seasons |
Spring, Summer, Autumn, Winter | words by Li-Po |
Music by | Arthur Bliss

20 pages - p. [i] Title page
pp. [1-17] Music
pp. [18-19] Blank

Signed by the composer on the title page and at the end of the music.

The date and place (1923 - Lake Mohonk) where the music was written is indicated at the end of the music.

The dedication appears on the title page.

Present location: Music Division, The New York Public Library at Lincoln Center. Formerly the property of Eva Gauthier.

First edition:

THE BALLADS OF THE | FOUR SEASONS | From the Poems of |
LI PO | By | ARTHUR BLISS | COMPOSERS' MUSIC CORPORATION |
NEW YORK | Sole Selling Agent | CARL FISCHER, INC. |
Cooper Square, New York

24 pages. 300 x 225mm

Cream stiff paper wrappers. Lettered in reddish brown. Trimmed edges.

Publication: Composers' Music Corporation © 1924 at \$1.50

Re-publication by Novello & Co. in 1958

First edition:

ARTHUR BLISS | THE BALLADS OF | THE FOUR SEASONS |
 FOR VOICE AND PIANO | FROM THE POEMS OF LI PO |
 5s 0d | NOVELLO | AND COMPANY LIMITED | 160
 WARDOUR STREET | LONDON W.1

17 pages. 305 x 240 mm
 Buff stiff paper wrappers. Lettered in red.
 Trimmed edges.

Publication: Novello & Co Ltd © 1958 (not
 indicated on the copy) at 5/-

Bibliography:

Letter from Bliss to Eva Gauthier, dated 26 February
 1925
 (I should enormously like you to give the first
 performance of the "Seasons" in London. They have
 not been done and I can't think of a finer introduction.)
 (Present location: New York Public Libraries)

Recordings: (No. 2 : Summer) 33 rpm:

Dorothy Dorow (soprano), accompanied by Susan
 Bradshaw (piano) 7" Jupiter JEPOC-33

Reviewed in The Gramophone, Vol XH (486) November
 1963, pp. 234-5
 by R.F. (i.e. Roger Fiske)

B40 THE WOMEN OF YUEH

I

Andante tranquillo (♩ = 72)

Musical score for the first system, featuring piano (*p*) and trill (*tr.*) markings. The score is written for piano and includes a large trill passage marked *accel.* and *rall.*

Musical score for the second system, including the lyrics "She is a southern girl of Chang-kan Town;". The score features piano (*p*) markings and an accelerated passage marked *accel.*

Allegretto molto tranquillo (♩. = 46)

espressivo

p

espressivo

This system contains the first five staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a bass clef. The music is marked *espressivo* and *p*. The first measure has a *3* marking over the notes. The system concludes with a double bar line.

p

She is

tr

espressivo

This system contains the next five staves of music. The first staff is a treble clef. The second staff is a vocal line with the lyrics "She is". The third staff is a bass clef. The music is marked *p* and *espressivo*. The vocal line has a *tr* marking. The system concludes with a double bar line.

IV

Più lento (♩ = 50)

p

She, a Tung-yang girl, stands bare-foot on

p<sf *p<sf* *p<sf* *p<sf* *p<sf*

V

Allegro moderato ($\text{♩} = 69$)

Two staves of piano introduction. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time. The tempo is marked 'Allegro moderato' with a quarter note equal to 69 beats per minute. The dynamic is 'leggiero e sempre pp'. The key signature has one flat (B-flat major or D minor). The introduction consists of a series of eighth and sixteenth notes, with some chords and a fermata at the end of the first phrase.

leggiero e sempre pp

Two staves of piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth and sixteenth notes, featuring some chords and a fermata. The dynamic remains 'sempre pp'.

Vocal line in treble clef. The tempo is marked '(♩ = 69)'. The dynamic is 'sempre pp'. The lyrics are 'The wa - ter in the'. The melody is simple, with a few notes and a fermata.

(♩ = 69) *sempre pp*
The wa - ter in the

Two staves of piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth and sixteenth notes, featuring some chords and a fermata. The dynamic remains 'sempre pp'.

B40 THE WOMEN OF YUEH: Song cycle for voice and flute, oboe, clarinet, bassoon, string quartet with double bass, glockenspiel, triangle and side drum. Words By Li Po (c. 700-762), translated by Shigeyoshi Obata.

Date of composition: 1923 (California, USA)

Dedication: To Ernest Ansermet

Duration: 7 minutes 25 seconds

First performance: New York, the Aeolian Hall, Thursday 1 November 1923. Eva Gauthier (soprano) and Arthur Bliss (piano).

First performance with ensemble: New York, the Klaw Theatre, Sunday 11 November 1923. Lilian Gustafson (soprano) and instrumental group, conducted by Arthur Bliss.
(A League of Composers Concert)*

First UK performance: London, Grosvenor House, Wednesday 6 May 1925. Mary Lohden (soprano) and Manlio di Veroli (piano).
(A Faculty of Arts Concert.)

*According to The New York Times (4 November 1923, p. 6) Raymonde Delaunois, Harold Bauer and the Lenox Quartet also took part.

Manuscript: (Full Score)

Holograph in ink

The score, bound in yellow buckram, is written on five double sheets of 24-stave music paper, measuring 33.2 x 26.5 cms

The manuscript paper printer's mark is shown as S.C. & Co. No 124

SCORE | THE WOMEN OF YUEH | (LI-PO) | SONG CYCLE FOR
SOPRANO | AND | CHAMBER ORCHESTRA | (Flute, oboe,
clarinet, bassoon, string 4^{tet}, bass | glockenspiel,
triangle and side drum (one player) | by | Arthur Bliss

20 pages - p. [i] Title page
p. [ii] Blank, except for printed
version of prem on it
pp. [1-16] Music
pp. [17-18] Blank

Signed by the composer on the title page and at the end of the music.

The dedication appears at the top of p. [1].

No date or place of composition apparent.

Present location: Lady Bliss, London

Unpublished

(Vocal Score)

Holograph in ink.

The unbound score is written on both sides of six single sheets of 16-stave music paper, measuring 35.4 x 27.9 cms

The manuscript paper printer's mark is shown as No 56

12 pages - pp. [1-11] Music
p. [12] Blank

No date, place, dedication or signature of the composer apparent.

First edition: (arrangement for voice and piano by Arthur Bliss)

[within an ornamental rule] "THE WOMEN OF YUEH" |
FIVE SONGS TO THE WORDS OF | LI PO | SET BY | ARTHUR
BLISS | WITH ACCOMPANIMENT FOR | FLUTE, OBOE, CLARINET,
BASSOON, STRING QUARTET, | BASS, GLOCKENSPIEL, TRIANGLE,
AND SIDE DRUM. | Arrangement for Voice and Pianoforte
by the Composer. | ORCHESTRAL MATERIAL PRICE 4/- (FP.
6.00) NET. | ON HIRE. | J & W CHESTER, LTD., | LONDON:
11, GREAT MARLBOROUGH STREET, W.1. | SEULS DÉPOSITAIRES
POUR LA FRANCE. SEULS DÉPOSITAIRES POUR LA BELGIQUE.)
ROUART, LEROLLE ET CIE., MAISON CHESTER. | 29, RUE
D'ASTORG, 86, RUE DE LA MONTAGNE, | PARIS BRUXELLES.

21 pages. 305 x 241mm

White stiff paper wrappers. Lettered in blue. Trimmed edges.

Publication: 500 copies published 31 May 1924
at 4/-

Bibliography:

The New York Times, 11 November 1923, Section VIII,
p. 6f (Anon)

Quartet [No.2] for strings

I

II

III

B41 QUARTET [No. 2] FOR STRINGS: for two violins,
viola and cello

Date of composition: 1923-4 (California, USA)

Duration: 16 minutes

First performance: Unable to trace. The first performance was announced for Wednesday 9 April 1924 in the Aeolian Hall, by the Philharmonic Quartet, but presumably cancelled.

(According to The Times of Monday 7 April 1924, p.10d, this Quartet was destined for first performance on that date. Yet in The Times, of Friday 11 April 1924, p. 12b, there is no mention of the work in the review of the concert, organised and conducted by Eugene Goossens.)

Manuscript:

Holograph in ink

The unbound score is written on six double sheets of 24-stave music paper, measuring 33.1 x 26.9 cms. The manuscript paper printer's mark is shown as S.C. & Co. No 124

24 pages - pp. [1-8] 1st movement
pp. [9-12] 2nd movement. 4 pages,
containing about sixty-five
bars are missing from the
central section of this movement.
pp. [13-23] 3rd movement
p. [24] Blank

No date, place, dedication or signature of the composer apparent.

Present location: Lady Bliss, London

Unpublished

B42 ALLEGRO [FOR STRINGS] : For two violins, viola and cello

Date of composition: 1923-4 (California, USA)

The image shows a handwritten musical score for 'Allegro [FOR STRINGS]'. The score is written on two double staves. The top staff is for two violins (Vln) and the bottom staff is for viola and cello (Vla/Cel). The tempo is marked 'Allegro' in the top left. The music is in 4/4 time. The score consists of several measures, with some notes and rests clearly visible. The handwriting is in ink.

First performance: Unable to trace.

Manuscript:

Holograph in ink

The unbound score is written on two double sheets of 24-stave music paper, measuring 34.3 x 27.6 cms.

The manuscript paper printer's mark is shown as Carl Fischer, New York, No. 22-24 lines.

8 pages - pp. [1-7] Music
p. [8] Blank, except for pencil sketch

No date, place, dedication or signature of the composer apparent.

Present location: Lady Bliss, London

Unpublished

B43 THE FALLOW DEER AT THE LONELY HOUSE

Andante con moto.

Piano.

pp *legatissimo*

The first system of music consists of two staves. The left staff is a piano part with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It contains several chords and single notes, some with ornaments. The right staff is a right-hand part with a treble clef, also in the same key signature and time signature. It features a melodic line with eighth and sixteenth notes, some with ornaments. A large slur encompasses the right-hand part across the first two measures.

The second system continues the piece. The piano part (left staff) has a treble clef and contains chords and single notes, some with triplets. The right-hand part (right staff) has a treble clef and a melodic line with eighth and sixteenth notes, some with ornaments. A large slur encompasses the right-hand part across the first two measures. A dynamic marking 'P' (Piano) is placed between the staves. A '5' is written above a group of notes in the right-hand part.

The third system continues the piece. The piano part (left staff) has a treble clef and contains chords and single notes, some with triplets. The right-hand part (right staff) has a treble clef and a melodic line with eighth and sixteenth notes, some with ornaments. A large slur encompasses the right-hand part across the first two measures.

The first system of the musical score consists of two staves. The upper staff contains a complex melodic line with many beamed notes and rests. The lower staff contains a bass line with chords and some melodic fragments. A large, thin oval bracket encompasses the entire system. The key signature is one sharp (F#) and the time signature is common time (C).

The second system of the musical score continues with two staves. The upper staff has the lyrics "One with - out looks in - to -" written below it. The lower staff contains the corresponding bass line. Performance markings include "staccato" and a dynamic marking "p" (piano). A large, thin oval bracket encompasses the entire system. The key signature is one sharp (F#) and the time signature is common time (C).

B43 THE FALLOW DEER AT THE LONELY HOUSE: For voice and piano*
Words by Thomas Hardy (1840-1928)

Date of composition: 1924 (California, USA)

Dedication: To Ursula Grenville

Duration: 2 minutes 30 seconds

First performance: London, the Wigmore Hall, Monday 5 October 1925.
Elizabeth Nichol (soprano) and S. Liddle (piano)

Manuscript:

Holograph in ink

The unbound score is written on two double sheets of 14-stave music paper, measuring 34.2 x 27.6 cms.

The manuscript paper printer's mark is shown as Carl Fischer, New York No.5-14 lines.

The Fallow Deer at the Lonely Farm [the word 'House' is crossed at and 'Farm' substituted] | Arthur Bliss

8 pages -	p.	[i]	Title Page
	p.	[ii]	The poem
	pp.	[1-5]	Music
	p.	[6]	Blank

Signed by the composer on the title page and at the top of page [I]. The dedication appears at the top of page [I].
No date or place of composition apparent.

Present location: Lady Bliss, London

First edition:

No title page

7 pages. 307 x 234 mm

White stiff paper wrappers. Lettered in black. Trimmed edges.

Publication: J. Curwen & Sons Ltd. 498 copies published 28
December 1926 at 2/- (CE 2370 - © 1925)

Bibliography:

The Times, 9 October 1925, p.12 c (Anon)

* originally scored for string quartet. Arranged for piano by the composer.

B44 WHEN I WAS ONE AND TWENTY: Song for voice and piano
Words by A.E. Housman (1859-1936) from A Shropshire Lad
(poem XIII)

Date of composition: 1924 (USA). Contract signed with
Ricordi 28 January 1924.

Allegretto

The musical score is for a song in 3/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest followed by a quarter note G4, with the word "When" written below it. The piano accompaniment starts with a piano (*p*) dynamic. The right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a steady bass line of quarter notes. The score is written on two systems of staves.

First performance: Unable to trace

Manuscript: Whereabouts unknown

First edition:

No title page

5 pages. 309 x 237 mm

White stiff paper wrappers. Lettered in black. Trimmed edges.

Publication: G. Ricordi & Co., New York. © 1924 at 40 cents
(Low Voice NY 407; High Voice NY 408)

B45 KING SOLOMON: Incidental music to Ira Remsen's play.

Date of composition: 1924 (California, USA)

Instrumentation: Unable to trace

First performance: Santa Barbara (California, USA), the Potter Theatre, Friday 21 March 1924. The Community Arts Players:

CAST:

COURT OF SHEBA

Walhega, Chief of the Army	GEORGE CRAMER
Giren, Captain of the Guards	ELMER M. AWL
Baraka, Governor of the People	IRVING WILLS
Karon, Prophet	BERTRAM C. SUTTON
Abaca, High Priest	DAVID IMBODEN
Priests)	J. WILLIAM MACLENNAN
Soldiers)	JEROME CHAFFEE
Denduro)	GILBERT GOLDBERG
Assuan) Scribes	CHARLES RAFFETTO
Zubara, An Egyptian	KENNETH BOLTON
Sacred Ape of Apis	GLENN WILSON
Leika)	GEORGE W. McCONNEL
Mareb) Royal Children	HOWARD B. LIND
Queen of Sheba	ELIZABETH SAMPSON
Tamarin, Advisor to the Queen	JACK FRANKLIN
Adowa, Nurse to Sheba	HAZEL IMBODEN
Sana)	WINSLOW BUSHNELL
Didessa) Handmaidens to Sheba	MAUD MORLEY FLETCHER
Litter Bearers - OSCAR GUTIERREZ, ALBERT FASOLI, ARTHUR FELIZ, PEARSON McCURDY	CAROL GROSSMAN
Gift Bearers - JOHN DALE, VIRGIL DARDI, WILLIAM EVERETT, JACK GARBER, ROBERT LAKIM, BILLY MYERS, Jr.	
Caravan - IRMA CARLSON, LYDIA TONETTI, BONNIE KILER, EDITH LEHMAN, ALFERETTA KEATING, MADELINE SAJOUS, ERMINE MALCOMBRE, LOUISE WALCOTT, GERTRUDE BROWN, LESLIE DICKERSON, MABEL C. SAMPSON, MARY GRAHAM, DYNA CLERBOIS, EDWARD SAJOUS, JOHN AUSTIN, JEROME CHAFFEE, Jr., JESSIE BOYD, KENROY MALCOMBRE.	

COURT OF SOLOMON

King Solomon	ARTHUR CLAYTON
Hakmeal, Chief Steward of the Palace	DUDLEY CARPENTER
Master of Ceremonies	FRANK NAGLE, Jr.
Herald of the City Walls	WILL BROOKS
First Soldier	CHARLES RAFFETTO
Second Soldier	GILBERT GOLDBERG
Wine Bearers)	PAULINE GOLDBERG
)	JOAN WILLIAMS
Aaron, Chief Counselor to Solomon	HENRY WILLIAMS
Bael, Chief of the Golden Seal	T.H. LEAVITT

Micah, Captain of the Horsemen	REID HOLLINGSWORTH
Leader of the Horsemen of Gaza	ELMER M. AWL
Second Herald, Herald of the Outposts	ROSS A. WOOD
Atos, Captain of the Outposts	ROBERT MORRISON
Third Herald, Herald of the Palace Gates	KENNETH BOLTON
Bainelekheim, Son of Sheba	BRAINARD K. BECKWITH
Joel, Son of Zodak, the High Priest	HAMILTON MACFADDEN
Aken, Son of Mael, raiser of flocks	ALBERT KING
The Angel of Jehovah	DAVID IMBODEN
Talmon, Chief Guard of the Tabernacle	BERTRAM C. SUTTON
Ahiman, His Companion	GEORGE CRAMER
Zodak, High Priest of Solomon	ALBERT HERTER
First Priest	LORING ANDREWS
Second Priest	E. PRYCE MITCHELL

Cymbal Dancers:

BEATRICE COOPER, ELIZABETH PATTERSON, ALEXANDRIA TONETTI,
SUE BUNTIN, MARJORIE SAWYER, ANITA COOK, MARION BRESLIN,
CAMILLA COON, CLAIRE CHICHESTER, MARGARET ATKINS, BARBARA
WELLINGTON, DOROTHY KLEIN, GRACE MIRATTI.

Wrestlers.

ERIC ERICSON, KEITH JOHNSON

Dancer, from the East

ISABEL KEITH MORRISON

The Court:

Courtiers: E. PRYCE MITCHELL, WALTER FLAUNDORF, ARTHUR
BARNET, PHILIP KINEY, ROBIN H. OSBORNE, HARWOOD WHITE,
JEROME CHAFFEE, S. CHESTER WILLIAMS, ALGOT HAIJD,
BYRON A. ABRAHAM, CHARLES FREDERIC WINDER, LORING
ANDREWS.

Standard Bearers: ROBERT MORRISON, J.W. WILHOIT,
A.F. BURRILL, H.F. SEXAUER.

Slaves: ROSCOE McGUIRE, JOE TERRES, DESMOND MARQUETTE,
MANUEL TERRES.

Chorus:

J. DEFRAY SILVIA, RAYMOND HILL, ARTHUR BARNETT, WILLIAM
HARTSHORN, ALRED CROWTHER, HARWOOD WHITE, ALBERT KING,
HAMILTON MACFADDEN.

Harpists:

DONALD NAPIER, HAROLD JOHNSON

SYNOPSIS OF SCENES:

ACT 1.

Scene 1. A corridor, Palace of the Queen of Sheba.

Scene 2. The journey through the desert.

Scene 3. The Palace of Solomon.

Intermission seven minutes.

ACT II - Six months later.

Scene 1. Sheba's apartment in King Solomon's Court.

Scene 2. The return to Abyssinia.

Intermission ten minutes.

ACT III - Twenty years later.

Scene 1. A corridor, Palace of the Queen of Sheba.

Scene 2. The Palace of Solomon.

Scene 3. The Tabernacle.

PRODUCTION STAFF:

ALBERT HERTER	Producer and Art Director
NINA MOISE	Director
IRA REMSEN	Technical Director
ARTHUR BLISS	Musical Director
ISABEL KEITH MORRISON	Dance Director
GERALDINE BLACKBURN	Stage Manager
MRS. JEROME CHAFFEE	Costumes
MRS. STUART WALCOTT)	Properties
AUGUSTA HAZARD)	Chairman of Publicity
J. WM. MacLENNAN	Committee
EDWARD SAJOUS	Publicity Director

Scenes designed and executed by SAM ARMSTRONG

Music written and directed by ARTHUR BLISS

Dances directed by ISABEL KEITH MORRISON

Costumes for the Queen of Sheba designed and executed by

MRS. ALBERT HERTER

Scenes constructed by ROBERT ROTHWELL

Manuscript: Whereabouts unknown

Unpublished

Bibliography:

The Santa Barbara Morning Press, 22 March 1924 (S. Redington)
 (...(the) bizarre, weird music, written and directed by
 Arthur Bliss was not the least part of the effect....)

B46 MASKS

I

Allegro vivace e giocoso. (♩-132)

Musical score for section I, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, including accents and a trill. The bass staff contains a rhythmic accompaniment with eighth notes and rests. The dynamic marking *ff* is present in the bass staff.

Bliss added the following to a printed copy at a later date:

A Comedy Mask

II.

Moderato. (♩-120)

Musical score for section II, featuring a treble and bass staff. The treble staff contains a melodic line with eighth notes and rests. The bass staff contains a rhythmic accompaniment with eighth notes and rests. The dynamic marking *p* is present in the bass staff.

Romantic

III.

Sinister - in the last two bars the lurking figure leaps on his victim.

Andante con moto. (♩=108)

p *cantabile*

IV.

Allegro energico. (♩=144)

f

Military - on the last page the old veteran becomes nostalgic.

B46 MASKS: Four pieces for piano solo

Date of composition: 1924 (U.S.A.)

Dedication: To Felix Goodwin

Duration: 10 minutes

First performance: London, the Faculty of Arts Gallery, (Upper John Street, Golden Square) Tuesday 2 February 1926.
Arthur Benjamin (piano).

Manuscript: Whereabouts unknown

First edition:

TO FELIX GOODWIN | MASKS | (Curwen Edition 99028) | Four Pieces |
for Pianoforte | LONDON | J. Curwen & Sons Ltd., 24 Berners Street,
W.I | Copyright, 1925, by Arthur Bliss | Six Shillings | Made in
England

24 pages. 310 x 235 mm

White stiff paper wrappers incorporating a design by C. Paine.
Lettered in black and green. Trimmed edges.

Publication: 743 copies published 5 February 1925 at 6/-

Bibliography:

The Times, 5 February 1926, p.12c (Anon)
(We could not take these four pieces seriously, and probably
the composer does not wish us to do so.)

At the window

Scherzando

Vine, vine and e-glan-tine,

p leggiero

Detailed description: The image shows a musical score for a piece titled 'At the window'. It is divided into two parts. The first part is marked 'Scherzando' and consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The melody begins with a whole note B-flat, followed by quarter notes G, F, E, D, and a dotted quarter note C. The second part is marked '*p leggiero*' and consists of two staves with a treble clef, a key signature of one flat, and a 3/8 time signature. The lyrics 'Vine, vine and e-glan-tine,' are written between the staves. The melody in the upper staff starts with a quarter note G, followed by quarter notes F, E, D, and a dotted quarter note C. The lower staff provides accompaniment with eighth notes and quarter notes.

B47 AT THE WINDOW: For voice and piano
Words by Alfred Lord Tennyson (1809-92)

Date of composition: c. 1925

Duration: 45 seconds

First performance: Unable to trace

Manuscript: Whereabouts unknown

Unpublished

B48 TOCCATA: For piano solo

Date of composition: c. 1925 (London)

Dedication: To my Wife

Allegro vivace e brillante.

The musical score is written for piano solo in 3/8 time. It begins with a treble clef and a bass clef. The tempo is marked 'Allegro vivace e brillante.' The dynamics include 'ff' (fortissimo) and 'mf non legato e ritmato.' (mezzo-forte non legato and ritmato). The score shows a series of rhythmic patterns and melodic lines across several measures.

Duration: 4 minutes 35 seconds

First performance: Unable to trace

Manuscript: Whereabouts unknown

First edition: To my Wife | TOCCATA | (Curwen Edition 99049) |
FOR PIANO SOLO | BY | ARTHUR BLISS | LONDON: J. Curwen & Sons Ltd.,
24 Berners Street, W.I | New York: G. Schirmer Inc., Sole Agents
for U.S.A. | Copyright, 1926, by Arthur Bliss, | Price Two
Shillings and Sixpence.

10 pages. 310 x 235 mm
Buff stiff paper wrappers. Lettered in mauve. Trimmed edges.

Publication: 505 copies published 3 February 1926 at 2/6

B49 SUITE FOR PIANO

B49 SUITE: For piano solo

Date of composition: 1925 (London)

Duration: 17 minutes

First performance: London, Faculty of Arts Gallery, Monday
15 March 1926. Kathleen Long (piano).
(A "Concert Spiritual")

Manuscript: Whereabouts unknown

First edition:

SUITE FOR PIANO | (Curwen Edition 99054) | BY | ARTHUR BLISS |
1. Overture | 2. Polonaise | 3. Elegy | 4. Finale | London:
J. Curwen & Sons Ltd., 24 Berners Street, W.1 | New York:
G. Schirmer Inc., Sole Agents for U.S.A. | Copyright, 1926,
by Arthur Bliss | Made in England

31 pages. 310 x 231 mm

Buff stiff paper wrappers. Lettered in mauve. Trimmed edges.

Publication: 496 copies published 19 April 1926 at 5/-

Recordings: (No. 2: Polonaise) 78 rpm:
Cyril Smith (piano) 12" Decca K780
Reviewed in The Gramophone, Vol. XIII (150) November 1935,
pp. 237-8 by A.R. (i.e. Alec Robertson)

1. OVERTURE.

Allegro vivace e brillante.

Musical score for the first Overture, featuring a piano introduction with a mezzo-forte (*mf*) dynamic. The score is written for piano and includes a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a piano introduction marked *mf*. The first staff contains a melodic line with a triplet of eighth notes. The second staff contains a rhythmic accompaniment with eighth and sixteenth notes. The piece concludes with a final cadence.

2. POLONAISE.

Alla Polacca (*deciso e brillante*)

Musical score for the second Polonaise, featuring a piano introduction with a forte (*f*) dynamic. The score is written for piano and includes a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a piano introduction marked *f*. The first staff contains a melodic line with a triplet of eighth notes. The second staff contains a rhythmic accompaniment with eighth and sixteenth notes. The piece concludes with a final cadence. A first bassoon part is indicated by the text "1^{va} basso" and a dotted line.

3. ELEGY

[F. K. B. Thiepval 1916]

Molto sostenuto

pp

l. H. r. H.

8^{va} basso.....*And.*

*

4. FINALE

Allegro vivace e deciso

f non legato

and

variations:

Allegro vivace
e deciso

(99 bars)

Moderato
maestoso

(20 bars)

Allegro molto
tranquillo

(37 bars)

Allegro
spirito e
deciso

(66 bars)

OTHER VERSIONS:

POLONAISE (from Suite for Piano), orchestrated by Arthur Bliss

Instrumentation: 2 flutes and piccolo, 2 oboes, 2 clarinets in B-flat, 2 bassoons, 4 horns in F, 2 trumpets in C, 3 trombones, tuba, timpani, percussion (1 player: bass drum, cymbals, gong), piano and strings.

Dedication: To Eugene Goossens

Duration: 4 minutes

First performance: Unable to trace

Manuscript:

Holograph in ink

The score, bound in a paper wrapper, is written on both sides of 14 single sheets of 30-stave music paper, measuring 41.2 x 33.5 cms. The manuscript paper printer's mark is shown as G. Schirmer, New York, Style No. 18 - 30 staves, Printed in the USA

POLONAISE | for | ORCHESTRA | ARTHUR BLISS

28 pages - p. [i] Title Page
 p. [ii] Instrumentation
 pp. [1-24] Music
 pp. [25-26] Blank

Signed on the title page by the composer.

No date, place or dedication apparent.

Present location: Department of Music, University Library, Cambridge.

Unpublished

B50 TWO INTERLUDES: For piano solo

Date of composition: 1925 (USA/London)

Dedication: 1. To Elizabeth Sprague Coolidge
2. To Ethel Roe Eichheim

I

Moderato (♩ = 92)

mf *sonore*

Ped. * Ped. *

II

Moderato (♩ = 92)

p

7 2

Duration: 1. 4 minutes 35 seconds
2. 3 minutes 45 seconds

First performance: Unable to trace

Manuscript:

(No. 1) Holograph in ink

The unbound score is written on two double sheets of 14-stave music paper, measuring 34.2 x 27.5 cms.
The manuscript paper printer's mark is shown as Carl Fischer, New York, No. 5-14 lines.

8 pages - pp. 1-7 Music
p. [8] Blank

Signed by the composer on the top of the title page.
Dedication at the top of the title page.
No date or place of composition apparent.

Present location: Lady Bliss, London

(No. 2) Holograph in ink

The unbound score is written on two double sheets of 16 - stave music paper, measuring 34.2 x 27.5 cms.
The manuscript paper printer's mark is shown as M.W. & Sons (within a shield) No. 4-16 lines.

8 pages - pp. 1-7 Music
p. [8] Blank

Signed by the composer at the top of the title page.
Dedication at the top of the title page.
No date or place of composition apparent.

Present location: Lady Bliss, London

Another manuscript exists of the first interlude, its title being Nature Moods (1). It is marked 'Poco lento.' Details as follows:

Holograph in ink

The unbound score is written on two double sheets of 16-stave music paper, measuring 34.2 x 27.5 cms.
The manuscript paper printer's mark is shown as M.W & Sons (with in shield) No. 4-16 lines.

Nature Moods | ① | For Mrs. Coolidge | in memory of her | visit
to Santa Barbara | from | Arthur Bliss

8 pages - p. [i] Title page
pp. [1-6] Music
p. [7] Blank

Signed by the composer on the title page.

First edition:

ARTHUR BLISS | TWO INTERLUDES | FOR THE | PIANOFORTE | Price 3/-
Net.* | LONDON | J. & W. CHESTER, Ltd., | 11, Great Marlborough
Street, W.1.

10 pages. 307 x 241 mm

White stiff paper wrappers. Lettered in black. Trimmed edges.

Publication: 500 copies probably published 30 October 1925 at 3/-

Dedication on the title page

No date or place of composition apparent.

Present location: Music Division, Library of Congress,
Washington DC, USA. Presented to the Library
by Mrs. Coolidge, 12 October 1925

B51 RICH OR POOR: For voice and piano
Words by W.H. Davies (1871-1940)

Date of composition: 1925-6 (London)

Dedication: Lawrence Strauss

Andante.

Voice.

Piano.

cantabile

P

P

With thy true love _____ I have more wealth Than

Duration: 2 minutes 15 seconds

First performance: Unable to trace

Manuscript:

Holograph in ink

The unbound score is written on one double sheet of 16-stave music paper, measuring 35.0 x 27.0cms.

Rich or Poor | With thy true love I have more wealth | Than
Charon's piled-up bank doth hold; | Where he makes Kings lay
down their crowns | And lifelong misers leave their gold. |
Without thy love I've no more wealth | Than seen upon that
other shore; | That cold, bare bank he rows them to- | These
Kings and misers made so poor. | W.H. Davies

4 pages - p. [i] Title page
pp. [1-3] Music

Signed by the composer at the end of the music
No date, place or dedication apparent.

Present location: Lady Bliss, London.

First edition:

No title page.

7 pages. 306 x 235mm

White stiff paper wrappers. Lettered in black. Trimmed edges.

Publication: J. Curwen & Sons Ltd. 502 copies published
18 February 1927 at 2/- (CE 2422)

Recordings: 33rpm:

Frederick Harvey (baritone), accompanied by Gerald Moore (piano)
12" HMV (EMI) CLP 3587 (mono)
CSD 3587 (stereo)

Reviewed in The Gramophone, Vol XLIV (524) January 1967, pp. 380-1
by R.F. (i.e. Roger Fiske)

Introduction and Allegro

Andante maestoso (♩ = c. 60)

ff

Molto

ff

Date of composition: 1926 (London)

Instrumentation: 2 flutes and piccolo, 2 oboes, cor anglais, 2 clarinets in B-flat, bass clarinet, 2 bassoons, double bassoon, 4 horns in F, 3 trumpets in C, 3 trombones, tuba, timpani, percussion (5 players: tenor drum, side drum, bass drum, gong, cymbals, glockenspiel, xylophone), harp and strings.

Dedication: To Leopold Stokowski and the Philadelphian [sic, in printed copy] Orchestra

Duration: 12 minutes

First performance: London, the Queen's Hall, Wednesday 8 September 1926. The New Queen's Hall Orchestra, conducted by Arthur Bliss. (A Promenade Concert.)

Manuscript:

Holograph in ink

The manuscript, bound in half-red morocco, is written on 18 double sheets of 46-stave music paper, measuring 53.9 x 36.2 cms

Introduction and | Allegro | for | Full Orchestra |
Arthur Bliss

72 pages - p. [i] Title Page
p. [ii] Blank
p. [iii] Orchestration - with a note added by the composer at the time of the manuscripts presentation to Cambridge : I revised this work in 1937 and it is the revised and published edition that is now played-
Arthur Bliss, 1965.

p. [iv] Blank
pp. [1-65] Music
pp. [66-68] Blank

Signed by the composer on the title page, at the head of the music on page [1] and at the end of the music, after the double bar line.

Dedication at the head of the music on page [1]

The date is indicated (23 June 1926) at the end of the music, after the double bar line.

No place of composition apparent.

Present location: The Fitzwilliam Museum, Cambridge (MU.MS. 1-1965)

First edition:

TO | LEOPOLD STOKOWSKI AND THE | PHILADELPHIAN
 ORCHESTRA | INTRODUCTION | AND ALLEGRO | (CURWEN
 EDITION 90804) | FOR FULL ORCHESTRA | BY | ARTHUR
 BLISS | FULL SCORE | PRICE £1.1.0 NET CASH | U.S.A.
 \$ 6.50 | LONDON | J. CURWEN & SONS LTD, 24 BERNERS
 STREET, W.1 | PHILADELPHIA: CURWEN INC., 1701
 CHESTNUT STREET | COPYRIGHT 1927 BY ARTHUR BLISS |
 ORCHESTRAL PARTS ON HIRE.

76 pages. 382 x 271 mm

White stiff paper wrappers. Lettered in blue.
 Trimmed edges.

Publication: © 1927 at 21/-

Bibliography:

The Times, 9 September 1926, p. 10d (Anon)

(The new work shows a considerable development
 in Mr Bliss's style.)

Musical News and Herald, 18 September 1926, pp.
 226-7 (E. Blom)

Revised version (1937):

Instrumentation: 2 flutes and piccolo, 2 oboes, Cor anglais, 2 clarinets in B-flat, bass clarinet, 2 bassoons, contra bassoon, 4 horns in F, 3 trumpets in C, 3 trombones, tuba, timpani, percussion (1 player: bass drum, tenor drum, cymbals), harp and strings.

First performance: Unable to trace

Manuscript: Whereabouts unknown

First edition: (Full Score)

To Leopold Stokowski | ARTHUR BLISS | INTRODUCTION |
AND | ALLEGRO | For Full Orchestra | für grosses
Orchester | FULL SCORE/PATRITUR | Rights of
performance strictly reserved - Aufführungsrecht
vorbehalten | UNIVERSAL EDITION (LONDON) LTD. |
Copyright 1937 by Universal Edition (London) Ltd.,
London | Alleinvertrieb für alle Länder mit Ausnahme
des englischen Sprachgebietes, Frankreichs und
Belgiens | UNIVERSAL-EDITION A.G., WIEN

78 pages. 336 x 259 mm

Straw stiff paper wrappers. Lettered in black.
Trimmed edges.

Publication: Unable to trace number of copies
published 13 August 1937. Unable to trace price.

The copyright was later (in 1951) assigned to Hawkes
& Son (London) Ltd.

(Miniature Score)

HAWKES POCKET SCORES | To Leopold Stokowski | ARTHUR
BLISS | INTRODUCTION AND ALLEGRO | BOOSEY & HAWKES |
MUSIC PUBLISHERS LIMITED | LONDON PARIS BONN JOHANNESBURG
SYDNEY TORONTO NEW YORK

78 pages. 189 x 138 mm

Grey stiff paper wrappers. Lettered in dark green.
Trimmed edges.

Publication : 1000 copies published 23 December 1965
(© 1951) at 12/6d (N^o 774)

Bibliography:

Programme note by the composer.

Recordings: 33 rpm:

London Symphony Orchestra/Bliss 12" Decca LXT 5170 (mono)
Reviewed in The Gramophone, Vol XXXIV (399) August 1956, p.81
by L.S. (i.e. Lionel Salter)

B53 A CHILD'S PRAYER: For voice and piano
Words by Siegfried Sassoon (1886-1967)

Date of composition: 1926 (London)

Dedication: For Barbara [the composer's elder daughter]

Moderato semplice.

Voice.

The musical score is written for voice and piano. The voice part is on a single treble clef staff with a 4/4 time signature. The piano part consists of two staves, treble and bass clef, also in 4/4 time. The tempo is 'Moderato semplice'. The key signature has one sharp (F#). The music begins with a piano (*P*) dynamic. The lyrics 'For Morn, my dome of blue,' are written below the voice staff. The piano accompaniment features a simple harmonic structure with chords and moving lines in both hands.

Duration: 1 minute

First performance: Unable to trace

Manuscript: Whereabouts unknown

First edition:

No title page

6 pages. 311 x 235 mm

White stiff paper wrappers. Lettered in black. Trimmed edges.

Publication: J. Curwen & Sons Ltd. © 1927 at 2/- (CE 2421)

Hymn to Apollo

Andante moderato ($\text{♩} = \text{c. } 84$)

The image shows a handwritten musical score for 'Hymn to Apollo'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Andante moderato' with a metronome marking of quarter note = c. 84. The music features various dynamics including piano (p), piano forte (f), and piano molto (p^{mo}). There are several slurs and phrasing marks throughout the piece. The notation includes notes, rests, and accidentals.

In the original version, this was subtitled Moderato messtoso

Date of composition: 1926 (London)

Instrumentation: 3 flutes, 1 oboe, 1 cor anglais, 2 clarinets in B-flat, 2 bassoons, 4 horns in F, 3 trumpets in C, 3 trombones, 1 tuba, 6 timpani (2 players), percussion (2 players: tubular bells, celesta, bass drum, gong), harp and strings.

Dedication (of original version only): To Fritz Reiner and the Cincinnati Orchestra

Duration: 13 minutes 30 seconds

First performance: Amsterdam (The Netherlands), the Concertgebouw, Sunday 28 November 1926. The Concertgebouw Orchestra, conducted by Pierre Monteux.

First London and UK performance: London, the Queen's Hall, Thursday 27 January 1927. The Royal Philharmonic Orchestra (leader: W H Reed), conducted by Pierre Monteux.

Manuscript:

Holograph in ink with pencilled annotations

The manuscript, bound in a brown paper wrapper, is written on 40-stave music paper, measuring 54 x 35.5cms.

Hymn to Apollo | 5 lines of Greek^{*}-crossed out | 88665
Arthur Bliss

40 pages - p. [i] Title page
p. [ii] Orchestration
pp. 1-36 (not numbered by Bliss) Music
pp. [37-38] Blank

Signed by the composer on the title page and at the end of the music, after the double bar line.

Dedication at the head of the music on p. 1 but crossed out.

The date is indicated (September 1926) at the end of the music, after the double bar line.

No place of composition apparent.

Present location: The Nationalbibliothek, Vienna, Austria

* According to H N Fowler, Plato with an English translation-I (London Heinemann 1923), pp. 468-9, the translation is as follows:

But he who without the divine madness comes to the doors of the Muses, confident that he will be a good poet by art, meets with no success, and the poetry of the same man vanishes into nothingness before that of the inspired madmen.

First edition:

[With a double rule] | ARTHUR BLISS | APOLLO-HYMNE |
 HYMN TO APOLLO | PARTITUR FULL SCORE |
 AUFFÜHRUNGSCRECHT VORBEHALTEN - ALL PERFORMING
 RIGHTS STRICTLY RESERVED | UNIVERSAL EDITION A.G. |
 WIEN COPYRIGHT 1928 BY UNIVERSAL EDITION LEIPZIG |
 Printed in Austria

34 pages. 393 x 280 mm

White stiff paper wrappers. Lettered in dark green.
 Trimmed edges.

Publication: Universal Edition © 1928. Unable
 to trace original price. (UE 8832)

Bibliography:

Musical News and Herald, 11 December 1926, pp. 518-9
 (Herbert Antcliffe)

(...its reception by the public was exceptionally
 cordial.)

The Times, 28 January 1927, p. 12c (Anon)

(He has changed a good deal since the days when he
 entertained us with 'Rout' and the like. This is a
 sober work, and will probably disappoint those who
 expect surprising exhibitions of up-to-dateness
 from him.)

Revised edition (1964):

Instrumentation: 2 flutes (2nd alternating piccolo), 1 oboe, 1 cor anglais, 2 clarinets in B-flat, 2 bassoons, 4 horns, 2 trumpets in C, 3 trombones, timpani, percussion (2 players: bass drum, cymbal, tubular bells), harp, celesta and strings.

Duration: 10 minutes

First performance: Cheltenham, the Town Hall, Monday 5 July 1965. The BBC Northern Orchestra (leader: Reginald Stead) and the BBC Midland Light Orchestra (leader: James Hutcheon), conducted by Arthur Bliss.

Manuscript:

Holograph in ink with pencilled conducting marks

The unbound manuscript is written on 9 double sheets of 32-stave music paper, measuring 47.6 x 30.4 cms. The manuscript paper printer's mark is shown as W. & Co.

HYMN TO APOLLO | Arthur Bliss | (revised
(crossed out and 'new version' substituted) January 1965)

36 pages - p. [i] Title page
p. [ii] Orchestration
pp. 1-32 (not numbered by Bliss) Music
pp. [33-34] Blank

Signed by the composer on the title page and at the end of the music, after the double bar line. The date is indicated (January 1965) at the end of the music, after the double bar line. No dedication or place of composition apparent.

Present location: Universal Edition Ltd, London

First edition:

ARTHUR BLISS | HYMN to APOLLO | Score

41 pages. 240 x 171mm
Red stiff paper wrappers. Lettered in black.
Trimmed edges.

Publication: Universal Edition © 1967. Unpriced
(UE 14198)

B55 ANDANTE TRANQUILLO E LEGATO: For unaccompanied clarinet

Date of composition: 1926/27 (London)

First performance: London, The Court House, Marylebone Lane,
Wednesday 19 January 1927. Frederick Thurston (clarinet).
(A Contemporary Music Centre Concert for which Bliss
specially composed the piece).

Manuscript: Whereabouts unknown

Unpublished

Bibliography:

The Times, 22 January 1927, p.10c (Anon)

B56 THE ROUÏ TROT: For piano Solo. Written for the revue White Birds at HM Theatre, London, but possibly not used.

Date of composition: 1927 (London)

♩ Rumbustiously.



Duration: 1 minute 40 seconds

First performance: London, His Majesty's Theatre, Tuesday 31 May 1927.
Lew Leslie's review White Birds with music and lyrics by George W. Meyer. Orchestra arranged by Will Vodery.
Music Director: Julian Jones. Stage Manager: Alfred Bellew.

Manuscript: Whereabouts unknown

First edition:

THE ROUÏ TROT | (Curwen Edition 99064) | Written for the Revue |
'WHITE BIRDS' | For Piano | By ARTHUR BLISS | Price 2/- | U.S.A.
60 cents | London: J. Curwen & Sons Ltd., 24, Berners Street,
W.1 | U.S.A.: Curwen Inc., German Town, Philadelphia | Copyright
1927 by Arthur Bliss

7 pages. 311 x 236 mm
White stiff paper wrappers. Lettered in dark blue. Trimmed edges.

Publication: 800 copies published 23 May 1927 at 2/-

Bibliography:

The Times, 1 June 1927, p. 146 (Anon)

Recordings:

33 rpm:

Richard Rodney Bennett (piano) 12" Polydor Super 2383-391
Reviewed in Gramophone, Vol.54 (639) August 1976, p.320
by E.G. (i.e. Edward Greenfield)

B57 THE FESTIVAL OF FLORA: Masque Ballet. Music by Henry Purcell (1659-1695), arranged by Arthur Bliss and Cyril Bradley Rootham

Date of arrangement: 1927 (London)

First performance: London, the New Scala Theatre, Tuesday 31 May 1927 or Wednesday 1 June 1927.

A season of puppet-productions of the present day, the Teatro Delle Piccole Maschere, from 30 May to 25 June but extended to 30 June 1927.

Scenario after Hortensie Mancini, Duchesse de Mazarin.

Scenic setting after Davenant.

The ballet was given with chorus. Unable to trace orchestra/conductor.

Artistic & Musical Director : Leigh Henry

Administrator : A. Maviani

Technical Director: Ottorino Gorno

Bliss's fanfare for a political address (B31) was played on the opening night (30 May 1927) and the Tempest music (B27) used as interval music during the season.

Manuscript: Whereabouts unknown

Unpublished

Bibliography:

The Times, 31 May 1927, p. 14c (Anon)

B58 STUDY: For piano solo

Date of composition: 1927 (London)

Dedication: To Edwin Evans

Vivo. (♩ = 168)

mf

simile

Duration: 1 minute 45 seconds

First performance: Unable to trace

Manuscript: Whereabouts unknown

First edition:

TO EDWIN EVANS | STUDY | (Curwen Edition 99060) | For Piano |
By | ARTHUR BLISS | London: J. Curwen & Sons Ltd., 29 Maiden
Lane, W.C.2 | New York: G. Schirmer Inc., Sole Agents for
U.S.A. | Copyright, 1927, by Arthur Bliss | Made in England |
PRICE THREE SHILLINGS & SIXPENCE

7 pages. 309 x 234 mm

Buff stiff paper wrappers. Lettered in mauve. Trimmed edges.

Publication: 501 copies published 27 October 1927 at 2/6

Quintet for oboe and strings

I

Assai sostenuto

The oboe enters at [4]

II

Presente con moto (rit. c64)

Oboe

III

Vivace (♩ = 132)

Copyright © 1995 by Alfred Music Company, Inc. All rights reserved. Printed in the U.S.A.

B59 QUINTET FOR OBOE AND STRINGS: For two violins,
Viola, Cello and Oboe.

Date of composition: 1927 (London)

Dedication: To Mrs Elizabeth Sprague Coolidge

Duration: 20 minutes

First performance: Venice, the Great Hall of the
Conservatorio 'Benedetto Marcello', Sunday 11
September 1927.

The Venetian Quartet (Luigi Enrico Ferro (1st
violin), Vittorio Fael (2nd violin), Oscar Crepas
(viola), Edoardo Guarnieri (cello) with Leon
Goossens (oboe). (A Coolidge Invitation Concert).

First UK and London performance: London, the Arts Theatre
Club, Monday 15 October 1928. The Vienna Quartet
(Rudolph Kolisch (1st violin), Felix Khuner (2nd
violin), Eugen Lehner (viola), Benar Heifetz (cello)
with Leon Goossens (oboe).
(The 3rd movement was broadcast by the BBC).

Manuscript:

Holograph in pencil with red and blue pencilled
annotations and rehearsal numbers.

The manuscript, bound in light grey cloth, is as
follows:

Movement I - 24 stave music paper, measuring
24.2 x 27cms.

The manuscript paper printer's mark is
shown as Carl Fischer New York No. 22-24
lines

Movement II - 20-stave music paper, measuring 33.6
x 26.2 cms.

The manuscript paper printer's mark is
shown as Ditson Brand No 5 Made in USA

Movement III - 18-stave music paper, measuring 36 x 26cms.

Movement I - No title page

Movement II - Music for | Oboe and Four Strings |
by | Arthur Bliss

Movement III - Music for Oboe and Four Strings |
Arthur Bliss | no III

53 pages - pp. [1-11] Music : Movement I
 p. [i] Title page
 pp. [1-14] Music : Movement II
 p. [1] Title Page
 pp. [1-23] Music : Movement III
 pp. [24-26] Blank

Signed by the composer as follows :

Movement I - p.[1] and p. [11]
 Movement II - p.[1] and p. [14]
 Movement III - p.[i]

Dedication is laid in on a dedicatory card :
 To | Elizabeth Sprague Coolidge | true friend
 to all music, | young as well as old | London 1927
 No place of composition or date apparent, except
 that on dedicatory card.

Present location: Music Division, Library of Congress,
 Washington DC, USA
 Mrs Coolidge presented the mss to the Library on
 19 November 1927.

First edition:

BLISS | QUINTET | FOR OBOE AND STRINGS | OXFORD
 UNIVERSITY PRESS | 36 SOHO SQUARE OXFORD STREET
 LONDON W.1 | New York - Carl Fischer Inc. | Leipzig -
 Friedrich Hofmeister | Amsterdam - Broekmans &
 Van Poppel | Paris - Magasin Musical, Pierre
 Schneider

54 pages. 248 x 177mm
 Straw stiff paper wrappers. Lettered in blue.
 Trimmed edges.

Publication : © 1928 at 10/6. Set of parts also
 10/6

Bibliography:

Boyd Maine, New Paths in Music
 (London, Thames Nelson, 1940), 116-7.
The Times, 29 September 1928, p. 8b (Anon)
 Letters from Bliss to Mrs Coolidge
 18 February 1927 - London
 (Accepts her commission)
 11 April 1927 - London
 (I have got on well with my Quintet....)
 31 July 1927 - Santa Barbara
 (I am writing to tell you that your work for oboe
 and String Quartet has been finished some 4 or 5 weeks....)
 31 August 1927 - London
 17 September 1927 - London
 (Present location: The Library of Congress)

Recordings: 33rpm:

Members of the Melos Ensemble 12" World Record
Club (EMI) CM 42 (Mono) SCM 42 (Stereo)
Reviewed in The Gramophone, Vol XLI (485) October 1963,
pp. 195-6
by A.R. (i.e. Alec Robertson)

Other versions:

FRONTIER : ballet in three sections (1969)

First performance: Australia, Perth, the Perth Theatre,
Thursday 30 October 1969

The Scottish Ballet :

Choreography: John Neumeir

Decor and Costumes: John Neumeir

A Girl Elaine McDonald

The Frontier Terence James
Ashley Killar
Gernot Petzold

Figures of Her Fantasy Marian St. Claire
Caroline Douglas
Patricia Rianne
Brian Burn
Sean Cunningham

A Boy Ken Wells

"Between the life one lives and the life one feels,
the life one only has inklings and glimpses of...
there lies that invisible frontier...what comes
right up to any man, and becomes action, and collides
with his life is clear and small, human in its
dimensions and human in its outlines."

- Robert Musil.

First UK and London performance: London, Sadler's Wells
Theatre, Wednesday 26 November 1969

The Scottish Ballet :

Choreography and Design: John Neumeier

A Girl Robin Haig

Figures of Her Fantasy Marian St. Claire
Brian Burn
Sean Cunningham
Carol Douglas
Patricia Rianne

The Frontier Terence James
Ashley Killar
Gernot Petzold

A Boy Kenn Wells

Musicians:

Oboe	Michael Dobson		
1st Violin	Lionel Bentley	2nd Violin	Peter Carter
Viola	Ian White	Cello	Anita Lasker

The ballet was given its premier in Germany on 7
October 1970 under the title Die Sperre.

B60 FOUR SONGS

1. A Christmas Carol

The image shows a handwritten musical score for the first part of a Christmas Carol. It consists of two staves: a vocal line and a piano accompaniment line. The key signature is one flat (Bb) and the time signature is 6/8. The tempo is marked 'Moderato'. The vocal line begins with the lyrics 'Come, praise, my gods, Christ's,'. The piano part provides harmonic support with chords and melodic lines. The score is written in ink on a white background.

Voice

Moderato

Come, praise, my gods, Christ's,

Piano

Sea Love

VOICE *♩ = c. 80*

VIOLIN *f* *mf*

f

Tide be run - nin' the great world o - ver: _____

f

Twas on - ly last June month I mind that we _____ Was think - in' the

3. Vocalise

The image shows a handwritten musical score for a piece titled "Vocalise". It consists of two staves: a vocal line and a violin line. Both staves are in the key of D major (one sharp) and 5/8 time. The vocal line begins with a fermata on a whole note, followed by a melodic phrase. A dynamic marking of *p* (piano) is placed below the first measure of the vocal line. The violin line starts with a whole note chord, followed by a melodic line that mirrors the vocal line. A dynamic marking of *p* is also present at the beginning of the violin line. The score concludes with a double bar line. The word "pian" is written at the end of the violin line.

4. The Mad Woman of Purnet's Town

Handwritten musical score for the piece "The Mad Woman of Purnet's Town". The score is written on three staves: Voice, Violin, and Piano. The key signature is one sharp (F#) and the time signature is 6/8. The piece begins with a dynamic marking of *f* (forte). The Voice part starts with a melodic line, followed by a dynamic marking of *f* and the instruction "A swell". The Violin part provides a rhythmic accompaniment with a melodic line. The Piano part features a complex accompaniment with many beamed notes and rests. The score concludes with a dynamic marking of *f* and a final cadence.

B60 FOUR SONGS: For voice, violin and piano
Words by 1. Arthur S. Cripps (1869-1952): 2.
Charlotte Mew (1869-1928): 4. L.A.G. Strong
(1896-1958)

Date of composition: 1927 (London)

Duration: 1. 1 minute 10 seconds
2. 1 minute 15 seconds
3. 2 minutes
4. 1 minute

First performance: London, the Grotrian Hall,
Wednesday 6 April 1927. Sybil Scanes (soprano),
Paul Belinfante (violin) and George Reeves (piano).

Manuscripts: Nos 1, 3 and 4 - 2 : Whereabouts unknown

All holographs in ink

The unbound manuscripts are as follows:

1. - 20-stave music paper, measuring 36.2 x 26.2cms
3. - 16-stave music paper, measuring 36.2 x 26.4cms
4. - 18-stave music paper, measuring 35.9 x 26.1cms

1. 4 pages - pp. [1-3] Music
p. [4] Blank
3. 4 pages - pp. [1-3] Music
p. [4] Blank
4. 4 pages - pp. [1-4] Music

Signed by the composer at the end of the last
song.

No date, dedication or place of composition apparent.

Present location: Lady Bliss, London

First edition of No. 2 only:

No title page

3 pages. 278 x 210mm

White stiff paper. Lettered in black. Trimmed
edges.

Publication: Novello & Co Ltd. © 1966 at 3/-

Novello also published Sea Love in reduced format
as a Musical Times supplement to mark Sir Arthur
Bliss's 75th birthday in August 1966.

Nos 1, 3 & 4 unpublished

Bibliography:

The Times, 8 April 1927, p. 12c (Anon)
(The "vocalize" sounded like an accompanied cadenza, and needed an aria to be intelligible as a piece of music. It is impossible to dissociate the human voice from words, or at least from action. But there was a lively rhythm and brisk interplay between voice and instrument. Of the songs, "The Mad Woman of Punnetstown" was perhaps the best, though "Sea Love" would doubtless sound better if taken less dramatically.)
Letter from Bliss to Eva Gauthier, dated 27 January [1927]
(Present location: New York Public Libraries)

B61 PASTORAL : LIE STREWN THE WHITE FLOCKS

Pastoral : Lie Strewn (orchestra)

Assai sostenuto, tranquillo
♩ = 80

The Shepherd's Holyday

Thus, thus be-gin the year - ly rites. Are due to

Thus, thus be-gin the year - ly rites. Are

Thus, thus be-gin the year - ly rites. Are due to

Thus, thus be-gin the year - ly rites.

A Hymn to Pan

Allegro $\text{♩} = 168 - 176$

The score consists of four systems. The first system is a piano introduction with a **ff** dynamic and a **Timpani** part. The second system continues the piano accompaniment with **fz** dynamics. The third system features four vocal staves with the lyrics: "All ye woods, and trees, and bowers," repeated four times, each with the instruction **f with great vigour**. The fourth system is a piano accompaniment for the vocal parts, marked **fz**.

Pan's Saraband

Sostenuto $\text{♩} = 60$
Flute

The score is for Flute and Piano. The flute part is marked **f** and **mf**. The piano accompaniment features a steady bass line and chords. The tempo is **Sostenuto** at $\text{♩} = 60$.

Pan and Echo

Moderato **31**

pdolce
Where while I seek you, E-cho,

Moderato ♩ = 104 **31**

ff *staccato*

The Naiads' Music

Allegretto leggiero

Come, — ye sor - row-ful, —
Come, — ye sor - row-ful, —

Allegretto leggiero ♩ = circa 78

The Pigeon Song

Andante moderato
Flute

Mezzo-Soprano Solo

Andante moderato ♩ = 88

Lit- tle pi-geon, grave and fleet,

Detailed description: This musical score is for 'The Pigeon Song'. It consists of three staves. The top staff is for Flute, marked 'Andante moderato'. The middle staff is for Mezzo-Soprano Solo, with the lyrics 'Lit- tle pi-geon, grave and fleet,'. The bottom staff is for Piano accompaniment, marked 'Andante moderato' with a tempo of ♩ = 88. The piano part includes dynamics like 'mf' and 'p'.

Song of the Reapers

Allegro deciso ♩ = 126

p

mf (bar 6)

non legato

ff

De-me-ter, rich in fruit, and rich in grain, — may this

De-me-ter, rich in fruit, and rich in grain, — may this

De-me-ter, rich in fruit, and rich in grain, — may this

De-me-ter, rich in fruit, and rich in grain, — may this
 (bar 26)

sempre ff

78

Detailed description: This musical score is for 'Song of the Reapers'. It features a piano accompaniment and four vocal parts. The piano part is marked 'Allegro deciso' with a tempo of ♩ = 126 and includes dynamics 'p', 'mf', and 'sempre ff'. The vocal parts are marked 'ff' and sing the lyrics 'De-me-ter, rich in fruit, and rich in grain, — may this'. There are two systems of vocal staves. The first system has four staves, and the second system has four staves, with the first staff in the second system marked '(bar 26)'. A page number '78' is visible at the end of the second system.

Finale - See the heavy clouds (orchestra)

Andante sostenuto ♩ = circa 50

Musical score for the orchestral piece 'See the heavy clouds'. It consists of three measures. The first measure has a dynamic marking of *f* (forte) and a hairpin indicating a gradual decrease to *mf* (mezzo-forte) in the second measure. The third measure returns to *f*. The score is written for a grand piano with three staves: the upper two for the right hand and the lower for the left hand. The key signature has one sharp (F#) and the time signature is 3/4. A first ending bracket is shown above the first two measures.

The Shepherd's Night-Song

Più lento ♩ = circa 120

Musical score for the piano introduction of 'The Shepherd's Night-Song'. It consists of three measures. The first measure is marked *p dolce* (piano dolce). The second measure is marked *mf* (mezzo-forte). The third measure is marked *fz* (forzando) and *rall.* (rallentando). The score is written for a grand piano with three staves.

a tempo, tranquillo

Vocal score for 'The Shepherd's Night-Song'. It features five staves of music with lyrics. The tempo is marked 'a tempo, tranquillo' and the dynamics are *p dolce*. The lyrics are: 'Now arched dark boughs hang dim and still; The deep dew glist-ens up the hill;'. The score is written for a single voice part with a grand piano accompaniment. The piano part is written on two staves at the bottom.

B61 PASTORAL: LIE STREWN THE WHITE FLOCKS: For mezzo soprano, mixed chorus, flute, timpani, and string orchestra.
Words by Ben Jonson (1572-1637), John Fletcher (1579-1625), Poliziano (1454-1494), Robert Nichols (1893-1944) and Theocritus (c. 310-250 BC)

Date of composition: 1928-9 (London)

Commissioned by: The Harold Brooke Choir

Dedication: To Edward Elgar

Duration: 33 minutes

First performance: London, the Bishopgate Institute, Wednesday 8 May 1929. Odette de Foras (mezzo-soprano), Gilbert Barton (flute), the Harold Brooke Choir and Orchestra (leader: Harry Idle), conducted by Harold Brooke.

Manuscript: (Full Score)

Holograph in ink with some chorus parts in pencil and annotations in red ink

The score, bound in black buckram, is written on 20-stave measuring 36.1 x 26.3cms

165 pages - pp. 1-3 : Pastoral-Lie Strewn (orchestral)
pp. [4]-19 : The Shepherd's Holyday
pp. [20]-40 : A Hymn to Pan. p. [20] is written in red ink, and the whole sheet is superimposed on another with glue.
pp. 41-45 : Pan's Saraband
pp. 45-59 : Pan and Echo
pp. 59-62)
p. [63]) : The Naiads' Music p. [64] missing
pp. 65-94)
p. 95 : Blank
pp. 96-118 : The Pigeon Song
p. 119 : Blank
pp. 120-137 : Song of the Reapers
pp. 138-144 : Finale - See the heavy clouds (orchestral)
pp. 145-165 : The Shepherd's Night-Song

Signed by the composer at the top of page [1]
Date indicated at the end of the music - April 5th 1929 Primavera
No dedication or place of composition apparent.

Present location: Lady Bliss, London who also possesses a sketch of The Pigeon Song, in ink and pencil.

First edition: (Full Score)

ARTHUR BLISS | PASTORAL | "LIE STREWN THE WHITE
FLOCKS" | FOR CHORUS, MEZZO SOPRANO SOLO, SOLO
FLUTE, | DRUMS, AND STRING ORCHESTRA | FULL
SCORE | NOVELLO | AND COMPANY LIMITED | 160
WARDOUR STREET | LONDON W. 1

122 pages. 339 x 251mm
Green stiff paper wrappers. Lettered in black.
Trimmed edges.

Publication: © 1953 at 52/6.

(Miniature Score)

ARTHUR BLISS | PASTORAL | "Lie Strewn the white
flocks" | 8s 0d | (1951) | NOVELLO AND COMPANY
LIMITED | 160 WARDOUR STREET | LONDON, W. 1

122 pages. 189 x 137mm
Green stiff paper wrappers. Lettered in black.
Trimmed edges.

Publication: © 1953 at 8/-

(Vocal Score)

NOVELLO'S ORIGINAL OCTAVO EDITION | LIE STREWN
THE WHITE FLOCKS | PASTORAL | FOR | CHORUS,
(MEZZO-SOPRANO SOLO), SOLO FLUTE, | DRUMS, AND
STRING ORCHESTRA | BY | ARTHUR BLISS | The poems
selected from the works of | BEN JONSON, JOHN
FLETCHER, POLIZIANO, | THEOCRITUS, AND ROBERT
NICHOLS | 2s 6d | LONDON : NOVELLO AND COMPANY,
LIMITED

60 pages. 246 x 171mm
Buff stiff paper wrappers. Lettered in brown.
Trimmed edges.

Publication: © 1929 at 2/6d

No 5 : The Naiad's Music (Vocal
Score)

issued separately by Novello in
1949 in their Octavo Choruses series
(Chor. 867)

Bibliography:

The Musical Times, Vol 70, no. 1035, May
1929, pp. 406-9 (Anon)
The Times, 10 May 1929, p. 146 (Anon)

Letters from Elgar to Bliss
8 November 1928
1 February 1929
24 April 1929
9 May 1929
(Elgar thanks Bliss for the score of Pastoral)
(Present location: Lady Bliss, London)

Recordings: 78rpm:

Nancy Evans (mezzo-soprano) and Garth Morris
(flute) / BBC Chorus / Jacques String
Orchestra / Reginald Jacques
12" Decca AX 565-8
Reviewed in The Gramophone, Vol XXIX (344)
January 1952, p. 184
by L.S. (i.e. Lionel Salter)

33rpm:

Sybil Michelow (mezzo-soprano) and Norman Knight
(flute) / Bruckner-Mahler Choir of
London / London Chamber Orchestra/
Wyn Morris
12" Pye Virtuoso TPLS 13036 (Stereo)
ZCPC 507 (cassette)
Reviewed in The Gramophone, Vol XLVIII (570)
November 1970, pp. 824
and 829
by A.R. (i.e. Alec
Robertson)

B62 SERENADE

1. Overture : The Serenader (orchestra)

Moderato (♩ = 96)

The first system of the musical score consists of two staves, treble and bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music begins with a series of chords and eighth notes in the bass line, marked with a forte dynamic (*f*). The treble line features a melodic line with eighth notes and some rests. The system concludes with a *ff marcato* section, where the bass line has a series of chords marked with *fz* and *ff marcato*, and the treble line has a melodic line with eighth notes. There are some markings below the bass staff, including a *fz* and some parentheses.

The second system of the musical score continues from the first system. It consists of two staves, treble and bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music begins with a series of chords and eighth notes in the bass line, marked with a forte dynamic (*fz*). The treble line features a melodic line with eighth notes and some rests. The system concludes with a *fz* section, where the bass line has a series of chords marked with *fz* and the treble line has a melodic line with eighth notes.

1. Overture : The Serenader (orchestra)

Moderato (♩ = 96)

The first system of the musical score consists of two staves, Treble and Bass. The Treble staff begins with a 4/4 time signature and contains a melodic line with various ornaments and dynamics. The Bass staff provides a harmonic accompaniment with chords and moving lines. Dynamics include *f*, *fz*, and *ff marcato*. The system concludes with a double bar line.

The second system continues the musical piece with two staves. The Treble staff features a melodic line with several accents (*V*) and dynamic markings. The Bass staff continues the accompaniment with chords and rhythmic patterns. Dynamics are marked as *fz* and *f*. The system ends with a double bar line.

2. Fair is my Love

Poco Allegretto (♩=69)

The piano introduction consists of three measures. The first measure is in 3/4 time, the second in 2/4, and the third in 4/4. The right hand features sixteenth-note patterns with sixteenth-note rests, including two sixteenth-note chords marked with a '6' and a triplet of sixteenth notes. The left hand plays a steady eighth-note accompaniment. The piece begins with a piano (*p*) dynamic.

The vocal line and piano accompaniment begin with the lyrics: "Fair is my Love, when her fair gold - en hairs With the". The vocal melody is in 3/4 time, starting with a piano (*p*) dynamic. The piano accompaniment features a steady eighth-note bass line and a treble line with triplet eighth-note patterns. The piece concludes with a final chord in the bass line.

3. Idyll : And thus our Delightful Hours

Allegretto tranquillo (♩ = 80)

The first system of the musical score consists of two staves, treble and bass clef, with a brace on the left. The music is in 3/4 time and features a key signature of one sharp (F#). The tempo is marked 'Allegretto tranquillo' with a quarter note equal to 80 beats per minute. The dynamic marking is 'p dolce'. The melody in the treble clef is characterized by flowing eighth and sixteenth notes, often beamed together. The bass clef provides a steady accompaniment with eighth notes. The system concludes with a fermata over the final notes.

The second system of the musical score continues the piece on two staves, treble and bass clef, with a brace on the left. The key signature remains one sharp (F#). The melody in the treble clef continues with similar rhythmic patterns, featuring some rests and longer note values. The bass clef accompaniment remains consistent. The system ends with a fermata over the final notes.

4. Tune on my Pipe the Praises of my Love

Allegro assai vivace e brillante (♩ = circa 58)

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves form a grand staff for piano accompaniment. The piano part features a driving bass line with frequent accents and dynamic markings of *fz* (forzando) and *ff* (fortissimo). The right hand of the piano part has a complex, rhythmic accompaniment with many slurs and accents.

The second system continues the musical score with three staves. The piano accompaniment remains highly rhythmic and dynamic, with *fz* markings and *ff* dynamics. The right hand of the piano part features a series of slurs and accents, creating a sense of forward motion. The melodic line in the top staff continues with eighth and sixteenth notes.

The third system includes a vocal line in the top staff and piano accompaniment in the bottom two staves. The vocal line begins with the lyrics "Tune on my pipe the praises of my Love," and is marked with a dynamic of *f* (forte). The piano accompaniment features a dynamic marking of *mf subito* (mezzo-forte subito) and continues with a rhythmic accompaniment similar to the previous systems. The piano part includes slurs and accents throughout.

B62 SERENADE: For baritone solo and orchestra
Words by Edmund Spenser (1552?-1599) from
Amoretti (Sonnet LXXXI) and Sir J Wootton
(1658-1639) from In praise of His Daphnis

Date of composition: 1929 (London)

Instrumentation: 2 flutes (2nd alternating piccolo), 1 oboe, 2 clarinets in B-flat, 2 bassoons, 2 horns in F, 2 trumpets in C, 1 tenor trombone, timpani, percussion (1 player: glockenspiel, castanets and tambourine), harp and strings.

Dedication: To my wife

Duration: 23-25 $\frac{1}{2}$ minutes

First performance: London, the Queen's Hall, Tuesday 18 March 1930. Roy Henderson (baritone), the London Symphony Orchestra, conducted by Malcolm Sargent (A Courtauld-Sargent Concert)

Manuscript: (Full Score)

Holograph in ink

The score, bound in sky blue cloth, is written on 44 double sheets of 26-stave music paper, measuring 35.5 x 26.2 cms

Arthur Bliss | To My Wife | Serenade | in four movements | for | Orchestra & Baritone | I | Overture | The Serenader | II | Fair is my Love | Sonnet LXXXI Amoretti Edmund Spenser | III | Idyll | IV | Tune on my pipe the praises of my love | (Sir J Wotton)

176 page - p. [i]	Publisher's label
p. [ii]	Printed programme note
p. [iii]	Title page
p. [iv]	Instrumentation and note signed by AB, dated 13/1/56
pp. [1-61]	Music : I - Overture
p. [62]	Blank
p. [v]	Half title page : II <u>Fair is my Love</u> Sonnet LXXXI - Amoretti Edmund Spenser from Serenade for Baritone & Orchestra Arthur Bliss
p. [vi]	Blank
pp. [63-85]	Music II - Fair is my love
p. [86]	Blank
pp. [87-121]	Music III - Idyll
p. [122]	Blank
pp. [123-167]	Music IV - Tune on my pipe
pp. [168-170]	Blank

Signed by the composer at the top of the title page p.[iii]; on p. [iv]; on page [1]; at the end of the first movement, p. [61]; on the half title page, p. [v] and at the end of the work on p. [167].
Dedication on the title page.
No date or place of composition apparent.

Present location: Department of Music,
University Library, Cambridge.

First edition: (Piano/Vocal Score)

ARTHUR BLISS | SERENADE | in four movements
for | Orchestra and Baritone | I | Overture: |
The Serenader | II | 'Fair is my Love'* |
(Sonnet: LXXXI Amoretti: Edmund Spenser) |
III | Idyll | 'And thus our delightful hours |
Full of waking dreams shall pass' | IV |
'Tune on my pipe the praises of my Love'* |
(Sir J. Wotton) | OXFORD UNIVERSITY PRESS |
Aeolian Hall New Bond Street London W. 1 |
Score and parts may be hired from the publishers |
*Also published separately, price 2/- each

36 pages. 307 x 236mm
Buff stiff paper wrappers. Lettered in blue.
Trimmed edges.

Publication: © 1930 at 7/6

Bibliography:

The Times, 19 March 1930, p. 12d (Anon)

Revision:

For a performance of this work in January 1956, the composer "thinned out" the scoring for Woodwind and Brass. It is the slimmer version that is performed today.

Recordings: 33rpm:

John Shirley Quirk (baritone) / London
Symphony Orchestra / Brian Priestman
12" Lyrita SRCS 55 (stereo)
Reviewed in The Gramophone, Vol XLIX (579) August
1971, p. 332
by A.R. (i.e. Alec
Robertson)

Other Versions:

Fair is my love - no. 2 of Serenade for baritone solo and piano.

Words by Edmund Spenser.

Duration: 4 minutes 30 seconds

First edition:

BLISS | 'FAIR IS MY LOVE' | from | SERENADE | FOR
ORCHESTRA & BARITONE | PIANO SCORE | Price 2/-

7 pages. 309 x 240mm

Cream stiff paper wrappers. Lettered in blue.

Trimmed edges.

Publication: © OUP 1930 at 2/-

Tune on my pipe the praises of my love - no. 4 of Serenade for baritone solo and piano.

Words by Sir John Wotton.

Duration: 5 minutes

First edition:

BLISS | 'TUNE ON MY PIPE THE | PRAISES OF MY LOVE' |
from | SERENADE | FOR ORCHESTRA & BARITONE | PIANO
SCORE | PRICE 2/- | OXFORD UNIVERSITY PRESS | Aeolian
Hall New Bond Street London W 1 | New York - 114 Fifth
Avenue | Leipzig - Friedrich Hofmeister | Amsterdam -
Brockmans & van Poppel | Paris - Editions Max Eschig

12 pages. 309 x 240mm

Cream stiff wrappers. Lettered in blue. Trimmed edges.

Publication: © OUP 1930 at 2/-

Two Love Songs - nos 2 and 4 of Serenade for baritone solo and piano.

Words by Edmund Spenser and Sir John Wotton.

Duration: 4 minutes 30 seconds
5 minutes

First edition:

Arthur Bliss | TWO LOVE SONGS | Fair is my Love (Edmund
Spenser) In Praise of his Daphnis (Sir John Wotton) |
OXFORD UNIVERSITY PRESS | Music Department 44 Conduit
Street London W1R 0DE

15 pages. 311 x 230mm

Red stiff paper wrappers. Lettered in White. Trimmed edges.

Publication: © 1971 at 75p (0 19 345166 2)

B63 MORNING HEROES

1. Hector's Farewell to Andromache

Maestoso (♩. = circa 58)

Pma pesante

1

mf *p* *mf*

9

ORATOR.— So Andromache met Hector now, and with her went the handmaid bearing in her bosom the tender boy, the little child, Hector's loved son, like unto a beautiful star.

8va bassa.....

2. The City Arming

Allegro moderato (with great spirit and elation)

21

SOPRANO *ff*
First O songs — for a pre-lude, — Light-ly

ALTO *ff*
First O songs — for a pre-lude, — Light-ly

TENOR *ff*
First O songs — for a pre-lude, — Light-ly

BASS *ff*
First O songs — for a pre-lude, — Light-ly

21
Allegro moderato (♩ = 120)

ff *fz*

8va *bassa*.....

The image shows a page of a musical score. At the top, it is titled '2. The City Arming' with a tempo marking 'Allegro moderato (with great spirit and elation)'. Below this, there are four vocal staves: Soprano, Alto, Tenor, and Bass. Each vocal staff begins with the lyrics 'First O songs — for a pre-lude, — Light-ly'. The Soprano part is marked with a dynamic of *ff*. The piano accompaniment is shown below the vocal parts, starting with a dynamic of *ff* and *fz*. The piano part includes a section marked '21' with a tempo of 'Allegro moderato (♩ = 120)'. At the bottom of the piano part, there is a marking '8va bassa.....'.

3. Vigil

Andante sostenuto (♩ = 68-72)

First system of piano accompaniment. It consists of two staves. The upper staff has a dynamic marking of *p* followed by *fx*. The lower staff has a dynamic marking of *fx*. The music is in a minor key and features complex harmonic textures with many accidentals.

Second system of piano accompaniment. It consists of two staves. The upper staff has a dynamic marking of *mf* and the instruction *molto espressivo*. The lower staff has a dynamic marking of *mf*. There are triplets in both staves.

Third system of piano accompaniment. It consists of two staves. The upper staff has a dynamic marking of *p*. The lower staff has a dynamic marking of *p*. There are triplets in both staves.

51

54

Vocal line for the first system. It consists of two staves. The upper staff has a dynamic marking of *p* and the instruction *rall.*. The lower staff has a dynamic marking of *p*. There are triplets in both staves.

L'istesso tempo (tranquillo)
SOPRANO (seated)

*From Poems of
Li-Tai-Po (709-768)

Vocal lines for Soprano and Alto. The Soprano part has a dynamic marking of *p* and the lyrics "The war - ri-ors". The Alto part has a dynamic marking of *p* and the lyrics "The war - ri-ors".

L'istesso tempo (tranquillo) (♩ = 72)

The war - ri-ors

Second system of piano accompaniment. It consists of two staves. The upper staff has a dynamic marking of *pp*. The lower staff has a dynamic marking of *pp*. The music is in a minor key and features complex harmonic textures with many accidentals.

4. Achilles goes forth to battle

Allegro con fuoco (♩ = 132) 77

fz mf
L.H. *mf*
fz mf
fz mf *fz mf*

86

fz *fz* *fz* *fz* *ff*

From THE ILIAD, Book XIX
translated by George Chapman

SOPRANO *rall. molto* *a tempo*

ALTO The host set forth, and pour'd his

TENOR *rall. molto* The host set forth, and pour'd his

BASS The host set forth, and pour'd his

The host set forth, and pour'd his

rall. molto *a tempo* (♩ = 116)

fz *f*

Allegro con fuoco
ff

Ae-ne - as, Prince of Tro - jans! —
 Di - vine Sar -

ff

Ae-ne - as, Prince of Tro - jans! —
 Di - vine Sar -

Allegro con fuoco (♩ = 120)
craso. molto ff

5. Now, Trumpeter for thy Close

Andante maestoso (♩ = circa 66)
Timpani

pp

ORATOR. — Halted against the shade of a last hill,
 They fed, and, lying easy, were at ease

And, finding comfortable chests and knees
 Carelessly slept. But many there stood still
 To face the stark, blank sky beyond the ridge,
 Knowing their feet had come to the end of the world.

Dawn on the Somme

117
rall. molto Grave (quasi chorale)

CORO I

S Last night

A Last night

T Last night

B Last night

117
rall. molto Grave (quasi chorale)

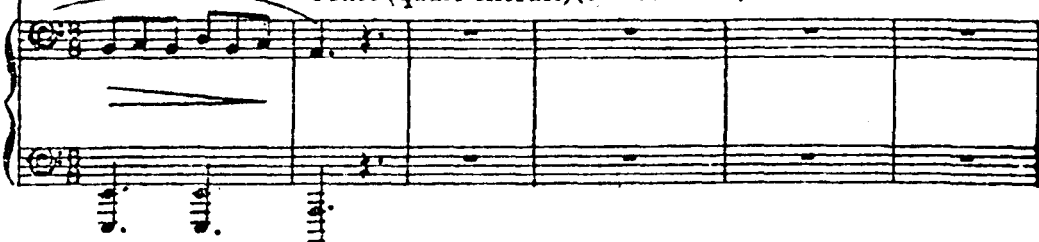
S Last night rain fell o - ver the scarred pla - teau,

A Last night rain fell o - ver the scarred pla - teau,

T Last night rain fell o - ver the scarred pla - teau,

B Last night rain fell o - ver the scarred pla - teau,

117
rall. molto Grave (quasi chorale) (♩ = circa 50)



B63 MORNING HEROES: Symphony for orator, mixed chorus and orchestra.

Words by Homer (c. 850-800BC) from The Illiad, Book VI (translated by W. Leaf); Book XIX (translated by G. Chapman)

Walt Whitman (1819-1892) from Drum-Taps

Li Tai Po (c. 700-762)

Wilfred Owen (1893-1918)

Robert Nichols (1893-1944)

Date of composition: 1929/30 (London)

Commissioned by : The Norfolk and Norwich 33rd Triennial Music Festival

Instrumentation: 3 flutes (3rd playing piccolo), 2 oboes, English horn, 2 clarinets in B-flat, bass clarinet, 2 bassoons, double bassoon, 4 horns in F, 3 trumpets in C, 2 tenor trombones, bass trombone, tuba, timpani I and II, percussion (2 players: side drum, tenor drum, bass drum, cymbals, gong) harp and strings.

Note : provision for performance with reduced instrumental forces (3rd flute, 2nd oboe, bass clarinet, double bassoon, timpani II and 1 percussion being omitted) was at one time made by Bliss, but he later revoked this.

Dedication: To the memory of my brother FRANCIS KENNARD BLISS and all other comrades killed in battle.

Duration: 57-60 minutes

First performance: Norwich, St. Andrew's Hall, Wednesday 22 October 1930.

Basil Maine (orator), Festival Chorus (chorus master: Haydon Hare), the Queen's Hall Orchestra (leader: Charles Woodhouse), conducted by Arthur Bliss.

First London performance: London, the Queen's Hall, Wednesday 25 March 1931 (postponed from 4 February)

Basil Maine (orator), the National Chorus (Chorus master: Stanford Robinson), the BBC Symphony Orchestra (leader: Arthur Catterall), conducted by Arthur Bliss.

Manuscript:

Holograph in ink with red and blue pencil annotations.
The orator and chorus parts are written in red ink.

The score, bound in brown buckram, is written on 40-
stave music paper, measuring 53.8 x 34.5cms.

212 pages - pp. 1-30 I : Hector's Farewell to
Andromache
pp. [31-33] } II : The City Arming
pp. [5-56] }
pp. [57-91] } III : Vigil 'Choral Epic'
pp. [90-98] } (There are two pages
numbered '91')
pp. [99-145] IV : Achilles goes forth
pp. [145-155] : The Heroes
p. [156] : Blank
pp. [1-6] : Now, Trumpeter for thy Close
pp. [7-24] : Dawn on the Somme

Signed by the composer at the top of p. [31]- the
beginning of the 2nd movement and at the top of p. [57]
- the beginning of the 3rd movement.
Dedication on the fly leaf.
No date or place of composition apparent.

Present location: Dept of Music, University Library,
Cambridge (1980) - but eventually destined for
Pembroke College.

First edition: (Vocal Score)

NOVELLO'S ORIGINAL OCTAVO EDITION | Composed for the
Norfolk and Norwich Thirty-Third Tiennial Musical Festival |
MORNING HEROES | A SYMPHONY | FOR | ORATOR, CHORUS AND
ORCHESTRA | BY | ARTHUR BLISS | (PRICE FOUR SHILLINGS) |
LONDON: NOVELLO AND COMPANY, LIMITED | NEW YORK: THE
H.W. GRAY CO., Sole Agents for the U.S.A. | Copyright
1930, by Novello and Company, Limited

105 pages. 255 x 170mm

Buff stiff paper wrappers. Lettered in brown. Trimmed
edges.

Publication: © 1930 at 4/- [According to The
Musical Times, the V.S. was published
on 10 October 1930]

Bibliography:

- Programme notes by the composer.
- R. Manning, From Holst to Britten
(London, W.M.A., 1949), 47-9
- The Musical Times, Vol. 71, no. 1052, October 1930,
pp. 881-6 (Harvey Grace)
- The Times, 23 October 1930, p. 12e (Anon)
- The Times, 24 October 1930, p. 12d (Anon)
(...we realize that Arthur Bliss had made his great
step forward and, in saying what is old, has said
something new and true.)
- The New York Times, 4 January 1931, section VIII, p. 9c
(Anon)
- Radio Times, 30 January 1931, p. 233 (Robert H. Hull)
(An introduction for the broadcast on 4 February 1931
which never took place)
- The Music Teacher, March 1931, pp. 149-150 (Eric Blom)
- Radio Times, 20 March 1931, pp. 686 and 688 (Anon)
- The Times, 26 March 1931, p. 12e (Anon)
(...the several texts were given an extraordinary
eloquence.)
- The New York Times, 8 October 1931, p. 21 (Anon)
(Details of the America premiere at the Worcester
Music Festival)
- The Listener, Vol XXI, no 532, 23 March 1939, p. 652
(A. Bliss)
- Letter from Bliss to Ethel Eicheim, 19 January 1930
(I am, at present, slaving away at a large orchestral
and choral work for the Norwich Festival.)
(Present location: Santa Barbara Museum of Art)
- Letter from Bliss to Susan Owen (Wilfred Owen's mother),
4 October [1930]
(I have written a symphony in memory of my brother...)
- Letter from Bliss to Mrs Owen, 27 March [1931]
(I can tell you that the audience was profoundly moved
by the recitation of your son's poem, and that at
rehearsal, those of the orchestra who were in the war
were affected for a few minutes to continue.)
(Present location: English Faculty Library, University
of Oxford)
- Letter from Susan Owen to Bliss, 15 October 1930
(She thanks the composer for a vocal score and adds 'but
...he will not be far away - I expect you feel the same
about your brother')
- (Present location: Lady Bliss, London)
- Letter from Stanford Robinson to Bliss, 16 December 1930
(Very many thanks for your letter...and the re-scored
bit of Morning Heroes which I will put into operation
immediately.)
(Present location: BBC Written Archives, Caversham)

Recordings: 78rpm:

No 5 'Spring Offensive' only
 Basil Maine (orator) with drums Decca F 5219

Unable to trace any review

33rpm:

John Westbrook (orator) / Liverpool Philharmonic
 Choir / Royal Liverpool Philharmonic
 Orchestra / Charles Groves
 12" HMV SAN 365 (stereo)

Reviewed in Gramophone, Vol 52 (622) March 1975,
 pp. 1687-8 by Christopher Palmer.

Reissued as HMV Greensleeves ESD 7133

TC - ESD 7133

**Reviewed in Gramophone, Vol, 59 (703), December 1981, p. 917
 by M.E.O. (i.e. Michael E. Oliver)**

B64 FANFARE FOR HEROES: For 3 trumpets, 3 trombones, timpani and cymbals*

Written in aid of the Musicians' Benevolent fund

Date of composition: 1930 (London)

Allegro brillante ♩ = 112

The musical score is arranged in four staves. The top staff is for Trumpets (I, II, III), with the instruction '(actual pitch)'. The second staff is for Trombones (I, II, III). The third staff is for Timpani, and the fourth staff is for Cymbals. The key signature is one sharp (F#) and the time signature is 4/4. The music is marked 'ff' (fortissimo) and includes triplets and a 'clash' on the cymbals.

Duration: 1 minute 39 seconds

First probable performance: London, the Royal Albert Hall, Thursday 26 May 1932. 50 trumpets, trombones, timpani, cymbals and drums: the combined forces of students from the Royal Military School of Music, Kneller Hall, - the BBC Symphony Orchestra and Royal Philharmonic Society Orchestra, conducted by Captain H.E. Adkins, Director of Music, Kneller Hall. (A world celebratory concert, organised by the News Chronicle, in aid of the Musicians' Benevolent Fund, given in the presence of HM King George V and Queen Mary, and broadcast by the BBC).

*A tuba is also included in one the 3 manuscripts.

Manuscripts:1- Full Score

Holograph in ink

The unbound score is written on two double sheets of 20-stave music paper, measuring 35.5 x 26.5cms.

'Fanfare for Heroes' | Arthur Bliss

8 pages -	p. [i]	Title Page
	p. [ii]	Blank
	pp. [1-5]	Music
	p. [6]	Blank

Signed by the composer on the title page.
No date, dedication or place of composition apparent.

Present location: Lady Bliss, London

2- Short Score

Holograph in ink

The unbound score is written on one double sheet of 14-stave music paper, measuring 27.2 x 34.00cms. The music paper printer's mark is shown as B.C. No. 17

4 pages -	pp. [1-3]	Music
	p. [4]	Blank

Signed by the composer with dedication at the top of page [1].
Date ('1930') indicated also at the top of page [1].
No place of composition apparent.

Present location: Lady Bliss, London

3- Short Score

Holograph in ink with pencilled markings

The unbound score is written on one double sheet of 20-stave music paper, measuring 36.2 x 26.7 cms.

4 pages -	pp. [1-3]	Music. The title is Fanfare for Trumpets, Trombones, Drums, Timpani.
	p. [4]	Blank

Signed by the composer at the end of the music.
No dedication, date or place of composition apparent.

Present location: Musicians' Benevolent Fund, London

First edition: (Piano Conductor)

No title page

4 pages 246 x 170mm

White stiff paper wrappers. Lettered in black.
Trimmed edges.

Publication: Novello & Co Ltd. © 1970 at 10p
(8 parts, 3p each)

Bibliography:

The Times, 27 May 1932, p. 12c (Anon)

Recordings:

78rpm:

Trumpeters of the Royal Military School of Music/
Adkins 12" HMV C 2445

Unable to trace any review

33rpm:

Locke Consort of Brass/James Stobart
12" RCA Red Seal RL 25081 (Stereo)

Reviewed in Gramophone, Vol 55 (649), June 1977, pp. 67-8
by W.A.C. (i.e. W.A. Chislett)

Other versions:

THE DEFEAT OF THE GERMANS NEAR MOSCOW: Fanfare for
Heroes used as part of the music for the film.

CREDITS:

Directors/Supervisors	:	D. VARLAMOV J. KOPALIN
Editor	:	P. CAPON
Assistant Editor	:	W.S. MEGARRY
English version prepared by the Soviet War News Film Agency		
Commentary spoken by	:	W. PICKLES

Film first shown: London, the Cambridge Theatre,
12 June 1942 (a trade showing).
The film was then put on general release on 13 July 1942.
Unable to trace orchestra/conductor involved.

Recording :

Copy of the film in the National Film Archive

B65 QUINTET FOR CLARINET AND STRINGS: For two violins,
viola, cello and clarinet

Date of composition: 1931/32 (London)

Dedication: To Bernard van Dieren

Duration: 26 minutes

First performance (private): London, Hampstead, the home
of the composer, Monday 19 December 1932.
The Kutcher Quartet (Samuel Kutcher (violin), Max
Salpeter (violin), Raymond Jeremy (viola) and Douglas
Cameron (cello) with Frederick Thurston (clarinet).

First public performance: London, the Wigmore Hall, Friday
17 February 1933.
The Kutcher Quartet (Samuel Kutcher (violin), Max
Salpeter (violin), Raymond Jeremy (viola) and Douglas
Cameron (cello) with Frederick Thurston (clarinet).

Manuscript:

Holograph in ink

The score, bound in brown buckram, is written on
14-stave music paper, measuring 23.1 x 30.3cms.

84 pages - pp. [1-15] I
p. [16] Blank
pp. [17-43] II
p. [44] Blank
pp. [45-60] III
pp. [61-84] IV

Signed by the composer at the top of page [1].
Dedication (which is not included in the printed copy)
appears at the top of page [1]: For Harold Brook
with the grateful thanks of Arthur Bliss 10 April 1933.
No date or place of composition apparent.

Present location: Lady Bliss, London

First edition: (Score)

BLISS | QUINTET FOR CLARINET AND STRINGS | Score:
(Ten Shillings and Sixpence) | Parts: Fifteen Shillings
NOVELLO AND COMPANY, LIMITED | 160, Wardour Street,
London, W. 1. | THE H.W. GRAY CO, Sole Agents for the USA,
159, East-48th Street, New York | MADE IN ENGLAND

66 pages. 252 x 167mm

White stiff paper wrappers. Lettered in red. Trimmed
edges.

Publication: © 1933 at 10/6d. Set of parts 15/-.
A miniature score was published by Novello
in 1950.

Quintet for clarinet and strings

Dr. #
Moderato (♩ = c. 96)
Solo Clarinet

I

Solo Clarinet

Allegro molto (♩. = 144)

II

Solo Clarinet

Molto espressivo (♩ = c. 60)

III

Solo Clarinet

Molto energico (♩ = 100)

IV

Bibliography:

- Programme note by the composer.
The Saturday Review, 31 December 1932, p. 691
 (Herbert Hughes)
The Monthly Musical Record, February 1933, pp. 31-2
 (Hubert J. Foss)
The Times, 20 February 1933, p. 8a (Anon)
 (...the quintet is a valuable addition to the repertory
 of modern chamber music.)
The Musical Times, Vol. 74 no 1083, May 1933, pp. 424-7
 (Eric Blom)
 (A detailed analysis, movement by movement)
The Chesterian, March/April 1935, pp. 110-111 (Robert
 H. Hull)
The Gramophone, Vol XIII (154) March 1936, p. 441
 (Terpander)
The New York Times, 8 March 1936, Section IX, p. 6c
The Gramophone, Vol XVI (183) August 1938, p. 140
 (Frederic Guilbert)

Recordings: 78rpm:

- Frederick Thurston (clarinet)/the Griller Quartet
 12" Decca K780-3
 Reviewed in The Gramophone, Vol XIII (150) November 1935,
 pp. 237-8
 by A.R. (i.e. Alec Robertson)

33rpm:

- Gervayse de Peyer (clarinet)/the Melos Ensemble
 12" World Record Club (EMI)
 CM 42 (mono)
 SCM 42 (stereo)
 Reviewed in The Gramophone, Vol XLI (485) October 1963,
 pp. 195-6
 by. A.R. (i.e. Alec Robertson)

B66 SIMPLES: For voice and piano, Bliss' contribution to The Joyce Book, settings by various modern composers of poems by James Joyce (1882-1941) from Pomes Penyeach.

Date of composition: 1932 (London)

Andantino calmo ♩ - circa 66

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is in 3/4 time and features a melodic line with several triplet markings. The dynamic marking *mf* is placed in the first measure. The piece concludes with a fermata over the final notes.

The second system includes a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with the lyrics "Of cool sweet" and is marked with a *p* dynamic. The piano accompaniment features a melodic line with triplet markings and a dynamic marking of *poco f*. The system concludes with a *p dolce* dynamic marking and a fermata over the final notes.

The full contents of The Joyce Book were as follows:

PORTRAIT OF JAMES JOYCE	AUGUSTUS JOHN
EDITOR'S NOTE	HERBERT HUGHES
PROLOGUE	JAMES STEPHENS
TILLY	E.J. MOERAN
WATCHING THE NEEDLEBOATS AT SAN SABBA	ARNOLD BAX
A FLOWER GIVEN TO MY DAUGHTER	ALBERT ROUSSEL
SHE WEEPS OVER RAHOON	HERBERT HUGHES
TUTTO E SCIOLTO	JOHN IRELAND
ON THE BEACH AT FONTANA	ROGER SESSIONS
SIMPLES	ARTHUR BLISS
FLOOD	HERBERT HOWELLS
NIGHTPIECE	GEORGE ANTHEIL
ALONE	EDGARDO CARDUCCI
A MEMORY OF THE PLAYERS IN A MIRROR AT MIDNIGHT	EUGENE GOOSSENS
BAHNHOFSTRASSE	C.W. ORR
A PRAYER	BERNARD VAN DIEREN
EPILOGUE	ARTHUR SYMONS

Duration: 2 minutes 45 seconds

First performance: London, College of Nursing (Cavendish Square), Wednesday 16 March 1932.
Dorothy Moulton, John Armstrong and Sinclair Logan (singers) with William Busch (piano).*
(A Contemporary Music Centre Concert)

Manuscript: Whereabouts unknown

*It is not clear who sang the Bliss setting

First edition:

THE JOYCE BOOK | THE SYLVAN PRESS | AND HUMPHREY
MILFORD | OXFORD UNIVERSITY PRESS | AMEN HOUSE,
WARWICK SQUARE | LONDON, E.C.4

84 pages (Simples extends from p. 43 to p. 47)
356 x 254mm

Blue silk wrappers (hand-woven silk from the
Edinburgh Weavers). Lettered in silver. Trimmed edges.
The grey paper was mould - made in Holland.

Publication: © 1932. 500 were printed; 450
were put on sale. Unable to trace any price.

It is worth quoting the editor's note (Herbert Hughes):

This book has evolved out of conversations that took place in Paris in the autumn of 1929. The talkers were Arthur Bliss and myself. We were attending a festival of contemporary chamber music arranged by Elizabeth Sprague Coolidge, and James Joyce had accompanied us to the Palais Royal where works of Bliss and Roussel and others were being performed. The subjective association of chamber music—that is, of intimate music—with the poetry of Joyce was to us like the association of wind and wave, of light and heat; and the idea of this collaboration, urged maybe by the emotional incidence of the festival, seemed to occur to us at the same moment.

Let us who are his friends, we said, make a volume of songs out of Pomes Penyeach and dedicate the volume to Joyce. We thought of selecting four or five. Our conversations were continued at Fouquet's and the idea expanded. It was decided that such a book of music would be incomplete, for Pomes Penyeach is a baker's dozen and the settings should be presented as such. There should, too, be a portrait, and poets and writers of prose (also his friends) should join the musicians.

Upon me, then, the task devolved—not a difficult one—of finding collaborators among those who recognized in Joyce not only an extremely sensitive poet but the greatest living virtuoso in prose. Thousands of miles separated us, Celt, Anglo-Saxon, Latin, American; and here, ultimately, in this London-printed book we meet to make our common tribute to his genius and to that quality in him which Yeats has called his heroic intensity.

To Miss Sylvia Beach, of Shakespeare and Company, Paris we offer our thanks for permission to publish these settings of the poems, as we do to Hubert Foss for his personal labour in designing and preparing The Joyce Book for publication.

Bibliography:

The Times, 18 March 1932, p. 12c (Anon)
 (Arthur Bliss was almost romantic in "Simples")
 Letter from Joyce to Bliss, dated 6 March 1933
 ('You have done my little song great honour. Please
 accept my warm thanks').
 (Present location: Lady Bliss, London)

Other versions:

To mark the occasion of Sir Arthur's 80th birthday,
 on 2 August 1971, the Oxford University Press
 published separately for the first time, in an
 edition limited to 500 copies, the composer's setting
 of Simples by James Joyce. This edition also
 contained a reproduction of the drawing of Sir Arthur
 by Wyndham Lewis.

First edition:

SIMPLES | A setting of | James Joyce's poem | by |
 ARTHUR BLISS | OXFORD UNIVERSITY PRESS | Music
 Department 44 Conduit Street London W1R 0DE

5 pages. 354 x 251mm.
 Dark blue stiff wrappers. Lettered in silver.
 Trimmed edges.

Publication: © 1933 at 80p

B67 CHORAL PRELUDE: DAS ALTE JAHRE VERGANGEN IST
 By J.S. Bach, freely arranged for pianoforte
 by Arthur Bliss.

Date of arrangement: 1932

Sostenuto ed espressivo il canto

The other contributors in the published A Bach Book for Harriet Cohen were:-

- | | | |
|-------|---|-------------------|
| No. 1 | <u>CHORAL PRELUDE FROM CANTATA 140</u>
'Wachet Auf'
'Sleepers wake' | GRANVILLE BANTOCK |
| No. 2 | <u>FANTASIA</u> | ARNOLD BAX |
| No. 3 | <u>CHORAL PRELUDE</u> 'In dulci jubilo' | LORD BERNERS |
| No. 4 | <u>CHORAL PRELUDE</u>
'Das alte Jahr vergangen ist'
'The old year is ended' | ARTHUR BLISS |
| No. 5 | <u>AIR, FROM THE SCHEMELLI GESANBUCH</u>
'Komm, susser Tod'
'Come, sweet death' | FRANK BRIDGE |
| No. 6 | <u>ANDANTE</u>
from Brandenburg Concerto No.
2 in F | EUGENE GOOSSENS |
| No. 7 | <u>CHORAL PRELUDE</u>
'O Mensch, bewein dein Sunde gross'
'O man, bewail thy grievous fall' | HERBERT HOWELLS |
| No. 8 | <u>CHORAL PRELUDE</u>
'Meine Seele erhebt den Herren'
'My soul doth magnify the Lord' | JOHN IRELAND |
| No. 9 | <u>CHORAL PRELUDE</u>
'Der Tag der ist so freudenreich'
'O hail this brightest day of days' | CONSTANT LAMBERT |

No. 10 CHORAL AND CHORAL PRELUDE

'Ach, bleib bei uns, Herr Jesu Christ'
'Now cheer our hearts this eventide'

R. VAUGHAN WILLIAMS

No. 11 CHORAL PRELUDE

'Herzlich thut mich verlangen'
'Lord, hear my deepest longing'

WILLIAM WALTON

No. 12 CHORAL PRELUDE

'Wie glauben all' in einem Gott, Vater'
'We all believe in one God, the Father'

W. GILLIES WHITTAKER

Dedication: Dedicated by the contributors to
Harriet Cohen

Duration: 1 minute 20 seconds

Manuscript:

The Bach Book is under the call number 4^o Mus. 2 in the Hebrew University Library. In the list of 'Donors and Call Numbers of the Exhibits' (on page 22 of the catalogue of 'Rare Music Manuscripts and Prints from the Collections of the Library - exhibited on the occasion of the 10th Congress of the International Association of Music Libraries, Jerusalem, 18-24 August 1974 - Jewish National and University Library'), 'The Book' is listed as No. 43 and the Donor 'Dame (sic) Harriet Cohen (4^o Mus 4)'. The Bliss and Ireland contributions are missing.

Present location: The Music Department, the Jewish National and University Library, Jerusalem, Israel.

First edition: (Piano Score)

A | BACH | BOOK | for Harriet Cohen | Transcriptions
for pianoforte from the | works of J.S. Bach made by
Granville | Bantock, Arnold Box, Lord Berners, |
Arthur Bliss, Frank Bridge, Eugene | Goossens, Herbert
Howells, John | Ireland, Constant Lambert, R. Vaughan |
Williams, William Walton, and | W. Gillies Whittaker
OXFORD UNIVERSITY PRESS | PRICE 5/-

32 pages (Bliss's contribution appears on p. 14).
310 x 240mm
Stiff yellow paper wrappers. Lettered in green.
Trimmed edges.

Publication © 1932 at 5/-

Bibliography:

Harriet Cohen, A Bundle of Times: memoirs
(London, Faber, 1959), p. 183.
Musical Opinion and Music Trade Review, 56(1932),
p. 235 (Anon)
The Times, 21 October 1932, p. 12d (Anon)

B68 SONATA FOR VIOLA AND PIANO

I Moderato $\text{♩} = \text{circa } 96$

Viola *mf dolce e sonore*

Piano *p sotto voce*

Sed. * Sed. *

II Andante
con sordino
pizz.

mp ma marcato

mp

III Molto Allegro ♩ = 160
 senza sord. \square

f *mp* *f* *f*

mf

8va

fz *

Coda

Coda Andante maestoso ♩ - circa 72

ff

fz *fz* *fz*

tr

Coda

368 SONATA FOR VIOLA AND PIANO: In three movements
with coda*

Date of composition: 1933 (London)

Commissioned by: Lionel Tertis

Dedication: In admiration - to Lionel Tertis

Duration: 27 minutes

First performance (private): London, Hampstead, the
home of the composer, 9 May 1933. Lionel Tertis
(viola) and Solomon (piano).

First performance (public): London, the Concert Hall,
Broadcasting House, Friday 3 November 1933.
Lionel Tertis (viola) and Solomon (piano).
(A BBC Chamber Concert which was broadcast)

Manuscript: Whereabouts unknown

First edition:

ARTHUR BLISS | SONATA | for viola and Pianoforte |
OXFORD UNIVERSITY PRESS | Amen House, Warwick Square,
London, E.C. 4

60 pages. 306 x 241mm

White stiff paper wrappers. Lettered in blue.
Trimmed edges.

Publication © 1934 at 10/6

[viola part]

No title page

23 pages. 307 x 241mm

White stiff paper. Lettered in black. Trimmed edges.

Published and included with the above.

*Bliss had, at onetime, plans to orchestrate the work;
Yehudi Menuhin was also to arrange it for violin and
piano.

Bibliography:

- Lionel Tertis, Cinderella no more (London, Peter Nevill, 1953), p. 72.
 Reprinted in My Viola and I (London, Elek, 1974), p. 74.
- The Times, 4 November 1933, p. 8c (Anon)
 (...it offers an important addition to the viola-player's growing repertory of modern music.)
- The Musical Times, Vol 75, no. 1093, March 1934, pp. 213-7 (Hubert J. Foss)
 (A detailed analysis with musical examples).
- The Chesterian, March/April 1935, pp. 110-111 (Robert H. Hull)
 (A review of the printed score.)

Recordings: 78rpm:

- Watson Forbes (viola) and Myers Foggin (piano)
 12" Decca X233-5
 Reviewed in The Gramophone, Vol XVI (191) April 1939, pp. 474-5
 by A.R. (i.e. Alec Robertson)

33rpm:

- Herbert Downes (viola) and Leonard Cassini (piano)
 12" Delta DEL 12028 (mono)
 Reviewed in The Gramophone, Vol XLII (499) December 1964, p. 285
 by R.F. (i.e. Roger Fiske)

B69 THINGS TO COME: Music from the film.
Story by H.G. Wells from his novel.
Denham Studios.
Produced by Alexander Korda.
Directed by William Cameron Menzies.

Date of composition: 1934/5 (London)

CREDITS:

ASSISTANT DIRECTOR	:	GEOFFREY BOOTHBY
PHOTOGRAPHY	:	GEORGES PERINAL
SETS	:	VINCENT KORDA
PRODUCTION MANAGER	:	DAVID B. CUNYNGHAME
EDITOR	:	CHARLES CRICHTON, FRANCIS LYON
SUP. EDITOR	:	WILLIAM HORNBECK
ASSISTANT ART DIRECTOR	:	FRANK WELLS
REC. DIRECTOR	:	A.W. WATKINS
AERONAUTICAL ADVISOR	:	NIGEL TANGYE
SPECIAL EFFECTS DIRECTOR	:	NED MANN
SPECIAL EFFECTS PHOTOGRAPHER	:	EDWARD COHEN
ASSISTANT SPECIAL EFFECTS	:	LAWRENCE BUTLER
CAMERA OPERATOR	:	ROBERT KRASKER
COSTUMES	:	JOHN ARMSTRONG, RENE HUBERT, & THE MARCHIONESS OF QUEENSBERRY

CAST:

JOHN CABAL)	:	RAYMOND MASSEY
OSWALD CABAL)	:	
PIPPA PASSWORTHY)	:	EDWARD CHAPMAN
RAYMOND PASSWORTHY)	:	
THE BOSS	:	RALPH RICHARDSON
ROXANA)	:	MARGUERETTA SCOTT
ROWENA)	:	
THEOTOCOPULUS	:	CEDRIC HARDWICKE
DR. HARDING	:	MAURICE BRADDELL
MRS. CABAL	:	SOPHIE STEWART
RICHARD GORDON	:	DERRICK DE MARNEY
MARY GORDON	:	ANN TODD
CATHERINE CABAL	:	PEARL ARGYLE
MAURICE PASSWORTHY	:	KENNETH VILLERS
MORDEN MITANI	:	IVAN BRANDT
THE CHILD	:	ANNE McLAREN
JANET GORDON	:	PATRICIA HILLIARD
GREAT GRANDFATHER	:	CHARLES CARSON
WORLD TRANSPORT OFFICIAL	:	PATRICK BARR

Attack on the Moon Gun

Molto Allegro fuoco (♩ = 160)

The musical score is written on two staves, Treble and Bass clefs. The tempo is 'Molto Allegro fuoco' with a metronome marking of ♩ = 160. The music is in 3/4 time. The first staff (treble clef) begins with a forte (f) dynamic. The melody consists of eighth and sixteenth notes, often beamed together. The second staff (bass clef) provides a harmonic accompaniment with similar rhythmic patterns. The score is divided into measures by vertical bar lines. There are various musical notations including slurs, accents (>), and dynamic markings (f, mf, ff). The piece concludes with a final cadence in both staves.

Music composed for the following episodes (the numbers in square brackets refer to the numbers in the concert suite):

Prelude - main titles [III]; Christmas sequence; Opening Scene (including carols); Christmas sequence; Childrens ballet [I]; March for mobilisation [VI]; March for aid raid [II & VI]; March for war bridge [II & VI]; Pestilence bridge [III]; Pestilence music 1 and 2 [III]; March - the rebuilt square [VI]; Attack on the mine [II]; March for banquet [VI]; Airmen landing; Machine sequence [music which later was to become the first jubilant fanfare (B70) - V - music which later was to become the Entry of the Red Castles in Checkmate (B74)]; Attack on the space gun; Firing the gun; Finale (vocal) [IV].

Instrumentation: Flute and piccolo, 1 oboe, cor anglais, 2 clarinets in B-flat, 2 bassoons, contra bassoon, 2 horns in F, 4 trumpets in B-flat, 2 tenor trombones, 2 bass trombones, tuba, timpani, percussion (2 players: side drum, tenor drum, bass drum, cymbals, triangle, xylophone, gong), piano, 2 harps, organ and strings.

The recording for the film sound track involved 14 full orchestral sessions at a London theatre. In addition to the full symphony orchestra, an extra percussion orchestra, including several experimental instruments, and a large choir were used in the original sound track.

Film first shown: London, the Leicester Square Theatre, 21 February 1936. Music played by the London Film Symphony Orchestra, conducted by Muir Mathieson. Unable to trace the choir involved.

Manuscript: Whereabouts unknown, except for Attack on the Moon Gun-

Holograph in ink with red pencil conductor marks.

The score bound in black buckram, is written on 28-stave music paper, measuring 35.8 x 26.5cms.

Attack on Moon Gun | Things to Come | Arthur Bliss

12 pages - p. [i] Title Page
 p. [ii] Blank - except for a sketch and we : Theo "we must suppress it."
 pp. [1-10] Music. The whole of p. [9] has been superimposed with another sheet of music.

Signed by the composer on the title page, at the top of p. [1] and at the end of the music.

No date, dedication or place of composition apparent.

Present location: Music Department, University Library, Cambridge

Unpublished

Bibliography:

H.G. Wells, Things to Come (London, The Cresset Press, 1935), pp. 12-13.

(An account of the music for the film)

John Huntley, British Film Music (London, Skelton 1947), pp. 39-40.

Film Dope, No 5, July 1974, p.2 (Arthur Bliss)

Letter from Bliss to Wells, 7 March [1934]

(I have got the new scenario, and the end is fine.

It must be very dignified- no Hollywood frills...)

Letter from Bliss to Wells, 12 April [1934]

(I have started work and am getting more and more impressed with the possibilities that your vision is opening. I believe I shall do a big thing with this, if unhampered.)

Letter from Bliss to Wells, 4 July [1934]

Letter from Bliss to Wells, 24 October [1934]

(Present location: The Library, University of Illinois at Urbana-Champaign, USA)

Letters from Wells to Bliss, 25 April 1934

29 June 1934

4 July 1934

16 October 1934 (quoted in

As I Remember, p. 104)

5 September 1935

(Present location: Lady Bliss, London)

Recording :

Copy of the film in the National Film Archive

I Ballet for Children

Moderato $\text{♩} = 112$

The musical score is written for piano and drum. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato' with a quarter note equal to 112 beats per minute. The piano part starts with a melody in the right hand and a bass line in the left hand. The drum part is indicated by a drumstick icon and the word 'drum.' with a series of rhythmic markings. Dynamics include *mp* (mezzo-piano), *fz* (forzando), and *mf* (mezzo-forte). The score is divided into two systems by a double bar line. The first system contains the first 12 measures, and the second system contains the next 12 measures. The piano part features various rhythmic patterns, including eighth and sixteenth notes, and rests. The drum part provides a steady accompaniment with specific rhythmic figures.

II. Attack

Musica (a-fresco) (♩ = 112)

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a rhythmic style with various notes and rests. The top staff begins with a triplet of eighth notes, followed by a quarter note, and then a series of eighth notes. The bottom staff begins with a quarter note, followed by a series of eighth notes, and then a quarter note. The music is marked with a forte dynamic (ff) and includes various accidentals and phrasing slurs.

III Pestilence

Molto sostenuto (♩ = 50)

Handwritten musical score for 'III Pestilence'. The score is written on two systems of staves. The first system consists of a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music features a melodic line with eighth notes and triplets, marked with a forte dynamic (*mf*). The bass staff provides a harmonic accompaniment with sustained notes and triplets. The second system continues the piece, with the treble staff showing melodic development and the bass staff featuring a prominent sustained note with a forte dynamic (*f*). The notation is handwritten and includes various musical symbols such as clefs, key signatures, time signatures, dynamics, and articulation marks.

IV Reconstruction

♩ = 84

f sonore

formerly called Epilogue

V. Machines

Moderato (♩ = 109)

Handwritten musical score for 'V. Machines' in 3/2 time, marked Moderato (♩ = 109). The score is written on two staves. The upper staff features a melodic line with a series of eighth notes in the first measure, followed by a half note, and then a series of eighth notes in the second measure. The lower staff provides a rhythmic accompaniment with a steady eighth-note pattern. The notation includes various note values, rests, and dynamic markings.

VI March

Alla marcia ♩ = 112

The musical score consists of two staves. The upper staff is for a piano instrument, and the lower staff is for Percussion. The piano part begins with a treble clef and a key signature of one flat (B-flat). It features a series of chords, some marked with a '3' indicating a triplet. The percussion part is marked *mp* and includes a section labeled *8va basso* with a dotted line indicating a continuation. The percussion part features a rhythmic pattern of eighth notes and rests.

Other Versions:

1. THINGS TO COME: Suite from the film, adapted for concert use by Arthur Bliss, and then consisting of:
1. Prelude
 2. Ballet for Children
 3. Idyll
 4. March
 5. Melodrama I - Attack
 6. Melodrama II - Desolation
 7. Finale

Instrumentation: 2 flutes and 2 piccolos, 2 oboes, cor anglais, 2 clarinets in B-flat, 2 bassoons, 4 horns in F, 3 trumpets in B-flat, 3 trombones, tuba, timpani, percussion (2 players: side drum, tenor drum, bass drum, cymbal, triangle), harp and strings.

Dedication: To H.G. Wells

Duration: c. 25 minutes

First concert performance: London, the Queens Hall, Thursday 12 September 1935. The BBC Symphony Orchestra (leader : Marie Wilson) conducted by Arthur Bliss. (A Promenade Concert, broadcast by the BBC. The suite was advertised as Suite from Film Music, 1935)

First edition: (Full Score)

Items renamed as follows:

1. Ballet for Children
2. Attack
3. Pestilence
4. Reconstruction
5. Machines
6. March (Duration: 17 minutes)

CONCERT SUITE | from | the music to the film | THINGS TO COME | by | ARTHUR BLISS | FULL SCORE | 25s | NOVELLO AND COMPANY LIMITED | 160 WARDOUR STREET | LONDON W.1

70 pages. 393 x 287mm

Grey stiff paper wrappers. Lettered in black. Trimmed edges.

Publication: Chappell & Co. Ltd © 1936.
full symphonic edition published by Novello & Co Ltd. in 1946 © 1936/1940 at 25/-. Parts 2/3 each.
Minature score published by Novello & Co Ltd. in 1960 © 1936/1940 at 9/-.

Bibliography:

Programme notes by the composer.

2. THINGS TO COME - MARCH: Arranged for full orchestra by Arthur Bliss.

Instrumentation: Flute and piccolo, 2 oboes, 2 clarinets in A, 2 bassoons, 4 horns in F, 3 trumpets, 2 trombones, tuba, timpani, percussion (2 players: side drum, bass drum, cymbals), harp and strings.

Duration: 4 minutes 30 seconds

First performance: Unable to trace

First edition:

THINGS TO COME | March | from the | Film Music | by |
 ARTHUR BLISS | PRICE TEN SHILLINGS AND SIXPENCE |
 LONDON: NOVELLO AND COMPANY, LIMITED | By arrangement
 with Chappell & Co Ltd | MADE IN ENGLAND

23 pages. 415 x 307mm
 Grey stiff paper wrappers. Lettered in black.
 Trimmed edges.

Publication: Chappell & Co Ltd © 1936
 Novello & Co Ltd © 1939 at 10/6d

3. THINGS TO COME: Arranged and re-constructed by Christopher Palmer, and consisting of:

- A - Prologue (Palmer)
 Ballet for Children (Bliss)
 Attack (Bliss)
 March (Bliss)
 The Building of the New World (Bliss and Palmer)
 Attack on the Moon Gun (Bliss)
 Epilogue (Bliss and Palmer)
- B - Prologue (Palmer)
 Ballet for Children (Bliss)
 Attack (Bliss)
 March (Bliss)
 The World in Ruins (Palmer)
 The Building of the New World (Bliss and Palmer)
 Attack on the Moon Gun (Bliss)
 Epilogue (Bliss and Palmer)

Instrumentation: As for Bliss Concert Suite and March (1 and 2)

Duration: A - 19 minutes
 R - 21 minutes 45 seconds

First performance: Unable to trace

Unpublished

Recordings of 1, 2 and 3: 78rpm:

Contents: No 2 - Ballet for Children
 No 4 - Pestilence
 No 3 - Attack
 No 5 - The World in Ruins

The London Symphony Orchestra/Bliss 12" Decca K810-11
 Reviewed in The Gramophone, Vol XIII (153) February 1936,
 pp. 374-5
 by W.R.A. (i.e. W.R. Anderson)

No 7 - March
 No 8 - Epilogue (Reconstruction)

The London Symphony Orchestra & Chorus/Mathieson
 12" Decca K817
 Reviewed in The Gramophone, Vol XIII (155) April 1936,
 p. 463
 By. W.R.A. (i.e. W.R. Anderson)

33rpm:

Contents: No 2 - Ballet for Children
 No 3 - Attack
 No 4 - Pestilence
 No 8 - Epilogue (Reconstruction)
 No 6 - Machines
 No 7 - March

The London Symphony Orchestra/Bliss 12" RCA Victor
 SB 2026 (Stereo)
 Reviewed in The Gramophone, Vol XXXVI (431) April 1959,
 p. 513
 by T.H. (i.e. Trevor Harvey)

No 1 - Prologue
 No 7 - March
 No 9 - Building of the New World
 No 10 - Attack on the Moon Gun
 No 8 - Epilogue

The National Philharmonic Orchestra/Herrmann
 12" Phase Four (Decca)
 PFS 4363 (stereo)
 KPFC 4363 (cassette)
 Reviewed in Gramophone Vol 54 (637) June 1976, pp. 95-6
 by L.S. (i.e. Lionel Salter)

Suite B - Arranged by Palmer

The Royal Philharmonic Orchestra/Groves 12" EMI ASD 3416
 Reviewed in Gramophone, Vol 55 (654) November 1977,
 pp. 829-30
 by L.S. (i.e. Lionel Salter)

4. THINGS TO COME: Suite adapted for concert use
(reduced orchestra) by Denis Wright
and consisting of:
1. Ballet for Children
 2. Theme of Reconstruction
 3. March

Instrumentation: Flutes and piccolo, 2 clarinets in
B-flat, oboe, bassoon, 2 horns in F, 2 trumpets in
B-flat, 2 trombones, bass trombone, timpani,
percussion (2 players: side drum, bass drum, cymbals
triangle), harp and strings.

Duration: 11 minutes

First performance: Unable to trace

First edition: (Piano Conductor)

No title page

11 pages. 281 x 218mm

White stiff paper wrappers. Lettered in black.
Trimmed edges.

Publication: Chappell & Co Ltd. (Chappell & Co's
Orchestral Works No 302). n.d.

5. THINGS TO COME: Suite arranged for military band by Dan Godfrey (senior) and consisting of:
1. Ballet for Children
 2. March
 3. Epilogue (Reconstruction)

Instrumentation: 2 solo clarinets in B-flat, alto clarinet in B-flat, 2 E-flat clarinets, bass clarinet in B-flat, 1st clarinet in B-flat, 2nd clarinet in B-flat, 3rd clarinet in B-flat, 1st cornet in B-flat, 2nd cornet in B-flat, 2 trumpets in B-flat, alto saxophone in E-flat, tenor saxophone in B-flat, soprano saxophone in B-flat, baritone saxophone in E-flat, 4 horns in F, concert flute and piccolo, flute and piccolo in D-flat, euphonium or baritone in B-flat, euphonium or baritone, oboes, 1st bassoon, 2nd bassoon, bass trombone, 1st trombone, 2nd trombone, 2 basses timpani and percussion (2 players: side drum, bass drum, cymbal, triangle).

Duration: 11 minutes

First performance: Unable to trace

First edition: (Piano Conductor)

No title page

8 pages. 312 x 242mm

Blue/grey stiff paper wrappers. Lettered in black. Trimmed edges.

Publication: Chappell & Co. Ltd. (Printed in The Army Journal No 621) © 1936 at 27/6 (price to non-subscribers) per number.
Extra parts at 1/6 each.

6. THINGS TO COME: Suite arranged for brass band by Gary Beresford and consisting of:
1. Ballet for Children
 2. Epilogue (Reconstruction)
 3. March

Instrumentation: Unable to trace

Manuscript: Whereabouts unknown

Unpublished

Recordings: 33rpm:

Fodems Motor Works Band/James Scott 12" Decca SB330
(stereo)

Reviewed in Gramophone, Vol 55 (656) January 1978,
p. 1308

by W.A.C. (i.e. W.A. Chislett)

7. THINGS TO COME: Three numbers arranged for piano solo, published separately, and consisting of:
1. Ballet for Children
 2. Prologue and Epilogue (Reconstruction)
 3. March

First edition:

No 1 - No title page

7 pages. 354 x 254mm

Grey/white stiff paper wrappers. Lettered in black and orange. Trimmed edges.

Publication: Chappell & Co Ltd. © 1936 at 2/-

No 2 - No title page.

7 pages. 354 x 254mm

Grey/white stiff paper wrappers. Lettered in black and orange. Trimmed edges.

Publication: Chappell & Co. Ltd. © 1936 at 2/-

No 3 - No title page.

9 pages. 354 x 254mm

Grey/white stiff paper wrappers. Lettered in black and orange. Trimmed edges.

Publication: Chappell & Co. Ltd. © 1936 at 2/-

870 THREE JUBILANT AND THREE SOLEMN FANFARES: For
3 trumpets, 3 trombones and tuba.

Date of composition: 1935 (London)

Commissioned by: The British Broadcasting
Corporation.

<u>Duration:</u>	Jubilant	Solemn
1.	30 seconds	1. 30 seconds
2.	25 seconds	2. 25 seconds
3.	25 seconds	3. 25 seconds

First performance: London, Broadcasting House, Monday
6 May 1935.

The Wireless Military Band, conducted by B. Walton O'Donnell. A programme, (Twenty-five Years - produced by Laurence Gilliam) broadcast in the National Programme, celebrating the Silver Jubilee of HM King George V. In the second part, The Empire's Tribute, these fanfares were used as follows to preface messages from overseas:-

Jubilant 1*	:	Southern Rhodesia calling London
Jubilant 2	:	South Africa calling London
Solemn 2	:	India calling London
Solemn 3	:	Australia calling London
Jubilant 3	:	New Zealand calling London
Solemn 1	:	Canada calling London

Incidentally, these fanfares were used again by the BBC in similar circumstances on Wednesday 12 May 1937 in a programme (Empire's Homage) celebrating the coronation of HM King George VI.

Manuscript: Whereabouts unknown

Unpublished

* This fanfare was written as part of the music for the film Things to Come (B69)

Three Jubilant Fanfares

I Moderato $\text{♩} = 76$

Cornets
Tpts. **mf**

5 B♭ Clar.

Trmbs. **cresc.**

Hns.
Trmbs.
Euph.

Cym.

Timp. **f**

II

Allegro spirito $\text{♩} = 138$

Fl. **ff**

Ob. **ff**

Clar. **ff**

Cornets

Tpts. **ff brillante**

E♭ Sax.
Hns. **ff**

S. D. **f**

B♭ Sax.
Fag. **ff**

Brace

Basses **ff**

col. 8va.....

III Moderato $\text{♩} = 96$

Cornets **f**

Cl. Sax. Tpt.
(Fl. Picc. E♭ Clar. Ob. 8va)

Cym. **f**

Timp. **f**

Fag. **f**

Hns.
Trmbs.
Euph.

B. D. **f**

Timp.

Three Solemn Fanfares

I Moderato ♩ = 96

Cornets

Trmbs.

Tutti

S.D. *fz*

Timp. *fz*

col 8^{va}

II Andante maestoso ♩ = 69

Fl. Eb Clar. Ob.

Bb Clar.

Cornets *ben sost.*

Tpt. *mf*

Hns. *mf*

Trmbs.

Fag.

Euph. *col 8va*

Basses *mf*

Bass Dr. *mf*

Timp. *mf*

(Fl. Eb Clar. Ob. 8^{va})

III Andante maestoso ♩ = 69

Fl. Ob. Clar. Cornets

Eb Clar.

Sax. Hns. *mf*

Trmb.

Fag. Euph. *mf*

Basses *mf* *col 8va*

Trmb.

Fag. Basses

Bass Dr. Side Dr.

Timp. *mf*

Bibliography:

The Times, 7 May 1935, p.24 a-b (Anon)

The Listener, Vol XIII (330), 8 May 1935, pp.
765-777 (Anon)

(The text of the BBC's radio-dramatic and historical survey of events during the years 1910 to 1935).

Letter from Hamilton Man to Bliss, 10 April 1935

(We shall be paying you a fee of twenty guineas for the writing of the Fanfares....)

Letter from Bliss to Hamilton Man, 17 April 1935

Letter from B. Walton O'Donnell to Bliss,
18 April 1935

Internal BBC memo dated 23 April 1935

(Present location: BBC Written Archives Centre,
Caversham)

Recordings:

78rpm: Jubilant 1 only

Trumpeters of the RMSM/Cpt. M Roberts 12" HMV B 9616
Reviewed in The Gramophone, Vol XXV (296), January 1948,
p. 123
by 'Harlequin'

33rpm: Jubilant 1 only

Trumpeters of the RMSM/Cpt. T. Sharpe 12" Guild GRSP
701 (Stereo)
Reviewed in Gramophone, Vol 55 (649), June 1977, p. 95
by S.W. (i.e. Stephen Walsh)
(Royal Music from St. Paul's Cathedral)

Other versions:

1. THREE JUBILANT AND THREE SOLEMN FANFARES: Arranged for full military band.

Instrumentation: 2 flutes and piccolo, 2 oboes, 3 B-flat clarinets, 2 ripieno B-flat clarinets, 2 solo B-flat clarinets, 2 E-flat clarinets, 2 bassoons, 4 horns in F, 2 B-flat trumpets, 2 2nd B-flat trumpets, 2 1st B-flat cornets, 2 2nd B-flat cornets, 3 solo B-flat cornets 2bt trombones, 2 2nd trombones, trombone bass, 1 B-flat saxophone, 1 E-flat saxophone, basses, euphorium, timpani and percussion (2 players: side drum, bass drum and cymbals).

First performance: Unable to trace

First edition:

No title page

8 pages. 256 x 170mm

White stiff paper wrappers. Lettered in black. Trimmed edges.

Publication: Novello & Co Ltd. ©1944 at 5/6 for set 1/- piano conductor.

Bibliography:

Letter from Bliss to Harry Mortimer, 29 August [1944]

Letter from Mortimer to Bliss, 30 August 1944

(Present location: BBC Written Archives Centre, Caversham)

Recordings:

33rpm:

Royal Air Force Band/Wallace 12" HMV CLP 1892 (mono)
CSD 1615 (stereo)

Unable to trace any review in Gramophone.

2. THREE JUBILANT AND THREE SOLEMN FANFARES:

Arranged for orchestra by Francis Collinson

Instrumentation: Flute and oboe, 2 clarinets in B-flat, bassoon, 4 horns in F, 3 trumpets, 3 trombones, tuba, timpani, percussion (1 player: side drum, bass drum and cymbal), 8 ripieno trumpets in B-flat, 3 ripieno trombones and strings.

First performance: London, Broadcasting House, Tuesday 8 May 1945.

The London Symphony Orchestra, conducted by Muir Mathieson with 16 trumpeters of the RMSM, conducted by Lt. Meredith Roberts (DoM)

(Pre-recorded on 13 April 1945)

A programme (Tribute to the King - arranged by Cecil McGivern and Laurence Gilliam), broadcast in the Home Service, celebrating the end of World War II in Europe.

Manuscript: Whereabouts unknown

Unpublished

B71 MUSIC FOR STRINGS

Date of composition: 1935 (London)

Instrumentation: Violins I and II, Violas,
Cellos and Double Basses.

Dedication: To Rachel and Ernest Makower

Duration: 23 minutes

First performance: Salzburg, Grossen Saal des Mozarteums,
Sunday 11 August 1935. The Vienna Philharmonic
Orchestra, conducted by Adrian Boult.
(A Salzburg Festival Concert).

First UK and London Performance: London, Lancaster
House, Tuesday 5 November 1935. The London
Philharmonic Orchestra, conducted by Malcolm
Sargent.
(A London Museum Concert)

Manuscript:

Holograph in ink with blue pencil and red ink
conductor marks.

The manuscript, bound in separate brown paper
wrappers, is as follows:

Movement I - 24-stave music paper, measuring
36.8 x 27.6cms
II - 24-stave music paper, measuring
36.8 x 27.6cms
III - 22-stave music paper, measuring
36.9 x 27.6cms

Movement I - No title page

Movement II - No title page

Movement III - Music for Strings | 3rd movement |
Arthur Bliss

70 pages - pp. [1-22] I movement
pp. [23-42] II movement
p. [i] Title page
p. [ii] Blank
pp. [1-26] III movement

Signed by the composer on p. [i] and at the end
of the 3rd movement.

Present location: Lady Bliss, London

Music for Strings

Allergo moderato, energico (♩ = 108)

The image shows a handwritten musical score for strings, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a key with one sharp (F#) and a 4/4 time signature. The tempo and mood are indicated as "Allergo moderato, energico (♩ = 108)". The score includes various musical notations such as notes, rests, slurs, and dynamic markings like "f". There are also some handwritten annotations and a large bracket labeled "I" at the bottom of the first staff. The notation is somewhat sketchy and appears to be a working draft.

Andante, molto sostenuto ($\text{♩} = 56$)

+ Solo viola, arco colla

ff

II

Allegro molto ($\text{♩} = 128$)

mf

f

3, 1, 2

II

First edition: (Full score)

First performed at the Salzburg Musical Festival, 1935 | by the Vienna Philharmonic Orchestra | under Dr. Adrian Boult | MUSIC FOR STRINGS | BY | ARTHUR BLISS | Score: FIFTEEN SHILLINGS | PARTS: Violin Primo, Violin Secundo, Viola, Cello, 4s each | Bass, 2s 3d | LONDON: NOVELLO AND CO., LTD | NEW YORK: THE H.W. GRAY CO., SOLE AGENTS FOR THE U.S.A. | MADE IN ENGLAND

66 pages. 277 x 193mm
Straw stiff paper wrappers. Lettered in black.
Trimmed edges.

Publication: © 1936 at 15/-

(Miniature Score)

First performed at the Salzburg Musical Festival, 1935 | by the Vienna Philharmonic Orchestra | under Dr. Adrian Boult | ARTHUR BLISS | MUSIC FOR STRINGS | NOVELLO AND COMPANY LIMITED | LONDON W.1

66 pages. 191 x 139mm
Straw stiff paper wrappers. Lettered in black.
Trimmed edges.

Publication: © 1936 but issued in 1960 at 5/-

Bibliography:

Programme noted by the composer.
The New York Times, 24 November 1935, Section IX, p 6e (F. Bonavia)
The Times, 28 November 1935, p. 12c (anon)
(...it is a successful work.)
The Musical Times, Vol. 77 no. 1117, April 1936, pp. 305-8 (Frank Howes)
(A detailed analysis.)
Letters from Bliss to Adrian Boult (about the first gramophone recording)
10 April [1937]
29 July [1937]
(Present location: British Library, Dept of Manuscripts, Add. Mss 60498)

Recordings:

78rpm:

BBC Symphony Orchestra/Boult 12" HMV DB 3257-9
 Auto DB 8342-4
 Reviewed in The Gramophone, Vol XV (173) October 1937,
 pp. 198-9
 by W.R.A. (i.e. W.R. Anderson)

33rpm:

The Philharmonic Orchestra/Bliss 12" Columbia (EMI)
 33CX1205 (mono)
 Reviewed in The Gramophone, Vol. XXXII (380) January
 1955, pp. 344-5
 by T.H. (i.e. Trevor Harvey)

The City of Birmingham Symphony Orchestra/Rignold
 12" Lyrita RCS 33 (mono)
 SRCS 33 (stereo)
 Reviewed in The Gramophone, Vol XLIV (521) October
 1966, p. 205
 by E.G. (i.e. Edward Greenfield)

Other versions:DIVERSIONS: Ballet in one scene (1961)Instrumentation: String OrchestraFirst performance: London, the Royal Opera House,
Covent Garden, Friday 15 September 1961.
(The Royal Ballet)CAST:

SVETLANA BERIOSOVA

DONALD MACLEARY

MARYON LANE

GRAHAM USHER

GEORGINA PARKINSON

DEANNE BERGSMA

MONICA MASON

CHRISTINE BECKLEY

KEITH ROSSON

DEREK RENCHER

BRYAN LAWRENCE

PETRUS BOSMAN

Choreography by

KENNETH MACMILLAN

Scenery and Costumes by

PHILIP PROWSE

Lighting by

WILLIAM BUNDY

Covent Garden Orchestra (leader: Charles Taylor).
conducted by JOHN LANCHBERY

B72 KENILWORTH: Suite for Brass Band

Date of composition: 1936 (London)

Commissioned by: The National Brass Band Championships of Great Britain.

Instrumentation: Solo cornet in B-flat, soprano in E-flat, Repiano [Sic] in B-flat and flugel, 2nd cornet in B-flat, 3rd cornet in B-flat, solo horn in E-flat, 1st horn in E-flat, 2nd horn in E-flat, 1st baritone in B-flat, 2nd baritone in B-flat, 1st trombone in B-flat, 2nd trombone in B-flat, bass trombone, euphonium in B-flat, E-flat bass, B-flat bass and drums.

Dedication: To Kenneth A Wright

Duration: 8 minutes 10 seconds

First performance: London, the Crystal Palace, Saturday 26 September 1936.

Kenilworth was used as the test piece in the 1936 National Brass Band Championships finals, the winning band being Fodems Motor Works Band, conducted by Fred Mortimer.

Manuscript: Whereabouts unknown

First edition:

Kenilworth was first published as A.73 in the series The "Champion" Brass Band Journal, [© 1936], published by R. Smith & Co. Ltd.

There was no cover, the parts being in the form of sheets (355 x 254mm) folded as to give two printed pages (254 x 178mm), the verses remaining blank. These sheets (one per part) are merely folded inside each other, without any external protection.

R Smith later republished Kenilworth as follows:

BRASS BAND SCORE | To Kenneth A Wright | KENILWORTH |
ARTHUR BLISS | 1. At the Castle Gates | 2. Serenade
on the Lake | 3. March: Kenilworth | (Homage to
Queen Elizabeth) | In 1575 Queen Elizabeth paid her
celebrated visit to Kenilworth Castle, given by her
some years | before to Dudley, Earl of Leicester. |
At the Gate of the Gallery Tower, the Queen, mounted
on a milk white horse, was greeted with | a flourish
of trumpets, and presented with the keys of the Castle,
Immediately on entering the Tilt | Yard, the Spirit
of the Lake appeared on a floating island, blazing
with torches, and welcomed her. | "The Queen stayed
during 19 days of lively pastimes, plays, masques
and pageants. The great | clock stood the whole time
at the hour of dining," | N.B. If so desired, the
March can be played as a separate item, starting either
on page 16 or page 19. | The metronome marks must be
strictly observed, without any dragging. | R.SMITH & CO.
LTD., 210, Strand, London. Printed in England.

43 pages. 214 x 278mm

Green stiff paper wrappers. Lettered in black.
Trimmed edges.

Publication: 500 copies (© 1936). Unable
to trace any price.

Bibliography:

The Musical Times, Vol. LXXVII, no. 1124 October
1936, pp. 936-7 (D.W.)

(The whole work is melodious and not involved
harmonically and should make a welcome addition
to the small but steadily growing list of original
works for brass).

Recordings:

33rpm:

GUS (Kettering) Band/Brand 12" EMI Studio Two
TWOX-1053 (stereo)

Reviewed in Gramophone, Vol 54 (64) September 1976,
p. 410

by M.M. (i.e. Malcolm MacDonald)

Kenilworth

1. At the Castle Gates

In quickmarch time ♩ = 144

Musical score for 'At the Castle Gates' in quickmarch time (♩ = 144). The score is written for four staves: Treble Clef (top), Treble Clef (second), Bass Clef (third), and Bass Clef (bottom). The key signature has one flat (B-flat). The first staff is marked *ff* and includes the instruction 'bar. I tubal T sax'. The second staff is marked *ff* and includes the instruction 'in 8va bassa'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Vertical lines with 'V' are placed below the staves at regular intervals.

2. Serenade on the Lake

vrij langzaam, met zeer espressive Soli (fairly slowly)

Musical score for 'Serenade on the Lake' in a slow tempo (vrij langzaam, met zeer espressive Soli). The score is written for four staves: Treble Clef (top), Treble Clef (second), Bass Clef (third), and Bass Clef (bottom). The key signature has one flat (B-flat) and the time signature is 4/4. The first staff is marked *mf* and includes the instruction 'Cornet Solo (à def Sopr. Sax)'. The second staff is marked *mf* and includes the instruction 'bugall alti'. The third staff is marked *mp* and includes the instruction 'ten. (T. sax)'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bottom staff is marked *p* and includes the instruction 'C bas'.

3. March : Kenilworth (Homage to Queen Elizabeth)

Tempo Quickmars (♩=132) *bugel II*

The musical score is written for a band and consists of five staves. The top staff is for the saxophone section, with parts for Alto Saxophone (A. sax), Alto I Cor Anglais (alt I cor), and Tenor Saxophone (T. sax). The second staff is for the brass section, with parts for Baritone I (bar. I) and Baritone II (bar. II). The third staff is for the bass drum (bassen pauken). The fourth and fifth staves are for the percussion section, including Klarnett Trommel (kl. trom) and Cymbal (cymb.). The score is in 2/4 time and begins with a tempo marking of 'Tempo Quickmars (♩=132)'. The key signature has one flat (B-flat). The first measure of the saxophone part is marked with a dynamic of *mp*. The brass part has a *mp* dynamic. The bass drum part is marked with *mp*. The percussion part is marked with *p*. There are various musical notations including eighth notes, quarter notes, and rests throughout the score.

Other versions:

KENILWORTH: arranged for Fanfare band by P.J. Molenaar (1965).

Instrumentation: Soprano saxophone, alto saxophone, tenor saxophone, baritone saxophone, E-flat flugelhorn, solo flugelhorn, 3 flugelhorns, 2 cornets, 2 trumpets, 4 horns, 2 baritones, 3 trombones, euphonium, E-flat bass, B-flat bass, percussion and timpani.

First performance: Amham, Saturday 12 March 1966. A band contest, the National Finals: the first band to play the piece (which eventually became the winner) was "Ons Genoegen" Hattem, conducted by Joap Stolp.

First edition:

ARTHUR BLISS | KENILWORTH | SUITE | FANFARE | ~~UITGAVE-~~
~~VERLAG-EDITION~~ MOLENAAR N.V. WORMERVEER-HOLLAND
 16 pages. 308 x 216mm
 Lemon stiff paper wrappers. Lettered in black.
 Trimmed edges.

Publication: [1965 at Dfl. 22,50]

B73 CONQUEST OF THE AIR: Music for the film.
Denham Studios
Produced by Alexander Korda.
Directed by Zoltan Korda, Alexander
Esway, Donald Taylor, Alexander Shaw,
John Monk Saunders and William
Cameron Menzies.

Date of composition: 1936/37 (London)

CREDITS:

ASSOCIATE PRODUCER AND
TECHNICAL ADVISOR : NIGEL TANGYE
COMMENTARY WRITERS : [HIGH GRAY &] PETER
BEZENCENET FROM STORIES BY
JOHN MONK SAUNDERS [AND
ANTOINE SAINT-EXUPERY]
COMMENTARY SPOKEN BY : CHARLES FREND
PHOTOGRAPHY : WILKIE COOPER, HANS
SCHNEEBERGER, GEORGE NOBLE,
LEE GARNES
EDITOR : PETER BEZENCENET*
ASSISTANT EDITOR : ADAM DAWSON
DESIGNERS : VINCENT KORDA AND JOHN
BRYAN
SOUND : A.W. WATKINS

CAST:

ROGER BACON : FREDERICK CULLEY
JEROME DE ASCOLI : FRANKLYN DYALL
BORELLI : ALAN WHEATLEY
TIBERIUS CAVALLO : HAY PETRIE
DE ROZIER : JOHN ABBOTT
VINCENT LUNARDI : LAURENCE OLIVIER
SIR GEORGE CAYLEY : BRYAN POWLEY
OTTO LILIENTHAL : HENRY VICTOR
VON ZEPPELIN : JOHN TURNBULL
LOUIS BLERIOT : CHARLES LEFAUX
SIMON THE MAGICIAN : DICK VERNON
OLIVER OF MALMESBURY : DENVILLE BOND
LEONARDO DA VINCI : BEN WEBSTER
ORVILLE WRIGHT : CHARLES HICKMAN
WILBUR WRIGHT : PERCY MARMONT
AMERICAN PILOT : PETER COPLEY
MARQUIS D'ARLANDES : MICHAEL RENNIE
ISOBELLA D'ESTE : MARGARETTA SCOTT

* William Nornbeck did some editing in the early stages of the film, Richard Q. MacNaughton edited a 60 min. version, press shown in 1938, the film being shot between 1936 and 1938.

Music composed for the following episodes (the numbers in square brackets refer to the numbers in the concert suite):

Title Music [6] and Opening of Picture[1]; Fanfare-1; Fanfare-2; Roger Bacon sequence; G. Dante sequence[2]; Da Vinci sequence-1; Da Vinci sequence-2; Francesco Lerner sequence; Filatre de Rozier sequence-1; Filatre de Rozier sequence-2; Introduction to duet; duet; Tiberius Cavallo sequence; Vincent Lunardi sequence; Blanchard and Jeffries sequence-1; Blanchard and Jeffries sequence-2; Zeppelin sequence; Placard sequence; Sir George Caylay sequence; Otto Lilienthal sequence [5]; Death of Lilienthal sequence; Wright sequence-1 [3]; Wright sequence-2; Cross Channel flight (Louis Blériot) sequence [6]; Claves sequence [4]; War sequence; Record breaking sequence -1 [4 and 6]; Record breaking sequence-2 [4]; Gliding sequence [5]; End music [6].

Instrumentation: Unable to trace

Film first shown: London, the Phoenix Theatre, 20 May 1940 (a trade showing). Music played by the London Film Symphony Orchestra, conducted by Muir Mathieson.

Manuscript: Whereabouts unknown

Unpublished

Bibliography:

Film Dope, No 5, July 1974, pp. 2,3 & 5 (Arthur Bliss)

Recording :

Copy of the film in the National Film Archive

1. The Wind

Allegretto (♩ = 60) [Mit flügel und picc. do abmw.]

Handwritten musical score for 'The Wind'. It consists of two staves. The first staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a melodic line with a fermata over the final note. The second staff is in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a bass line with a fermata over the final note. The piece is marked 'Allegretto (♩ = 60)' and includes the instruction '[Mit flügel und picc. do abmw.]'. The word 'Temp.' is written above the second staff.

2. The Vision of Leonardo da Vinci

Andante sostenuto (♩ = 76)

Handwritten musical score for 'The Vision of Leonardo da Vinci'. It consists of two staves. The first staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It contains a melodic line with a fermata over the final note. The second staff is in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It contains a bass line with a fermata over the final note. The piece is marked 'Andante sostenuto (♩ = 76)'. The word 'sim.' is written above the second staff.

3. Stunting

Musical score for '3. Stunting'. It features two staves: a treble clef staff and a bass clef staff. The treble staff contains a complex melodic line with many slurs and ties, indicating a 'stunting' or 'staccato' effect. The bass staff provides a simple accompaniment. The tempo/mood is marked 'Allegro Scherzando (♩ = 116)'. A large bracket with the number '3' is positioned below the first three measures of the treble staff.

4. Over the Arctic

Musical score for '4. Over the Arctic'. It features two staves: a treble clef staff and a bass clef staff. The treble staff has a melodic line with several triplets and slurs. The bass staff has a simple accompaniment. The tempo/mood is marked 'Andante sostenuto e maestoso (♩ = 54)'. A large bracket with the number '4' is positioned below the first four measures of the treble staff.

5. Gliding

Handwritten musical score for '5. Gliding'. It features two systems of staves. The first system has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Tempo di Valze (♩ = 58)'. The second system has a bass clef, the same key signature, and a 3/4 time signature. The word 'Horns' is written above the first staff of the second system. The score includes various musical notations such as notes, rests, and dynamic markings.

6. March : Conquest of the Air

Handwritten musical score for '6. March : Conquest of the Air'. It consists of two systems of staves. The first system has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Allegretto moderato (♩ = 72)'. The second system has a bass clef, the same key signature, and a 4/4 time signature. The tempo is marked 'Alta marcia (♩ = 120)'. The score includes various musical notations such as notes, rests, and dynamic markings. A bracket under the first system is labeled '3 bars vibro'.

Other versions:

CONQUEST OF THE AIR: Suite adapted for concert use by the composer.

Instrumentation: 2 flutes (both doubling piccolo), 2 oboes, 2 clarinets in B-flat, 2 bassoons, 4 horns in F, 2 trumpets in B-flat, 3 trombones, tuba, timpani, percussion (2 players: side drum, triangle, cymbals), celesta, harp and strings.

Dedication: To Muir Mathieson
No 5 - To Muirné [Muir Mathieson's daughter]

First performance: London, Broadcasting House, Friday 11 February 1938.

The London Film Symphony Orchestra, conducted by Muir Mathieson (Broadcast by the BBC on the National Programme - a selection of British film music scores)

First concert performance: London, the Queen's Hall, Saturday 3 September 1938.

The BBC Symphony Orchestra (leader: Paul Beard), conductor Henry J Wood (Bliss was indisposed).
(A BBC Promenade Concert)

Manuscript: Whereabouts unknown

First edition: (Full Score)

Arthur Bliss | CONQUEST OF THE AIR | Suite | FULL SCORE |
BOOSEY & HAWKES | Music Publishers Limited | London .
Paris . Bonn . Johannesburg . Sydney . Toronto . New York

70 pages. 307 x 233mm

Straw and brown paper wrappers. Lettered in brown.
Trimmed edges.

Publication: 349 copies published 30 July 1971
(© 1971) at £3.50

Bibliography:

The Sunday Times, 4 September 1938, p. 16e [H. Foss]

B74 CHECKMATE:

Ballet in one scene with a prologue. The scenario by Arthur Bliss. Choreography by Ninette de Valois. Scenery and costumes by E. McKnight Kauffer.

Date of composition: 1937 (London)

Instrumentation: 2 flutes, oboe, cor anglais, clarinet in A, bassoon, 4 horns in F, 3 trumpets in C, 3 trombones, timpani, percussion (2 players: side drum, castanets, cymbals) harp and strings.

Dedication: To R.O. Morris

Duration: 45 - 50 minutes

First performance: Paris, Théâtre des Champs-Élysées, Tuesday 15 June 1937 (Celebrations in connection with the International Exhibition in Paris)
The Vic-Wells Ballet.

CAST:

2 Players	:	FREDERICK ASHTON, ALAN CARTER
Red Pawns	:	JILL GREGORY, MOLLY BROWN, LINDA SHERIDAN, LAUREL MARTYN, ELISABETH KENNEDY, JOAN LEAMAN, WENDA HORSEBURCH, JOYCE FARRON
1st Red Knight	:	HAROLD TURNER
2nd Red Knight	:	WILLIAM CHAPPELL
Black Knights	:	RICHARD ELLIS, MICHAEL SOMES
Black Queen	:	JUNE BRAE
Red King	:	ROBERT HELPMANN
Red Queen	:	PAMELA MAY
Red Castles	:	LESLIE EDWARDS, JOHN NICHOLSON
Red Bishops	:	CLAUDE NEWMAN, PAUL REYLOFF
Black Pawns	:	MARGOT FONTEYN, MARY HONER, ELIZABETH MILLER, PAMELA MAY, JOY NEWTON, ANNE SPICER
Black Castles	:	LESLIE EDWARDS, JOHN NICHOLSON

L'Orchestre des Concerts Lamoureux,
Conducted by Constant Lambert.

First UK and London performance: Sadler's Wells Theatre,
 Tuesday 5 October 1937.
 The Vic-Wells Ballet.

CAST:

2 Players	:	FREDERICK ASTON, JOY NEWTON
Red Pawns	:	JILL GREGORY, JOAN LEAMAN, MOLLY BROWN, JULIA FARRON, GUINEVERE PARRY, WENDA HORSEBURGH, LAUREL MARTYN, ELISABETH KENNEDY.
1st Red Knight	:	HAROLD TURNER
2nd Red Knight	:	WILLIAM CHAPPELL
Black Knights	:	MICHAEL SOMES, ALAN CARTER
Black Queen	:	JUNE BRAE
Red King	:	ROBERT HELPMANN
Red Queen	:	PAMELA MAY
Red Castles	:	LESLIE EDWARDS, JOHN NICHOLSON
Red Bishops	:	CLAUDE NEWMAN, PAUL REYLOFF
Black Pawns	:	ELIZABETH MILLER, JOY NEWTON, ANNE SPICER, ANNABEL FARJEON,
Black Castles	:	LESLIE EDWARDS, JOHN NICHOLSON

The Sadler's Wells Theatre Orchestra,
 (leader: Joseph Shadwick)
 Conducted by Constant Lambert

Stage Manager - Henry Robinson

3. Dance of the Four Knights

Allegro moderato sempre robustamente $\text{♩} = 104$

Musical score for 'Dance of the Four Knights'. The score is written for piano in 2/2 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro moderato sempre robustamente' with a quarter note equal to 104 beats per minute. The score consists of five measures. The first measure starts with a forte (*f*) dynamic. The second measure has a fortissimo (*ff*) dynamic. The third measure has a fortissimo (*ff*) dynamic. The fourth measure has a fortissimo (*ff*) dynamic. The fifth measure has a fortissimo (*ff*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

4. Entry of the Black Queen

L'istesso tempo $\text{♩} = 60$

Musical score for 'Entry of the Black Queen'. The score is written for piano in 3/4 time, with a key signature of three sharps (F#, C#, G#). The tempo is marked 'L'istesso tempo' with a quarter note equal to 60 beats per minute. The score consists of two measures. The first measure has a mezzo-piano (*mp*) dynamic and is marked 'molto espressivo'. The second measure has a mezzo-piano (*mp*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

5. Red Knight's Mazurka

Allegro gioiosamente ♩ = 132

Musical score for 'Red Knight's Mazurka' in 3/4 time, marked *mf*. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a rhythmic accompaniment with chords and single notes. The key signature has one flat (B-flat). The tempo is indicated as *Allegro gioiosamente* with a quarter note equal to 132 beats per minute.

6. Ceremony of the Bishops

Largamente (misticamente) ♩ = 56

Musical score for 'Ceremony of the Bishops' in 3/4 time, marked *mp* and *pesante*. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with dotted rhythms and long note values, often with fermatas. The bass staff provides a rhythmic accompaniment with chords and single notes. The key signature has one flat (B-flat). The tempo is indicated as *Largamente (misticamente)* with a quarter note equal to 56 beats per minute. The instruction *(quasi Campana)* is written below the bass staff.

7. Entry of the Red Castles

Allegro moderato molto deciso ♩ = 118

The musical score for 'Entry of the Red Castles' is written for piano in 2/4 time. It consists of two staves. The tempo is 'Allegro moderato molto deciso' with a quarter note equal to 118 beats per minute. The key signature has one flat (B-flat). The score begins with a dynamic marking of *f* (forte). The first staff features a melodic line with accents and slurs, including a triplet of eighth notes. The second staff provides a rhythmic accompaniment with chords and eighth notes. Dynamic markings include *fz* (forzando) and *f*. There are also accents (>) and slurs throughout the piece.

8. Entry of the Red King and Queen

Larghetto ♩ = 69

84 *il melodia mezzo-forte, legato e ben cantando*

The musical score for 'Entry of the Red King and Queen' is written for piano in 4/4 time. It consists of two staves. The tempo is 'Larghetto' with a quarter note equal to 69 beats per minute. The key signature has two flats (B-flat and E-flat). The score begins with a dynamic marking of *fz* (forzando) and a crescendo leading to *mp* (mezzo-piano). At measure 84, the tempo changes to *mf maestoso* (mezzo-forte maestoso) and the instruction is 'il melodia mezzo-forte, legato e ben cantando'. The first staff features a melodic line with slurs and accents. The second staff provides a rhythmic accompaniment with chords and triplets of eighth notes. Dynamic markings include *fz*, *mp*, and *mf*. There are also slurs and accents throughout the piece.

9. Entry of the Enemy Black Pieces

87 Allegro impetuoso e brillante ♩ = 120

Musical score for 'Entry of the Enemy Black Pieces' (Op. 87). The score is in 2/4 time with a key signature of one sharp (F#). It features a piano introduction with a forte (f) dynamic and a fortissimo (ff) dynamic. The music is characterized by rapid sixteenth-note passages in both hands, with a tempo of 120 beats per minute. The notation includes various articulations such as accents and slurs.

10. Duel and Death of the Red Knight

Maestoso moderato e molto appassionato ♩ = 92

Musical score for 'Duel and Death of the Red Knight' (Op. 10). The score is in 4/4 time with a key signature of one sharp (F#). It features a piano introduction with a forte (f) dynamic. The music is characterized by a slower tempo of 92 beats per minute, with a focus on expressive phrasing and a trill in the right hand. The notation includes various articulations such as accents, slurs, and a trill.

11. The Black Queen's Tango

143 Allegretto dispettoso $\text{♩} = 84$

Musical score for 'The Black Queen's Tango'. The score is in 2/4 time and consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is marked *mf*. The tempo is *Allegretto dispettoso* with a quarter note equal to 84 beats per minute. The key signature has one flat (B-flat). The score shows a melodic line in the right hand and a rhythmic accompaniment in the left hand.

12. Finale : Mate of the Red King

Andante poco sostenuto $\text{♩} = 69$

Musical score for 'Finale : Mate of the Red King'. The score is in 2/2 time and consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is marked *mp*. The tempo is *Andante poco sostenuto* with a quarter note equal to 69 beats per minute. The key signature has one flat (B-flat). The score shows a slow, sustained melodic line in the right hand and a rhythmic accompaniment in the left hand.

Manuscript:

Holograph in ink, with blue/lead pencil markings of Constant Lambert.

The score, bound in blue leather, is written on 32-stave music paper, measuring 40.4 x 30.5cms

260 pages - p.[i] 'Checkmate' | 1st Performance June 1937 | Theatre des Champs-Elysees | Choreography Music | Ninette de Valdis Arthur Bliss | Conductor Constant Lambert (Written by Bliss in ink)

- pp. 1-18 : 1. Prelude (n.b. the titles are not in the hand of the composer)
- pp. 19-34 : 2. Dance of the Red Pawns
- pp. 35-60 : 3. Dance of the Four Knights
- p. 61 : Television | Pause | wait for light (written in the hand of Lambert)*
- pp. 62-77 : 4. Entry of the Black Queen
- p. 78 : Blank
- pp. 79-99 : 5. Red Knight's Mazurka
- p. 100 : Blank
- pp. 101-105 : 6. Ceremony of the Bishops
- pp. 106-121 : 7. Entry of the Red Castles (originally written for Things to Come (B69))
- pp. 121-126 : 8. Entry of the Red King and Queen
- pp. 127-163 : 9. Entry of the Enemy Black Pieces
- pp. 163-201 : 10. Duel & Death of Red Knight
- p. 202 : Blank : except television light cue written in blue pencil (Lambert)
- pp. 203-224 : 11. The Black Queen's Tango
- pp. 225-260 : 12. Finale : Mate of the Red King

Signed by the composer at the end of the music - twice, in two different inks. The date, at the end of the music, is given as 31 May 1937.
No dedication or place where it was written apparent.

Present location: British Library, Department of Manuscripts, Egerton MS 3770. Sir Arthur Bliss donated the score of Checkmate to the Aldeburgh Festival Appeal for the rebuilding of the Maltings in 1961. It was subsequently bought by the The British Library for £94.10.0d. Letter of thanks from Britten to Bliss, 31 October 1960 (Present location: Lady Bliss, London)

Complete full score unpublished.

*The ballet was televised for the first time on Sunday 8 May 1938 from Alexandra Palace and repeated live on Friday 13 May 1938. It was preceded by a short discussion between de Valdis, Bliss, McKnight Kauffer and Leslie Mitchell. Bliss also played extracts on the piano.

Bibliography:

C.W. Beaumont, Checkmate in his The Sadler's Wells Ballet : A detailed Account of works in the Permanent Repertory with Critical Notes (London, C.W. Beaumont, 1946), pp. 117-122.

D. Drew (ed), Checkmate in The Decca Book of Ballet (London, F. Muller, 1958), pp. 79-81.

The Musical Times, Vol 78 no. 1132, June 1937, pp. 522-3
(Anon)

The Times, 12 June 1937, p. 12c (Anon)

The Times, 17 June 1937, p. 14b (Anon)

(The performance was very well received and all concerned shared in the success...)

The Musical Times, Vol 78, no. 1133, July 1937, pp.648-9
(A. Aber)

The Times, 6 October 1937, p. 12c (Anon)

(A review of the first performance in the United Kingdom)

Radio Times, 8 October 1937, p. 17 (Constant Lambert)

The Times, 8 October 1937, p. 18c-e

(A photograph of the first U.K. performance)

Record Review, Vol. 4, no. 10, June 1960, p. 5 (Arthur Bliss)

(The story of Checkmate)

Other versions:

1. PROLOGUE from Checkmate. Arranged for full orchestra by Arthur Bliss.

Instrumentation: 2 flutes, 1 oboe and cor anglais,
2 clarinets in A, 2 bassoons, 4 horns in F, 3
trumpets in C, 3 trombones, timpani, percussion
(1 player: cymbals), harp and strings.

Duration: 4 minutes 43 seconds

First performance: Unable to trace

Unpublished.

2. CHECKMATE: Concert suite from the ballet in 6 movements, arranged by Arthur Bliss and consisting of:

1. Prologue
2. Dance of the 4 knights
3. Entry of the Black Queen
4. The Red Knight's Mazurka
5. Ceremony of the Red Bishops
6. Finale - Checkmate

Instrumentation: 2 flutes and piccolo, 2 oboes and cor anglais, 2 clarinets in A, 2 bassoons, 4 horns in F, 2 trumpets in C, 3 trombones, timpani, percussion (2 players: tenor drum, bass drum, cymbals, bell (E-flat) and gong), harp and strings.

Duration: 24-25 minutes

First performance: London, The Queen's Hall, Thursday 7 April 1938.

The London Philharmonic Orchestra (leader: David McCallum), conducted by Arthur Bliss.
(A Royal Philharmonic Society Concert)

First edition:

TO R.O. MORRIS | CONCERT SUITE | FROM | CHECKMATE |
A Ballet in One Scene | with a Prologue | by |
ARTHUR BLISS | FULL SCORE | NOVELLO AND COMPANY, LIMITED
160, WARDOUR STREET | LONDON, W.1.

168 pages. 378 x 275mm

Grey stiff paper wrappers. Lettered in black.

Trimmed edges.

Publication: © 1938 at 3 guineas

Bibliography:

The Musical Times, Vol, 79, no. 1143, May 1938, p. 381
(W. McNaught)

The New York Times, 17 November 1939, p. 18a (Olin Downes)
(Details of the America premiere in Carnegie Hall,
New York, the composer conducting.)

3. CHECKMATE: Five dances arranged for full orchestra by Arthur Bliss and consisting of:
1. Dance of the 4 Knights
 2. Entry of the Black Queen
 3. The Red Knight's Mazarka
 4. Ceremony of the Red Bishops
 5. Finale - Checkmate

Instrumentation: 2 flutes and piccolo, 2 oboes and cor anglais, 2 clarinets in A, 2 bassoons, 4 horns in F, 2 trumpets in C, 2 trombones, timpani, percussion (2 players: tenor drum, bass drum, cymbals, bell (e-flat) and gong), harp and strings.

Duration: 20 minutes

First performance: Unable to trace

First edition:

To. R.O. MORRIS | FIVE DANCES | FROM | CHECKMATE |
 A ballet on One Scene | with a Prologue | by |
 ARTHUR BLISS | FULL SCORE | 35s | NOVELLO AND COMPANY,
 LIMITED | 160 WARDOUR STREET | LONDON, W.1.

95 pages. 378 x 277mm
 Grey stiff paper wrappers. Lettered in black.
 Trimmed edges.

Publication: © 1938 at 35/-

4. PROLOGUE AND FIVE DANCES from Checkmate:
Arranged for full orchestra by Arthur Bliss
and consisting of:

1. Prologue
2. Dance of the 4 Knights
3. Entry of the Black Queen
4. The Red Knight's Mazurka
5. Ceremony of the Red Bishops
6. Finale - Checkmate

Instrumentation: as for (3)

Duration: 24 minutes 40 seconds

First performance: Unable to trace

First edition:

PROLOGUE | and | FIVE DANCES | from the ballet |
CHECKMATE | by | ARTHUR BLISS | NOVELLO AND COMPANY
LIMITED | 160 WARDOUR STREET | LONDON W.1.

112 pages. 228 x 165mm
Mustard stiff paper wrappers. Lettered in black.
Trimmed edges.

Publication: Miniature score published in 1955
(© 1938) at 12/-

Recordings of 1 to 4: 78rpm:

Royal Opera House Orchestra, Covent Garden/Irving
12" Columbia DX1718-20
Auto DX 8364-6

Reviewed in The Gramophone, Vol XXVIII (334) March 1951,
p. 223
by. L.S. (i.e. Lionel Salter)

33rpm:

Sinfonia of London/Bliss 12" WRC T52 (mono)
ST52 (stereo)
TT52 (tape)

Reviewed in The Gramophone, Vol XXXVIII (447) August
1960, p. 130
by W.S.M. (i.e. William S Mann)

Royal Liverpool Philharmonic Orchestra/Handley
12" HMV ASD 3607 (stereo)
Tc- ASD 3687 (4)

Reviewed in Gramophone, Vol 57 (673) June 1979, p. 42
by MM. (i.e. Malcolm MacDonald)

5. TWO DANCES FROM CHECKMATE: Arranged for full or
salon orchestra by James. O. Turner
and consisting of:
1. Dance of the Red Pawns
2. The Black Queen dances

Instrumentation: (A) - FULL : 2 flutes and piccolo,
2 oboes, 2 clarinets,
2 bassoons, 4 horns, 2 trumpets,
3 trombones, timpani,
percussion (incl glockenspiel)
harp and strings.

(B) - SALON : Flute and piccolo, 2
clarinets, 2 trumpets,
trombone, timpani,
percussion (incl. glockenspiel)
and strings.

Duration: 5 minutes 3 seconds (2' + 3½')

First performance: Unable to trace

First edition:

Piano conductor published by Novello & Co Ltd
in 1938.

7/6 for full orchestra set of parts

5/- for salon orchestra set of parts.

6. FOUR DANCES FROM CHECKMATE: Arranged for brass band by Eric Ball and consisting of:
1. Dance of the 4 Knights
 2. The Red Knight's Mazurka
 3. Ceremony of the Red Bishops
 4. Finale - Checkmate

Instrumentation: Soprano cornet, solo B-flat cornet, 1st B-flat cornet, 2nd B-flat cornet, 3rd B-flat cornet, flugel horn, solo E-flat horn, 1st E-flat horn, 2nd E-flat horn, 1st B-flat baritone, 2nd B-flat baritone, 1st B-flat trombone, 2nd B-flat trombone, bass trombone, B-flat euphonium, E-flat bass, B-flat bass and percussion (timpani, side drum, bass drum, bell).

Duration: c. 14 minutes 30 seconds

First performance: London, the Royal Albert Hall, Saturday 7 October 1978. Numbers 3, 1 and 4 (in that order) were used as the test pieces in the 1978 National Brass Band Championships final, the winning band being Yorkshire Imperial Metals Band, conducted by D. Carr.

First edition: (Full Score)

NOVELLO BRASS BAND SERIES | General Editor: Bram Gay |
 FOUR DANCES | From the ballet | 'CHECKMATE' | ARTHUR
 BLISS | Arranged for brass band by Eric Ball | NOVELLO |
 Borough Green, Sevenoaks, Kent | Cat. No. 12 0492 00

61 pages. 213 x 279mm

Pink and white stiff paper wrappers. Lettered in black. Trimmed edges.

Publication: © 1978 at £4.85 each (i.e. score and set of parts)

7. THREE DANCES FROM CHECKMATE: Arranged for military band by Gerrard Williams and consisting of:

1. The Red Knight's Mazurka
2. Funeral Procession of the Red Knight
4. Dance of the 4 Knights

Instrumentation: 2 flutes, 2 E-flat clarinets, 2 oboes, 1 solo and 3 b-Flat clarinets, 1 E-flat alto-saxophone, 1 B-flat tenor saxophone, 2 bassoons, harp, 4 horns in F, 2 solo B-flat cornets, 2 B-flat trumpets, 2 trombones, bass, euphonium, basses, timpani and percussion (side drum and bass drum).

Duration: 8 minutes

First performance: Unable to trace

Manuscript location: Lady Bliss, London

Unpublished

8. CHECKMATE: Arranged for piano solo by Arthur Bliss

Duration: 45-50 minutes

First edition:

To R.O. MORRIS | CHECKMATE | A Ballet in One Scene |
with a Prologue | By | ARTHUR BLISS | PIANO SCORE |
10s. Od. | NOVELLO AND COMPANY, LIMITED | 160
WARDOUR STREET | LONDON, W.i.

92 pages. 330 x 255mm

Black and blue stiff paper wrappers, incorporating
and original design by E. McKnight Kauffer.
Lettered in grey, red and white. Trimmed edges.

Publication: © 1937 at 10/-

Fanfare for a Dignified Occasion

Allergo moderato e brillante (♩ = 112)

The musical score is written on a grand staff with two systems of staves. The first system consists of a single staff for the guitar, with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The second system consists of two staves: the top one for the guitar and the bottom one for tubs. The guitar part features a series of chords and melodic lines, with several accents (>) placed above notes. The tubs part provides a rhythmic accompaniment with a steady eighth-note pattern. The score is enclosed in a rectangular box.

B75 FANFARE FOR A DIGNIFIED OCCASION: For E-flat
soprano trumpet, 3 B-flat trumpets,
2 tenor trombones and bass trombone.

Date of composition: 1938 (London)

Commissioned by: Boosey & Hawkes Ltd.

Duration: 20 seconds

First performance: Unable to trace

Manuscript:

Holograph in ink

The unbound manuscript is written on one double
sheet of 28-stave music paper, measuring
36.2 x 24.7cms.

Ceremonial Fanfare | For a Dignified Occasion

4 pages - p. [1] Music
p. [2] Blank
p. [3] Sketch of the piece in short score,
but crossed out in red pencil
p. [4] Blank

Signed by the composer at the end of the music.
No date, dedication or place of composition
apparent.

Present location: Lady Bliss, London

First edition:

No title page. One of 6 Brilliant Fanfares by
celebrated composers (Bliss, Benjamin, Wood and
Curzen)

4 pages in each part. 134 x 183mm
White stiff paper wrappers. Lettered in black.
Trimmed edges.

Publication: Boosey & Hawkes Ltd. Published
13 September 1938 at 2/6
Separate parts at 4d each.

Bibliography:

Letter from Ralph Hawkes to Bliss, 21 April 1938
 (A request for a suitable fanfare for
 performance as a result of the manufacture, for
 sale, of new trumpets.)
 (Present location: Boosey & Hawkes Ltd., London)

Recordings:

78rpm:

Trumpeters of the RMSM/Roberts 12" HMV B.9616
 Reviewed in The Gramophone, Vol XXV (296) January
 1948, p. 123
 by "Harlequin"

33rpm:

Locke Consort of Brass/Stobart 12" RCA Red Seal
 RL 25081
 Reviewed in Gramophone, Vol 55 (649) June 1977,
 pp. 67-8
 by W.A.C. (i.e. W.A. Chislett)

B76 CONCERTO FOR PIANO AND ORCHESTRA IN B-FLAT

Date of composition: 1938/39 (London)

Commissioned by: The British Council for the
British Week at the New York World's Fair, 1939.

Instrumentation: 2 flutes and piccolo, 2 oboes,
2 clarinets in B-flat, 2 bassoons, 4 horns
in F, 2 trumpets in C, 3 trombones, timpani
and strings.

Dedication: To the People of the United States
of America.

Duration: 35 - 37 minutes 25 seconds

First performance: New York, Carnegie Hall, Saturday
10 June 1939. Solomon (piano) and the New York
Philharmonic Symphony Orchestra, conducted by
Adrian Boult.

(The performance was originally destined for the
Hall of Music at the Fair but later switched to
Carnegie Hall.)

First UK and London performance: The Queen's Hall,
Thursday 17 August 1939. Solomon (piano) and
the London Symphony Orchestra (leader: Paul Beard),
conducted by Henry J. Wood.

Manuscript:

Holograph in ink with conductor marks in red ink
and blue pencil.

The score, bound in blue cloth, is written on
51 double sheets of 28-stave music paper,
measuring 39.7 x 28.5cms

204 pages - pp. 1-86 : Movement I. Concerto for
piano & Orchestra at the
head of the page
pp. 87-123 : Movement II
p. [124] : Blank
pp. 125-203 : Movement III
p. [204] : Blank

Signed by the composer at the head of pages 1, 87 and
125, and at the end of the music.

The date, at the end of the music, is given as April 1939.

Dedication on the verso of fly leaf.

No place where it was written apparent.

Present location: Royal College of Music,
London (MS 4230)

Concerto for Piano and Orchestra

I

Allegro con brio ♩ = 132

I PIANO

II ORCHESTRA

Allegro con brio ♩ = 132
Tutti
f
Timp.
p

I

II

II

Adagietto ♩ = 60

p semplice

48 ♩ = 66

I

Adagietto ♩ = 60

48 ♩ = 66

Str. *p dolce*

II

III

Andante maestoso ♩ = 66

Two staves of music for strings, measures 67 and 68. The music consists of sustained notes with long horizontal lines above them, indicating a slow, sustained texture.

Andante maestoso ♩ = 66

Three staves of music. The top staff is for Trb. (Trumpet) with dynamics *f* and *p*. The middle staff is for Vcl. (Violin) and C.B. pizz. (Cello/Bass pizzicato). The bottom staff is for C.B. pizz. with the instruction *mp ma ben marcato e pesante*. Measures 67 and 68.

69

Two staves of music for strings, measures 69 and 70. The music consists of sustained notes with long horizontal lines above them.

69

Two staves of music for strings, measures 69 and 70. The music consists of sustained notes with long horizontal lines above them.

Two staves of music for strings, measures 69 and 70. The music consists of sustained notes with long horizontal lines above them.

*mf non legato
maestoso*

Two staves of music for strings, measures 69 and 70. The music consists of sustained notes with long horizontal lines above them.

pesante e marcato il basso

Four staves of music. The top staff is for Cor. (Cornet) and Fag. (Bassoon) with dynamics *mp*. The second staff is for Str. (Strings). The bottom two staves are for Imp. (Timpani). Measures 69 and 70.

First edition: (Full Score)

CONCERTO | for | Piano and Orchestra | by |
 ARTHUR BLISS | FULL SCORE | London NOVELLO
 AND COMPANY, Limited | MADE IN ENGLAND

199 pages. 335 x 255mm

Blue stiff paper wrappers. Lettered in black.
 Trimmed edges.

Publication: © 1945. Unable to trace any price

(Miniature Score)

CONCERTO | for | Piano and Orchestra | by |
 ARTHUR BLISS | NOVELLO AND COMPANY, LIMITED |
 160 WARDOUR STREET | LONDON, W.1

199 pages. 216 x 161mm

Blue stiff paper wrappers. Lettered in black.
 Trimmed edges.

Publication: © 1946 at 12/6

Bibliography:

Programme note by the composer.

William Mann, Bliss - Piano Concerto in B-flat
 in R. Hill (ed) The Concerto (Harmondsworth,
 Penguin Books Ltd. 1952), pp. 409-413.

The New York Times, 11 June 1939, p.47c (Olin Downes)

The Times, 29 July 1939, p. 106 (Anon)

(Critical opinions about the works written for the
 World Fair)

The Times, 18 August 1939, p. 8b (Anon)

The Musical Times, Vol 80, no. 1159, September 1939,
 pp. 680-1 (W. McNaught)

Musical Times, Vol. 103, No. 1437, November 1962,
 pp. 761-2 (S. Goddard)

Public Record Office file (ex-British Council) BW 2/136
 about the Concerto's commissioning and copyright.

It contains no actual letter about the commissioning
 which appears to have been done verbally. It does contain:
 Letter from Bliss to Miss Pamela Henn Collins,
 10 May [1939]

(My piano concerto which was commissioned by the British
 Council is now finished and all the material is ready
 for actual performance..)

File BW 63/9: Arrangements, organisation, etc.

File BW 63/10: Press cuttings and letters.

Letter from Bliss to Miss Pamela Henn Collins, 15 June
 [1939] (New York)

(The American public is an easy one and I have hit it
 fairly and squarely in the solar plexus.)

File BW 2/173: Arrangements, etc. for the HMV recording
 in January 1943

(Present location: Public Record Office, Kew)

Recordings:

78rpm:

Solomon (piano)/Liverpool Philharmonic Orchestra/
 Boult 12" HMV C3348-52
 Auto C7583-7

Reviewed in The Gramophone, Vol XXXI (242) July
 1943, p. 25
 by A.R. (i.e. Alec Robertson)

33rpm:

Noel Mewton-Wood (piano)/Utrecht Symphony Orchestra/
 Goehr 12" Nixa GP 1167 (mono)

Reviewed in The Gramophone, Vol XXXI (366) November
 1953, p.183
 by A.R. (i.e. Alec Robertson)

Trevor Barnard (piano)/Philharmonic Orchestra/
 Sargent 12" HMV(EMI) ALP 1948 (mono)
 ASD 499 (stereo)

Mono version reviewed in The Gramophone, Vol XL(474)
 November 1962, pp. 234-5
 by T.H. (i.e. Trevor Harvey)

Stereo version reviewed in The Gramophone, Vol XL(475)
 December 1962, p. 288
 by T.H. (i.e. Trevor Harvey)

Philip Fowke (piano)/Royal Liverpool Philharmonic
 Orchestra/Atherton 12" Unicorn-Kanchara DKP 9006
 (Digital/Stereo)

Reviewed in Gramophone, Vol 59 (700) September
 1981, p. 378
 by E.G. (i.e. Edward Greenfield)

Other versions:

1. CONCERTO FOR PIANO AND ORCHESTRA IN B-FLAT: Arranged
for two pianos

First edition:

CONCERTO | for | Piano and Orchestra | by | ARTHUR
BLISS | PIANO SOLO | with Orchestra arranged for
Second Piano | 15s. Od. | London NOVELLO AND COMPANY
Limited | MADE IN ENGLAND

100 pages. 326 x 244mm
Grey stiff paper wrappers. Lettered in black.
Trimmed edges.

Publication: © 1940 at 15/-