

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 FOUR

Catalogue B100 - B181

Thesis submitted for the Degree of Doctor of Philosophy

University of Strathclyde

Department of Librarianship

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ORIGINAL**

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B100 AUBADE FOR CORONATION MORNING: Song for two soprano soli and mixed chorus (SATB). Written as a contribution (No 1) to A Garland for the Queen, the other 9 contributors being: Arnold Bax and Clifford Bax, Michael Tippett and Christopher Fry, R. Vaughan Williams and Ursula Wood, Lennox Berkeley and Paul Dehn, John Ireland and James Kirkup, Herbert Howells and Walter de la Mare, Gerald Finzi and Edmund Blunden, Alan Rawsthorne and Louis MacNeice, Edmund Ruhbra and Christopher Hassall.

SOLO SOPRANO I

Allegretto *mf*

SOPRANO I

p Then the first bird *pp* at dawn,

ALTO I

p Then the first: bird *pp* at dawn,

ALTO II

p Then the first bird *pp* at dawn,

ACCOMP (for rehearsal only)

Allegretto $\text{♩} = c. 54$ *mf*

Date of composition: 1953 (Pen Pits)

Commissioned by: The Arts Council of Great Britain, to mark the occasion of the Coronation of HM Queen Elizabeth II.

Dedication: Dedicated by gracious permission to Her Majesty Queen Elizabeth II

Duration: 6 minutes 17 seconds

First performance: London, the Royal Festival Hall. Monday 1 June 1953. The Cambridge University Madrigal Society and the Golden Age Singers, conducted by Boris Ord.

Manuscript: Whereabouts unknown

First edition (Whole collection):

[Within a gold ornament, surmounted by a crown and E II R]
 A | GARLAND | FOR | THE QUEEN | Songs for Mixed Voices |
Stainer & Bell Limited, 69 Newman Street, London W.1 |
 Made in England

86 pages. 272 x 193mm

Turquoise and gold stiff paper wrappers. Lettered in white. Trimmed edges.

Publication: © 1953 at 12/6d

_____ (separate vocal score):

No title page.

18 pages. 257 x 174mm

White stiff paper. Lettered in black. Trimmed edges.

Publication: Novello & Co Ltd © 1953 (P.S.B. 1562) at 1/3d

Bibliography:

The Times, 26 January 1953, p. 2f (Anon)

The Times, 13 April 1953, p. 10d (Anon)

The Observer, 7 June 1953, p. 11f (Eric Blom)

The Musical Times, Vol 94, no. 1325, July 1953, p. 327 (Colin Mason)

(He has written nothing more sustainedly and spontaneously lyrical.)

Letter from John Denison to Bliss, dated 29 October 1952

(A letter explaining the commission and asking whether Bliss would accept)

Letter from Bliss to John Denison, dated 1 November 1952

(I shall be honoured to contribute a bud to the Queen's Garland. If Henry Reed is agreeable, I should like him to be my fellow horticulturist.)

Letter from John Denison to Bliss, dated 12 November 1952

Letter from Bliss to John Denison, dated 16 November 1952

(I have spoken to Henry Reed and he tells me he will be very pleased to collaborate with me.)

Letter from John Denison to Reed, dated 2 December 1952

Letter from John Denison to Bliss, dated 4 December 1952

(The formal letter offering the commission accompanied this letter.)

Letter from Bliss to W.E. Williams, dated 8 December 1952

(I shall be proud to accept your invitation...)

Letter from W.E. Williams to Reed, dated 11 December 1952

(The formal letter offering the commission.)

Letter from Reed to W.E. Williams, dated 21 December 1952

(I have now done the poem, and Sir Arthur Seams satisfied with it.)

Letter from Bliss to John Denison, dated 9 January 1953

(This is just to say that I have completed my 'Aubade for Coronation Morning'...)

Letter from John Denison to Bliss, dated 12 January 1953

Letter from Bliss to John Denison, dated 12 January 1953

Letter from John Denison to Bliss, dated 13 January 1953

(Present location: The Arts Council of Great Britain)

Recordings: 33rpm:

Elsie Suddaby and Margaret Field-Hyde (sopranos) with the
Cambridge University Madrigal Society/Ord 12" Columbia
33cx 1063 (mono)
Reviewed in The Gramophone, Vol XXXI (366) November 1953, p.203
by A.R. (i.e. Alec Robertson)

Exultate Singers/O'Brien 12" RCA Gold Seal GL 25062 (stereo)
Reviewed in Gramophone, Vol 65 (649) June 1977, p.90
by R.F. (i.e. Roger Riske)

Processional

Andante maestoso
(♩ = 80) Fls.

f
Brass

ff

Bass + Sigs

ff

f

BASS MARCATO

B101 PROCESSIONAL: For orchestra and organ.
Specially composed for performance in
Westminster Abbey, on the occasion of the
Coronation of Queen Elizabeth II, 2 June 1953,
to accompany the procession of HM Queen Elizabeth,
the Queen Mother, from the West Door of the Abbey.

Date of composition: 1953 (Pen Pits)

Instrumentation: 3 flutes, 2 oboes, 2 clarinets in B-flat,
2 bassoons, double bassoon, 4 horns, 3
trumpets in C, 3 trombones, tuba, timpani,
percussion (1 player: side drum, cymbals,
bells), organ and strings.

Duration: 8 minutes

First performance: London, Westminster Abbey, Tuesday 2 June 1953.
The Coronation Orchestra, Osborne Peasgood (organ), conducted
by Adrian Boult.

First concert performance: London, Westminster Abbey, Wednesday
24 February 1954. The London Philharmonic Orchestra (leader:
Joseph Shadwick), William McKie (organ), Arthur Bliss.

Manuscript: Whereabouts unknown

First edition: (Miniature Score)

PROCESSIONAL | for | Full Orchestra and Organ | by | ARTHUR
BLISS | NOVELLO AND COMPANY LIMITED | 160 WARDOUR STREET |
LONDON W.1

28 pages. 229 x 165mm
Straw stiff paper wrappers. Lettered in black. Trimmed edges.

Publication: © 1954 at 5/-

Bibliography:

Letter from Bliss to William McKie, dated 4 December 1952
 Letter from Bliss to William McKie, dated 8 December 1952
 (I have already in my mind the idea of triumphant
 'Processional' to accompany the entry of the Queen Mother
 into the Abbey at the Coronation.)
 Letter from William McKie to Bliss, dated 12 December 1952
 Letter from Bliss to William McKie, dated 19 December 1952
 (I have sketched out my 'Processional' for piano and it will
 run a good 8 minutes...)
 Letter from Bliss to William McKie, dated 11 January 1953
 Letter from Bliss to William McKie, dated 26 March 1953
 (Present location: The Muniment Room and Library,
 Westminster Abbey)

Recordings:

33rpm:

Royal Liverpool Philharmonic Orchestra/Groves 12"
 HMV (SQ) ASD 3341
 ④ TC-ASD 3341
 Reviewed in Gramophone, Vol 55 (649) June 1977, p. 106
 by I.M. (i.e. Ivan March)

Other versions:

PROCESSIONAL - arranged for organ by Garrett O'Brien

Date of arrangement: February 1977

First performance: Unable to trace

Unpublished

Recordings:

33rpm

Timothy Farrell (at the organ of Westminster Abbey) 12"

CRD Vista VPS 1055 (stereo)

Reviewed in Gramophone, Vol 55 (653) October 1977, p. 712
by S.W. (i.e. Stephen Walsh)

B102 CONCERTO FOR VIOLIN AND ORCHESTRA : In three movements

Date of composition: 1953/54 (London)

Commissioned by: The BBC

Instrumentation: 2 flutes and piccolo, oboe, 2 clarinets in A, 2 bassoons, 3 horns in F, 2 trumpets in C, 3 trombones, timpani, percussion (1 player: bass drum and cymbals), harp and strings.

Dedication: To Alfredo Campoli

Duration: 40 minutes without cut
37 minutes with cut - in the 2nd movement, at one bar before 30 to 40, authorised by the composer. (There is also a further cut in the 3rd movement - from the double barline, six bars after 45 to 49).

First performance: London, the Royal Festival Hall, Wednesday 11 May 1955.

Alfredo Campoli (violin), the BBC Symphony Orchestra (leader : Paul Beard), conducted by Malcolm Sargent. (Broadcast in the Third Programme of the BBC)

Manuscript:

Holograph in ink, with blue/lead/red pencil conductor markings

The score, bound in maroon cloth, is written on 26-stave music paper, measuring 27.9 x 27.1cms.

Violin Concerto | Arthur Bliss

168 pages - p. [i] Title page
p. [ii] Orchestration
pp. 1-66 Music : First movement
pp. 1-47 Music : Second movement, signed on page 1
p. 48 Blank
pp. 1-52 Music : Third movement, signed on page 1

Signed by the composer on the title page, on page 1 of the 2nd and 3rd movements, and at the end of the music, under the double barline.

Dedication at the top of page 1, first movement.

No date or place of composition apparent.

Present location: Lady Bliss, London

Concerto for Violin and Orchestra

I

Allegro ma non troppo $\text{♩} = 108$

VIOLIN

VI., Vle., Vcl.

p *mf* *cresc.* *f* *ten.*

PIANO (ORCHL.)

Trb. Fag.

1

p

sul G

f *sonore*

Timp.

II

VIVO $\text{♩} = 144$

Tr. sord.
pp VI. sord.
Fag.

1

p leggiero
Vle. sord. sempre stacc.
C. B.

III

INTRODUZIONE

Andante sostenuto ♩ = 60

1

p
Arpa

p

f
Brass

pp
Str. sord.

mp
penseroso

Allegro deciso in modo zingaro ♩ = 104

ff w.w.

ff
Vle.
Vcl.

First edition: (Full Score)

CONCERTO | for | Violin and Orchestra | by | ARTHUR BLISS |
NOVELLO AND COMPANY LIMITED | 160 WARDOUR STREET | LONDON W.1

131 pages. 337 x 257mm

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

Publication: © 1956 at 5gns. String parts (c 1957)
at 31/6 per set.

 (Miniature Score)

CONCERTO | for | Violin and Orchestra | by | ARTHUR BLISS |
NOVELLO AND COMPANY LIMITED | 160 WARDOUR STREET | LONDON W.1

131 pages. 228 x 165mm

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

Publication: © 1956 at 15/6d

Bibliography:

Programme notes by the composer.

The Times, 2 July 1953, p. 2d (Anon)

Daily Telegraph & Morning Post, 22 August 1953, p. 6d (Anon)

Radio Times, 6 May 1955, p. 4 (Alan Frank)

The Times, 12 May 1955, p. 5f (Anon)

The Musical Times, vol 96, no. 1348, June 1955, p. 324 (Donald Mitchell)

Letter from R Howgill to Bliss, dated 7 April 1953

Letter from Bliss to Howgill, dated 9 April 1953

Letter from R. Howgill to Bliss, dated 21 May 1953

(The formal invitation to write a violin concerto)

Letter from Bliss to Howgill, dated 12 November 1953

(I have now completed the first two movements...)

Letter from Howgill to Bliss, dated 16 November 1953

Letter from Bliss to Howgill, dated 23 July 1954

(I think it only fair to let you know well in advance that

I shall want more time to finish and score my violin concerto...

public and private circumstances have been too much for me, and

I have not been able to settle down to the necessary concentration.

Letter from Howgill to Bliss, dated 26 July 1954

Extract from letter from Howgill to Sargent, dated 27 July 1954

Letter from Bliss to Howgill, dated 11 August 1954

(...I have got on well with the Concerto, and expect to finish

the last movement by the end of September. I am in touch with

Campoli...)

Letter from Howgill to Bliss, dated 12 August 1954

(Present location: BBC Written Archives Centre, Caversham)

Letter from Bliss to George Dannatt, dated 25 February 1974

Letter from Bliss to Dannett, dated 16 October 1974

(I have carefully timed the violin concerto tape as played by

John Georgiadis and Vernon Handley. To my horror it lasts

39 minutes - this I feel is far too long for an audience....I

have written to Vernon Handley to ask him to suggest some third

cut, possibly in the 1st movement...)

Letter from Bliss to Dannatt, dated 21 October 1974

(Present location: George Dannatt, Esq)

Recordings: 33rpm:

Campoli (violin)/London Philharmonic Orchestra/Bliss
12" Decca LXT 5166

Reviewed in The Gramophone, Vol ,XXXIV (397), June 1956, p. 7
by L.S. (i.e. Lionel Salter)

Other versions:

CONCERTO FOR VIOLIN AND ORCHESTRA: Arranged for violin and piano by Arthur Bliss.

First edition:

CONCERTO | for | Violin and Orchestra | By | ARTHUR BLISS |
VIOLIN AND PIANO SCORE | 25s Od | London NOVELLO AND COMPANY
Limited

71 pages. 304 x 239mm

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

Publication: © 1957 at 25/-

————— (Violin part)

No title page.

28 pages. 304 x 236mm

White stiff paper. Lettered in black. Trimmed edges.

Published and included with the above.

Welcome the Queen

Moderato ma con brio (*in 2*) $\text{♩} = 84$

The first system of the musical score consists of two staves, a treble clef on the left and a bass clef on the right. The music is in 2/2 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including a forte 'f' and accents. The piece includes two triplet markings, each consisting of a triangle with the number '3' above it, indicating groups of three notes. The notation is detailed, with stems, beams, and various articulation marks.

Poco maestoso

The second system of the musical score continues the piece with the same two-staff layout. The tempo is marked 'Poco maestoso'. The music features a mix of rhythmic values, including quarter and eighth notes, and rests. Dynamic markings such as accents and a piano 'p' are present. The notation includes stems, beams, and various articulation marks, maintaining the detailed style of the first system.

B103 WELCOME THE QUEEN: March for orchestra. Written for the last section and end titles of the Associated British-Pathe film which celebrated the return of HM Queen Elizabeth and HRH Prince Philip from their Royal Tour. The remainder of the music was composed by Malcolm Arnold.
Commentary and words (2 verses) for optional use in the central section of the Bliss March by John Pudney. Denham Studios.
Produced by Howard Thomas
Associate producer: Terry Ashwood

Date of composition: 1954 (London) Bliss's contract was signed 7 April 1954

CREDITS:

PRODUCTION MANAGER	FRED SMITH
COMMENTARY SPOKEN BY	EDWARD WARD
FILM EDITED BY	LIONEL HOARE
SOUND RECORDING BY	W.S. BLAND GEORGE NEWBERRY.

Instrumentation: 2 flutes (2nd alternating piccolo), 2 oboes, 2 clarinets in B-flat, 1 bassoon, double bassoon, 4 horns in F, 3 trumpets in C, 3 trombones, tuba, timpani, percussion (3 players: side drum, bass drum, cymbal) and strings.

Film first shown: London, the National Film Theatre, Thursday 20 May 1954 (A gala performance). Music played by the London Symphony Orchestra, conducted by Muir Mathieson. Unable to trace the choir involved.

Manuscript: (Full score)

Holograph in ink, with blue/red pencil conductor annotations

The unbound score is written on seven double and on both sides of one single sheet of 24-stave music paper, measuring 35.9 x 26.4cms.

The Queen Comes Home [crossed out and Welcome the Queen substituted] | A Martial Flourish of Welcome [crossed out] | by | Arthur Bliss.

30 pages	-	p. [i]	Title page
		p. [ii]	Orchestration
		pp. 1-25	Music
		pp. [26-28]	Blank

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

The date is given as 'March 1954'

No dedication or place of composition apparent.

(Vocal Score: Full Chorus (SATB): see O Andante
maestoso, p. 6 of piano conductor)

Holograph in blue and red ink (the notes in red ink are adaptations for the second verse)

The unbound score is written on one side of a single sheet of 11-stave music paper, measuring 30.3 x 24.1cms.

2 pages - p. [1] Music
 p. [2] Blank

Signed by the composer at the end of the music, after the double barline.

No date, dedication or place of composition apparent.

Present location: Lady Bliss, London

The texts of the two verses are as follows:

1. Welcome the Queen
Where'er the crown may be!
Now welcome the Queen
In this Commonwealth of the free!
In welcome let us raise
All hearts, and give her praise
This fair crown's far call
In pride, uniting one and all

2. Welcome the Queen
In whose sweet name there thrives
Such a queenly grace,
Such courage lighting our lives
In whose seemly gracious mien
Is duly boldly done
So welcome the Queen
In pride, uniting one and all.

Unpublished, although a printed vocal score (for men's voices) from a copyist's manuscript - was prepared by Arthur Bliss for the BBC in connection with the first concert version, given on 19 June 1954.

Bibliography:

- The Times, 20 May 1954, p. 9b (Anon)
Film Dope, No 5, July 1974, p.4 (Arthur Bliss)

Other versions:

1. WELCOME THE QUEEN: Arranged for full orchestra

Instrumentation: 2 flutes (2nd alternating piccolo), oboe, 2 clarinets in B-flat, bassoon, 2 horns in F, 2 trumpets in B-flat, 3 trombones, timpani, percussion (3 players: side drum, bass drum, cymbal) and strings.

Duration: 5 minutes (6 minutes 44 seconds with chorus)

First performance: London, the Royal Festival Hall, Saturday 19 June 1954.

The BBC Concert Orchestra (leader: John Sharpe), the London Light Concert Orchestra, the massed male voice choirs of the Metropolitan Police (conductor: Fred Mayger), conducted by Muir Mathieson. (The BBC Light Programme Music Festival of 1954)

Manuscript: Whereabouts unknown

First edition: (Piano Conductor)

No title page.

7 pages 278 x 218mm

White stiff paper. Lettered in black. Trimmed Edges.

Publication: Chappell & Co Ltd © 1954 (Chappell & Co's Orchestral Works, No 488) Unable to trace and price.

Parts also available.

Bibliography:

Letter from Hubert Clifford to Bliss, dated 2 April 1954
(Arrangement for the concert on 19 June 1954)

Letter from Bliss to Hubert Clifford, dated 3 April 1954

BBC Internal memoranda, dated 13 April 1954

15 April 1954

23 April 1954

26 April 1954

30 April 1954

5 May 1954

(Present location: BBC Written Archives Centre, Caverhsma)

Recordings:

33rpm:

Philharmonic Orchestra/Bliss 12" Columbia DX1912 (mono)
 Reviewed in The Gramophone, Vol XXXII (374) July 1954, p. 57
 by T.H. (i.e. Trevor Harvey)

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)

Royal Liverpool Philharmonic Orchestra/Atherton 12"
 Unicorn-Kanchana DKP 9006
 (Digital/stereo)
 Reviewed in The Gramophone, Vol 59(700) September 1981, p.378
 by E.G. (i.e. Edward Greenfield)

2. WELCOME THE QUEEN: Arranged for military band by D.J. Duthoit

Instrumentation: 2 solo clarinets in B-flat, 3 B-flat clarinet, E-flat clarinet, E-flat alto clarinet, B-flat bass clarinet, B-flat tenor saxophone, E-flat baritone saxophone, 2 E-flat alto saxophones, concert flute and piccolo, D-flat flute and piccolo, Oboe, 2 bassoons, 2 B-flat cornets, 2 B-flat trumpets, 4 horns in F, 2 trombones, bass trombone, euphonium (treble clef-baritone), euphonium (bass clef-baritone), 2 basses, timpani and percussion (3 players: side drum, bass drum and cymbal)

Duration: 6 minutes 30 seconds

First performance: Unable to trace

First edition: (Piano Conductor)

No title page.

12 pages. 309 x 242mm

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

Publication: Chappell & Co Ltd (Printed in The Army Journal No 781) © 1954 at 27/6 (price to non-subscribers) per number. Extra parts at 1/6 each.

Recordings: 45rpm:

Royal Marines Band/Vivian Dunn 7" HMV 7eg 8866 (mono)
ges 5880 (stereo)

Unable to trace any reviews

3. WELCOME THE QUEEN: Arranged for piano solo

First edition:

No title page.

10 pages 310 x 243mm

Red stiff paper wrappers. Lettered in black, blue and white, with a black and white picture of Buckingham Palace in the centre. Trimmed edges.

Publication: Chappell & Co Ltd © 1954 at 3/-

B104 SALUTE TO PAINTING: For E-flat trumpet, 3 B-flat trumpets,
3 trombones and timpani

Date of composition: 1954 (London)



Dedication: For Sir Gerald Kelly on the occasion of
the Royal Academy Dinner, 28 April 1954.

Duration: 1 minute 10 seconds

First performance: London, the Royal Academy of Arts, Picadilly,
Wednesday 28 April 1954.
Trumpeters of the Royal Artillery, conducted by
Lt Col O.W. Geary MBE, Director of Music.

Manuscript:

Holograph in ink

The unbound manuscript is written on one double sheet of
22-stave music paper, measuring 35.5 x 25.4 approx.

For Sir Gerald Kelly | on the occasion of | The Royal Academy
Dinner (April 28th 1954 | A Salute to Painting | for E-flat
Tpt. B-Flat Tpts, Tbs & Timp | by { Arthur Bliss

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

Signed by the composer on the title page, and on page [3]
at the end of the music, after the double barline.

Dedication on title page

No date or place of composition apparent.

Present location: The Royal Academy of Arts

Unpublished

Bibliography:

The Times, 29 April 1954, p. 3c (Anon)
(During the evening, 'Salute to Painting' composed for the occasion by Sir Arthur Bliss, Master of the Queen's Music, was played. It was performed by herald trumpeters of the Royal Artillery before the present proposed the toast "British Music", to which Sir Arthur Bliss replied).

B105 A SONG OF WELCOME: For soprano and baritone soli, mixed chorus (SATB) and orchestra Words by Cecil Day-Lewis (1904-1972). Written to celebrate the return of HM Queen Elizabeth II and HRH Prince Philip from their Royal Tour on 15 May 1954.

Date of composition: 1954 (London)

PIANO *Allegro* $\text{♩} = c. 120$

The score is divided into three main sections. The first section is a piano introduction in 4/4 time, marked *Allegro* with a tempo of approximately 120 beats per minute. It features a right-hand melody with eighth-note patterns and a left-hand accompaniment with chords and eighth-note figures. Dynamics include *f* and *ff*, and there are *ped.* markings. The second section continues the piano accompaniment, marked *poco rit.* and *fz*. The third section is the vocal entry, marked *1 a tempo* and *f joyously*. It consists of four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts sing the lyrics "Wel - come, wel - come, wel - come, wel - come," with the piano accompaniment providing harmonic support. The piano part in this section is marked *fz* and *brillante*. A *VI.* marking is present above the piano staff in the final measure of this section.

f joyously
Wel - come, wel - come, wel - come, wel - come,
f joyously
Wel - come, wel - come, wel - come, wel - come,
a tempo f joyously
Wel - come, wel - come, wel - come, wel - come,
f joyously
Wel - come, wel - come, wel - come, wel - come,

1 a tempo *brillante*
fz
VI.

Instrumentation: 2 flutes (alternating 2 piccolos), 2 oboes, 2 clarinets in A, 2 bassoons, 4 horns in F, 2 trumpets in C, 3 trombones, timpani, percussion (2 players: side drum, tenor drum, cymbals, bells, glockenspiel), harp and strings.

Duration: 16 minutes

First performance: London, the Camden Studio, Saturday 15 May 1954. Joan Sutherland (soprano), Ian Wallace (baritone), the BBC Chorus (chorus master: Leslie Woodgate), the BBC concert Orchestra (leader: John Sharpe), conducted by Malcolm Sargent. The Trumpeters of the Royal Military School of Music, directed by Lieut. Col. David McBain. (Broadcast in the Home Service of the BBC)

First concert performance: London, the Royal Albert Hall, Thursday 29 July 1954. Elsie Morison (soprano), Ian Wallace (baritone), the BBC Chorus, the BBC Choral Society (Chorus master: Leslie Woodgate), the BBC Symphony Orchestra (leader: Paul Beard), conducted by Malcolm Sargent. (A Henry Wood Promenade Concert)

Manuscript: (Full Score)

Holograph in ink, with blue/red ink and pencil annotations

The score, bound in maroon cloth, is written on sixteen double sheets of 32-stave music paper, measuring 48.1 x 30.5cms. The music paper printer's mark is shown as W & Co - British Made.

A Song of Welcome | Celebrating the Return from their Royal Journey | of | HM Queen Elizabeth II | and | HRH the Duke of Edinburgh | on May 15th 1954 | Words by Music by | C. Day-Lewis Arthur Bliss

64 pages	-	p. [i]	Title Page
		p. [ii]	Orchestration
		pp. 1-57	Music
		pp. 58-60	Blank
		pp. [61-62]	Blank

Signed by the composer on the title page, at the top of page 1 and at the end of the music, below the double barline. No date, dedication or place of composition apparent.

Present location: Lady Bliss, London

- (Trumpet Parts) : (1) for 32 on p. 24 of the VS to the third bar on p. 25.
 (2) 4 bars after 52 on p. 42 of the VS to the end of the work on p. 47

Holograph in ink

The unbound score is written on one double sheet of 20-stave music paper, measuring 36.7 x 26.4cms.

Song of Welcome | for Chorus and Orchestra | Arthur Bliss |
 Parts for the Kneller Hall Trumpeters.

4 pages - p. [i] Title page
 pp. [1-2] Music
 p. [3] Blank

Signed by the composer on the title page.
 No date, dedication or place of composition apparent.

Present location: Lady Bliss, London

First edition: (Vocal Score)

ARTHUR BLISS | A SONG OF | WELCOME | FOR SOPRANO AND BARITONE
 SOLI | CHORUS AND ORCHESTRA | Words by | CECIL DAY LEWIS |
 5s Od | (1951) | NOVELLO | AND COMPANY LIMITED | 160 WARDOUR
 STREET | LONDON W. 1

47 pages. 245 x 172mm
 Grey stiff paper wrappers. Lettered in grey and red. Trimmed edges.

Publication: © 1954 at 5/-

Bibliography:

- Ian Wallace, Promise Me You'll Sing Mud! (London, Calder, 1975), p.220
 Sean Day Lewis, C. Day-Lewis : An English Literary Life (London, Weidenfield and Nicholson, 1980), pp. 218-9
Daily Mail, 17 May 1954, p. 5a (Percy Cater)
The Times, 17 May 1954, p. 4d (Anon)
The Times, 30 July 1954, p. 11b (Anon)
 Letter from Bliss to R.J.F. Howgill at the BBC, dated 7 December 1953 (With the approval of The Lord Chamberlain, I am writing an official Ode of Welcome to celebrate the Queen's return on May 15..My wish would naturally be to have it first performed at a concert of the BBC designed as a welcoming tribute to the Queen.)
 Letter from Howgill to Bliss, dated 8 December 1953 (...I am glad to be able to tell you definitely that we will broadcast your "Ode of Welcome"...)
 Letter from Bliss to Howgill, dated 9 December 1953
 BBC Internal memorandum, dated 1 January 1954
 Postcard from Bliss to Howgill, dated 20 January 1954 (I have nearly finished the vocal score which will take about 15 minutes...)
 Letter from Bliss to Howgill, dated 2 March 1954
 BBC Internal memorandum, dated 4 March 1954
 Letter from Howgill to Bliss, dated 4 March 1954
 Letter from Bliss to Leslie Woodgate, dated 8 March 1954
 Letter from Bliss to Howgill, dated 1 April 1954

(I am writing today to Sargent expressing my hope that he is free to conduct the first performance of my song of Welcome on May 15th....)

BBC Internal memorandum, dated 14 May 1954

Letter from Bliss to BBC, dated 13 June 1954

Letter from Bliss to BBC, dated 19 June 1954

(Present location: BBC Written Archives Centre, Caversham)

Letter from Michael Adeane to Bliss, dated 19 June 1954,
from Buckingham Palace

(Re : HM Queen accepting a copy of The Song of Welcome)

(Present location: Lady Bliss, London)

B106 WAR IN THE AIR: For orchestra. Title and end music to the BBC television series of documentary films, written and produced by John Elliot.

Date of composition: 1954 (London)

Commissioned by: The BBC

Instrumentation: 2 flutes, 2 oboes, 2 clarinets in A,
2 bassoons, 4 horns in F, 2 trumpets in C,
3 trombones, timpani (4 drums), percussion
(2 players: side drum, cymbals) and strings.

Duration: (1) Opening music : 45 seconds
(2) Closing music : 52 seconds

First performance: London, Television Centre, Monday 8 November 1954. when the first programme in the series, The Fated Sky, was shown. Music played and pre-recorded (on Monday 13 September 1954 at Farringdon Hall, London) by the London Symphony Orchestra, conducted by Muir Mathieson.

Manuscript:

Holograph in ink, with blue/lead/red pencil annotations

The unbound score is written on one double sheet of 28-stave music paper, measuring 39.7 x 28.8cms.

Signature Tune for | War in the Air | by | Arthur Bliss |
2 Fl, 2Ob, 2Cl A, 2Fg | 4 cor, 2 Tpt, 3 Tbs. | Timp (4 drums)
Side drum, Cymbals | Strings

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

Signed by the composer at the end of the music, beneath the double barline.

The date is given as 'August 1954'

No dedication or place of composition apparent.

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

Unpublished

Bibliography:

- Radio Times, 5 November 1954, p. [1] (Sir Philip Joubert)
 Letter from K.A. Wright at the BBC to Bliss, dated 26 January 1954
 (...we immediately hoped you might be interested...in composing
 the title and closing music...The whole job should be ready
 for pre-recording next September. The .M.U. has made its
 first exception in three years by allowing this music to be
 pre-recorded "in the national interest".)
 Letter from Bliss to Wright, dated 28 January 1954
 (I would like to write a kind of signature music that would
 knit the series together.)
 Letter from Wright to Bliss, dated 29 January 1954
 Letter from John Elliot to Bliss, dated 29 January 1954
 Postcard from Bliss to Elliot, dated 30 January 1954
 BBC Internal memorandum, dated 3 February 1954
 Letter from Wright to Bliss, dated 22 February 1954
 Letter from Wright to Muir Mathieson dated 9 March 1954
 BBC Internal memoranda, dated 20 April 1954
 20 April 1954 (from John Elliot)
 24 May 1954 (from K.A. Wright)
 (Mentions other composers involved: Arnold, Hopkins, Alwyn
 and Gerhard)
 Letter from Rosemary Hill to Bliss, dated 31 August 1954
 BBC Internal memoranda, dated 7 September 1954
 7 September 1954
 7 September 1954
 7 September 1954 (R. Hill)
 15 September 1954
 15 September 1954
 Letter from Elliot to Bliss, dated 16 September 1954
 Letter from Rosemary Hill to Bliss, dated 11 October 1954
 Letter from Elliot to Bliss, dated 25 October 1954
 Letter from Bliss to Elliot, dated 26 October 1954
 BBC Internal memoranda, dated 29 November 1954
 29 November 1954
 6 December 1954
 29 December 1954
 29 December 1954
 (Present location: BBC Written Archives Centre, Caversham)

Other versions:

SALUTE TO THE RAF: For orchestra. Written for the 1st Royal Air Force Anniversary Concert. Slightly expanded version of the music for War in the Air (1954)

Date of arrangement: 1956 (London)

Instrumentation: 2 flutes, 2 oboes, 2 clarinets in A, 2 bassoons, 4 horns in F, 2 trumpets in C, 2 trombones, tuba, timpani (4 drums), percussion (2 players: side drum, cymbal) and strings.

Duration: 40 seconds

First performance: London, the Royal Albert Hall, Saturday 7 April 1956. The Halle Orchestra and Central Band of the R.A.F. conducted by Arthur Bliss.

Manuscript:

Holograph in ink, with additions in blue pencil

The unbound score is written on one double sheet of 28-stave music paper, measuring 36.1 x 26.6cms.

4 pages - pp. [1-4] Music

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

No date, dedication, place of composition apparent

Present location: Lady Bliss, London

Unpublished

B107 ELEGIAC SONNET: For tenor, two violins, viola, cello and piano. Words by C. Day-Lewis (1904-1972)

Date of composition: 1954 (London)

SOMEWHAT FREELY IN THE
STYLE OF AN EXTEMPORIZATION
♩ = CIRCA 72.

PIANO

PIANO
CAPACIOUSLY
PED.

TENOR

TENOR
POCO A POCO RALL.
PED.

IN TEMPO ♩ = 69

VIOLINO 1

VIOLINO 2

VIOLA

VIOLONCELLO

TENOR

FOUNTAIN

PLAYS

NO MORE,

NO MORE:

IN TEMPO ♩ = 69

PIANO.

PIANO.
PED.

Dedication: In memoriam Noel Mewton-Wood

Duration: 8 minutes

First performance: London, the Wigmore Hall, Friday 28
January 1955.

Peter Pears (tenor), the Zorian String Quartet (Olive Zorian (1st violin), Maureen Flynn (2nd violin), Eleanor St George (viola), Joy Hall (cello)) and Benjamin Britten (piano).

(A concert in memory of Noel Mewton-Wood, postponed from Saturday 4 December 1954 because of Peter Pears' illness.)

Manuscript: Unable to trace

First edition:

In memoriam Noel Mewton-Wood | ARTHUR BLISS | ELEGIAC SONNET |
FOR | TENOR, STRING QUARTET | AND PIANO | WORDS BY | C. DAY
LEWIS | 3s 0d | (1955) | NOVELLO | AND COMPANY LIMITED |
160 WARDOUR STREET | LONDON W. 1

14 pages. 279 x 218mm

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

Publication: © 1955 at 3/-

Bibliography:

Sean Day-Lewis, C. Day-Lewis, : An English Literary Life
(London, Weidenfeld and Nicholson, 1980), p. 219

The Musical Times, Vol. 96, no. 1345, March 1955, pp. 152-3
(Donald Mitchell)

Letter from Bliss to C. Day-Lewis, dated 10 September 1954
(Would you be willing to write for me (say) a Sonnet that
I could set for Tenor (Peter Pears) and string Quartet and
possibly piano? I do hope you will be able to do this as
I find working with you both enjoyable and stimulating.)
(Present location: Mrs C. Day-Lewis, Hampshire)

B108 A BIRTHDAY GREETING TO HER MAJESTY, APRIL 21st 1955
ON THE REFRAIN : HAPPY BIRTHDAY TO YOU, OUR QUEEN
ELIZABETH : For orchestra

Date of composition: 1955

Instrumentation: 2 flutes, 2 oboes and cor anglais, 2
clarinets in A, 2 bassoons, 4 horns in F,
3 trumpets in C, 3 trombones, tuba, timpani,
percussion (3 players: side drum, tenor drum,
bass drum, cymbals, xylophone, glockenspiel),
harp, organ and strings.

Duration: 1 minutes 42 seconds

First performance: London, the Royal Festival Hall, Thursday
21 April 1955. The National Youth Orchestra of Great Britain,
conducted by Malcolm Sargent.

Manuscript:

Holograph in ink, with blue/lead pencil additions

The score, bound in hard brown paper wrappers, is written
on three double sheets of 32-stave music paper, measuring
45 x 31.4cms.

A Birthday Greeting to Her Majesty { April 21st 1955 } on
the refrain: Happy Birthday to You, Our Queen Elizabeth {
music by Arthur Bliss { Master of the Queen's Musick

12 pages - p. [i] Title page
p. [ii] Orchestration
pp. 1-8 Music : the words / refrain are written
by Bliss, in red ink, on pp. 1 and 2
pp. [9-10] Blank

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

The date is given as 'February 1955'

No dedication or place of composition apparent.

Present location: Lady Bliss, London

Unpublished

Bibliography:

The Times, 23 April 1955, p. 10d (Anon)

(The birthday greeting was in the nature of a fanfare for
full orchestra....)

B109 MEDITATIONS ON A THEME BY JOHN BLOW: For orchestra. The Theme is taken from John Blow's setting of Psalm XXIII in Coronation Anthems and Anthems with Strings, edited by H. Watkins Shaw and Anthony Lewis.

Introduction: 'The Lord is my Shepherd' 'I will fear no evil'
Largamente ($\downarrow=56$) 98 bars
Meditation I: 'He leadeth me beside the still waters'
Allegro moderato, matranquillo ($\downarrow=88$) 74 bars
Meditation II: 'Thy rod and staff Thy comfort me'
Allegro deciso ($\downarrow=112$) 122 bars
Meditation III: Lambs Scherzando ($\downarrow=80$) 74 bars
Meditation IV: 'He restoreth my soul' Allegro ($\downarrow=132$) 83 bars
Meditation V: 'In green pastures' Larghetto ($\downarrow=56$) 59 bars
Interlude: 'Through the valley of the shadow of death'
Molto agitato ($\downarrow=176$) 88 bars
Finale: 'In the House of the Lord' Moderato e deciso ($\downarrow=100$)
127 bars

Date of composition: 1955 (London)

Commissioned by: The City of Birmingham Symphony Orchestra,
with funds provided by the Feeney Trust.

Instrumentation: 3 flutes and piccolos, 2 oboes and cor anglais,
2 clarinets in A, bass clarinet, 2 bassoons,
double bassoon, 4 horns in F, 3 trumpets in C,
3 trombones, tuba, timpani, percussion (4 players:
side drum, tenor drum, bass drum, cymbals,
glockenspiel, xylophone (4 octaves), gong,
tubular bells, sheep bells, celeste) harp
and strings.

Dedication: To the City of Birmingham Symphony Orchestra and
its conductor, Rudolf Schwarz.

Duration: 30 minutes

First performance: Birmingham, the Town Hall, Tuesday 13 December 1955.
The City of Birmingham Symphony Orchestra (leader: Norris Stanley),
conducted by Rudolf Schwarz.

First London performance: The Royal Festival Hall, Monday 13 February
1956.
The City of Birmingham Symphony Orchestra (leader: Norris Stanley)
conducted by Rudolf Schwarz.

Manuscript:

Holograph in ink

The score, bound in green leather, is written on 28-stave music paper, measuring 35.7 x 26.5cms.

Meditations on a theme by John Blow | (Psalm XXIII The Lord is my Shepherd) | by | Arthur Bliss | Introduction 'The Lord is my Shepherd'. 'I will fear no evil' | Meditation I 'He leadeth me beside the still waters' | Meditation II 'Thy rod and thy staff, they comfort me' | Meditation III 'Lambs | Meditation IV 'He restoreth my soul' | Meditation V 'In green pastures' | Interlude 'Through the valley of the shadow of death' | Finale 'In the House of the Lord'

146 pages - pp. [i-viii]	Blank
p. [ix]	Title page
p. [x]	Dedication, instrumentation, duration
pp. 1-132	Music : pp. 1-16 Introduction
	pp. 17-28 I
	pp. 29-45 II
	pp. 46-62 III
	pp. 63-80 IV
	pp. 80-92 V
	pp. 93-110 Interlude
	pp. 110-132 Finale
pp. 133-136	Blank

Signed by the composer on the title page.
Dedication on p. [x]
No date or place of composition apparent.

Present location: Music Library, University of Birmingham
(Barber Institute of Fine Arts)

First edition: (Full score)

MEDITATIONS | ON A THEME BY JOHN BLOW | (Psalm XXIII - The Lord is my Shepherd) | by | ARTHUR BLISS | NOVELLO AND COMPANY LIMITED | 160, WARDOUR STREET | LONDON W.1

180 pages. 383 x 264mm

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

Publication: © 1958. No royalty on the full score.
String parts 36/- per set.

_____ (Miniature Score)

MEDITATIONS | ON A THEME BY JOHN BLOW | (Psalm XXIII-
The Lord is my Shepherd | by | ARTHUR BLISS | NOVELLO
AND COMPANY LIMITED | 160, WARDOUR STREET | LONDON W.1

180 pages. 227 x 165mm

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

Publication: © 1958 at 11/6d

Bibliography:

The Times, 6 December 1955, p. 3f (Anon)

The Times, 15 December 1955, p. 5f (Anon)

The Musical Times, Vol 97, no 1356, February 1956, pp 92-3
(M Kennedy)

The Chesterian, Vol XXXII, no 192, Autumn 1957, pp. 55-6 (A. Vogel)
Composer, no. 41, Autumn 1971, pp 9-15 (Ruth Gipps)

Letter from Bliss to Anthony Lewis, dated 29 July 1954

Letter from Bliss to Lewis, dated 11 August 1954

(...I shall be honoured to compose a 20 minute orchestral work...)

Letter from Lewis to Stephen Lloyd [Chairman of the Feeney
Trust], dated 13 August 1954

Letter from Lloyd to Lewis, dated 30 August 1954

Letter from Lloyd to Lewis, dated 6 September 1954

Letter from Lewis to Lloyd, dated 13 September 1954

Letter from Lloyd to Bliss, dated 15 September 1954

Letter from Lloyd to Bliss, dated 29 October 1954

Letter from Lloyd to Lewis, dated 3 November 1954

Letter from CBSO to Lewis, dated 17 November 1955

(Present location: Music Library, University of Birmingham)

BBC Internal memorandum, dated 16 December 1955 (John Lowe)

(Present location: BBC Written Archives Centre, Caversham)

Letter from Lloyd to Lewis, dated 4 January 1956

Letter from Lloyd to Lewis, 27 March 1959

(Present location: Music Library, University of Birmingham)

Recordings:

33rpm:

CBSO/Hugo 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)

CBSO/Vernon Handley 12" HMV ASD 3878 (stereo)

Reviewed in Gramophone, Vol 58(687), August 1980, pp. 214-5
by E.G. (i.e. Edward Greenfield)

B110 SEEK THE LORD: Anthem for mixed voices (SATB) and organ.
Text from Amos, Chapter 5, vv 6 and 8
Composed for the Centenary Service of
The Missions to Seamen.

Date of composition: 1955/56 (London)

Andante maestoso ♩ = 80

ORGAN

p Sw.

Ped.

mf *G♯*

mf >

Seek — the Lord,

mf >

The musical score is written in G major (one sharp) and 4/4 time. It begins with an organ introduction marked 'Andante maestoso' with a tempo of 80 beats per minute. The organ part consists of two staves: the right hand plays a melodic line with a 'p' (piano) dynamic and a 'Sw.' (swell) marking, while the left hand provides a harmonic accompaniment with a 'Ped.' (pedal) marking. The organ introduction is followed by a piano accompaniment section, also in two staves, with a 'mf' (mezzo-forte) dynamic and a 'G♯' marking. The vocal part enters in the third system, with the lyrics 'Seek — the Lord,' written below the staff. The vocal line is marked with a 'mf' dynamic and an accent (>). The piano accompaniment continues to support the vocal line.

Duration: 3 minutes 30 seconds

First performance: London, Westminster Abbey, Monday 20 February 1956.

The Abbey choir, conducted by William McKie, with Dr Osborne Peasgood (organ). (A service of Thanksgiving and Rededication on the occasion of the centenary of The Missions to Seamen)

Manuscript: Whereabouts unknown

First edition:

No title page.

7 pages. 254 x 171mm

Stiff white paper. Lettered in black. Trimmed edges.

Publication: NOvello & Co Ltd ©1956 at 8d (Octavo Anthem 1337)

Signature Tune

Moderato *maestoso*

Interlude Tune

Waltz Time

B111 SIGNATURE AND INTERLUDE TUNE FOR ABC TELEVISION: For
Orchestra.

Date of composition: 1956 (London)

Commissioned by: ABC Television (letter confirming Bliss's
contract is dated 18 May 1956)

Instrumentation: Signature tune: 2 flutes, 2 oboes, 2 clarinets
in A, 2 bassoons, 4 horns in F, 2 trumpets in
C, 3 trombones, timpani, percussion (1 player:
side drum, cymbals) and strings.
Interlude tune: 2 flutes, 1 oboe, 1 clarinet
in B-flat, 1 horn in F, glockenspiel, harp
and strings.

Duration: Signature tune - 45 seconds
Interlude tune - 1 minute 15 seconds

First performance: Unable to trace

Manuscript: Signature Tune

Holograph in ink with blue/red pencil annotations

The unbound score is written on two double sheets of
24-stave music paper, measuring 36.7 x 27.5cms.
The music paper printer's mark is shown as G & T.

8 pages - pp. [1-5] Music
 p. [6] Sketch (in pencil)
 pp. [7-8] Blank

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

Present location: Lady Bliss, London

Interlude Tune

Holograph in ink with blue/red pencil annotations
The unbound score is written on one double sheet of 24-stave
music paper, measuring 36.7 x 27.5cms.
The music paper printer's mark is shown as G & T.

4 pages - pp. [1-4] Music

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

Present location: Lady Bliss, London

Unpublished

B112 THE FIRST GUARDS: March for military band.
Composed in honour of the tercentenary
of the Grenadier Guards.

Date of composition: 1956 (London)

Alla Marcia (♩ = 112)

f Brillante
Horns

Timp. Drs.

Timp. B.D. & Cym.

11

Solo & 1st Bb Clar.
1st Bas.

add Fl. Eb Clar.
Oboe

2nd Trom.

(in 8vas)

Drs.

Instrumentation: Unable to trace. It is likely
that Bliss composed the march in
short score only.

Duration: 6 minutes

First performance: London, the Royal Festival Hall, Saturday
2 June 1956. The Band of the Grenadier Guards, conducted
by Arthur Bliss. (The first item in a musical pageant,
Once a Grenadier..., depicting the History of the First
or Grenadier Guards.)

Manuscript: Whereabouts unknown

Unpublished

Other versions:

THE FIRST GUARDS: Arranged for military band by
D.J. Duthoit

Instrumentation: 2 solo clarinets in B-flat, 3 clarinets
in B-flat, 1 clarinet in E-flat, 1 E-flat
alto clarinet, 1 bass clarinet in B-flat,
1 tenor saxophone in B-flat, 2 alto-
saxophone in E-flat, 1 baritone saxophone
in E-flat, 1 oboe, 1 concert flute, 1 flute
in Dflat, 2 bassoons, 2 trumpets in B-flat,
2 cornets in B-flat, 4 horns in F, 2
trombones, 1 bass trombone, euphonium (treble
clef-baritone), euphonium (bass clef-
baritone), 2 basses, timpani and percussion
(3 players: side drum, bass drum and cymbal)

First performance: Unable to trace

First edition: (Piano Conductor)

No title page.

15 pages. 310 x 244mm

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

Publication: Chappell & Co Ltd (Printed in The Army Journal
No 797) © [1956] at 27/6 (Price to non-
subscribers) per number.
Extra parts at 1/6 each

Recordings: 33rpm

Band of the Grenadier Guards/Harris 7" Decca dfe 6499 (mono)
Unable to trace any review

B113 EDINBURGH: Overture for orchestra.
Composed for the 10th Edinburgh International
Festival 1956

Date of composition: 1956 (London)

Deciso ($\text{♩} = 88$)

ff

Bms

Colles

Instrumentation: 2 flutes and piccolo, 2 oboes, 2
clarinets in A, 2 bassoons, 4 horns
in F, 2 trumpets in C, 2 tenor trombones,
bass trombone, timpani, percussion
(3 players: side drum, tenor drum, bass
drum, cymbal, tamberine, gong), harp and
strings.

Duration: 10 minutes

First performance: Edinburgh, the Usher Hall, Monday 20 August
1956. The Royal Philharmonic Orchestra (leader: Arthur
Leavins), conducted by Arthur Bliss.

First London performance: Unable to trace

Manuscript:

Holograph in ink with blue/lead/red pencil additions

The score, bound in brown cardboard covers, is written on 28 stave music paper, measuring 26.3 x 26.5cms.

64 pages - pp. 1-64 Music

Signed by the composer at the end of the music, after the double barline.

The date is given as 'July 1956'

No dedication or place of composition apparent.

Present location: Lady Bliss, London

First edition: (Miniature Score)

OVERTURE ('EDINBURGH') by | ARTHUR BLISS | NOVELLO AND COMPANY LIMITED | 160 WARDOUR STREET | LONDON W.1

70 pages. 228 x 162mm

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

Publication: © 1962 at 11/-

Bibliography:

Programme note by the composer

The Times, 22 August 1956, p. 4d-e (Anon)

Letter from the Lord Provost of Edinburgh to Bliss, dated 16 March 1956

(Present location: Lady Bliss)

Recordings: 33 rpm

City of Birmingham Symphony Orchestra/Handley 12" HMV ASD 3878

Reviewed in Gramophone, Vol 58(687) August 1980, pp. 214-5

by E.G. (i.e. Edward Greenfield)

B114 MUSIC FOR A SERVICE OF THE ORDER OF THE BATH: For

3 trumpets, 2 trombones and tuba,
and consisting of

1. Introduction (5 bars)
2. Interlude I (12 bars)
3. Interlude II (13 bars)

Date of composition: 1956 (London)

Duration: 1 minute 23 seconds

First performance: London, Westminster Abbey, Thursday 15
November 1956. Trumpeters of the Royal Horse Guards,
conducted by Major J.E. Thirtle, Director of Music.

Manuscript: (Interludes only) Manuscript of the Introduction:
Whereabouts unknown

Holograph in ink

The unbound score is written on both sides of one
single sheet of 14-stave music paper, measuring
36,6 x 27cms.

2 pages - p. [1] Music
p. [2] Blank

Signed by the composer at the end of the music, after
the doublebar line.

No date, dedication or place of composition apparent.

Present location: Lady Bliss, London
Unpublished

Music for the Order of the Bath

Introduction.

The musical score is written on ten staves, organized into five systems of two staves each. The first system contains the treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'pp' (pianissimo). The score concludes with a double bar line and repeat dots.

Interlude I

Solenne:

Legato:

Handwritten musical score for the first system. It consists of two systems of staves. The top system is marked "Legato:" and contains three staves with rhythmic notation. The bottom system is marked "Solenne:" and contains three staves with rhythmic notation. The notation includes various rhythmic values and accidentals.

Handwritten musical score for the second system. It consists of two systems of staves. The top system contains three staves with rhythmic notation. The bottom system contains three staves with rhythmic notation. The notation includes various rhythmic values and accidentals.

Handwritten musical score for the third system. It consists of two systems of staves. The top system contains three staves with rhythmic notation. The bottom system contains three staves with rhythmic notation. The notation includes various rhythmic values and accidentals.

Andante

Solenne:

Allegro con fuoco

Seven Waves Away

5

Handwritten musical score for 'Seven Waves Away'. It consists of two systems of staves. The first system has a treble clef staff with a key signature of one flat and a 4/4 time signature, and a bass clef staff with a key signature of one flat and a 4/4 time signature. The second system has a treble clef staff with a key signature of one flat and a 4/4 time signature, and a bass clef staff with a key signature of one flat and a 4/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A box containing the number '5' is located at the top right of the page.

Allegro

Horns

+ woodwinds

f + *Trp*

12

8

Handwritten musical score for Horns and Woodwinds. It consists of two systems of staves. The first system has a treble clef staff with a key signature of one flat and a 4/4 time signature, and a bass clef staff with a key signature of one flat and a 4/4 time signature. The second system has a treble clef staff with a key signature of one flat and a 4/4 time signature, and a bass clef staff with a key signature of one flat and a 4/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A box containing the number '5' is located at the top right of the page.

Molto giocoso marcato funebre (♩ = c. 72)

Handwritten musical score for 'Molto giocoso marcato funebre'. It consists of two systems of staves. The first system has a treble clef staff with a key signature of one flat and a 3/4 time signature, and a bass clef staff with a key signature of one flat and a 3/4 time signature. The second system has a treble clef staff with a key signature of one flat and a 3/4 time signature, and a bass clef staff with a key signature of one flat and a 3/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A box containing the number '5' is located at the top right of the page.

B115 SEVEN WAVES AWAY: Music for the film
Denham Studios
Produced by John R. Sloan
Directed by Richard Sale

Date of composition: 1956 (London). Bliss's contract
with Cöpa Productions was signed
1 December 1956

CREDITS:

WRITTEN BY RICHARD SALE. PRODUCTION DESIGNER, WILFRID SHINGLETON, DIRECTOR OF PHOTOGRAPHY, WILLIE COOPER, EDITOR, RAYMOND POULTON, SOUND SUPERVISOR, JOHN COX, SOUND RECORDISTS, W S SALTER, RED LAW. ASSISTANT DIRECTOR, BASIL KEYES, ART DIRECTOR, RAYMOND SIMM, SCENIC ARTIST BASIL MANNIN, MAKE-UP, NEVILLE SMALLWOOD, PRODUCED BY JOHN R SLOAN, EXECUTIVE PRODUCER TED RICHMOND.

CAST:

ALEC HOLMES	TYRONE POWER
JULIE	MAI ZETTERING
FRANK KELLY	LLOYD NOLAN
WILL McKINLEY	STEPHEN BOYD
EDITH MIDDLETON	MOIRA LISTER
"COOKIE" MORROW	JAMES HAYTER
MRS KNUDSON	MARIE LOHR
DANIEL CANE	MOULTRIE KELSALL
AUDREY CLARK	NOEL WILLMAN
JOHN MERRITT	GORDON JACKSON
MAJOR GENERAL BARRINGTON	CLIVE MORTON
CAPT. DARROW	LAURENCE NAISMITH
SPARKS CLARY	JOHN STRATTON
WILLY HAWKINS	VICTOR MADDERN
MICHAEL FARONI	EDDIE BYRNE
JOHN HAYDEN	DAVID LANGTON
GEORGE KILGORE	RALPH MICHAEL
SAM HOLLY	ORLANDO MARTINS
MRS KILGORE	JILL MELFORD
SALLY DANIELS	FERDY WAYNE
MRS RUTH SPENCER	CLARE AUSTIN
BIG JOE WOOLSEK	DANNY GREEN
MARIO PASQUALE	DEREK SYDNEY
EDWARD WILTON	AUSTIN TREVOR
MICKEY STOKES	COLIN BROADLEY
AUSSIE SMITH	JOHN GRAY
PETER KILGORE	MEURIG WYN-JONES

Music composed for the following episodes: Main titles
(orchestral and mouth-organ solo), Capsising the boat;
Stories of Lives (orchestral and mouth-organ solo);
Death of Kelly; Row, row, row (storm), Boat draws along
side ship; End titles.

Instrumentation: 2 flutes and piccolo, 2 oboes, 2
clarinets in B-flat, bass clarinet, 2
bassoons, 4 horns in F, 3 trumpets in C,
3 trombones, timpani, percussion (2 players:
tenor drum, bass drum, cymbals) and strings
with mouth-organ* solos in some sections
of the score.

Film first shown: London, the Odeon Cinema (Leicester Square),
Friday 8 March 1957. Music played by the Sinfonia of
London, conducted by Muir Mathieson.

Manuscript: A $\left. \begin{array}{l} 5.M.1 \\ 7.M.1 \end{array} \right\}$ Allegro ca fuoco
B 9.M.1 Allegro
C10.M.1 Maestro quasi marcia funebre

Whereabouts of other parts of score unknown

A - Holograph in pencil with blue conductor marks also in pencil

The unbound score is written on three double sheets of
24-stave music paper, measuring 36.7 x 27.5cms.
The music paper printer's mark is shown as G & T

Seven Waves Away | 5.M.1 | and | 7.M.1 | Arthur Bliss

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

Signed by the composer on the title page, and at the end
of the music, after the double barline.
No date, dedication or place of composition apparent.

B - Holograph in pencil with blue conductor marks also in pencil

The unbound score is written on four double sheets of 24-
stave music paper, measuring 36.7 x 27.5cms.
The music paper printer's mark is shown as G & T

Seven Waves Away | 9.M.1 | Arthur Bliss

16 pages - p. [i] Title page
p. [ii] Blank
pp. 1-13 Music
p. [14] Blank

Signed by the composer on the title page, and at the end
of the music, after the double barline.
No date, dedication or place of composition apparent.

*Larry Adler played these solos in the score

C - Holograph in pencil with blue conductor marks also in pencil.

The unbound score is written on five double sheets of 24-stave music paper, measuring 36.7 x 27.5cms. The music paper printer's mark is shown as G & T

Seven Waves Away | 10.M.1 | Arthur Bliss

20 pages -	p. [i]	Title Page
	p. [ii]	Blank
	p. [iii]	A further Title Page (the same as on p. [i])
	pp. [iv-vi]	Blank
	pp. 1-13	Music
	p. [14]	Blank

Signed by the composer on the title page, and at the end of the music, after the double barline.
No date, dedication or place of composition apparent.

Present location: Department of Music, University Library,
Cambridge

Unpublished

Bibliography:

The Times, 11 March 1957, p.5f (Anon)
Film Dope, No. 5, July 1974, p. 4 (Arthur Bliss)

Allegro con fuoco

Seven Waves Away

5

Discourse for Orchestra

Allegro $\text{♩} = 120$

Traps

Strings

B116 DISCOURSE FOR ORCHESTRA

Date of composition: 1957 (London)

Commissioned by: The Louisville Orchestra

Instrumentation: 2 flutes and piccolo, 2 oboes, 2 clarinets in A, 2 bassoons, 2 horns in F, 2 trumpets in C, 3 trombones, timpani, percussion (1 player: cymbal) and strings.

Dedication: Dedicated to the Louisville Orchestra

Duration: 20 minutes

First performance: Louisville (Kentucky-USA), the Columbia Auditorium, Wednesday 23 October 1957.
The Louisville Orchestra, conducted by Robert Whitney.

Manuscript:

Holograph in ink with blue/red pencil conductor marks

The score, bound in a brown paper wrapper, is written on 24-stave music paper, measuring 36.8 x 26.8cms.

Dedicated to the Louisville Orchestra | Discourse for Orchestra | by | Arthur Bliss

106 pages - p. [i] Title page
p. [ii] Instrumentation and duration
pp. 1-104 Music

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

The date is given as 'May 1957'

The dedication appears at the top of the title page.

No place of composition apparent.

Present location: Lady Bliss, London
Unpublished

Bibliography:

The Times, 22 August 1956, p. 4e (Anon)

Recordings: 33 rpm:

Louisville Orchestra/Whitney 12" LOU 592 (mono)
Unable to trace any review

First edition:

ARTHUR BLISS | DISCOURSE | FOR ORCHESTRA (NOVELLO |
 AND COMPANY LIMITED LONDON W1 | Sole Agents for Canada: The
Frederick Harris Music Co Limited, Oakville, Ontario | Sole
Agents for Australia: Ricordi & Co (Australasia) Pty Ltd,
Sydney, N.S.W. | Sole Agents for Germany: Boosey & Hawkes
GmbH, Bonn | Sole Orchestral & Educational Agents for U.S.A.
Mills Music Inc, New York.

89 pages 275 x 196mm
 straw stiff paper wrappers. Lettered in black.
 Trimmed edges.

Publication: © 1968 at 25/-

Bibliography:

The Times, 29 September 1965, p. 14f (Anon)

Recordings:

33rpm

City of Birmingham Symphony Orchestra/Handley 12" HMV ASD
 3878 (stereo)

Reviewed in Gramophone, Vol 58(687) August 1980, pp. 214-5
 by E.G. (i.e. Edward Greenfield)

Other versionsDISCOURSE FOR ORCHESTRARecomposed: 1965 (London)

Instrumentation: 3 flutes (II & III alter. piccolo),
 2 oboes and cor anglais, 2 clarinets in A,
 2 bassoons, contra bassoon, 4 horns in F,
 3 trumpets in C, 3 trombones, timpani,
 percussion (2 players: side drum, tenor
 drum, bass drum, cymbals, gong, xylophone,
 glockenspiel), harp and strings.

Duration: 19 minutes

First performance: London, the Royal Festival Hall, Tuesday
 28 September 1965. The London Symphony Orchestra (leader:
 John Georgiadis), conducted by Arthur Bliss.
 (A Commonwealth Arts Festival Concert)

Manuscript:

Holograph in ink

The score, bound in a brown paper wrapper, is written on
 32-stave music paper, measuring 46 x 30cms.

The music paper printer's mark is shown as W & Co.

Dedicated to the Louisville Orchestra | Discourse for
 Orchestra | by | Arthur Bliss | Composed 1957 | revised
 score [crossed out and 'completely re-composed' substituted
 in pencil] 1965

86 pages -	p. [i]	Title Page
	p. [ii]	Instrumentation and duration. There is also a note on blue paper tipped in giving details of the first performance of the re-composed version.
	pp. 1-83	Music
	p. [84]	Blank

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

The date is given as 'June 1965'

The dedication appears at the top of the title page.

No place of composition apparent.

Present location: Lady Bliss, London

B117 THE LADY OF SHALOTT

Ballet in one act after the poem of Tennyson. The scenario by Arthur Bliss. Choreography by Lew Christensen. Scenery and costumes by Tony Duquette.

Date of composition: 1957-8 (London)



Commissioned by : The University of California
for the May T Morrison Music Festival.

Instrumentation: 2 flutes and piccolo, 2 oboes, 2 clarinets in A and B-flat, 2 bassoons, 2 horns in F, 2 trumpets in C, 1 trombone, timpani, percussion (1 player: side drum, tenor drum, bass drum, cymbals, tambourine, triangle, glockenspiel, tubular bells), harp, celeste and piano (1 player) and strings.

Duration: 35 - 40 minutes

First performance: University of California (Berkeley Campus), Alfred Hertz Memorial Hall of Music, Friday 2 May 1958. The San Francisco Ballet.

ANDANTE CON MODO 1-92 "SHE BEGINS TO MEAN HER MAGIC HERB WITH COLOURS GRAY"

Handwritten musical notation for the first system, including a vocal line and piano accompaniment. The tempo is marked "ANDANTE CON MODO" and the time signature is 3/4. The key signature has one sharp (F#). The lyrics are "SHE BEGINS TO MEAN HER MAGIC HERB WITH COLOURS GRAY".

9 IT HAS GROWN LIGHT, AND TWO REAPERS SET FORTH FOR THEIR DAY'S WORK.

AT A MODERATE SPEED d.: 63. 69

Handwritten musical notation for the second system, including a vocal line and piano accompaniment. The tempo is marked "AT A MODERATE SPEED" and the time signature is 3/4. The key signature has one sharp (F#). The lyrics are "IT HAS GROWN LIGHT, AND TWO REAPERS SET FORTH FOR THEIR DAY'S WORK".



[15] A GROUP OF VILLAGERS, "SURLY VILLAGE CHURLS AND THE RED CLOAKS OF MARKET GIRLS, COME IN."

ALLEGRO $\text{♩} = 88$ (1-110)

mf

esoso.

'A long-haired page in crimson clad' enters

Allegretto $\text{♩} = 84$

mf

PIANO

41

MODERATO $\text{♩} = 108$ (♩ = 216)

THE LADY IS STARTLED AND LINEAS

(2. + 2 r.s.)

THE KNIGHT APPEARS. HE CARRIES NO SWORD, AS HE COMES COURTING.

42

POCO MAESTOSO $\text{♩} = 92-96$.

120

INLINTELY MARCH TIME $\text{♩} = \text{♩}$

SOME TUMBLERS ENTER; THEY MIGHT BE THREE IN NUMBER.

73

f p TR. & SIDE DRUM.
4 Horn

POCO A POCO CRESC.

THE PAGE RE-ENTERS, LOOKING FOR HIS MASTER, AND BEARING HIS HELMET & SWORD.

83

$\text{♩} = 112$. JAUNTILY.

HIS PRESENCE SAVES THE PRINCE WHO ESCAPES WITHOUT HIS CLOAK

Leopoldo 2015 FEB. 60

80 TWO YOUNG LOVERS LATELY WED REMAIN BEHIND

ANDANTE TRANQUILLO $\text{♩} = 80$

1872

80 " A FUNERAL WITH PLUMES AND LIGHTS AND MUSIC WENT TO CAHNET

LIBERISSIMO TEMPO (PIU) SOSTO

mf

197

CON BRIO

103

120

f

109

CON ALLEGREZZA. 1-100

119 TWO BLACK FIGURES OF LEGEND ENTER AT THE BACK ON A FUNERAL MARCH.

GRAND

$\text{♩} = 54.$

CAST:

LADY OF SHALOTT
REAPERS
VILLAGERS

JOCELYN VOLLMAR
RODERICK DREW, MICHAEL SMUIN
BENE ARNOLD, CONSTANCE COLER,
SUE LOYD, MAURINE SIMONEAU,
EUGENIA VAN HORN, JULIEN HERRIN,
MAURICE LEMUS

VILLAGE BELLE
REFLECTION
PAGE OF THE RED KNIGHT
RED KNIGHT
TWO FIGURES OF LEGEND
TUMBLERS
ABBOT
COUPLE LATLEY WED
CORTEGE

FIONA FUERSTNER
LOUISE LAWLER
SUKI SCHORER
KENT STOWELL
CHRISTINE BERING, GLEN CHADWICK
RODERICK DREW, MICHAEL SMUIN
GLEN CHADWICK

PAGE OF SIR LANCELOT
SIR LANCELT
FIGURE OF LEGEND

LOUISE LAWLER, KENT STOWELL
BENE ARNOLD, CHRISTINE BERING,
FIONA FUERSTNER, MAURINE SIMONEAU,
EUGENIA VAN HORN, JULIEN HERRIN,
MAURICE LEMUS, MICHAEL SMUIN
MATILDA ABBE
RICHARD CARTER
CHRISTINE BERING, GERRIE BUCHER,
PAULA TRACY, GLEN CHADWICK,
RODERICK DREW, MAURICE LEMUS,
KENT STOWELL.

THE UNIVERSITY SYMPHONY ORCHESTRA
CONDUCTED BY EARL MURRAY.

First UK performance: Leicester, the Haymarket Theatre, Tuesday
13 May 1975.

The Lady of Shalott
Old Crone
Pretty Girl
Page
Young Lovers

KAREN HUTTON
HELEN WAIT
DEBBIE HUNT
LYNETTE TOUT
ROSE-MARIE TAYLOR
STEPHEN GREENWELL

Sir Lancelot)
Exquisite Knight)

NEIL RUNSWICK

The Ballet Group of New Park Girls' School

Choreography
Scenery
Costumes

MARY HOCKNEY
M J LAXTON
J HAMMOND

The Leicestershire Schools Symphony Orchestra, conducted by
Eric Pinkett

(This presentation was the subject of a Thames TV documentary
film which featured the preparation, development and presentation
of the ballet, aided by the composer and Lady Bliss.
IT was first shown on Wednesday 1 October 1975 with the
title of Girl in a Broken Mirror, produced and directed by
David Hodgson.)

Manuscript:

Holograph in ink

The score, bound in brown leather, is written on 24-stave music paper, measuring 35.4 x 26.2cms.

Ballet on One Act | The Lady of Shallott | (after the
poem by Tennyson) | Arthur Bliss

186 pages -	p. [i]	Title page
	p. [ii]	Instrumentation
	pp. 1-9	: I Prelude
	pp. 10-14	: II The Lady at her tapestry
	pp. 15-23	: III The Reapers
	pp. 23-49	: IV The Dance of the Villagers
	pp. 50-55	: V Entry of the Page
	pp. 56-66	: VI The Page and the Lady
	pp. 66-96	: VII The Entry of the Knight
	pp. 97-113	: VIII The Tumblers
	pp. 113-124	: IX Re-entry of the Page
	pp. 125-130	: X The Abbot
	pp. 131-138	: XI The Young Lovers
	pp. 138-146	: XII The Funderal Cortege
	pp. 147-157	: XIII Entry of Lancelot
	pp. 158-169	: XIV The Lady dances in delight
	pp. 169-177	: XV The Lady in love with Lancelot
	p. [iii]	Blank
	pp. 178-183	: XVI Epilogue

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

The date is obscured by the binding.

No dedication or place of composition apparent.

Present location: Lady Bliss, London

First edition: (No V Entry of the Page only - in short score)

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 Entry of the Page in reduced format as a Musical Times supplement to mark Sir Arthur Bliss's 75th birthday in August 1966.

Bibliography:

Scenario by the composer

The Times, 13 December 1957, p. 3g (Anon)

The San Francisco Chronicle, 4 May 1958, p. 30a-b (A. Frankenstein)

Dancing Times, Vol LXVI (782), November 1975, p. 83 (M. Bayston)

Letter from Professor David Boyden (Berkeley, University of California) to Bliss, dated 24 February 1957

(As you may know, we are building a new classroom building and a concert hall as well...and we plan to have elaborate dedication ceremonies in the Spring of 1958. I have secured a substantial sum from President Sproul in support of this project which among other things, includes the commissioning of eight composers for new works. We would be honoured if you would accept our invitation to compose a piece for this occasion....)

Letter from Bliss to Boyden, dated 1 March 1957

(I shall be honoured to do this, and I think your notion of a One Act Ballet a good one).

Letter from Boyden to Bliss, dated 29 March 1957

Letter from Boyden to Bliss, dated 3 May 1957

Letter from Bliss to Boyden, dated 8 May 1957

Letter from Boyden to Bliss, dated 13 May 1957

Letter from Bliss to Boyden, dated 19 May 1957

(I think I should certainly...to let you have a ballet score by the middle of January - at any rate, the piano score from which Lew Christiansen will be working will be available....

I plan to start thinking and working at your commission in June...)

Letter from Boyden to Bliss, dated 23 May 1957

Letter from Bliss to Boyden, dated 23 June 1957

Letter from Boyden to Bliss, dated 3 July 1957

(I saw Christensen...and he told me that he had just written you to say that The Apple of Discord was already in their repertory and that he had suggested another story...)*

Letter from Bliss to Boyden, dated 12 August 1957

(I have not answered your letter of 3 July before, because I waited until I had a fairly conceived new ballet in my mind. This I now have and am hard at work on it. It is founded on Tenneyson's poem The Lady of Shalott in which I have taken some, I think, permissible liberties...)

Letter from Boyden, to Bliss, dated 9 October 1957

Letter from Bliss to Boyden, dated 15 October 1957

(Lew Christiansen likes my scenario of The Lady of Shalott and I hope to send him a piano score to work on by the middle of November - it is nearly finished.

Letter from Earl Murray to Boyden, dated 24 October 1957

Letter from Boyden to Murray, dated 8 November 1957

Letter from Bliss to Boyden, dated 19 November 1957

(I have sent off today to Earl Murray by air mail the piano score of The Lady of Shalott, I hope to get to you by the end of January the full score....I have greatly enjoyed doing the work with all of you in mind...)

*The scenario for The Apple of Discord was found amongst the composer's papers after his death in 1975.

Letter from Boyden to Bliss, dated 27 November 1957
Telegramme from Bliss to Boyden, dated 6 December 1957
Letter from Bliss to Boyden, dated 8 December 1957
(I shall certainly let you have the majority [of the score] in early January...)
Letter from Bliss to Boyden, dated 30 December 1957
(Novellos are sending to you...today by air mail 1-112 inclusive of the full score of The Lady...)
Letter from Boyden to Bliss, dated 8 January 1958
Letter from Boyden to Bliss, dated 13 January 1958
Letter from Bliss to Boyden, dated 24 January 1958
Letter from Boyden to Bliss, dated 7 February 1958
(Your full score has come, as well as the last piano pages, so that we seem to be complete)
Letter from Novello & Co Ltd to Earl Murray, dated 4 June 1958
Letter from Novello & Co Ltd to David Boyden, dated 19 June 1958
(Present location: Dept of Music, University of California at Berkeley)

Letter from Bliss to Ninette de Vallois, dated 21 April 1958
(I should be delighted to work with Kenneth Macmillan if he likes the idea of The Lady)
Letter from Howard Moise to Bliss, dated 5 May 1958
Letter from Lew Christiansen to Bliss, dated 8 May 1958
(Present location: Lady Bliss, London)

Other versions

THE LADY OF SHALOTT: Orchestral suite from the ballet,
arranged by Arthur Bliss.
This suite is in fact, almost the
entire ballet with only nos 5 and
10 missing.

Instrumentation: as for the ballet

Duration: 32 minutes

First performance: London, BBC Maida Vale studio 1, Monday
30 December 1968.
The BBC Symphony Orchestra, conducted by Arthur Bliss,
with narrator. (A programme of music - Bliss conducts Bliss)

Bibliography:

Narrator's script for the BBC by the composer.
Musical Times, vol 110, no. 1512, February 1969,
p. 186 (M. Parsons)

B118 TOBIAS AND THE ANGEL: Opera in two acts, with
Libretto by Christopher Hassall
(1912-1963), after the Apocryphal
Book of Tobit

Date of composition: 1958-9 (London)

Commissioned by: BBC Television

Instrumentation: 2 flutes and piccolo, 2 oboes, 2
clarinets, 2 bassoons. 4 horns in F,
2 trumpets in C, 3 trombones, tuba,
timpani, percussion (2 players: side
drum, tenor drum, bass drum, cymbals,
2 tambourines (at different pitches)
glockenspiel, xylophone, gong, triangle),
harp and strings.

Dedication: Dedicated to Trudy Bliss by the Composer
and the Author.

Duration: Act 1 - 45 minutes
Act 2 - 40 minutes

First performance: the opera was pre-recorded; London, the
BBC Television Centre, Thursday 5 May 1960.
It was subsequently televised on Thursday 19 May 1960.

CAST:

BOZRU, a trader in humanity	TREVOR ANTHONY
RHEZIA, an Ionian slave	CAROLYN MAIA
TOBIAS, a young Jew in exile	JOHN FORD
AZARIAS, the hired man	RONALD LEWIS
TOBIT, father of Tobias	JESS WALTERS
ANNA, his wife	JANET HOWE
RAQUEL, a merchant of Ecbatane	RICHARD GOLDING
SARA, his daughter	ELAINE MALBIN
ASMODAY, an evil spirit	ROY PATRICK
A BEGGAR	WILLIAM LYON BROWN

LONDON SYMPHONY ORCHESTRA

(Leader, Hugh Maguire)

Conducted by Norman Del Mar

Associate Conductor and Chorus Master, Brian Priestman

Film Cameraman: Peter Sargent Film Editor: Larry Toft

Special Effects: Jack Kine and Bernard Wilkie

Electronic Sound: BBC Radiophonic Workshop

Choreographer: Margaret Dale Electronic Visuals: Ben Palmer

Wardrobe Supervision: Maureen Menaghan Make-up Supervision:
Rosemary Ross

DESIGNER, CLIFFORD HATTS

PRODUCED BY RUDOLF CARTIER

Tobias and the Angel

PRELUDE

Maestoso $\text{♩} = 88$

PIANO

sempre fortissimo

ACT I

SCENE I

NINEVEH. The market square. A low platform on which a miscellaneous group of all ages lounges or stands in expectation of the next development in their misfortunes. They are not all slaves. Some are men and women displayed for hire. There are one or two rather beautiful young women of obscure nationality and a few old sweats of the galley-slave type. BOZRU, the trader in humanity, a stout and jolly vulgarian, stands on a box like an auctioneer.

CURTAIN

2 Allegro energico $\text{♩} = 116$

The musical score consists of several systems of staves. The first system is a violin introduction, marked 'Vln.' and 'Allegro energico' with a tempo of 116. It features a rhythmic melody with eighth and sixteenth notes. The second system continues the violin part, with a 'simile' instruction. The third system introduces the vocal part for BOZRU, marked '(in a stentorian voice)'. The vocal line begins with the lyrics 'Any more bids!' and 'Any more bids!'. The score includes various musical notations such as dynamics (f), articulation (accents), and phrasing slurs. The key signature has two sharps (F# and C#), and the time signature is 2/4.

SCENE 2

The doorway of a poor man's dwelling. On the step sits an impoverished, middle-aged man. His staff is propped beside him. It is TOBIT. He is blind.

21

Andante ♩ = 76

f

p piangendo

Lights up

SCENE 3

The River Bank. Trees in the background overlook the Tigris, the ground slopes down to the water, shewing steeply, so that we do not actually see the river.

Moderato, agitato $\text{♩} = 88$

37

mf

SCENE 4

The embattled City of ECBATANE. RAGUEL's Garden.

The lights fade quickly.

672 *mf* *8*

mf pesante

Allegro moderato $\text{♩} = 104$

ACT II
PRELUDE

Allegro vivo ♩ = 168

The musical score consists of two systems of staves. The first system includes a piano part on the left and a violin part on the right. The piano part begins with a dynamic marking of *f* and features a complex rhythmic pattern with sixteenth and thirty-second notes. The violin part has a melodic line with slurs and accents. The second system continues the piano part with a sixteenth-note figure and the violin part with a melodic phrase. The score includes various musical notations such as slurs, accents, and dynamic markings.

SCENE 1

Evening. SARA's Bedchamber and the adjoining Terrace. The former, showing a chair or two and a curtained bed, is at R. (stage right) and the latter, which occupies more of the stage, is at C. and L. The wall is at an angle, showing the connecting Door. On the terrace, up-stage of the door and against the wall, stands a large Tripod incense-burner below a pair of window shutters. Entrances to the terrace are at C. back and down-stage L. SARA is being arrayed for the wedding ceremony by her attendant young women.

CURTAIN

Moderato $\text{♩} = 100$

Musical score for the curtain scene, featuring piano accompaniment. The score is written on a grand staff with two treble clefs. It includes dynamics such as *f*, *mf*, and *p*. A tempo marking of *Moderato* with a quarter note equal to 100 is present. The music consists of flowing sixteenth and thirty-second notes.

TRIO OF YOUNG WOMEN

Musical score for the Trio of Young Women, including vocal lines and lyrics. The score is written on a grand staff with two treble clefs. It includes dynamics such as *p*. A tempo marking of *Moderato* with a quarter note equal to 100 is present. The lyrics are: "Oh this was her last day a - lone. And now the stars they burn and".

SCENE 2

The same. Next morning. It is gradually brightening with dawn. One can hear the birds waking. There is benediction in
Larghetto tranquillo $\text{♩} = 69$

Musical score for the first system, measures 192-195. It features a piano (p) dynamic and a tempo of $\text{♩} = 69$. The music is in 4/4 time and consists of two staves: a treble staff with a melodic line and a bass staff with a supporting accompaniment. A box containing the number '192' is placed above the first measure.

the air. The inner gauze (or curtain) is drawn from the Room. SARA lies on her bed where she fell. TOBIAS is asleep

Musical score for the second system, measures 196-200. It continues the musical theme from the first system, with a piano (p) dynamic. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

with his back against the door. AZARIAS, the ordinary manservant again, is seen asleep on the terrace below the open

Musical score for the third system, measures 201-205. It continues the musical theme, featuring a piano (p) dynamic and a tempo of $\text{♩} = 69$. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

SCENE 3

The market at Nineveh, showing BOZRU himself in full spate. A few persons of either sex and various nationalities are on exhibition as before, and there are onlookers and customers listening to the salesman.

PRELUDE

Allegro energico $\text{♩} = 116$

The first system of the musical score consists of two staves: a piano part on the left and a violin part on the right. The piano part begins with a treble clef and a key signature of two sharps (F# and C#). It features a series of chords and moving lines, with dynamic markings such as *f* and *sf*. The violin part starts with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including some with slurs and accents. The system concludes with a double bar line.

213a Andante $\text{♩} = 76$

The second system of the musical score consists of two staves: a piano part on the left and a violin part on the right. The piano part begins with a treble clef and a key signature of two sharps (F# and C#). It features a series of chords and moving lines, with dynamic markings such as *p*. The violin part starts with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including some with slurs and accents. A large bracket encompasses the final portion of both staves in this system, indicating a specific section of the music. The system concludes with a double bar line.

Manuscript: The following details are taken from a copy of the full score of the TV version - Whereabouts unknown of any of the original manuscript.

Holograph (in ink)

The copy of the score, bound in grey covers is written on 28-stave music paper, measuring c. 35 x 26.4cms.

- | | | |
|---------------------|---|--|
| 331 pages - pp. 1-3 | : | Prelude |
| pp. 4-35 | : | Scene I I - A Slave Market |
| pp. 36-60 | : | Scene II - The Doorway of a
poorman's dwelling |
| pp. 61-108 | : | Scene III - Tobias and Azarius
make their weary way |
| pp. 109-185 | : | Scene IV - The embattled walls
of Ecbatane |
| pp. 186-215 | : | Scene V - Evening-preparations
are being made for a festive
occasion |
| pp. 215-234 | : | Scene VI - Outside the confines
of Raquel's garden |
| pp. 234-275 | : | Scene VII - Tobias turns and
starts to run. We now see him
in the garden, hurrying to the
door of the house |
| pp. 276-305 | : | Scene VIII - The Placid and Starry
Sky, dominated by the moon... |
| pp. 306-331 | : | Scene IX - Again the Market at
Ninevah, showing Bozru in full
spate. |

Signed by the composer at the end of the music, after the double barline.

No date, dedication or place of composition apparent.

Present location of copy: Lady Bliss, London

First edition: (Vocal Score of stage version)

TOBIAS AND THE ANGEL | Opera in two Acts | Music by |
ARTHUR BLISS | Libretto by | CHRISTOPHER HASSALL | after
the Apocryphal Book of Tobit | STAGE VERSION | Vocal Score |
35s Od | NOVELLO | AND COMPANY LIMITED | 160 WARDOUR STREET |
LONDON W.1

152 pages. 278 x 215mm

Buff stiff paper wrappers, incorporating a design from The Angel Raphael and Tobias (School of Verrocchio).

Lettered in brown. Trimmed edges.

Publication: © 1961 at 35/-

(Libretto)

TOBIAS | AND THE ANGEL | OPERA IN TWO ACTS | Libretto
by | CHRISTOPHER HASSALL | after the Apocryphal Book
of Tobit | Music by | ARTHUR BLISS | NOVELLO AND CO LTD |
160 WARDOUR STREET | LONDON W1.

54 pages. 187 x 121mm

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

Publication: © 1962 at 3/6d

Bibliography:

The Times, 20 November 1958, p. 3d (Anon)

The Times, 29 April 1959, p. 7a-d (Anon)

Radio Times, 13 May 1960, p. 3 (C. Hassall)

The Times, 18 May 1968, p. 18 f-g (Anon)

Musical Events, Vol. 15, no. 6, June 1960, pp.6-7 (C.B. Rees)

The Musical Times, Vol 101, no. 1409, July 1960, p. 432

(C. Wallis)

BBC Internal memoranda, dated [October 1957] - Frank A Wright
(subject: New Operas - C Hassall)
23 December 1957 - from K A Wright
(subject: Opera for TV - Arthur
Bliss)

(Quotes a letter from Bliss : "I warmly welcome your invitation to write a Television opera for you. I will sound Christopher Hassall with whom I should most like to work, and if he is agreeable will accept your very complimentary offer...After Christmas we will begin to examine possibilities.")

12 February 1958

20 February 1958 (from R.J.F.
Howgill)

Letter from Bliss to Wright, dated 31 March 1958

Letter from Wright to Bliss, dated 31 March 1958

BBC Internal memorandum, dated 2 April 1958 - from K.A. Wright
(Tobias and the Angel mentioned for the first time)

Letter from Bliss to Wright, dated 25 April 1958

(I am hoping to make a start on it as soon as I get back from Brussels in the middle of May).

BBC Internal memorandum, dated 5 June 1958

Letter from Wright to Bliss, dated 17 June 1958

(...I was pleased to receive a message that your commission for Tobias and the Angel had been formally agreed...)

Letter from Bliss to Wright, dated 22 June 1958

(I have begun avidly on the opera.)

BBC Internal memoranda, dated 28 July 1958

(re: Libretto; title; music and tempo; length, publicity)

7 August 1958 (from Lionel Salter)

11 August 1958 (from Kenneth Adam)

Letter from Bliss to Wright, dated 14 November 1958
 (My copyist has about 70 pages of the vocal and piano score in his hands: that is about half the opera. I work at it continuously, but can't be rushed as I could be thirty years ago).

BBC Internal memorandum, dated 30 December 1958

(Details of characters in the opera)

Letter from Bliss to Wright, dated 12 January 1959

(Timings from Bliss for each score)

Letter from Wright to Bliss, dated 14 January 1959

(The opera's alternative title mentioned, The Song of Tobit)

BBC Internal memorandum, dated 16 January 1959

Letter from Bliss to Wright, dated 27 February 1959

(The master copy of the opera piano score will be finished on Monday next with all the cuts and links pasted clearly in)

Letter from Bliss to Lionel Salter, dated 21 July 1959

(I have now completed the full score of the Prelude and the first few scores of my opera...)

Letter from Bliss to Salter, dated 30 August 1959

(Discussions re the opera's title - The Curse of Asmoday is mentioned but not liked)

BBC Internal memorandum, dated 3 September 1959 - from L Salter

Letter from Salter to Bliss, dated 11 September 1959

Letter from Salter to Bliss, dated 16 September 1959

Letter from Bliss to Salter, dated 24 September 1959

(I have decided to keep to the title, Tobias and the Angel)

BBC Internal memorandum, dated 28 September 1959 - from K. Adam

(I agree with you that we should try and attempt to mount Tobias and the Angel) in the period April/May 1960)

Letter from Bliss to Salter, dated 1 October 1959

(The Opera full score is now complete...)

BBC Internal memorandum, dated 13 October 1959

Notes of a meeting at the Television Centre, dated 18 November 1959

BBC Internal memoranda, dated 2 December 1959 (re the budget)

14 December 1959 (re auditions)

28 December 1959

Letter from Bliss to Salter, dated 1 May 1960

Letter from Bliss to Gerald ? , dated 26 May 1960

(I have received a large mail about the Opera, which makes me think all our efforts were completely justified)

Letter from Bliss to Salter, dated 5 June 1960

A BBC audience research report, dated 8 June 1960

(Present location: BBC Written Archives Centre, Caversham)

B119 BIRTHDAY SONG FOR A ROYAL CHILD: Setting for unaccompanied voices (SATB) of a poem by Cecil Day Lewis (1904-1972). Composed to celebrate the birth of HRH Prince Andrew, 19 February 1960.

Date of composition: 1959 (London)

Joyfully ♩ = 112

SOPRANO
Come, ————— come ear - ly, — Spring, come

ALTO
Come, ————— come ear - ly, — Spring, come

TENOR
Come, ————— come ear - ly, — Spring, —

BASS
Come, ————— come ear - ly, — Spring, —

ACCOMP^T
(for rehearsal only)

Joyfully ♩ = 112

Duration: 3 minutes

First performance: pre-recording made—London, the Memorial Hall, Farringdon, Thursday 31 December 1959. The BBC Chorus, conducted by Leslie Woodgate. This recording (c/TLO 8327/A) was subsequently broadcast on Saturday 20 February 1960 in the BBC's Light Programme at 9.50am.

Manuscript: In the Royal Library - see bibliography, letter to Bliss, dated 15 April 1960.

First edition:

ARTHUR BLISS | BIRTHDAY SONG | FOR | A ROYAL CHILD |
 FOR S.A.T.B. (UNACCOMPANIED) | Words by | C. DAY LEWIS |
 1s 6d | NOVELLO | AND COMPANY LIMITED | 160 WARDOUR
 STREET | LONDON W.1

9 pages. 249 x 171mm

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

Publication: © 1960 at 1/6d

Bibliography:

The Times, 22 February 1960, p. 10f (Anon)

BBC Internal memorandum, dated 27 August 1959

(I am writing to put on record the tentative arrangements I have made with Arthur Bliss to broadcast the short congratulatory or thanksgiving work he hopes to write... on the forthcoming birth of the new Prince or Princess.)

Letter from Bliss to Lindsay Wellington (at the BBC), dated 2 September 1959

(This is just to let you know that Day-Lewis has... responded to my invitation to write an Ode for the Royal Birth...)

Letter from Bliss to Wellington, dated 8 November 1959

(I enclose the words of the poem that Day-Lewis has written for me, and which I have already set for unaccompanied chorus.)

BBC Internal memorandum, dated 26 November 1959

Letter from Bliss to William Glock, dated 28 November 1959

Letter from Bliss to Leslie Woodgate, dated 29 November 1959

BBC Internal memoranda, dated 1 December 1959 (J.A. Camacho)
 1 December 1959 (K. Adam)

Letter from Bliss to Woodgate, dated 12 December 1959

Letter from Bliss to Woodgate, dated 15 December 1959

(The piece is now to be called Serenade for a Royal Child or Birthday Song for a Royal Child.)

Letter from Bliss to Woodgate, dated 28 December 1959

(Includes an alternative last bar on line 3, p.7 of the score)

BBC Internal memorandum, dated 1 January 1960 (L. Woodgate)

(Details about the pre-recording)

Letter from Bliss to John ? dated 6 January 1960

BBC Internal memoranda, dated 8 January 1960 (L. Woodgate)
 8 January 1960

(Present location: BBC Written Archives Centre, Caversham)

Letter from Michael Adeane to Bliss, dated 6 November 1959

(Buckingham Palace)

Letter from Adeane to Bliss, dated 15 April 1960 (Windsor Castle)

(The manuscript to be added to the Royal Library)

(Present location: Lady Bliss, London)

Recordings: 33rpm

Glasgow Phoenix Choir/Moeney 12" Waverley ZLP 2072 (mono)
 SZLP 2072 (stereo)

Unable to trace any review

B120 **STAND UP AND BLESS THE LORD YOUR GOD:** Anthem for soprano and bass soli, mixed voices (SATB) and organ.
Text from Nehemiah, chapter 9, vv 5 and 6. Isaiah, chapter 63, v. 15 I Kings, chapter 8, vv 13,27,28 and 30 I Kings, chapter 9, v. 3 Composed for Llandaff Cathedral Choir on the completion of the restoration of the Cathedral after war damage.

Andante moderato $\text{♩} = 92$

ORGAN

f

Ped. 16'

SOPRANO

ALTO

TENOR

BASS

Stand up, — stand up — and

— bless — the — Lord your God — for ev - er and — for

The musical score is written in G major and 4/4 time. It begins with an organ introduction marked 'Andante moderato' with a tempo of quarter note = 92. The organ part is marked 'f' and includes a pedal point of 16 feet. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics 'Stand up, — stand up — and'. The organ accompaniment continues with a steady accompaniment. The vocal parts then sing '— bless — the — Lord your God — for ev - er and — for'. The organ part concludes with a final chord.

Date of composition: 1960 (London)

Duration: 8 minutes

First performance: Llandaff, the Cathedral of SS. Peter and Paul, Saturday 6 August 1960.
The Cathedral Choir, conducted by Robert Joyce (organist and master of the choristers), with V. Anthony Lewis (sub organist) accompanying on the organ.

First London performance: Unable to trace

Manuscript: Whereabouts unknown

First edition:
No title page.

15 pages. 256 x 169mm
Stiff white paper. Lettered in black. Trimmed edges.

Publication: Novello & Co Ltd © 1960 at 1/8d
(Octavo Anthem 1387)

Bibliography:

The Times, 8 August 1960, p. 10d (Anon)
Letter from Bliss to the Dean of Llandaff, dated 20 February 1960
(My Anthem is now finished...)
Letter from Bliss to Robert Joyce, dated 28 March 1960
(You are quite right about the ending, and in your copy, which I return, you will see I have altered it.)
Letter from the Dean to Bliss, dated 1 April 1960
(I note from your letter that you do not regard the Anthem in any sense as a commissioning and that you wish your work to be regarded as a tribute to the Cathedral restoration).
Letter from Bliss to the Dean, dated 11 April 1960
Letter from the Dean to Bliss, dated 10 May 1960
Letter from Bliss to the Dean, dated 13 May 1960
Letter from the Dean to Bliss, dated 13 May 1960
(I am now writing to ask whether you would agree to compose two fanfares for the service).
Letter from the Dean to Lt. Jackson (conductor of the trumpeters), dated 16 May 1960
(...I have now heard from Sir Arthur Bliss that he would prefer not to compose any special fanfares...)

(Present location, The Deanery, Llandaff, Cardiff)

B121 AN AGE OF KINGS: For orchestra. The title and end music (Prelude and Postlude) to the BBC TV 15-part series of Shakespeare's plays (Richard II to Richard III).
Produced by Peter Dews.

Date of composition: 1960 (London)

Commissioned by: The BBC

Instrumentation: Prelude - 2 flutes, 2 clarinets in B-flat, 3 trumpets in C, 3 trombones, timpani, percussion (1 player: cymbals), piano, cellos and double basses.
Postlude - Flute and piccolo, 2 oboes, 2 clarinets in B-flat, 2 bassoons, 4 horns in F, 2 trumpets, 2 trombones, timpani, percussion (2 players: side drum and cymbals), and strings.

Duration: Prelude - 28 seconds

Postlude - 1 minute 32 seconds

First performance: pre-recording made - London, BBC Maida Vale Studio - I, Tuesday 29 March 1960. The Royal Philharmonic Orchestra, conducted by Lionel Salter. This recording (TSO 13977) was subsequently used on Thursday 28 April 1960 when the first play (Richard II) in the series was televised.

Prelude

Moderato (♩ = 108)

Upper Woodwinds

Upper Brass

Lower Woodwinds & Brass

Percussion

f

p

Ct. 1-2

Ct. 2-3

Mas. 1-2

Chorale

Larghetto (♩ = 60)

Upper Woodwinds

Upper Brass

Lower Woodwinds & Brass

Percussion

p

f

Tr.

M.

+ Contrabass Cl. & B. Bass

Postlude

Moderato (♩ = 108)

The score is divided into two systems. The first system includes staves for Upper Woodwinds, Upper Brass, Lower Woodwinds & Brass, and Percussion. The second system includes staves for B.D. (Bass Drum) and Cym. (clashed). The music is in 4/4 time and features various dynamics and articulations.

Upper Woodwinds

Upper Brass

Lower Woodwinds & Brass

Percussion

Clas. & Ins.

Dr. Tutti

Timpani

Hus. (cus Trbs.)

Cym. (clashed)

4

B.D.

Cym. (clashed)

+ Hus. 8^{va}/over

_____ : Postlude

Holograph in ink with blue conductor marks in pencil

The unbound score is written on three double sheets of 28-stave music paper, measuring 35.9 x 26.4cms.

12 pages - pp. 1-9 Music
pp. 10-12 Blank

Signed by the composer at the top of page 1 and at the end of the music, after the double barline.

The date is given as 'March 1960'

No dedication or place of composition apparent.

Present location: Lady Bliss, London
Unpublished

Bibliography:

Radio Times, 22 April 1960, p. 4 (Anon)

BBC Internal memorandum, dated 3 March 1960 (Peter Dews)

(Sir Arthur Bliss has been commissioned to compose and orchestrate an opening signature tune of 30 seconds duration and a closing tune of 1 minute 45 seconds duration for use in the 15 episodes of An Age of Kings..., commencing on 28 April. The music will be pre-recorded.)

Letter from the BBC Copyright Dept. to Bliss, dated 4 March 1960

Letter from the BBC Copyright Dept. to Bliss, dated 9 March 1960

Letter from Bliss to R.G. Walford, dated 10 March 1960

BBC Internal Memoranda, dated 14 March 1960 (Lionel Salter)

15 March 1960 (Peter Dews)

15 March 1960 (Peter Dews)

(Present location: BBC Written Archives Centre, Caversham)

Other versions:

1. AN AGE OF KINGS: arranged for concert band by Frank Erikson, and consisting of:
 1. Prelude
 2. Chorale - [Unable to trace its origins.
Not in the original manuscript]
 3. Postlude

Instrumentation: Concert piccolo, first and second flutes, 2 oboes, E-flat clarinet, first, second and third clarinets in B-flat, alto clarinet in E-flat, bass clarinet in B-flat, E-flat contrabass clarinet, B-flat contrabass clarinet, 2 bassoons, first and second alto saxophones in E-flat, B-flat tenor saxophone, E-flat baritone saxophone, 4 horns in F, 3 cornets in B-flat, 3 trombones, baritone (treble clef), baritone (bass clef), basses (tubas), string bass, timpani and percussion (side drum, bass drum, cymbals).

Duration: 4 minutes 30 seconds

First performance: Unable to trace

First edition: (Full score)

No title page.

22 pages 304 x 230mm

White stiff paper wrappers. (containing FS & parts).

Lettered in grey and gold. Trimmed edges.

Publication: Chappell & Co. Inc., New York. Published
3 October 1966 at \$12.50
Full Score sold separately at \$3
Condensed score, separately at \$1.50
Extra Parts, each at \$0.60

Recordings: 33rpm

Coldstream Guards Band/Trevor Sharpe 12" Golden Hour (Pye)
GH 603

Unable to trace any review.

2. FANFARE[sic] from AGE OF KINGS: transcribed by
Jonathan Elkus for military band.

First performance: Lehigh University. Eugene Gifford
Grace Hall, 1 October 1966.
Lehigh University Band, conducted by Jonathan Elkus

Manuscript: Lehigh University Band Library

Unpublished

B122 MUSIC FOR THE WEDDING OF HRH PRINCESS MARGARET:

For brass ensemble, and consisting of:

1. Fanfare for the entrance of HM the Queen
2. Fanfare for the entrance of the Bride
3. Two brass interludes for the processional hymn Christ is made our sure foundation (in the key of B-flat)
4. Fanfare preceding the National Anthem
5. Fanfare after the signing of the register and preceding Purcell's Trumpet Tune and Airs.

Date of composition: 1960 (London)

Instrumentation: Trumpets in B-flat (parts for first, second and third), trombones (first and second), bass trombone, tuba and percussion (side drum and cymbals).

Duration:

1. 1 minute 10 seconds
2. 1 minute 8 seconds
3. 15 seconds each
4. 25 seconds
5. 41 seconds

First performance: London, Westminster Abbey, Friday 6 May 1960.
The trumpeters of the Royal Military School of Music, directed by Lt. Col. David McBain.
Organ played by Dr. Osborne Peasgood.

Manuscript:

1. Whereabouts unknown
A copy of the original exists at Westminster Abbey. It is written in short score and on 20-stave music paper.
2. Holograph in blue ink

The unbound short score is written on one double sheet of 12-stave music paper, measuring 30.5 x 24.8cms.

Fanfare at the entrance of the Princess | and preceding the processional Hymn in B-flat.

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

Signed by the composer at the end of the music.
The date is given as 'March 1960'
No dedication or place of composition apparent.

Present location: RMSM, Kneller Hall

3. Holograph in ink

The unbound short score is written on one side of a single sheet of 12-stave music paper, measuring 30.5 x 24.8cms.

2 pages - p. [1] Music
p. [2] Blank

Signed by the composer at the end of the music.
The date is given as 'March 1960'
No dedication or place of composition apparent
Present location: RMSM, Kneller Hall

4/5. Holograph in blue ink

The unbound short score is written on one double sheet of 12-stave music paper, measuring 30.5 x 24.8cms.

4 pages - p. [1] Fanfare preceding the National Anthem in G
pp. [2-3] Fanfare at the end of the Service, preceding the Wedding March (Purcell in D)
p. [4] Blank

Signed by the composer at the end of the music.
The date is given as 'March 1960'
No dedication or place of composition apparent.

Present location: RMSM, Kneller Hall

Unpublished in this form

1. Full Score

Maestoso $\text{♩} = 88$

f Gt. (Sw. cpld.)

ARTHUR BLISS | ROYAL FANFARES | FOR 3 TRUMPETS,
 3 TROMBONES, TUBA | AND PERCUSSION | COMPOSED
 FOR THE MARRIAGE OF | H.R.H. PRINCESS MARGARET |
 IN WESTMINSTER ABBEY, 6 MAY 1960 | FULL SCORE |
 6s 6d | (Parts 9d each) | [within a single rule]
NOVELLO | AND COMPANY LIMITED LONDON W1 | Sole
Agents for Canada: The Frederick Harris Music Co
Limited, Oakville, Ontario | Sole Agents for Australia:
Ricordi & Co (Australasia) Pty Ltd, Sydney, N.S.W. |
Sole Agents for Germany: Boosey & Hawkes GmbH, Bonn |
Sole Orchestral & Educational Agents for U.S.A: Mills
Music Inc, New York.

12 pages. 279 x 214mm

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

Publication: © 1965 at 6/6d (as No 1 in the collection)

Short Score - in an arrangement for organ by Basil Ramsey

No title page.

8 pages 278 x 215mm

Orange and yellow stiff paper wrappers, decorated with lions rampant. Lettered in black and white. Trimmed edges.

Publication: Novello & Co Ltd © 1964 at 4/- (as No 1
in the collection)

Allegro moderato ♩ = 96

Solo reeds

ARTHUR BLISS | ROYAL FANFARES | FOR 3 TRUMPETS
 3 TROMBONES, TUBA | AND PERCUSSION | COMPOSED
 FOR THE MARRIAGE OF | H.R.H. PRINCESS MARGARET |
 IN WESTMINSTER ABBEY, 6 MAY 1960 | FULL SCORE |
 6s 6d | (Parts 9d each) | [within a single rule]
NOVELLO | AND COMPANY LIMITED LONDON W1 | Sole Agents
 for Canada: The Frederick Harris Music Co Limited,
Oakville, Ontario | Sole Agents for Australia: Ricordi
& Co (Australasia) Pty Ltd, Sydney, N.S.W. | Sole
Agents for Germany: Boosey & Hawkes GmbH, Bonn | Sole
Orchestral & Educational Agents for U.S.A.: Mills
Music Inc, New York.

12 pages. 279 x 214mm

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

Publication: © 1965 at 6/6d (as No 5 in the collection)

Short Score (Conductor)

No title page

4 pages 248 x 172mm

Stiff white paper. Lettered in black. Trimmed edges.

Publication: Novello & Co Ltd © 1960 at 1/- (as No 1 in the collection)

Short Score - in an arrangement for organ by Basil Ramsey

No title page

8 pages 278 x 215mm

Orange and yellow stiff paper wrappers, decorated with lions rampant. Lettered in black and white. Trimmed edges.

Publication: Novello & Co Ltd © 1964 at 4/- (as No 3 in the collection)

3. Short Score - in an arrangement for organ by
Basil Ramsey

Quietly and smoothly $\text{♩} = 72$

No title page.

8 pages 278 x 215mm
Orange and yellow stiff paper wrappers, decorated
with lions rampant. Lettered in black and white.
Trimmed edges.

Publication: Novello & Co Ltd © 1964 at 4/-
(as No 4, numbers 1 and 2, in the collection)

Quietly and smoothly $\text{♩} = 72$

Fanfare preceding the National Anthem in G.

And.te moderato $\text{♩} = 96$

Flute $\text{♩} = 96$

Violin $\text{♩} = 96$

Double Bass $\text{♩} = 96$

Unpublished

$\text{♩} = 116$

The image shows two systems of musical notation for a Tuba part. The first system begins with a treble clef and a bass clef, with a tempo marking of quarter note = 116. The music is in 2/4 time and features a series of eighth-note patterns with accents and slurs. The second system continues the piece with similar rhythmic patterns and includes a 'Tuba' label with a downward-pointing stem and a 'V' symbol. The notation includes various articulation marks such as slurs, accents, and dynamic markings like 'f'.

ARTHUR BLISS | ROYAL FANFARES | FOR 3 TRUMPETS
 3 TROMBONES, TUBA | AND PERCUSSION | COMPOSED
 FOR THE MARRIAGE OF | H.R.H. PRINCESS MARGARET |
 IN WESTMINSTER ABBEY, 6 MAY 1960 | FULL SCORE |
 6s 6d | (Parts 9d each) | [within a single rule]
NOVELLO | AND COMPANY LIMITED LONDON | Sole
Agents for Canada: The Frederick Harris Music Co
Limited, Oakville, Ontario | Sole Agents for Australia:
Ricordi & Co (Australasia) Pty Ltd, Sydney, N.S.W. |
Sole Agents for Germany: Boosey & Hawkes GmbH, Bonn |
Sole Orchestral & Educational Agents for U.S.A.: Mills
Music Inc, New York.

12 pages. 279 x 214mm

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

Publication: © 1965 at 6/6d (As No 6 in the collection)

Short Score (Conductor)

No title page.

4 pages 248 x 172mm

Stiff white paper. Lettered in black. Trimmed edges.

Publication: Novello & Co Ltd © 1960 at 1/- (as No 2
in the collection)

Bibliography:

The Times, 7 May 1960, p. 8a-b (Anon)
 Letter from Bliss to William McKie (organist at Westminster Abbey), dated 15 March 1960
 (Bliss to 'set about the fanfares', and wanting to visit the Abbey 'for impetus')
 Letter from Bliss to McKie, dated 27 March 1960
 (Delivery of the two brass interludes for the first hymn, with the promise of copies of the other fanfares)
 (Present location: Westminster Abbey)

Letter from Arthur Penn (Treasurer to HM Queen Elizabeth, the Queen Mother), to Bliss, dated 9 March 1960 (Clarence House).

(Bliss had evidently approached the Lord Chamberlain on 28 February 1960 with the suggestion that he write 'a fanfare' to form part of the Wedding Service. Both the Queen Mother and Princess Margaret agreed with the suggestion.)

Letter from Penn to Bliss, dated 10 May 1960 (Clarence House).

(A letter of thanks for 'the great pleasure...derived from the outstanding contribution which your skill made to Princess Margaret's Wedding on Friday'.)

Present location: Lady Bliss, London

Recordings: 33rpmNo. 1-

Trumpeters of the RAF Central Band/Wallace 12" HMV
 CLP 1892 (mono)
 Unable to trace any review CSD 1615 (stereo)
 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)

No. 2-

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)

No. 5-

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)

Nos 1 and 2 - arranged for organ

Christopher Dearnley (St. Paul's) 12" HMV (EMI) CSD 3677
 (stereo)
 Reviewed in The Gramophone, Vol XLVII (564) May 1970, p. 1782
 by S.W. (i.e. Stephen Walsh)

Other versions

No 1 - Redesignated as ROYAL FANFARE (Tribute to Prince Albert's 150th Anniversary)

Instrumentation: 4 fanfare trumpets in B-flat,
3 fanfare trombones

Duration: 1 minute 10 seconds

First performance: London, the Royal Albert Hall, Monday
21 July 1969.

12 trumpeters for the RMSM, Kneller Hall and 6 from
the 11th Hussars, conducted by Captain H.G. Lane.

Bibliography:

Letter from C B Samuelson to Bliss dated 11 February 1969

Letter from Samuelson to Bliss, dated 14 February 1969

Letter from Samuelson to Bliss, dated 17 February 1969

Letter from Samuelson to Bliss, dated 21 February 1969

(Present location: BBC Written Archives Centre, Caversham)

Salute to the Royal Society

Maestoso (♩ = 92)

3 Trumpets

3 Trombones

Maestoso (♩ = 92)

Organ

f Great Full, no Reeds

legato

detached

f

legato

with 32 Principal

B123 SALUTE TO THE ROYAL SOCIETY: For 3 trumpets, 3 trombones, timpani, percussion (cymbal) and organ. Written for the formal opening of the Tencentenary Celebrations of the Royal Society by HM the Queen, Patron.

Date of composition: 1960 (London)

Duration: 5 minutes 44 seconds

First performance: London, the Royal Albert Hall, Tuesday 19 July 1960.

The trumpeters of the Royal Military School of Music, George Thalben-Ball (organ), conducted by Arthur Bliss.

Manuscript:

Holograph in ink

The unbound score is written on two double and two single sheets of 20-stave music paper, measuring 35.9 x 26.4cms.

Salute to 'The Royal Society' | for 3 tpts, 3 tbs, Timp, Cymb and Organ | by | Arthur Bliss | This was written to celebrate the Tencentenary of | the Royal Society, and was performed in the | Spring of 1960 in the Royal Albert Hall in | the presence of the Queen, the Duke of Edinburgh, | and delegates from all over the world [This is written on white paper which is pasted to the manuscript paper]

12 pages - p. 1 Title page, with paper pasted to the mss paper
pp. 2-7 Music
p. [i] Original Title page: Salute to | The Royal Society | on the occasion of | its Tercentenary | for Organ and Brass with Timpani | Arthur Bliss [crossed out in blue pencil]
pp. 8-10 Music continued
p. [11] Blank

Signed by the composer on both title pages, and at the end of the music, beneath the double barline.

The date is given as 'April 1960'

No dedication or place of composition apparent.

Present location: Lady Bliss, London

First edition: (Organ score and instrumental parts)

No title page.

12 pages. 215 x 276mm
 Pink/white stiff paper covers. Lettered in red.
 Trimmed edges.

Publication: World Library Publications Inc., Cincinnati.
 1000 copies published 17 July 1973 at \$5
 with the title of Salute! (0-2455)

Bibliography:

The Times, 20 July 1960, p. 5f-g (Anon)
 Letter from D C Martin (Assistant Secretary) to Bliss,
 dated 16 May 1960
 Letter from Sir Cyril Hirshelwood (President) to Bliss,
 dated 25 July 1960
 (Present location: Lady Bliss, London)

Recordings:

33rpm
 Trumpeters of the RMSM/W. Lloyd Webber (organ)/Sharpe
 12" Sound News SM 122
 Unable to trace any review

Two Fanfares for 'Let the People Sing'

Lively

Flute 3
Clarinet 3

Flute 4
Clarinet 4

Lively

Flute 2
Clarinet 2

Flute 3
Clarinet 3

B124 TWO FANFARES FOR 'LET THE PEOPLE SING': For 3 trumpets,
3 trombones, timpani and percussion (cymbal)

Date of composition: 1960 (London)

Commissioned by: The BBC

Duration: II & IV : 12 seconds
III & V : 10 seconds

First performance: pre-recording made - London the Kingsway Hall, Tuesday 28 June 1960. The BBC Concert Orchestra (leader: William Armon), conducted by Arthur Bliss. This recording (TLO - 22953) was subsequently broadcast on the evening of Tuesday 28 June 1960 in the BBC's Home Service as part of Let the People Sing, the finals of the BBC's fourth annual amateur choral contest, from the Kingsway Hall.

The fanfares were used to preface certain results:-

II - Result of the Male Voice Choirs

III - Result of the School Choirs

IV - Result of the Ladies Choirs

V - Result of the Youth Choirs

(Fanfares I & VI were in fact Bliss's Fanfare for a Dignified Occasion)

Manuscript:

Holograph in ink with pencil annotations

The unbound score is written on one double sheet of 20-stave music paper, measuring 35.9 x 26.4cms.

Two fanfares | for | Let the People Sing | June 28th
[1960 added in blue pencil] | by | Arthur Bliss

4 pages - p. [i] Title page
pp. [1-2] Music
p. [3] Blank

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

No date, dedication or place of composition apparent.

Present location: Lady Bliss, London

Unpublished

Three BACH Chorales

1

See Him now

2

Smooth
Ah Lord

3

Peter in his Forgetfulness

B125 THREE BACH CHORALES FROM THE ST. JOHN PASSION (J.S. BACH):

Arranged for 3 trumpets, 3 trombones, and tuba,
and consisting of:-

1. See Him now, the Righteous One
2. Ah Lord, when my last End is Come
3. Peter in his Forgetfulness thrice denies his Master.

Date of arrangement: 1960 (London)

Duration: 1. 50 seconds
2. 1 minute
3. 45 seconds

First performance: Worcester, the Cathedral Tower, Tuesday
6 September 1960 (The Three Choirs Festival)*
The brass section of the City of Birmingham Symphony
Orchestra, conducted by Melville Cook.

First London performance: Unable to trace

Manuscript:

1. Holograph in ink

The unbound score is written on one double sheet of
20-stave music paper, measuring 35.9 x 26.4cms.

Chorale | See Him now, the Righteous One | St. John
Passion - Bach

4 pages - p. [i] Title page
pp. [1-2] Music
p. [3] Blank

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

2. Holograph in ink

The unbound score is written on one double sheet of
20-stave music paper, measuring 35.9 x 26.4 cms.

Chorale | 'Ah' Lord, when my last end is come | St.
John Passion - Bach | for 3 tpts, 3 trbs & Tuba

4 pages - p. [i] Title page
pp. [1-2] Music
p. [3] Blank

Signed by the composer after the double barline ('transcribed
by Arthur Bliss')

No date, dedication or place of composition apparent.

*This revived the practice of pre-war years when chorals from
the St Matthew Passion were performed in an arrangement for
brass ensemble, prepared by Sir Edward Elgar.

3. Holograph in ink

The unbound score is written on one double sheet of 20-stave music paper, measuring 35.9 x 26.4cms.

Chorale | 'Peter in forgetfulness thrice denied his
Master' | St. John Passion - Bach | for 3 tpts,
3 tbs & Tuba

4 pages -	p. [i]	Title page
	pp. [1-2]	Music
	p. [3]	Blank

Signed by the composer after the double barline ('transcribed by Arthur Bliss')

No date, dedication or place of composition apparent.

Present location: Lady Bliss, London

Unpublished.

Greetings to a City

COMPOSER: [illegible]

CHOIR-I
 Allegro (♩ = 110)
 f brillante

CHOIR-II
 f brillante

CHOIR-I
 f brillante

B126 GREETINGS TO A CITY*: A Flourish for double brass choir
(Choir I: 2 trumpets in B-flat,
2 horns in F and 3 trombones;
Choir II: 2 trumpets in B-flat, 2 horns
in F, 3 trombones and tuba), timpani
and percussion (bass drum and cymbals).

Date of composition: 1960/61 (London)

Commissioned by: The American Wind Symphony Orchestra
of Pennsylvania

Dedication: For the American Wind Symphony

Duration: 6 minutes 20 seconds

First performance: London, the River Thames at Battersea,
Tuesday 4 July 1961.
The American Wind Symphony, conducted by Robert A. Boudreau.

Manuscript:

Holograph in ink, with conductor's markings in blue pencil

The score, bound in blue buckram, is written on nine
double sheets of 24-stave music paper, measuring 35.2 x
26.2cms.

36 pages - pp. 1-36 Music

Signed by the composer on the fly leaf, at the top of
page 1 and at the end of the music, after the double
barline.

The date is given as 'Feb 1961'

The "dedication" appears on the recto of the flyleaf:
With my best wishes for the future | of the City of Bath
Bach Choir | its Conductor, its Committee members | and
all its Singers | from | Arthur Bliss | Aug 1961
No place of composition apparent.

Present location: Music Division, Library of Congress,
Washington DC, USA.
Catalogued by the Library in 1967.

*The piece was originally to be called A Royal Salute, then
Flourish, and finally completed as Greetings to a City.

**This "dedication" does not appear in the printed copy.
Bliss was president of the choir from 1959 until 1975.

First edition:

No title page.

40 pages. 279 x 217mm

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

Publication: Robert King Music Co. (North Easton,
Mass). 700 copies published 24 April 1972
(© 1969) at \$12.00 (score and parts)
\$4.00 (score)
\$0.60 ea (parts) (Music for
Brass No 150)

Bibliography:

Programme note by the composer

Daily Mail, 5 July 1961, p. 7a-L (Peter Lewis)

The Times, 5 July 1961, p. 24 a-e

The Tatler & Bystander, Vol CCKLI, no 3125, 19 July
1961, p. 116-7 (Anon)

Recordings:

33rpm

Philip Jones Brass Ensemble 12" Decca Ace of Diamonds
SDD 274 (stereo)

Reviewed in The Gramophone, Vol XLVIII (575) April 1971,
pp. 1632 and 1637
by M.M. (i.e. Malcolm MacDonald)

B127 THE BEATITUDES: Cantata for soprano and tenor soli, mixed choir, organ and orchestra. Words selected and arranged by Arthur Bliss and Christopher Hassall (1912-1963) from Henry Vaughan (1622-1695)-

The Call

The Mount of Olives; or solitary devotions (1652)

George Herbert (1633-1633)-

Easter

Isaiah, Ch. 2, vv10-20; 28

Dylan Thomas (1914-1953)

And Death shall have no Dominion (Deaths and entrances, 19)

Jeremy Taylor (1613-1667)

O Blessed Jesu

Date of composition: 1960/61 (London)

Commissioned by: The Coventry Cathedral Festival Committee for the 1962 Festival of Re-dedication.

Instrumentation: 2 flutes (alter. 2 piccolos) 2 oboes, 2 clarinets in B-flat, 2 bassoons, 4 horns in F, 2 trumpets in C, 2 tenor trombones, bass trombone, tuba, timpani, percussion (2 players: side drum, tenor drum, bass drum, 2 cymbals, gong, tubular bells), 2 harps organ and strings.

Dedication: To my grand-daughter, Susan, born May 10th 1955

Duration: 50 minutes

First performance: Coventry, the Coventry Theatre, Friday 25 May 1962

Jennifer Vyryan (soprano), Richard Lewis (tenor), the Coventry Cathedral Festival Choir and the BBC Symphony Orchestra (leader: Paul Beard), conducted by Arthur Bliss.

First London performance: Central Hall, Westminster, Saturday 16 February 1963. Jennifer Vyryan (soprano), Gerald English (tenor), the Kensington Symphony Choir and Orchestra, conducted by Leslie Head.

The Beatitudes

PRELUDE—A troubled world

..... we, except God say
Another Fiat, shall have no more day. (*Donno*)

Allegro violento $\text{♩} = 120$

1 THE MOUNT OF OLIVES
HENRY VAUGHAN

Andante

Sweet, sweet, sac-red, sac-red hill!

Sweet, sweet, sac-red, sac-red hill!

Sweet, sweet, sac-red, sac-red hill!

Sweet, sweet, sac-red, sac-red hill!

Andante $\text{♩} = 76$

p Voices only

23

Andante ♩ = 84

Musical score for measures 23-24, piano accompaniment. The score is in 3/4 time with a tempo of Andante (♩ = 84). It features a right-hand melody and a left-hand accompaniment. Dynamics include *f* (forte) and *f* *Tpts.* (forte Trumpets). There are various articulations such as accents and slurs. Measure 24 includes a triplet of eighth notes.

24

Continuation of the piano accompaniment for measures 23-24. It shows the right-hand melody and left-hand accompaniment. Measure 24 features a triplet of eighth notes in the left hand and a dotted quarter note in the right hand.

SOLO SOPRANO *Largamente* ♩ = c. 56
(in strict time)

Musical score for SOLO SOPRANO and piano accompaniment. The tempo is *Largamente* (♩ = c. 56) in strict time. The soprano part has lyrics: "Bles - sed, bles - sed, bles -". The piano accompaniment includes dynamics *mf* (mezzo-forte) and *p* (piano), and the instruction *simile*. There are triplets of eighth notes in both hands.

CHORUS 28 *Largamente*
SOPRANO

Musical score for CHORUS (Soprano, Alto, Tenor, Bass) and piano accompaniment. The tempo is *Largamente* (♩ = c. 56). The vocal parts have lyrics: "Bles - sed, bles - sed, bles -". The piano accompaniment includes dynamics *p* (piano) and *pl* (pianissimo). The score is in 3/4 time.

28 *Largamente* ♩ = c. 56

Piano accompaniment for measures 28-31. The tempo is *Largamente* (♩ = c. 56). The score is in 3/4 time and features a steady accompaniment with dynamics *p* (piano) and *pl* (pianissimo).

3 EASTER GEORGE HERBERT

2 + 3
Vivo (with elation)

Rise heart, Rise heart, Rise heart, Rise

Vivo (with elation) ♩ = 160

2 + 3

4 I GOT ME FLOWERS TO STREW THY WAY GEORGE HERBERT

Andante sereno ♩ = c. 72

Fl. p

p

48

SOLO SOPRANO

mf espress.

Al - le - lu -

ALTOS (FULL)

mf serenely

I got me flowers to strew thy way;

48

(quasi pizz.)

Largamente $\text{♩} = 63$
SOLO SOPRANO

Cor.
P tranquillo

57 58 59 60

Detailed description: This block contains the first system of a musical score. It features a Soprano line and a Piano accompaniment. The Soprano line has rests for measures 57 and 58, followed by a half note in measure 59 and a whole note in measure 60. The Piano accompaniment consists of a right hand with eighth-note triplets and a left hand with a steady eighth-note accompaniment. The tempo is marked 'Largamente' with a quarter note equal to 63, and the mood is 'P tranquillo'. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

59

P
Bles - sed, _____ bles - sed

tranquillo

59 60

Detailed description: This block contains the second system of the musical score, corresponding to measures 59 and 60. The Soprano line has the lyrics 'Bles - sed, _____ bles - sed' under a long slur. The Piano accompaniment continues with eighth-note triplets in the right hand and eighth notes in the left hand. The tempo and mood remain 'Largamente' and 'P tranquillo'. The key signature and time signature are consistent with the previous system.

6 THE LOFTY LOOKS OF MAN SHALL BE HUMBLLED

adapted from Isaiah II vv. 10-20

Allegro energico $\text{♩} = 118$

Perc.
ff

61 62 63 64

Detailed description: This block contains the first system of a percussion score. It features a single staff with a treble clef and a common time signature. The tempo is marked 'Allegro energico' with a quarter note equal to 118. The dynamics are marked 'ff' (fortissimo). The score consists of rhythmic patterns of eighth and sixteenth notes with accents. The key signature has two flats (Bb, Eb).

61

61 62 63 64

Detailed description: This block contains the second system of the percussion score, corresponding to measures 61-64. It continues the rhythmic patterns from the first system. The tempo and key signature remain 'Allegro energico' and two flats.

Tranquillo
SOLO SOPRANO

Musical score for Soprano and Tenor parts. The Soprano part is marked *p* and the Tenor part is marked *p*. The lyrics are: "Bles - sed, - bles". The piano accompaniment is marked *pp* and *mf*. The tempo is marked *Tranquillo* with a quarter note equal to 68 (♩ = 68). The harp part is marked *mf*.

Continuation of the musical score for Soprano and Tenor parts. The lyrics are: "sed, - bles - sed are they that, - that -". The piano accompaniment is marked *mf*.

8 THE CALL
HENRY VAUGHAN

With devotion

Musical score for "8 THE CALL" by Henry Vaughan. The tempo is marked *With devotion*. The lyrics are: "Come, Come, my Way, Come, Come, my Truth, Come, my Life, Come:". The piano accompaniment is marked *p*. The tempo is marked *With devotion* and *not slower than 92*. The harp part is marked *p* and *Voices only*.

INTERLUDE

Allegro violento $\text{♩} = 120$

Musical score for an interlude. The top staff is for the violin, marked *ff* (fortissimo) and *ff* (fortissimo). The bottom two staves are for the piano, marked *p* (piano) and *fz mp* (forzando mezzo piano). The tempo is *Allegro violento* with a quarter note equal to 120 beats per minute. The key signature has one sharp (F#) and the time signature is 4/4. The score consists of four measures.

9 FIFTH, SIXTH, SEVENTH, AND EIGHTH BEATITUDES

94 Tranquillo $\text{♩} = c. 68$

SOLO SOPRANO

mf espress.

Musical score for the 9th Beatitudes. The top staff is for the solo soprano, marked *mf espress.* (mezzo-forte, expressive). The bottom two staves are for the piano accompaniment, marked *p* (piano). The tempo is *Tranquillo* with a quarter note equal to approximately 68 beats per minute. The key signature has two sharps (F# and C#) and the time signature is 4/4. The lyrics are "Bles-sed are the mer-ci-ful, - for-". The piano part includes a bell (marked "Bell") and features triplets in the first two measures.

10 AND DEATH SHALL HAVE NO DOMINION
DYLAN THOMAS

Allegro $\text{♩} = c. 126-132$

8 Percussion

Musical score for the 10th Beatitudes. The top staff is for percussion, marked *ff* (fortissimo). The bottom two staves are for the piano accompaniment, marked *ff* (fortissimo). The tempo is *Allegro* with a quarter note equal to approximately 126-132 beats per minute. The key signature has two sharps (F# and C#) and the time signature is 4/4. The score consists of four measures.

11 NINTH BEATITUDE

SOLO SOPRANO *very long* *mf* **Andante (not too slow)** $\text{♩} = 60$

very long Bles - sed are ye, _____

Harp *mf*

VOICES OF THE MOB

Molto vivo

ff Re-vile him, re-

ff Re-vile him,

ff Re-vile him, re-

ff Re-vile him,

Molto vivo $\text{♩} = 168$

Percussion

ff

ff feroco

EPILOGUE

12 O BLESSED JESU
JEREMY TAYLOR

Molto tranquillo $\text{♩} = 60$

Solo Vl. *pp* *8* Str. Fls. Cl. **130** *rall.* Str.

This section of the score features four staves of music. The top staff is for Solo Violin, starting with a piano (*pp*) dynamic and a measure rest of 8 measures. The second staff is for Strings. The third staff is for Flute and Clarinet, with a measure rest of 130 measures. The fourth staff is for Strings, marked *rall.* (rallentando).

Pochissimo più mosso ma tranquillo $\text{♩} = 72$

SOLO TENOR

P O bles-sed Je - su, who art be-come to us the *pp* *poco legato*

This section of the score features three staves. The top staff is for the Solo Tenor, with the lyrics "O bles-sed Je - su, who art be-come to us the". The middle and bottom staves are for the piano accompaniment, marked *pp* (pianissimo) and *poco legato*.

Manuscript: (Full Score)

Holograph in ink, with blue/red conductor marks in pencil

The score, bound in brown leather, is written on 34-stave music paper, measuring 45.2 x 37.8cms.

THE BEATITUDES | for Solo Soprano, Solo Tenor | Chorus |
Grand Organ | and Orchestra | by | Arthur Bliss | specially
composed for the Coventry Cathedral Festival 1962 | and
performed for the first time on May 25th of that year

132 pages - p. [i]	Title Page
p. [ii]	Dedication, Instrumentation and Duration
p. [iii]	Blank
p. [iv]	Organ Registration (typed on a piece of paper and tipped in)
pp. 1-12	Prelude
pp. 13-19	The Mount of Olives
pp. 20-26	First and second Beatitudes
pp. 27-45	Easter
pp. 45-55	I got me flowers
p. 56	Third Beatitude
pp. 57-73	The Lofty Looks
pp. 74-80	Fourth Beatitude
pp. 81-85	Interlude
pp. 86-91	Fifth, sixth, seventh and Eighth Beatitudes
pp. 92-110	And Death
pp. 111-115	Voices of the Mob
pp. 116-127	Epilogue
p. [128]	Blank

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

The date is given as 'December 1961'

The dedication appears on p. [ii]

No place of composition apparent

Present location: Department of Music, University Library,
Cambridge

First edition: (Vocal Score)

NOVELLO'S ORIGINAL OCTAVO EDITION | THE BEATITUDES |
 CANTATA | FOR | SOPRANO AND TENOR SOLI | CHORUS,
 ORCHESTRA AND ORGAN | BY | ARTHUR BLISS | 10s Od |
 NOVELLO AND COMPANY LIMITED | 160 WARDOUR STREET
 LONDON W1

94 pages. 247 x 169mm

Olive green stiff paper wrappers, incorporating a design (in brown and white) reproduced from the Graham Sutherland tapestry in Coventry Cathedral. Lettered in white. Trimmed edges.

Publication: © 1962 at 10/-

Bibliography:

Programme note by the composer

The Times, 24 April 1961, p. 18f (Anon)

The Times, 20 March 1962, p. 15b (Anon)

The Times, 18 May 1962, p. 15d (Anon)

The Times, 26 May 1962, p. 4a (Anon)

Musical Times, vol 103, no. 1433, July 1962, p. 459 (Andrew Porter)

The Times, 18 February 1963, p. 14g (Anon)

Letters from Christopher Hassall, to Bliss, dated [1960]
 (Quoted in As I Remember, pp 209-210)

25 August 1960

17 November 1960

(All about the text for The Beatitudes)

Letters from Bliss to Hassall, dated 4 March 1961

(Just after the last Beatitude...and immediately before the Jeremy Taylor epilogue I feel the need for a short angry chorus - the row of a crowd out for trouble.)

(Present location: Lady Bliss, London)

Reports of the Festival Committee:

Meeting 18th Oct. 1958 - stated Sir Arthur Bliss had expressed willingness to write something for the occasion in collaboration with Christopher Hassall.

Meeting 26th June '59 - mentions that Sir Arthur had submitted script for proposed Masque (Bishop queried some aspects of script.)

Meeting 8th Jan 1960 - mentions dates now decided for Festival programme, including Masque by Sir Arthur Bliss and Christopher Hassall.

Meeting 29th Jan '60 - mentions that Sir Arthur and Christopher Hassall combining to compose music and script for Masque.

Meeting 14th Nov. '60 - mentions first performance of The Beatitudes to be 25th May 1962.

(Present location, Coventry Cathedral Archives)

B128 TOAST TO THE ROYAL HOUSEHOLD: For violin, cello and piano. Composed for the occasions when the Royal Household is toasted by the Royal Company of Archers.

Date of composition: 1961 (London)*

In stately fashion ($\text{♩} = 96$)

V

C

P

Duration: 25 seconds

First performance: Edinburgh, the Palace of Holyroodhouse, July 1962.

Unable to trace the violinist and cellist. Robert C. Howells (piano) The piece is played when the toast is proposed, and before it is drunk.

*see letter from D.K. Smith to the present author reproduced over the page.

Telephone 031-225 2566

P. O. Box 8
68-73 Queen Street
Edinburgh
 EH2 4AE

11th October, 1978.

Stewart R. Craggs, Esq., J.P., M.A., F.L.A.,
 106 Mount Road,
 High Barnes,
 Sunderland
 SR4 7NN.

Dear Mr. Craggs.

Your letter of the 3rd October has been passed on to me by the Secretary of the Royal Company.

I think that I can answer most of your questions as I am responsible as Treasurer for the provision of most of the peripheral requirements at Archers' Dinners and furthermore, to some extent, I was responsible for the idea of this particular tune.

As a background I should explain that when we dine in Archers Hall we have a series of obligatory toasts, all of which are accompanied by a small tune, between the proposing of the toast and the actual drinking of it. Thus we naturally have the National Anthem played when the Queen's Toast is drunk and there is a whole series of other tunes (at least 20 in all) such as "Old Caledonian March" for the Toast of the Captain General, "The Flowers of Edinburgh" for the Toast of the City of Edinburgh when the Lord Provost is present, and "The British Grenadiers" should the C.-C. Scottish Command be present.

For some years it seemed to me that when the Members of the Royal Household came and dined within Archers Hall, which usually occurred every year with Her Majesty being resident at the Palace of Holyrood House, it was a great pity that we did not have a tune for their Toast. I suppose that it must have been either 1959 or 1960 when Sir Michael Adeane, then the Queen's Secretary, and Sir Norman Gwatkin, then in the Lord Chamberlain's Department, stayed on after a dinner and, after talking about all sorts of different things with them the Secretary and two other Archers whose names I don't remember, I said that we never had a tune to play for the Toast of the Royal Household and could not the Master of the Queen's Musick be persuaded to produce something that was suitable.

I think that due to Sir Michael Adeane's acceptance of this idea and his persistence with the right word in the right place, Sir Arthur eventually composed the music and I suppose that it must have been in the summer of 1962 that it was first played for the Toast of the Royal Household.

No special arrangements were made for the introduction of this tune as the majority of those dining that night, having no particular musical bent, would simply assume that this tune was another of the traditional ones which are played from

Stewart R. Craggs, Esq., J.P., M.A., F.L.A.,

11th October, 1978.

time to time, and certainly I should think that practically no one would remember that there had been no tune for the Royal Household at previous dinners.

I am afraid that I cannot tell you who was the guest of honour from the Royal Household on that occasion been but I hope that it was Sir Michael Adeane, who at a later date was made well aware of his involvement.

Our music is played by a trio consisting of piano, violin and 'cello, for which of course the tune was written, and the organiser then as now is a Mr. R.C. Howells a music teacher in Edinburgh. I remember he was most interested in receiving the manuscript for this tune and, as a final comment, I would say that it is entirely appropriate in every way to the occasion and location, and has for long been accepted as another tradition.

I hope that this information is helpful to you and I am only sorry that I cannot give you exact names and dates as no record is kept of these.

Yours sincerely,

How. Truman
Q.B.E.S., R.C.A.

P.S. Purely for your own information the first unofficial performance when the manuscript arrived was in my home when my late wife - a very accomplished performer - played the violin part, the Secretary's wife - an adequate performer - played the piano and I - a very poor performer - transposed the 'cello part to my French Horn. The audience - only the Secretary - said the noise was excruciating, but, of course, he is totally unmusical!

Manuscript:

Holograph in ink

The unbound score is written on one side of a single sheet of 20-stave music paper, measuring 35.9 x 26.4cms.

2 pages - p. [1] Music
p. [2] Blank

Signed by the composer at the end of the music, underneath the double barline.

The date is given as 'November 1961'

No dedication or place of composition apparent.

Present location: Lady Bliss, London

Unpublished

Bibliography:

Letter from Lord Scarbrough (the Lord Chamberlain) to Bliss, dated 15 November 1961

(A thank-you for 'the little tune... I shall look forward with great interest to hearing it at some time in the future'.)

(Present location: Lady Bliss, London)

B129 CALL TO ADVENTURE: March for military band.
Composed for the 21st anniversary of the
Air Training Corps

Date of composition: 1961 (London)

Alla Marcia (♩. 112)

Musical score for the first system, marked *Tutti*. It consists of three staves: a treble clef staff with a melodic line, and two bass clef staves for accompaniment. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes.

Cantabile
B♭ Clar. Saxes.

Musical score for the second system, marked *Cantabile*. It features a brass section (labeled "Brass") and a woodwind section (labeled "B♭ Clar. Saxes."). The woodwind part includes a "Mas. sust." (massive sustain) marking. The accompaniment includes a cymbal part (labeled "Cym.") and a bass line. The music is in 2/4 time and features a melodic line with sustained notes.

Musical score for the third system, continuing the piece. It features a treble clef staff with a melodic line, and two bass clef staves for accompaniment. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes.

Instrumentation: Unable to trace. It is likely that
Bliss composed the March in short score
only.

Duration: 3 minutes 15 seconds

First performance: London, the Church of St. Clement Daves,
 Sunday 4 February 1962. The Central Band of the RAF,
 conducted by Wg. Cmandr. J.L. Wallace, Organising
 Director of Music (A Service of Thanksgiving to commemorate
 the 21st Anniversary of the ATC)

Manuscript:

Whereabouts unknown

Unpublished

Bibliography:

The Times, 4 August 1961, p. 8a(Anon)

Letter from Air Commodore A.G. Dudgeon to Bliss, dated
 4 July 1960

(My purpose in writing to you...is to ask if you could
 possibly consider the idea of composing an Air Training
 Corps March for us.)

Letter from Bliss to Dudgeon, dated 9 July 1960

(I shall be most pleased to do my best for you).

Letter from Dudgeon to Bliss, dated 13 July 1960

Letter from Dudgeon to Bliss, dated 7 June 1961

(...could you possibly give me a tentative date by which
 the score will be ready...)

Letter from Bliss to Dudgeon, dated 8 June 1961

(...you shall have the March by the end of November....

Should'nt the March have a good resounding name?)

Letter from Dudgeon to Bliss, dated 12 June 1961

Letter from Dudgeon to Bliss, dated 19 July 1961

("High Adventure" is mentioned as a possible title. A list
 of suggested titles is also attached - Spirit of Adventure
 and Call to Adventure are underlined. The letter ends:

I am delighted to leave the final choice to you.)

Letter from Bliss to Dudgeon, dated 21 July 1961

(I too like High Adventure (March of the Air Cadets) so
 let us stick to that.)

Letter from Dudgeon to Bliss, dated 25 July 1961

Letter from Bliss to Dudgeon, dated 22 August 1961

(..."High Adventure" is already used in another March....

Do you like "Sky Adventure" or would you care to suggest a
 better one?)

Letter from Dudgeon to Bliss, dated 28 August 1961

(...(the) next choice for a title is either 'Spirit of
 Adventure' or 'Call to Adventure'....)

Letter from Dudgeon to Bliss, dated 1 December 1961

(Our first main ceremony is...the dedication of a Banner
 to be presented to the Corps on 4 February 1962. I would
 very much like your 'March of the Air Cadets' to have its
 first public performance on this occasion.)

Letter from Bliss to Dudgeon, dated 1 December 1961

(This is just to let you know that Chappells will be sending
 you a conductor's score and a set of parts of my March
 in a few days.)

Letter from Dudgeon to Bliss, dated 4 December 1961
 Letter from Dudgeon to Bliss, dated 19 December 1961
 (I have just heard..your march picked out on a 'one
 finger' basis. It is splendid.)
 Letter from Bliss to Dudgeon, dated 23 December 1961
 Letter from Fl. Lt. J.V. Radice to Bliss, dated 2 January 1962
 Letter from Radice to Bliss, dated 10 January 1962
 Letter from Grp. Cptn. A.K. Gatward to Bliss, dated
 21 February 1962
 Letter from Bliss to Gatward, dated 23 February 1962
 Letter from Dudgeon to Bliss, dated 2 July 1962
 (That wonderful march...has proved to be beyond the
 capacity of any of my cadet bands. Can you suggest anyway
 of surmounting our problem?)
 Letter from Bliss to Dudgeon, dated 4 July 1962
 (...we must obviously do something about this...)
 Letter from Dudgeon to Bliss, dated 6 July 1962
 Letter from Bliss to Dudgeon, dated 9 July 1962
 Letter from L.A. Bishop [Chappel & Co Ltd] to Bliss,
 dated 6 July 1962

(Present location: RAF Newton, Nottingham)

Letter from Grp Cptn Gatward to Bliss, dated 6 February 1962
 (Present location: Lady Bliss, London)

Recordings: 45rpm
 Royal Marines Band/Vivian Dunn 7" HMV 7eg 8866
 ges 5886

Unable to trace any review

Other versions:

1. CALL TO ADVENTURE: Arranged for military band by D.J. Duthoit

Instrumentation: Concert flute and piccolo, flute and piccolo in D-flat, 1 clarinet in E-flat, oboe, 2 solo clarinets in B-flat, 3 clarinets in B-flat, 1 alto clarinet in E-flat, 1 bass clarinet in B-flat, 2 alto saxophones in E-flat, 1 tenor saxophone in B-flat, 1 baritone saxophone in E-flat, 2 bassoons, 4 horns in F, 2 cornets in B-flat, 2 trumpets in B-flat, 2 trombones, bass trombone, euphonium (treble clef-baritone), euphonium (bass clef-baritone) 2 basses and percussion (2 players: bass drum and cymbals)

First performance: Unable to trace

First edition: (Piano Conductor)

No title page.

19 pages. 312 x 242mm

Blue stiff paper wrappers. Lettered in Black. Trimmed edges.

Publication: Chappell & Co Ltd (Printed in The Army Journal No 837) © 1962 at 27/6 (price to non-subscribers) per number. Extra parts at 1/6 each

2. CALL TO ADVENTURE: Arranged for brass band by D.J. Duthoit

Instrumentation: Solo cornet in B-flat (piano conductor)
solo cornet in B-flat, 3 cornets in B-flat,
(first with Flugel in B-flat), 1 soprano
cornet in E-flat, 1 solo horn in E-flat,
2 horns in E-flat, 2 baritones in B-flat,
2 trombones, bass trombone, 1 euphonium
in B-flat, basses in E-flat and B-flat, and
percussion (2 players: bass drum and cymbals)

First performance: Unable to trace

First edition: (Piano Conductor)

No title page.

4 pages. 253 x 179mm

Stiff white paper folder/wrappers. Lettered in blue.

Trimmed edges.

Publication: Chappell & Co Ltd. (Printed in the Chappell
Brass and Reed Journal No 200)

© 1962 at 10/- Solo B-flat cornet)
Conductor and parts)

B130 MARCH OF HOMAGE IN HONOUR OF A GREAT MAN: For orchestra.
Written in tribute to Winston Churchill.

Date of composition: 1961/62 (London)

Slow March $\text{♩} = 60$

The image shows a musical score for a slow march. It consists of two systems of staves. The first system includes staves for strings (labeled 'Drs. (muffled)'), brass (labeled 'Brass'), and woodwinds (labeled 'mf sonore'). The second system includes staves for woodwinds (labeled 'add Bb Clar. Saxs.', 'add Fl.', 'Eb Clar. Oboe') and percussion (labeled 'Cym.'). The score is written in a key signature of one flat and a 4/4 time signature. The tempo is marked 'Slow March' with a metronome marking of 60 quarter notes per minute. The dynamics range from 'mf' to 'f'.

Instrumentation: 2 flutes (alter. piccoles), 2 oboes,
2 clarinets in B-flat, 2 bassoons, 4
horns in F, 2 trumpets in C, 3 trombones,
tuba, timpani, percussion (4 players :
two side drums of different pitch - high
and low-muffled, bass drum and cymbals) and
strings.

Duration: 4 minutes 15 seconds

First performance: pre-recording made - London, BBC Studio I (Maida Vale), Friday 30 March 1962.

The BBC Symphony Orchestra (Leader: Paul Beard), conducted by Arthur Bliss. This recording (TLO 79181) was subsequently broadcast on the morning of Saturday 30 January 1965, in the BBC's Third Network, prior to the broadcasting of Sir Winston Churchill's state funeral.

Manuscript:

Holograph in ink, with black pencil and red biro markings and cues.

The unbound score is written on five double sheets of 24-stave music paper, measuring 35.7 x 26.3cms

Funeral March | for | A State Occasion (crossed out in red ink and March of Homage substituted) | (in honour of a great man) | for full orchestra | by | Arthur Bliss.

20 pages -	p. [i]	Title page
	p. [ii]	Instrumentation
	pp. 1-15	Music
	p. 16	Blank
	pp. 17-18	Blank

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

No date, dedication or place of composition apparent.

Present location: Lady Bliss, London. There are also sketches in pencil.

Unpublished

Bibliography:

The Times, 28 January 1965, p. 6e (Anon)

BBC Internal memoranda, dated 14 February 1962 (from Sir Lindsey Wellington)

(Sir Arthur Bliss has told me that he has written a straightforward Funeral March for full Symphony Orchestra to be used as a tribute for the Master of the Queen's Music to Sir Winston Churchill when he dies. He hopes that the BBC will arrange to record the work soon, keep the recording in cold storage, and then broadcast it in whatever obituary context seems best.)

15 February 1962

13 March 1962

(To let you [Controller, Programme Planning (Sound)] know that Glock saw Bliss on Friday last and discussed the piece with him and arrangements for recording are in hand. It will probably take place on 30 March)

16 March 1962

(It has been agreed that Sir Arthur Bliss is to conduct and record a performance of his Funeral March... The Symphony Orchestra has been called for an extra session in Maida Vale I on Friday 30 March 1962..)

22 March 1962

22 January 1965

Letter from Hans Keller to Bliss, dated 25 January 1965

(We have placed your "March of Homage in Honour of a Great Man" in the most prominent spot available, i.e. right before Churchill's funeral, which we shall be relaying on Saturday 30 January, at 9.30am in the Third Network.)

BBC Internal memorandum, dated 26 January 1965

(Present location: BBC Written Archives Centre, Caversham)

Recordings: 3rpm

Royal Liverpool Philharmonic Orchestra/Atherton 12" Unicorn-Kanchana DKP 9006 (Digital/stereo)

Reviewed in The Gramophone, Vol 59(700) September 1981, p. 378
by E.G. (i.e. Edward Greenfield)

Other versions

1. MARCH OF HOMAGE: Arranged for military band by W.J. Duthoit.

Instrumentation: Conductor, concert flute, flute in D-flat, clarinet in E-flat, oboe, 3 clarinets in B-flat, alto clarinet in E-flat, bass clarinet in B-flat, 2 alto saxophones in E-flat, tenor saxophone in B-flat, baritone saxophone in E-flat, 2 bassoons, 4 horns in F, 2 cornets in B-flat, trumpets in B-flat, 2 trombones, bass trombone, euphonium (treble clef-baritone) euphonium (bass clef-baritone,) basses, muffled drums and percussion (2 players : bass drum and cymbals)

First performance: London, Westminster Abbey, Sunday 19 September 1965

The Central Band of the RAF, conducted by Wg. Condr. J.L. Wallace (Ceremony of unveiling the Churchill memorial stone by HM the Queen)

First edition: (Piano Conductor)

No title page

4 pages. 254 x 179mm

Stiff white paper folder/wrapper. Lettered in black. Trimmed edges.

Publication: Chappell & Co Ltd © 1965 at 8/6d (Conductor and parts)

Bibliography:

The Times, 20 September 1965, p. 6a-b (Anon)

Recordings: 45rpm

Central Band of the RAF/Wallace 7" HMV 7EG8899

Reviewed in The Gramophone, Vol XLII (503) April 1965, p. 499 by W.A. Chislett

2. MARCH OF HOMAGE: Arranged for piano solo by Felton Rapley

First edition:

MARCH OF HOMAGE | IN HONOUR OF A GREAT MAN

6 pages. 278 x 220mm

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

Publication: Chappell & Co Ltd © 1965 at 3/-

3. MARCH OF HOMAGE: Arranged for organ by Felton Rapley

First edition:

MARCH OF HOMAGE | IN HONOUR OF A GREAT MAN

7 pages. 275 x 212mm

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

Publication: Chappell & Co Ltd © 1965 at 3/-

B131 GALA FANFARE: Composed for the opening of the VIIth British Empire and Commonwealth Games in Perth, Western Australia.

Date of composition: 1962 (London)

Instrumentation: Bliss wrote the fanfare in short score and entrusted the scoring of the military band version to D.J. Duthoit (q.v.)

Briskly ♩ = 116
Corns. & Troms.

The musical score is written for a military band. It consists of four systems of music. The first system is for Cornets and Trombones, with a tempo marking of 'Briskly ♩ = 116' and a dynamic marking of 'sempre f brillante'. The second system continues the music for the same instruments. The third system includes parts for 'also 8va' (likely 8va Cornets) and 'Brass'. The fourth system is marked 'Tutti' and features a first ending bracket. The score includes various musical notations such as triplets, slurs, and dynamic markings.

sempre f brillante

Tutti

also 8va

Brass

Tutti

Commissioned by: Professor Frank Callaway, as Director of Music for the games.

Duration: 1 minute

First performance: Perth (Western Australia), the Games Stadium Friday 22 November 1962. The Central Band of the RAAF, conducted by Sq. Ldr. L. H. Hicks. The fanfare followed the formal opening of the Games by HRH the Duke of Edinburgh.

First UK performance: Unable to trace

Manuscript: (Short Score) details from a copy:

Holograph in ink

The unbound score is written on one double sheet of 12-stave music paper, measuring 30.5 x 25.4cms

Gala Fanfare | for | full Military Band | Composed
for the Opening of the British Empire | and Commonwealth
Games in Perth, Western | Australia in November 1962 |
by | Arthur Bliss

4 pages - p. [i] Title page
pp. [1-2] Music
p. [3] Blank

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

The date is given as 'April 1962'

No dedication or place of composition apparent

Present location: Lady Bliss, London

Unpublished

Bibliography:

Western Australian, 1 August 1962, p. 25 a-d (J. Ross)

GALA FANFARE: Arranged for military band by W.J. Duthoit

Instrumentation: Conductor, concert flute and piccolo, flute and piccolo in D-flat, clarinet in E-flat, oboe, 2 clarinets in B-flat, alto clarinet in E-flat, bass clarinet in B-flat, alto saxophone in E-flat, tenor saxophone in B-flat, baritone saxophone in E-flat, 2 basses, 4 horns in F, 2 cornets in B-flat, trumpets in B-flat, 2 trombones, bass trombone, euphonium (bass clef: baritone), euphonium (treble clef: baritone), basses and drums.

First performance: as before

First edition: (Piano Conductor)

Composed for the Opening of the British Empire and Commonwealth Games in Perth, Western Australia in November 1962 | GALA FANFARE | Conductor | Music by ARTHUR BLISS | Military Band arrangement | by | W J DUTHOIT ARCM | [list of Instruments] | Chappell & Co Ltd | 50 New Bond Street, London, W1 | 46057 MADE IN ENGLAND

3 pages 254 x 179mm

Stiff white paper folder/wrapper. Lettered in blue. Trimmed edges.

Publication: Chappell & Co Ltd © 1962 at 10/-
(Conductor and parts)

B132 MARY OF MAGDALA: Cantata for contralto and bass soli, mixed choir and orchestra.
Words written by Christopher Hassall (1912-1963), incorporating some passages freely adapted from Edward Sherburne (1618-1702) and from The Gardener by Roland Watkins.

Date of composition: 1962 (London)

Commissioned by: Commissioned by the City of Birmingham Symphony Orchestra with funds provided by the Feeney Trust.

Instrumentation: 2 flutes and piccolo 2 oboes, clarinet in B-flat, bassoon, 2 horns in F, 2 trumpets, timpani, percussion (2 players: tenor drum, bass drum, cymbal, triangle, tambourine, gong), harp and strings.

Dedication: To the memory of Christopher Hassall, died 25 April 1963

Duration: 27 minutes

First performance: Worcester, the Cathedral, Monday 2 September 1963. Norma Proctor (contralto), John Carol Case (baritone), the 3-Choirs Festival Chorus, the City of Birmingham Symphony Orchestra, conducted by Arthur Eliss.

First London performance: Queen Elizabeth Hall, Saturday 14 June 1969. Meriel Dickinson (contralto), Neil Howlett (baritone), the London Orpheus Choir, the London Orpheus Orchestra (leader: Vera Kantrovitch), conducted by James Gaddarn.

Manuscript: (Full Score)

Holograph in ink

The score bound in brown leather, is written on twenty double sheets of 32-stave music paper, measuring 58 x 30cms

The manuscript paper printer's mark is shown as W & Co.

Mary of Magdala | Cantata | for | Contralto and Bass Soli |
Chorus and Orchestra | by | Arthur Eliss | Text written
and adapted by | Christopher Hassall

80 pages - pp. [i-ii] Blank
p. [iii] Title page
p. [iv] Dedication and Instrumentation
pp. 1-71 Music
pp. [72-76] Blank

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

The date is given as 'May 1963'

Mary of Magdala

Poco sostenuto $\text{♩} = 72-76$

The musical score is divided into four systems. The first system shows the beginning of the piano accompaniment in G major, marked *pp*. The second and third systems continue the piano accompaniment, with the third system including the instruction *ma poco pesante*. The fourth system contains the vocal parts for Soprano and Alto, both starting with a *p* dynamic. The lyrics for both parts are: "Ash-en the sky, — un-cer-tain, grey. The hour is nei-ther". The piano accompaniment continues below the vocal lines.

Moderato $\text{♩} = c. 88$
9 MARY with ardent expectation

At last, — at last — the

18 *GUESTS at the remembered feast are heard muttering scornfully*
CHORUS
Allegro

Look there! that
Look!—
p Look there! Look there! that
Look!— Look there!
p Look there! Look!— Look there!
Look there!
Look there!
Look there! Look!—
Look there! Look!—

18 Allegro $\text{♩} = 116$

Poco lento CHRISTUS sternly

$\text{♩} = c. 72$

Why trou-ble ye her?_ Let her a - lone. A-gainst the

day_ of my bu - ry-ing hath she kept this. _ For the poor al-ways

Gently flowing $\text{♩} = 69$

CHORUS FRIENDS and DISCIPLES express their thoughts

The proud Ae-gypt-ian Queen, her Ro-man Guest, _____

The proud Ae-gypt-ian Queen, her Ro-man Guest, _____

The proud Ae-gypt-ian _____

The proud _____ Ae-gypt-ian _____

sempre p

31 MARY has reached the Sepulchre
Moderato, poco agitato ♩ = c. 88

MARY *mf*
Sure - ly

f
mf
sempre pesante

this was the place, — and here the Sepulchre. —

38 THE TWO ANGELS (two singers from the Chorus)
Allegretto *mp*

Wo - man, wo - man, why
Wo - man, wo - man, why

38 Allegretto ♩ = 78

mp
p

(addressing him)

gar-den-er, ear-ly at work. Sir... Oh Sir...

pp

RECIT. slowly

If you have borne him hence, tell me where you have laid him, and I will take him a -

Grave $\text{♩} = 60$

way.

p dim.

43 **maestoso** $\text{♩} = 69$ (with a great cry) **f**

After a pause CHRISTUS speaks quietly 'Mary'

Rab-bo-ni!

niente f

Mas-ter! Rab-bo-ni! Mas-ter!

44 Andante $\text{♩} = c. 76$ CHRISTUS *mf*

Touch me not,

for I am not yet as-cend-ed

45

to my Fa-ther, but go to my

The dedication appears on p. [iv]. This is not in the first edition of the printed vocal score, published in 1963. It was subsequently included in a reprint, published in 1969. No place of composition apparent.

Present location: Music library, University of Birmingham (Barber Institute of Fine Arts)

(Vocal Score)

Holograph in ink. Additions in red ink and lead pencil.

The score, bound in cardboard wrappers, is written on eight double and on one single sheet of 24-stave music paper, measuring 35.7 x 26.3cms

"Mary of Magdala" (underlined 3 times) | Cantata for
2 soloists | Mary Contralto | Christus Bass | Chorus
and Orchestra | by | Arthur Bliss

34 pages - p. [i] Title page
p. [ii] Blank
pp. 1-32 Music

Signed by the composer on the title page, and at the end of the music, below the double barline.

The date is given as 'October 1962'

No dedication or place of composition apparent.

Present location: Lady Bliss, London

First edition: (Vocal Score)

NOVELLO'S ORIGINAL OCTAVO EDITION | MARY OF | MAGDALA |
CANTATA | FOR | CONTRALTO AND BASS SOLI | SATB CHORUS
AND ORCHESTRA | BY | ARTHUR BLISS | TEXT WRITTEN
AND ADAPTED BY | CHRISTOPHER HASSALL | 7s 6d | NOVELLO
AND COMPANY LIMITED | 160 WARDOUR STREET | LONDON W1

54 pages 247 x 170mm

Grey/green stiff paper wrappers, incorporating a design based on Titian's 'Noli me tangere'. Lettered in grey. Trimmed edges.

Publication: © 1963 at 7/6d

Bibliography:

Programme notes by the composer

The Times, 4 September 1963, p. 13a-b (Anon)

The Musical Times, Vol. 104, no. 1448, October 1963,
p. 722 (E. Bradbury)

Letter from Stephen Lloyd to Professor A. Lewis,
dated 28 September 1959

(It may not be very adventurous but I should be very
content, as I mentioned to you, if Bliss was persuaded
to write a second work for us...)

Letter from Lloyd to Lewis, dated 19 January 1962

(I am writing off to-day to Sir Arthur Bliss and hope
that he will be able to produce something for the
3-choirs in 1963).

Letter from Lewis to Bliss, dated 19 January 1962

(...I am now writing to you to ask whether you could
possibly give us a choral work...)

Letter from Bliss to Lewis, dated 20 January 1962

(It would be a great pleasure to me to write something
for the C.B.S.O. at the 3 Choirs 1963 Festival.)

Letter from Lewis to Bliss, dated 24 January 1962

Letter from Lewis to Douglas Guest (at Worcester), dated 24
January 1962.

Letter from Guest to Lewis, dated 30 January 1962

(It is splendid and very exciting news about Arthur Bliss.)

Letter from Lloyd to Lewis, dated 1 February 1962

Letter from Lewis to Guest, dated 5 February 1962

Letter from Guest to Lewis, dated 12 February 1962

Letter from Lloyd to Lewis, dated 18 February 1962

Letter from Lloyd to Lewis, dated 13 June 1962

Letter from Bliss to Lewis, dated 18 May 1962

(This is just to report that Novello's have the full
score of 'Mary of Magdala'...)

Letter from Lewis to Bliss, dated 20 May 1963

Letter from Lewis to Arthur Baker (CBSO), dated 21 May 1963

(Present location: Music Library, University of Birmingham)

Letter from Bliss to Hassall dated 13 July 1962

(Concerning the final chorus)

Letter from John Carol Case to Bliss, dated 18 September 1963

(...thanks for the marvellous experience of singing in
the first performance.)

(Present location: Lady Bliss, London)

The Belmont Variations

THEME (♩ = 88): after 4 bars introduction

Handwritten musical score for the theme of 'The Belmont Variations'. The score is written on two staves: a treble clef staff on top and a bass clef staff on the bottom. The time signature is 3/4. The tempo is marked as 'Smooth'. The key signature has one sharp (F#). The music consists of a series of notes and rests, with some notes beamed together. There are several slurs and accents throughout the piece. The first staff starts with a treble clef, a 3/4 time signature, and a 'Smooth' marking. The second staff starts with a bass clef, a 3/4 time signature, and a 'Smooth' marking. The music is written in a simple, clear style.

B133 THE BELMONT VARIATIONS*: Theme, six variations and finale
for Brass Band

Introduction : Moderato ($\downarrow=88$) 4 bars
Theme : ($\downarrow=88$) 18 bars
Variation I : ($\downarrow/\downarrow = 72$) 34 bars
[marked Flowing in manuscript]
Variation II : Light and staccato
(scherzando) ($\downarrow=96$) 27 bars
Variation III : Slow and expressive ($\downarrow=56$) 24 bars
Variation IV : In waltz time, with
light accompaniment ($\downarrow=52$) 57 bars
Variation V : Brilliant and rhythmic ($\downarrow=112$) 39 bars
Variation VI : Quiet and smooth ($\downarrow=92$) 21 bars
Finale : In stately and brilliant
polonaise rhythm ($\downarrow=96-100$) 72 bars

Date of composition: 1962 (London)

Commissioned by: The National Brass Band Championships
of Great Britain

Instrumentation: Bliss composed these variations in
short score only

Duration: 11 minutes

First performance: London, the Royal Albert Hall, Saturday
19 October 1963. The Belmont Variations were used as the
test piece in the 1963 National Brass Band Championships
finals, the winning band being the C.W.S. (Manchester)
Band, conducted by Alec Mortimer.

Manuscript: (Short Score)

Holograph in ink, with additions in blue/lead pencil

The score, bound in a manila folder, is written on three
double and one single sheet of 24-stave music paper,
measuring 35.8 x 26.4cms.

14 pages - pp. 1-11 Music
pp. [12-13] Blank
p. [14] A list of the variations and a
note of the duration

Signed by the composer at the end of the music, after
the double barline, on p. [11]

The date is given as 'December 1962'

No dedication or place of composition apparent.

Present location: Lady Bliss, London

Unpublished in this form

* Named after the town in Massachusetts where the composer's wife
was born.

Bibliography:

Programme note by Frank Wright

The British Bandsman, 28 September 1963, p. 3

(David Neilson)

The Times, 21 October 1963, p. 7a (Anon)

Other versions:

THE BELMONT VARIATIONS: arranged for brass band by
Frank Wright

Instrumentation: Soprano cornet in E-flat, solo cornet
in B-flat, repiano cornet in B-flat,
and flugel, 2nd and 3rd cornet in B-flat,
solo horn in E-flat, 2 horns in E-flat,
2 baritones in B-flat, 2 trombones in
B-flat, bass trombone, euphonium in
B-flat, basses in E-flat and B-flat,
drums.

First performance: as before

First edition: (Full Score)

No title page.

32 pages. 178 x 250mm
Mustard stiff paper wrappers. Lettered in maroon.
Trimmed edges.

Publication: W. Parton & Co. Ltd © 1963 at 17/6d

Recordings: 33rpm

GUS (Kettering) Band/Geoffrey Brand 12" EMI Studio Two
TWOX-1053 (stereo)

Reviewed in Gramophone, vol 54 (640) September 1976,
p. 410
by M.M. (i.e. Malcolm MacDonald)

B134 A KNOT OF RIDDLES: Song cycle for baritone solo and 11 instruments.
Words translated from the Old English of The Exeter Book by Kevin Crossley-Holland (1941-).

Date of composition: 1963 (London)

Commissioned by: The British Broadcasting Corporation for the 1963 Cheltenham Festival.

Instrumentation: Flute (alt. piccolo), oboe, clarinet in B-flat, bassoon, horn in F, harp, 2 violins, viola, cello and double bass.

Dedication: To William Glock [Director of Music, BBC]

Duration: 17 minutes

First performance: Cheltenham, the Town Hall, Thursday 11 July 1963. John Shirley-Quirk (baritone), Richard Adeney (flute), Peter Graeme (oboe), Garvase de Peyer (clarinet) William Waterhouse (bassoon) Barry Tuckwell (horn), Emanuel Hurwitz (violin), Ivor McMahon (violin) Cecil Aronowitz (viola), Terence Weil (cello), Adrian Beers (double bass) Osian Ellis (harp), conducted by Arthur Bliss.

First London performance: Victoria and Albert Museum, Wednesday 17 June 1964. John Shirley-Quirk (baritone), and members of the Bath Festival Orchestra (leader Robert Masters), conducted by Arthur Bliss (23rd Congress of the International Confederation of Composers' and Authors' Societies).

Manuscript: (Full Score)

Holograph in ink, with conductor cues in blue pencil

The unbound score is written on twenty-one double and one single sheet of 20-stave music paper, measuring 35.7 x 26.4cms

A Knot of Riddles | for Baritone and Chamber Orchestra |
Text translated by Kevin Crossley-Holland | from the
Old English of the Exeter Book | Music by | Arthur Bliss

86 pages - p. [i]	Title page
p. [ii]	Instrumentation and Duration
pp. 1-12	Music : I
pp. 13-23	Music : II
pp. 24-30	Music : III
pp. 31-43	Music : IV
pp. 44-56	Music : V
pp. 57-68	Music : VI
p. [iii]	Blank
pp. 69-80	Music : VII
p. 81	Blank
pp. [iv-v]	Blank

Signed by the composer on the title page.

Dedication at the top of page 1.

No date or place of composition apparent.

Present location: Lady Bliss, London

TO WILLIAM GLOCK

A KNOT OF RIDDLES.

PIANO AND VOICE

(FOR REHEARSAL ONLY)

I
FISH IN RIVER.

Slowly (Poco Ad.)

No. 84 in the Early English Text Society Edition

VOICE

pp

Fl.

Str.

Cello

Ob.

Vn.

(POCO SCHERZANDO)

POCO RIT.

Fl.

Cello

TEMPO PRIMO.

VOICE

MY AS - ODE'S NOT SILENT, BUT I AM NOT LOUD

Musical score for the first system. The voice part is on a single staff with lyrics: "MY AS - ODE'S NOT SILENT, BUT I AM NOT LOUD". The piano accompaniment consists of three staves: Violin (VL.), Flute (FL.), and Piano (p). The piano part includes bass clef notation and various dynamics like *f* and *mf*. There are also markings for *ob.* (oboe) and *fl.* (flute).

- MOUTHED. THE LORD AL - MIGHTY LAID DOWN LAWS FOR

Musical score for the second system. The voice part continues with lyrics: "- MOUTHED. THE LORD AL - MIGHTY LAID DOWN LAWS FOR". The piano accompaniment includes Violin (VL.), Flute (FL.), and Piano (p). There are markings for *ob.* (oboe) and *fl.* (flute). The piano part features complex rhythmic patterns and dynamics like *f* and *mf*.

BOTH OF US TO - GETHER I AM SWIFT-ER THAN HIM WHO HARBOURS AND ME.

Musical score for the third system. The voice part continues with lyrics: "BOTH OF US TO - GETHER I AM SWIFT-ER THAN HIM WHO HARBOURS AND ME." The piano accompaniment includes Flute (FL.), Oboe (OB.), and Piano (p). There are markings for *fl.* (flute) and *ob.* (oboe). The piano part features complex rhythmic patterns and dynamics like *f* and *mf*.

II. SWALLOWS. [No. 57 in the Early English Text Society Edition]

VSSO CL. VCS OB. VLS

Picc. STR. LOCA CL.

STR. W.W. CL. OB.

Picc. W.W. CL. FAG.

THIS WIND WAFTS LITTLE CREATURES - HIGH OVER THE

OB. SUB. to FAG.

III. AN OYSTER (No. 76 in the Early English Text Society Edition)

Andante ♩: NOT SLOWER THAN 60

Musical score for 'AN OYSTER'. The piano part includes staves for Flute (FL.), Violin (VL.), Cor Anglais (COR.), and Double Bass (D.B.). The vocal line is on a single staff. The tempo is marked 'Andante' with a note indicating 'NOT SLOWER THAN 60'. The key signature has one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as triplets and dynamic markings.

THE DEEP SEA SUCKLED ME, — THE WAVES SOUNDED OVER ME; —

IV. A WEAVER SONG (No. 80 in the Early English Text Society Edition)

Moderato ♩: 120

Musical score for 'A WEAVER SONG'. The piano part includes staves for Clarinet (CL.), Flute (FL.), and Double Bass (D.B.). The vocal line is on a single staff. The tempo is marked 'Moderato' with a note indicating '120'. The key signature has one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as triplets and dynamic markings.

MY BREAST IS PUFFED UP AND MY NECK IS EX-TEND - ED I'VE A

Musical score for 'A WEAVER SONG' (continued). The piano part includes staves for Clarinet (CL.), Flute (FL.), and Double Bass (D.B.). The vocal line is on a single staff. The key signature has one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as triplets and dynamic markings.

(HOMMAGE MODESTE À MAURICE RAVEL)

V A DOCKWORM

[No. 47 in the Early English Text Society Edition]

WV. 14

VI A CROSS OF WOOD

[No. 30 in the Early English Text Society Edition]

WV. 15

ANDANTE MAESTOSO 1 = 0.72 VII. SUN AND MOON. [47]

COR NAT. CL. No. 29 in the Early English Text Society Edition

Musical notation for woodwinds and strings, including notes, rests, and dynamic markings.

I SAW A STRANGE CREATURE, A BRIGHT SHIP OF THE

CL. ARP. STR.

Musical notation for woodwinds and strings, including notes, rests, and dynamic markings.

[48]

AIR — BEAUTIFULLY AD-ORNED, — BEAR-ING A-WAY PLUNDER BE-TWEEN HER

OB. ESPRESS. SEMPRE ff

Musical notation for woodwinds and strings, including notes, rests, and dynamic markings.

[49]

HORNS, — FETCHING IT HOME FROM A FORAY. — SHE WAS MINDED TO BUILD A BOWER

FL. OB.

Musical notation for woodwinds and strings, including notes, rests, and dynamic markings.

 (Vocal Score)

Holograph in ink

The unbound score is written on seven double sheets of 24-stave music paper, measuring 35.8 x 26.5cms

A Knot of Riddles | for Baritone and Chamber Orchestra |
Text translated by Kevin Crossley-Holland | from the
Old English of the Exeter Book | Music by | Arthur Bliss

28 pages -	p. [i]	Title page
	p. [ii]	Instrumentation and Duration
	pp. [1-4]	Music : I
		The second song is missing
	pp. [5-7]	Music : III
	p. [8]	Blank
	pp. [9-12]	Music : IV
	pp. [13-16]	Music : V
	pp. [17-20]	Music : VI
	pp. [21-24]	Music : VII
	pp. [25-26]	Blank

Signed by the composer on the title page.

No date, dedication or place of composition apparent.

Present location: Lady Bliss, London

First edition: (Full Score)

A KNOT OF | RIDDLES | FOR BARITONE AND | ELEVEN
INSTRUMENTS* | by | ARTHUR BLISS | Text translated
from the | Old English of the Exeter Book | by | KEVIN
CROSSLEY-HOLLAND | 17s 6d | NOVELLO AND COMPANY LIMITED |
160 WARDOUR STREET | LONDON W1 | *if desired the strings
can be increased - A.B.

79 pages. 272 x 212mm

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

Publication: © 1964 at 17/6d

 (Vocal Score)

ARTHUR BLISS | A KNOT OF | RIDDLES | FOR BARITONE AND |
ELEVEN INSTRUMENTS | TEXT TRANSLATED FROM THE | OLD
ENGLISH OF THE EXETER BOOK | by | KEVIN CROSSLEY-HOLLAND |
6s 6d | NOVELLO | AND COMPANY LIMITED | 160 WARDOUR STREET |
LONDON W1

24 pages. 273 x 210mm

Black/green stiff paper wrappers. Lettered in white.
Trimmed edges.

Publication: © 1964 at 6/6d

Bibliography:

The Listener, Vol. LXXVIII, no. 1760, 20 December 1962, pp. 1046-7 (K. Crossley-Holland)

(The article which provided Bliss with his text)

The Times, 12, July 1963, p. 5a (Anon)

(A Knot of Riddles is not a profound work, but it succeeds in what it sets out to do, namely, to charm and entertain).

The Musical Times, Vol. 104, no. 1447, September 1963, pp. 641-2 (N. Goodwin)

Letter from William Glock to Bliss, dated 14 November 1962

(I wonder if I could persuade you to write a chamber work lasting perhaps 15-20 minutes and to have its première at Cheltenham next July in one of our Thursday Invitation Concerts?)

Letter from Bliss to Glock, dated 15 November 1962

(I would greatly like to try my hand at some work for your famous Thursday Invitation Concerts)

Letter from Bliss to Glock, dated 3 January 1963

(I can now give you a little more information...It will be a setting of a String of "Riddles" translated from the Exeter Book by Kevin Crossley-Holland).

Letter from Bliss to Glock, dated 25 January 1963

(I have now practically completed the piano transcription of my Cheltenham work... I have had John Shirley-Quirk in mind to sing it. I have taken the liberty of putting your name at the head of this new score as a slight return for this opportunity to embark on something new.)

Letter from Glock to Bliss, dated 4 February 1963

(I'm delighted to hear that the Cheltenham work is making such good progress; and very honoured indeed that you should put my name at the head of it.)

(Present location: BBC Written Archives Centre, Caversham)

Recordings:

3rpm

John Shirley-Quirk (baritone)/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)

**B135 MUSIC FOR THE WEDDING OF HRH PRINCESS ALEXANDRA: For
brass ensemble, and consisting of**

1. Fanfare for the entrance of HM Queen (as used at Princess Margaret's Wedding in 1960. see B122)
2. Fanfare for the entrance of the Bride
3. Two brass interludes for the processional hymn Holy, Holy, Holy (in the key of E-flat)
4. Fanfare preceding the National Anthem
5. Fanfare after the signing of the register and preceding Widor's Toccata in F.

Date of composition: 1963 (London)

Instrumentation: Trumpets in B-flat (parts for first, second and third), trombones (first and second), bass trombone, tuba and percussion (side drum and cymbals)

Duration:

1. 1 minute 10 seconds
2. 30 seconds
3. 30 seconds and 25 seconds
4. 34 seconds
5. 36 seconds

First performance: London, Westminster Abbey, Wednesday 24 April 1963. The trumpeters of the Royal Military School of Music, directed by Lt. Col. Basil H Brown. Organ played by Simon Preston.

Manuscript:

1. Whereabouts unknown
A copy of the original exists at Westminster Abbey, It is written in short score and on 20-stave music paper.
2. Whereabouts unknown
- 3, 4 and 5
Holograph in ink with markings in blue pencil.

The unbound short score is written on both sides of one single sheet of 20-stave music paper, measuring 35.6 x 26.4cms

2 pages - p. [1] Three Interludes between verses of Hymn.
Interlude to be played before the National Anthem

p. [2] After the Signing of the Register

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

No date, dedication or place of composition apparent.

Present location: Lady Bliss, London

Unpublished in this form

First edition:1. Full Score

Maestoso $\text{♩} = 88$

f Gt. (Sw. cpld.)

ARTHUR BLISS | ROYAL FANFARES | FOR 3 TRUMPETS, 3
TROMBONES, TUBA | AND PERCUSSION | COMPOSED FOR THE
MARRIAGE OF | H.R.H. PRINCESS MARGARET | IN WESTMINSTER
ABBEY, 6 MAY 1960 [Sic] | FULL SCORE | 6s 6d | (Parts
9d each) | [within a single rule] : NOVELLO | AND
COMPANY LIMITED LONDON W1 | Sole Agents for Canada: The
Frederick Harris Music Co Limited, Oakville Ontario
Sole Agents for Australia: Ricordi & Co (Australasia) Pty
Ltd, Sydney, N.S.W. | Sole Agents for Germany: Boosey &
Hawkes GmbH, Bonn | Sole Orchestral & Educational Agents
for U.S.A.: Mills Music Inc, New York

12 pages 279 x 214mm

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

Publication: © 1965 at 6/6d (as No. 1 in the collection)

Short Score - in an arrangement for organ by Basil Ramsey.

No title page

8 pages. 278 x 215mm

Orange and yellow stiff paper wrappers, decorated with lions
rampant. Lettered in black and white. Trimmed edges.

Publication: Novello & Co Ltd. © 1964 at 4/- (as No 1 in
the collection)

ARTHUR BLISS | ROYAL FANFARES | FOR 3 TRUMPETS, 3
 TROMBONES, TUBA | AND PERCUSSION | COMPOSED FOR THE
 MARRIAGE OF | H.R.H. PRINCESS MARGARET | IN WESTMINSTER
 ABBEY, 6 MAY 1960 [Sic] | FULL SCORE | 6s 6d | (Parts
 9d each) | [within a single rule] : NOVELLO | AND COMPANY
 LIMITED LONDON W1 | Sole Agents for Canada: The Frederick
 Harris Music Co Limited, Oakville Ontario | Sole Agents
 for Australia: Ricordi & Co (Australasia) Pty Ltd, Sydney, N.S.W. |
Sole Agents for Germany: Boosey & Hawkes GmbH, Bonn | Sole
 Orchestral & Educational Agents for U.S.A.: Mills Music Inc,
 New York

12 pages 279 x 214mm

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

Publication: © 1965 at 6/6d (as No. 2 in the collection)

Short Score - in an arrangement for organ by Basil Ramsey.

No title page

8 pages. 278 x 215mm

Orange and yellow stiff paper wrappers, decorated with lions rampant. Lettered in black and white. Trimmed edges.

Publications: Novello & Co Ltd. © 1964 at 4/- (as No 2 in the collection)

3. Short Score - in an arrangement for organ by Basil Ramsey.

Smoothly $\text{♩} = 80$

p Sw. legato

Smoothly $\text{♩} = 80$

p legato *mf*

No title page

8 pages 278 x 215mm

Orange and yellow stiff paper wrappers, decorated with lions rampant. Lettered in black and white. Trimmed edges.

Publication: Novello & Co Ltd. ©1964 at 4/- (as No. 4, numbers 3 and 4, in the collection)

4. Full Score

ARTHUR BLISS | ROYAL FANFARES | FOR 3 TRUMPETS, 3
 TROMBONES, TUBA | AND PERCUSSION | COMPOSED FOR THE
 MARRIAGE OF | H.R.H. PRINCESS MARGARET | IN WESTMINSTER
 ABBEY, 6 MAY 1960 [Sic] | FULL SCORE | 6s 6d | (Parts
 9d each) | [within a single rule] : NOVELLO | AND COMPANY
 LIMITED LONDON W1 | Sole Agents for Canada: The Frederick
 Harris Music Co Limited, Oakville Ontario | Sole Agents
 for Australia: Ricordi & Co (Australasia) Pty. Ltd, Sydney
 N.S.W. | Sole Agents for Germany: Boosey & Hawkes GmbH, Bonn |
Sole Orchestral & Educational Agents for U.S.A.: Mills Music
 Inc, New York

12 pages 279 x 214mm

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

Publication: © 1965 at 6/6d (as No. 3 in the collection)

Short score - in an arrangement for organ by Basil Ramsey.

No title page

8 pages. 278 x 215mm

Orange and yellow stiff paper wrappers, decorated with lions rampant. Lettered in black and white. Trimmed edges.

Publication: Novello & Co Ltd. © 1964 at 4/- (as No 5. in
the collection)

5. Full Score

ARTHUR BLISS | ROYAL FANFARES | FOR 3 TRUMPETS, 3
 TROMBONES, TUBA | AND PERCUSSION | COMPOSED FOR THE
 MARRIAGE OF | H.R.H. PRINCESS MARGARET | IN WESTMINSTER
 ABBEY, 6 MAY 1960 [Sic] | FULL SCORE | 6s 6d | (Parts
 9d each) | [within a single rule] : NOVELLO | AND COMPANY
LIMITED LONDON W1 | Sole Agents for Canada: The Frederick
Watts Music Co Limited, Oakville Ontario | Sole Agents
for Australia: Ricordi & Co (Australasia) Pty. Ltd, Sydney
N.S.W. | Sole Agents for Germany: Boosey & Hawkes GmbH, Bonn
Sole Orchestral & Educational Agents for U.S.A.: Mills Music
Inc, New York.

12 pages 279 x 214mm

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

Publication: © 1965 at 6/6d (as No 4 in the collection)

Bibliography:

The Times, 25 April 1963, p. 12 f-g (Anon)

Letter from Bliss to William McKie (organist at Westminster Abbey), dated 22 February 1963

(Bliss details the requirements for the service as laid down by the Lord Chamberlain)

Letter from Bliss to McKie, dated 27 February 1963

(Details of the music to be written and sent, when finished, to Colonel Brown at Kneller Hall:-

1. The Sovereign's Fanfare
2. The Bride's Fanfare - dominant of E-flat to Hymn 160 in E-flat
3. 3 Interludes between verses of the processional hymn
4. Short fanfare in G before the National Anthem
5. A Final fanfare before the procession, leading into the Bach [sic] Toccata in F.)

Letter from Bliss to McKie, dated 4 March 1963

(Here are the fanfares and interludes...)

Letter from Bliss to McKie, dated 19 March 1963

(Rehearsal plans)

Letter from Bliss to McKie, dated 19 March 1963

(Instructions that the Sovereign's Fanfare is not to be cut)

(Present location: Westminster Abbey)

Recordings:

33rpm

No. 1.-

Trumpeters of the RAF Central Band/Wallace 12" HMV CLP 1892
(mono)
CSD 1615 (stereo)

Unable to trace any review

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)

No. 2-

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)

No. 4-

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)

No. 5-

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)

No. 2- arranged for organ

Christopher Dearnley (St. Paul's) 12" HMV (EMI) CSD 3677 (stereo)
Reviewed in The Gramophone, Vol XLVII (564) May 1970, p. 1782
by S.W. (i.e. Stephen Walsh)

Bibliography:

- The Times, 25 April 1963, p. 12 f-g (Anon)
 Letter from Bliss to William McKie (organist at Westminster Abbey), dated 22 February 1963
 (Bliss details the requirements for the service as laid down by the Lord Chamberlain)
 Letter from Bliss to McKie, dated 27 February 1963
 (Details of the music to be written and sent, when finished, to Colonel Brown at Kneller Hall:-
 1. The Sovereign's Fanfare
 2. The Bride's Fanfare - dominant of E-flat to Hymn 160 in E-flat
 3. 3 Interludes between verses of the processional hymn
 4. Short fanfare in G before the National Anthem
 5. A Final fanfare before the procession, leading into the Bach [sic] Toccata in F.)
 Letter from Bliss to McKie, dated 4 March 1963
 (Here are the fanfares and interludes...)
 Letter from Bliss to McKie, dated 19 March 1963
 (Rehearsal plans)
 Letter from Bliss to McKie, dated 19 March 1963
 (Instructions that the Sovereign's Fanfare is not to be cut)
 (Present location: Westminster Abbey)

Recordings: 33rpmNo. 1.-

Trumpeters of the RAF Central Band/Wallace 12" HMV CLP 1892
 (mono)
 GSD 1615 (stereo)

Unable to trace any review

Locke Consort of Brass/Stobart 12" RCA Red Seal RL 25081
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 by W.A.C. (i.e. W.A. Chislett)

No. 4-

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 by W.A.C. (i.e. W.A. Chislett)

No. 5-

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 Reviewed in Gramophone, Vol 55 (649) June 1977, pp. 67-8
 by W.A.C. (i.e. W.A. Chislett)

No. 2- arranged for organ

Christopher Dearnley (St. Paul's) 12" HMV (EMI) CSD 3677 (stereo)
 Reviewed in The Gramophone, Vol XLVII (564) May 1970, p. 1782
 by S.W. (i.e. Stephen Walsh)

The High Sheriff's Fanfare for Colonel Longfield

Britannica ♯ = 100

Arthur Klein 1963
Hawaii

B136 THE HIGH SHERIFF'S FANFARE: For 2 trumpets in B-flat,
Written for Col. R.J. Longfield
when he was High Sheriff of Dorset.

Date of composition: 1963 (London)

Duration: 20 seconds

First performance: Dorchester, Assize Courts [1963].

The Police Trumpeters, no conductor.

Later repeated at:

Dorset, Gillingham, a garden party at Lower Silton,
Saturday 24 August 1963.

The Shaftsbury Silver Band, no conductor.

Manuscript: (Short Score)

Holograph in ink

The unbound manuscript is written on half of one single
sheet of 12-stave music paper, measuring 14.4 x 24.1cms.

2 pages - p. [1] Music
 p. [2] Blank

Initialed by the composer at the end of the music.

The date is given as 'March 1963'

No dedication or place of composition apparent.

Present location: Lady Bliss, London

Colonel Longfield also possesses a holograph, presumably
the other half of the above. It is signed in full by
the composer, and similarly dated.

Unpublished

Bibliography:

Letter from Bliss to Colonel Longfield, dated 22 March 1963
(Present location: Colonel Longfield, Dorset)

B137 THE GOLDEN CANTATA (MUSIC IS THE GOLDEN FORM): Cantata for tenor solo, mixed choir (SATB) and orchestra. Words by Kathleen Raine (1908-). Written for the Quincentenary Celebrations of the first recorded degree in music given by Cambridge University in 1464.

Date of composition: 1963 (London)

Commissioned by: The Cambridge University Musical Society (President for 1963-64: Thurston Dart)

Instrumentation: 3 flutes (alter. 3 piccolos), 2 oboes, 2 clarinets in B-flat, 2 bassoons, 4 horns in F, 3 trumpets in C, 3 trombones, tuba, timpani, percussion (3 or more players: side drum, tenor drum, bass drum, cymbals, glockenspiel, xylophone, woodblock (low pitch), triangle and tubular bells) harp, celeste, organ pedal and strings.

Dedication: To the C.U.M.S 1964

Duration: 28 minutes

First performance: Cambridge, the Guildhall, Tuesday 18 February 1964. Wilfred Brown (tenor), the Cambridge University Musical Society Chorus and Orchestra (leader: Duncan Druce), conducted by Arthur Bliss.

First London performance: Unable to trace

The Golden Cantata

I

Andante misterioso $\text{♩} = 76$

pp

First system of piano introduction, featuring treble and bass staves with chords and moving lines.

Second system of piano introduction, continuing the musical texture.

SOPRANO *pp* **2**
Humming with closed lips

ALTO *pp*
Humming with closed lips

TENOR *pp*
Humming with closed lips

BASS *pp*
Humming with closed lips

Vocal staves for Soprano, Alto, Tenor, and Bass, all marked *pp* and *Humming with closed lips*. Includes a second ending bracket labeled **2**.

pp legato

Third system of piano introduction, concluding the piece.

II

13 Allegro moderato

Wind's cry takes wings, takes

Wind's cry takes wings, takes

13 Allegro moderato J=96

III

Larghetto J=63-66

18 SOPRANO

flowing
Blue shell of the sky— crys-tal sphere— In whose

ALTO
Blue shell of the sky— crys-tal sphere— In whose

18

IV

24 Freely as bird song

$\text{♩} = c. 72$

First system of musical notation for exercise 24. It consists of a grand staff with three staves: two treble clefs and one bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The first measure is marked *mf* and contains a seven-note melodic line in the upper treble staff. The second measure continues the melody with a slur and a fermata. The bass staff provides a simple accompaniment.

Second system of musical notation for exercise 24. It continues the piece with similar notation. The first measure is marked *mf* and features a triplet of eighth notes in the upper treble staff. The second measure continues with a slur and a fermata. The bass staff accompaniment remains consistent.

Third system of musical notation for exercise 24. The first measure is marked *p* and contains a seven-note melodic line. The second measure continues with a slur and a fermata. The bass staff accompaniment is present throughout.

25 Allegretto $\text{♩} = 100$

Fourth system of musical notation, starting with exercise 25. It is marked *Allegretto* with a tempo of $\text{♩} = 100$. The first measure is marked *p* and contains a seven-note melodic line. The second measure continues with a slur and a fermata. The bass staff accompaniment is present. The word *staccato* is written below the bass staff in the second measure.

SOPRANO
p Reed - - war - bler

ALTO
p Reed - - war - bler

(Celesta with voices)

26
swayed_ by the wind_ Clings_

26
swayed_ by the wind_ Clings_

26

V

Andante 34

mp

Far — and near — The

mp

Far — and near — The

Andante $\text{♩} = 84$ 34

sempre p

legato

VI

$\text{♩} = 92$

sempre p

Perc.

legato

simile

39

Musical score for piano, measures 37-40. The right hand has a melodic line with a *cresc.* marking. The left hand has a rhythmic accompaniment.

40

Musical score for piano, measures 41-44. The right hand has a melodic line with a *f* marking. The left hand has a rhythmic accompaniment.

Allegro moderato $\text{♩} = 100$

Musical score for piano, measures 45-48. The right hand has a melodic line with a *f* marking. The left hand has a rhythmic accompaniment.

41 *poco f*

The jour-ney— of the heart is long

poco f

The jour-ney— of the heart is long

poco f

The jour-ney— of the heart is long

poco f

The jour-ney— of the heart is long

Vocal score for four voices, measures 41-44. The lyrics are "The jour-ney— of the heart is long". The music is marked *poco f*.

41 *(poco f)*

Piano accompaniment for the vocal score, measures 41-44. The music is marked *(poco f)*.

VII

48

Andantino $\text{♩} = c. 72.$

TENOR SOLO

What know - ledge ut - ters The

49

song — the poet sings in - spired, in - spired By pow'rs en -

VIII

Moderato poco maestoso

Mu - sic, mu - sic is cre - a - - tion's song, —

Ma - sic, mu - sic is cre - a - - tion's song, —

Mu - sic, mu - sic is cre - a - - tion's song, —

Mu - sic, mu - sic is cre - a - - tion's song, —

Moderato poco maestoso $\text{♩} = c. 88$

Manuscript: (Full Score)

Holograph in ink, with blue/lead pencil conductor cues, etc.

The score, bound in black leather, is written on 32-stave music paper, measuring 47.1 x 30cms.

The manuscript paper printer's mark is shown as W & Co.

THE GOLDEN CANTATA | for Solo Tenor, Chorus & Orchestra |
Poems by Kathleen Raine | Music by Arthur Bliss

78 pages -	p. [i]	Title Page
	pp. [ii-iii]	Blank
	p. [iv]	: Written for the Quincentenary of the first musical degree given at Cambridge in 1464. Instrumentation
	pp. 1-13	: Music - I
	pp. 13-20	: Music - II
	pp. 20-26	: Music - III
	pp. 26-34	: Music - IV
	pp. 34-39	: Music - V
	pp. 40-52	: Music - VI
	pp. 52-57	: Music - VII
	p. 58	Blank
	pp. 59-60	: Music - VII (continued)
	pp. 60-73	: Music VIII
	p. 74	Blank

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

The date is given as 'October 1963'

Dedication at the top of page 1.

No place of composition apparent.

Present location: Lady Bliss, London

First edition: (Vocal Score)

NOVELLOS ORIGINAL OCTAVO EDITION | THE GOLDEN | CANTATA |
'MUSIC IS THE GOLDEN FORM' | FOR | TENOR SOLO | CHORUS
AND ORCHESTRA | POEMS BY | KATHLEEN RAINE | MUSIC BY
ARTHUR BLISS | 7s 6d | NOVELLO AND COMPANY LIMITED |
160 WARDOUR STREET | LONDON W.1

54 pages 247 x 172mm

Spring green stiff paper wrappers. Lettered in white.
Trimmed edges.

Publication: © at 7/6d

Bibliography:

Programme note by the composer.

The Times, 19 February 1964, p. 13a (Anon)

The Musical Times, Vol. 105, no. 1454, April 1964,
p. 283 (Stanley Sadie)

5 letters from Kathleen Raine to Bliss, undated (Quoted
in As I Remember pp. 220-23)

(Here I shall be working on the poems for the next few
days and meanwhile send you what was in fact an earlier
version of the read-warblers poems.)

...if, during the day, I can revise the last lines of
Poem V, I will do so.

You will see I have revised a little the last verse
of the last poem I sent you and I send you two more.)

(Present location: Lady Bliss, London)

Letter from Thurston Dart to Bliss dated 1 April 1963
(About the final arrangements for the Golden Cantata)
(Quoted in As I Remember pp. 218-9)

(Present location: Lady Bliss, London)

Letter from David Willeocks to Bliss, dated 23 February 1964
(A letter of thanks on behalf of all members of the
CUMS.)

(Present location: Lady Bliss, London)

B138 CRADLE SONG FOR A NEWBORN CHILD: For small mixed (SATB) chorus and harp (or piano).
Words by Eric Crozier (1914 -).
Composed to celebrate the birth of HRH Prince Edward, 10 March 1964

Date of composition: 1963 (London)

Allegretto

SOPRANO

ALTO

HARP or PIANO

The gen - - tle gold - - en

The gen - - tle gold - - en

Allegretto $\text{♩} = 0.92$

Duration: 3 minutes 40 seconds

First performance: pre-recording made - London, BBC Maida Vale I Studio, Thursday 5 March 1964. The BBC Chorus, conducted by Peter Gellhorn, with Renata F. Feheffel-Stein (harp).

The recording (c/TLO 31380/c) was subsequently broadcast on Wednesday 11 March 1964 in the BBC's Home Service at 7.15 am.

Manuscript:

Holograph in ink, with blue/lead pencil annotations

The unbound score is written on two double sheets of 24-stave music paper, measuring 35.8 x 26.3cms.

Cradle Song | for a Newborn Child | Words by Eric Crozier | Music by Arthur Bliss | for small mixed chorus and harp (or piano)

8 pages -	p. [i]	Title Page
	p. [ii]	Typed version of the poem tipped in
	pp. [1-5]	Music
	p. [6]	Blank

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

The date is given as 'December 1963'

No dedication or place of composition apparent.

Present location: Lady Bliss, London

First edition:

No title page.

6 pages. 246 x 171mm

Stiff white paper. Lettered in black. Trimmed edges.

Publication: Novello & Co Ltd © 1964 at 1/2d
(PSB 1611)

Bibliography:

Letter from Bliss to Eric Crozier, dated 18 December 1963
(I have finished the little piece. Do you mind it being called 'Cradle Song for a Newborn Child'?...)

Letter from Bliss to Crozier, dated 1 January 1964
(What a nuisance! The baby is not expected till March!!-so out goes 'January' from the first line).

Letter from Bliss to Crozier, dated 22 February 1964
(I am going to present the Queen with a specially bound copy of our Cradle - Song for her library. I am making a fair copy of the music, and, would you make a fair copy of the poem?)

(Present location: Eric Crozier, Saxmundham)

BBC Internal memorandum, dated 9 January 1964
(Sir Arthur Bliss...has...written a short Berceuse....
...I would be grateful if you could arrange a pre-recording so that this music could be broadcast when the event has taken place.)

Letter from Bliss to Gerald Abraham, dated 11 February 1964
(Present location: BCC Written Archives Centre, Caversham)

Letter from Michael Adenne, to Bliss, dated 20 March 1964
(A letter of thanks from Buckingham Palace)
(Present location: Lady Bliss, London)

Salute to Shakespeare on a phrase by John Wilbye

Soprano

*Andante, $\text{♩} = 60$ in *Allegro* *Allegro**

Soprano (Slow 2)

f *f* *f*

Trs *Solo Trs* *Trs* *Trs*

B139 SALUTE TO SHAKESPEARE ON A PHRASE BY JOHN WILBYE: For 2 solo trumpets, 3 trumpets, 3 trombones and tuba. Written for the Argo recording A Homage to Shakespeare, issued in 1964 to mark the Shakespeare Quatercentenary.

Date of composition: 1964 (London)

Duration: 57 seconds

First performance: London, 165 Broadhurst Gardens, NW 6 (Decca Studios), Friday 7 February 1964. Sixteen trumpeters from the RMSM, Kneller Hall, conducted by Lt. Col Basil Brown.

Manuscript:

Holograph in ink

The unbound score is written on one single sheet of 20-stave music paper, measuring 36.2 x 26.8cms

The manuscript paper printer's mark is shown as BBC Music Mss Paper 20 stave Plain.

2 pages - p. [1] Music
p. [2] Blank

Signed by the composer, at the end of the music, after the double barline.

The date is given as '29 January 1964'

No dedication or place of composition apparent.


Present location: Lady Bliss, London
Unpublished

Recordings: 33rpm:

Kneller Hall Trumpeters/Brown 12" Argo NF 4 (mono)
ZNF 4 (stereo)

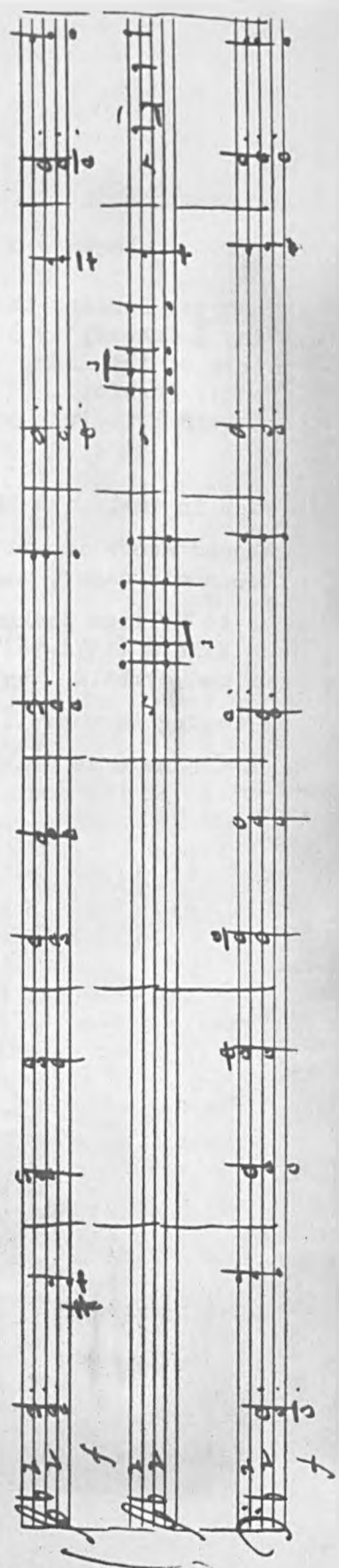
(A Homage to Shakespeare from his contemporaries and ours, produced in association with The Shakespeare Exhibition)

Unable to trace any review



 Housa to Shakespeare
 (after John Wolbye)

Flauto d = Cien 64



The musical score is written on three systems of five-line staves. The first system begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings, with a prominent 'f' (forte) marking at the start of the first system. The second system continues the melodic line with similar notation. The third system concludes the piece with a final cadence and another 'f' marking.

Other versions:

FANFARE: HOMAGE TO SHAKESPEARE (after JOHN WILBYE): For 2 solo trumpets in B-flat, 3 trumpets in B-flat, 3 trombones, tuba, timpani and percussion (cymbal).

Date of composition: 1972 (London)

Duration: 1 minute 10 seconds

First performance: London, the Royal Opera House, Covent Garden, Wednesday 3 January 1973.

Trumpeters of the RMSM, Kneller Hall, conducted by Col. Rodney Bashford. (A Gala Concert, Fanfare for Europe, to celebrate Britain's entry into the EEC.)

Manuscript:

Holograph in ink, with blue biro additions.

The unbound score is written on one double sheet of 20-stave music paper, measuring 36.7 x 26.9cms.

'Homage to William Shakespeare' | founded on a phrase by John Wilbye (1574-1638) | For Brass Orchestra, timpani and cymbals | by | Arthur Bliss [crossed out]

The following is substituted, in blue biro:

Fanfare Homage to Shakespeare Arthur Bliss | founded on a phrase of the composer of madrigals John Wilbye | 1574-1638

4 pages -	p. [i]	Title page
	pp. [1-2]	Music
	p. [3]	Blank

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

The date is given as 'November 1972'

No dedication or place of composition apparent.

Present location: Lady Bliss, London

B140 THE LINBURN AIR: March for military band

Date of composition: 1964 (London)

$\text{♩} = 116$
W.W. *tr* *tr* *tr* *tr* *tr* *tr*

Clars.
Horns
Saxes

Corts.
Horns
Troms.
Bass

add Corts.
Euph. Svc basso

A add Fls.
Eb Clar.

to Coda ♦

poco rit.

D *At a Slightly Slower Tempo* add Ob.

Clars.
Corts. *mf-f*

Instrumentation: Unable to trace. It is likely that
Bliss composed the march in short
score only.

Dedication: Dedicated to the Scottish National
Institution for the War Blinded

Duration: 4 minutes 10 seconds

First possible performance: Linburn, Sunday 14 November 1965
(Armistice Sunday). Band of the 1st Bn. Gordon Highlanders,
conducted by Colin Harper.

Manuscript: Whereabouts unknown

Unpublished

Bibliography:

Letter from J.C. Robertson to Bliss, dated 16 June 1964
(A letter of thanks for the music of The Linburn Air)
(Present location: Lady Bliss, London)

Other versions:

THE LINBURN AIR: Arranged for military band by Leslie Statham

Insutramentation: Concert flue and piccolo, flute in D-flat, and piccolo, clarinet in E-flat, oboe, solo clarinet in B-flat, 3 clarinets in B-flat, alto clarinet in E-flat, bass clarinet in B-flat, 2 alto saxophones in E-flat, tenor saxophone in B-flat, baritone saxophone in E-flat, 2 bassoons, 4 horns in F, solo and first cornet in B-flat, 2nd & 3rd cornets in B-flat, 3 trumpets in B-flat, 2 trombones, bass trombone, euphorium (bass celf-baritone), euphorium (treble clef-baritone), bass and drums.

First performance: Unable to trace

First edition: (Piano Conductor)

THE LINBURN AIR | Conductor | by | ARTHUR BLISS | Military
Band arrangement | by | Leslie Statham | [details of
instrumentation] | CHAPPELL & CO LTD | 50, NEW BOND STREET,
LONDON W 1 | 47113 MADE IN ENGLAND

4 pages 253 x 179mm

White stiff paper cover/wrapper. Lettered in black.
Trimmed edges.

Publication: © 1965 at 8/6d (conductor and parts)

Recordings: 33rpm

The Royal Highland Fusiliars Band 12" Decca SKL 4828

Unable to trace any review.

B141 O GIVE THANKS UNTO THE LORD: Anthem for mixed voices
(SATB) and organ.

Text from Psalm 106, vv. 1-3 and 46.

Composed for the Thanksgiving Service to
Commemorate the 400th anniversary of
the granting of the Royal Charter to the
Fief of Sark, 1565-1965.

Date of composition: 1964/5 (London)

Allegretto
SOPRANO

ALTO

TENOR

BASS

Allegretto $\text{♩} = c. 92$

Man. Ped.

Duration: 5 minutes 10 seconds

First performance: Sark (Channel Islands), the Parish Church,
Sunday 8 August 1965.

The resident church choir and the Westminster Singers
Organist/choirmaster: Mr Bernard Wiltshire.

Manuscript:

Whereabouts unknown

First edition:

No title page.

8 pages. 245 x 167mm

Stiff white paper. Lettered in black. Trimmed edges.

Publication: Novello & Co Ltd © 1965 at 1/2d
(MF 1471)

Bibliography:

Telegram [of thanks] from the Dame of Sark [Sibyl Hathaway] to Bliss, dated 8 August 1965

(Present location: Lady Bliss, London)

B142 FANFARE FOR THE COMMONWEALTH ARTS FESTIVAL: For 4 trumpets

in B-flat, 4 trombones, timpani and percussion
(cymbal) Written for the opening of the 1965
Commonwealth Arts Festival.

Date of composition: 1965 (London)



Duration: 1 minute 20 seconds

First performance: London, the Banqueting Hall (Whitehall),
Thursday 16 September 1965.
The Trumpeters of the RMSM, Kneller Hall, conducted by
Lieut. Col. Basil H Brown.

Manuscript:

Whereabouts unknown

Unpublished

Other versions:

FANFARE FOR THE LORD MAYOR OF LONDON: For 4 horns in F,
3 trumpets in B-flat, 3 trombones, tuba, timpani
(optional) and percussion (cymbals) (optional).

Date of composition: 1967 (London)

Duration: 1 minute 30 seconds

First performance: London, the Royal Festival Hall, Sunday
19 November 1967. The brass section of the London
Symphony Orchestra, conducted by Arthur Bliss (A LSO
Gala Concert in aid of the London Symphony Orchestra
Trust)

Manuscript:

Whereabouts unknown

First edition:

No title page

8 pages 279 x 217mm

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

Publication: Robert King Music Co. (North Easton, Mass.)
700 copies published 2 August 1971 (© 1971)
at \$ 5.00 (Score and parts)
\$ 2.00 (score)
\$ 0.25 (parts) (Music for Brass No. 148)

Bibliography:

The Times, 1 November 1967, p. 7f (Anon)

The Times, 20 November 1967, p. 11a (W.S. Mann)

(If I were Lord Mayor, I would want it to be played at
every occasion on which I was officiating.)

Recordings: 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)

Ceremonial Prelude

Andante (♩ = 84)

Musical score for the first system, featuring Trpts. (Trumpets) and Hns. (Horns). The Trpts. part includes a triplet of eighth notes marked *f brillante*. The Hns. part has a single note marked *f*. The system concludes with a double bar line.

Musical score for the second system, featuring Trpts., Hns., and Trbs. (Trumpets). The Trpts. part has a first ending bracket marked with a circled '1'. The Hns. part has a triplet of eighth notes. The Trbs. part has a triplet of eighth notes. The system concludes with a double bar line.

Musical score for the third system, featuring Organ and Trpts. The Organ part has a first ending bracket marked with a circled '1'. The Trpts. part has a triplet of eighth notes. The system concludes with a double bar line.

B143 CEREMONIAL PRELUDE: For 4 horns in F, 3 trumpets in B-flat, 3 trombones, timpani, percussion (tubular chime) and organ.
Written for the service to inaugurate the 900th Anniversary of Westminster Abbey. It accompanied the procession of HM the Queen from the west door to the Shrine of King Edward the Confessor, and then to the stalls.

Date of composition: 1965 (London)

Commissioned by: The Dean of Westminster

Duration: 5 minutes 20 seconds

First performance: London, Westminster Abbey, Tuesday 28 December 1965. Simon Preston (organ), the New Philharmonia Orchestra (leader: Hugh Bean), conducted by Arthur Bliss.

Manuscript:

Whereabouts unknown

First edition: (Organ score and instrumental parts)

Set Includes Score | and Instrumental Parts | CEREMONIAL PRELUDE | for Organ, Brass, Timpani, and Tubular Chime | (Brass includes 3 trumpets, 3 trombones, 4 horns, | Tubular Chime may be played on the organ chime.) | by | Sir Arthur Bliss | Master of the Queen's Music | On the occasion of the 900th Anniversary of Westminster Abbey, this Ceremonial Prelude accompanied the Queen's Procession from the West Door of the Abbey to the | Shrine of Edward the Confessor, on which she laid a tribute of red roses. Simon Preston | was at the organ, the composer conducting the New Philharmonia Orchestra (Recorded | "live" on HMV-His Master's Voice, ASD-2264). Fred Tulan played the American | Premiere in Washington Cathedral. | World Library Publications, Inc, is honored to publish three contrasting pieces by Sir | Arthur Bliss. CEREMONIAL PRELUDE (0-2456) and SALUTE! (02455) share scoring | for organ, brass and percussion while PRAELUDIUM (0-3009), composed for Fred Tulan | to play at Westminster Abbey, is for organ solo, or with two percussionists (optional). | These titles may be programmed singly or as a suite of three. | 0-2456 | World Library of Sacred Music | Copyright, 1972, WORLD LIBRARY PUBLICATIONS, Inc., 2145 Central Parkway, Cincinnati, Ohio 45214. All rights reserved. Printed in U.S.A.

15 pages. 216 x 280mm

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

Publication: 1000 copies published 7 June 1972
at \$ 6.50 (0-2456)

Bibliography:

The Times, 29 December 1965, p. 8c-d (Anon)
Letter from Douglas Guest [Organist/Choirmaster -
Westminster Abbey] to Bliss, dated 30 December 1965
(Thanks for the 'magnificent' Ceremonial Prelude...)
(Present location: Lady Bliss, London)

Recordings: 33rpm

New Philharmonia Orchestra/Preston (organ)/Bliss
12" HMV (EMI) ALP 2264 (mono)
ASD 2264 (stereo)

Unable to trace any review: a recording of the full service.

B144 FANFARE: THE RIGHT OF THE LINE: For 1 trumpet in E-flat,
3 trumpets in B-flat, 3 trombones, timpani
and percussion (side drum and cymbals).
Composed for the 250th Anniversary of the
formation of the Royal Artillery Regiment.

Date of composition: 1965 (London)



Duration: 1 minute 43 seconds

First performance: Hong Kong, City Hall, Saturday 29 January
1966. The Herald Trumpeters of the Royal Artillery,
conducted by Lt. Col. S.V. Hays.

First UK and London Performance: St Paul's Cathedral, Friday
8 July 1966. The Herald Trumpeters of the Royal Artillery,
conducted by Cpt. R. Quinn.
(A Service of Thanksgiving for the Royal Artillery, 1716-1966)

Manuscript: (Full Score)

Holograph in ink

The unbound score is written on two double sheets of 28-stave music paper, measuring 36 x 26cms.

Fanfare | 'The Right of the Line' | Composed for |
The 250th Anniversary of the formation of the |
Royal Artillery | Arthur Bliss

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

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

The date is given as 'November 1965'

No dedication or place of composition apparent.

Present location: Royal Artillery Band Library, Woolwich

 (Short Score)

Holograph in ink

The unbound score is written on one double sheet of 20-stave music paper, measuring 35 x 26cms.

Fanfare | 'The Right of the Line' | Composed for |
The 250th Anniversary of the formation of the | Royal
Artillery | Arthur Bliss

4 pages - p. [i] Title page
pp. 1-2 Music
p. [3] Blank

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

The date is given as 'November 1965'

No dedication or place of composition apparent.

Present location: Royal Artillery Band Library, Woolwich

Unpublished

B145 THE ROYAL PALACES OF GREAT BRITAIN: For orchestra.

Incidental music for the BBC/ITV film and consisting of:

1. Queen Victoria's call to the throne
2. The ballroom in Buckingham Palace
3. Joust of the Knights in armour (George IV's reign)
4. Melodrama: The murder of Rizzio in Holyrood House
5. The Royal Palace Theme.

Directed by Anthony de Lotbinière

Narration by Kenneth Clark.

Date of composition: 1966 (London)

Commissioned by: The BBC/ITV

Instrumentation: 2 flutes and piccolo, 1 oboe, 2 clarinets in A and B-flat, 1 bassoon, 2 horns in F, 2 trumpets in C, 3 trombones, timpani percussion (2 players: side drum, cymbal, gong, glockenspiel, tubular bell), harp and strings.

Duration:

1. 2 minutes 50 seconds
2. 4 minutes 15 seconds
3. 1 minute 16 seconds
4. 3 minutes 45 seconds
5. 1 minute 55 seconds

First performance: Unable to trace when pre-recorded for the film [Oct/Nov 1966]. The film was subsequently shown on Sunday 25 December 1966 on the BBC 1/ITV networks. Music played by the Sinfonia of London, conducted by Muir Mathieson.

I Queen Victoria's Call to the Throne

Andante
Allegretto (cont. from p. 108)

Handwritten musical score for 'Queen Victoria's Call to the Throne'. It consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and contains a bass line with chords and some accidentals. The tempo markings 'Andante' and 'Allegretto (cont. from p. 108)' are written above the staves.

The Ball Room in Buckingham Palace

Andante
In Moderato

Handwritten musical score for 'The Ball Room in Buckingham Palace'. It consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and ornaments. The lower staff is in bass clef and contains a bass line with chords and some accidentals. The tempo markings 'Andante' and 'In Moderato' are written above the staves.

II Tourt of the Knight in Arrow (George W's version)

Key: $\text{C} = 116$ (hard in the distance)
 7th. con. sol.
 1st. str.
 2nd. str.
 3rd. str.
 4th. str.
 5th. str.
 6th. str.
 7th. str.
 8th. str.
 9th. str.
 10th. str.
 11th. str.
 12th. str.
 13th. str.
 14th. str.
 15th. str.
 16th. str.
 17th. str.
 18th. str.
 19th. str.
 20th. str.
 21st. str.
 22nd. str.
 23rd. str.
 24th. str.
 25th. str.
 26th. str.
 27th. str.
 28th. str.
 29th. str.
 30th. str.
 31st. str.
 32nd. str.
 33rd. str.
 34th. str.
 35th. str.
 36th. str.
 37th. str.
 38th. str.
 39th. str.
 40th. str.
 41st. str.
 42nd. str.
 43rd. str.
 44th. str.
 45th. str.
 46th. str.
 47th. str.
 48th. str.
 49th. str.
 50th. str.
 51st. str.
 52nd. str.
 53rd. str.
 54th. str.
 55th. str.
 56th. str.
 57th. str.
 58th. str.
 59th. str.
 60th. str.
 61st. str.
 62nd. str.
 63rd. str.
 64th. str.
 65th. str.
 66th. str.
 67th. str.
 68th. str.
 69th. str.
 70th. str.
 71st. str.
 72nd. str.
 73rd. str.
 74th. str.
 75th. str.
 76th. str.
 77th. str.
 78th. str.
 79th. str.
 80th. str.
 81st. str.
 82nd. str.
 83rd. str.
 84th. str.
 85th. str.
 86th. str.
 87th. str.
 88th. str.
 89th. str.
 90th. str.
 91st. str.
 92nd. str.
 93rd. str.
 94th. str.
 95th. str.
 96th. str.
 97th. str.
 98th. str.
 99th. str.
 100th. str.

III Nebeluna. The number of Linnis in Holyoostham

(The number of Linnis in Holyoostham)
 slow r twist
 1st. str.
 2nd. str.
 3rd. str.
 4th. str.
 5th. str.
 6th. str.
 7th. str.
 8th. str.
 9th. str.
 10th. str.
 11th. str.
 12th. str.
 13th. str.
 14th. str.
 15th. str.
 16th. str.
 17th. str.
 18th. str.
 19th. str.
 20th. str.
 21st. str.
 22nd. str.
 23rd. str.
 24th. str.
 25th. str.
 26th. str.
 27th. str.
 28th. str.
 29th. str.
 30th. str.
 31st. str.
 32nd. str.
 33rd. str.
 34th. str.
 35th. str.
 36th. str.
 37th. str.
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 69th. str.
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 71st. str.
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 84th. str.
 85th. str.
 86th. str.
 87th. str.
 88th. str.
 89th. str.
 90th. str.
 91st. str.
 92nd. str.
 93rd. str.
 94th. str.
 95th. str.
 96th. str.
 97th. str.
 98th. str.
 99th. str.
 100th. str.

V The Royal Palace Rome.

Allegro $\text{♩} = 60$

A handwritten musical score for a piece titled "The Royal Palace Rome". The score is written on a grand staff consisting of five staves. The tempo is marked "Allegro" with a metronome marking of 60 quarter notes per minute. The music is in 2/4 time. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings like "f". There are also some handwritten annotations and a large bracket under the first few measures.

Manuscript:1. Queen Victoria's call to the throne: Full Score

Holograph in ink with blue/red pencil markings

The unbound score is written on four double sheets of 24-stave music paper, measuring 35.9 x 26.5cms.

'The Royal Palaces' Suite | (from the Television programme) |
Christmas Day 1966) | I | Queen Victoria's Call to the
throne

16 pages - p. [i]	Title page
p. [ii]	Blank
pp. 1-7	Music
p. [iii]	Music, but crossed out
pp. 8-12	Music
p. [13]	Blank

Signed by the composer at the end of the music, after the double barline.

No date, dedication or place of composition apparent.

 : Short Score

Holograph in ink with blue/red pencil markings

The unbound score is written on one double sheet of 20-stave music paper, measuring 35.8 x 26.4 cms.

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

Signed by the composer at the end of the music, after the double barline.

No date, dedication or place of composition apparent.

2. The Ballroom in Buckingham Palace: Full Score

Holograph in ink with blue/red pencil annotations

The unbound score is written on six double sheets of 24-stave music paper, measuring 35.9 x 26.6cms.

II | The Ballroom in Buckingham Palace

24 pages -	p. [i]	Title page
	pp. 1-8	Music
	p. [ii]	Music, but crossed out
	pp. 9-20	Music
	pp. [21-22]	Blank

Signed by the composer at the end of the music, after the double barline.

No date, dedication or place of composition apparent.

: Short Score

Holograph in ink with blue/red pencil annotations

The unbound score is written on one double and one single sheet of 20-stave music paper, measuring 35.9 x 26.4 cms.

II | 'The Ballroom in Buckingham Palace' | a miniature
Waltz suite | Arthur Bliss

6 pages -	p. [i]	Title page
	p. [ii]	Note - The Order of the waltzes are Waltz I & II & I & III & IV & I - Coda
	pp. 1-4	Music

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

No date, dedication or place of composition apparent.

3. Joust of the Knights in Armour (George IV's reign):
 Full Score

Holograph in ink with blue/red pencil annotations

The unbound score is written on two double and one single sheet of 24-stave music paper, measuring 35.8 x 26.6 cms.

III | Joust of the Knights in Armour | (George IV's reign)

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

Signed by the composer at the end of the music, after the double barline.

No date, dedication or place of composition apparent.

Short Score

Holograph in ink with blue/red pencil annotations

The unbound score is written on one double sheet of 20-stave music paper, measuring 35.9 x 26.4cms.

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

Signed by the composer at the end of the music, below the double barline.

No date, dedication or place of composition apparent.

4. Melodrama: The Murder of Rizzio in Holyrood house:

Full score

Holograph in ink with blue/red pencil annotations

The unbound score is written on three double sheets of 24-stave music paper, measuring 35.8 x 26.5cms.

IV Melodrama. The murder of Rizzio in Holyrood house. /
 III Holyrood [crossed out]

12 pages - p. [i] Title page
 p. [ii] Blank
 pp. 1-7 Music
 p. [iii] Music, but crossed out
 pp. 8-9 Music

Signed by the composer at the end of the music, after the double barline.

No date, dedication or place of composition apparent.

 Short Score

Holograph in ink with blue/red pencil annotations

The unbound score is written on one double sheet of 20-stave music paper, measuring 35.9 x 26.4cms.

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

Signed by the composer at the end of the music, below the double barline.

No date, dedication or place of composition apparent.

5. The Royal Palace Theme: Full Score

Holograph in ink with blue/red pencil annotations

The unbound score is written on four double sheets of 24-stave music paper, measuring 35.8 x 26.5cms.

16 pages -	pp. 1-12	Music
	p. [i]	Music, but crossed out
	pp. 13-15	Music

Signed by the composer at the end of the music, after the double barline.

No date, dedication or place of composition apparent.

: Short Score

Holograph in ink with blue/red pencil annotations

The unbound score is written on one double sheet of 20-stave music paper, measuring 35.9 x 26.4cms.

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

Signed by the composer at the end of the music, below the double barline.

No date, dedication or place of composition apparent.

Present location: Lady Bliss, London

Unpublished in this form

Bibliography:

Letter from Anthony de Lotbiniere to Bliss, dated 2 November 1966

(This is just to tell you how absolutely delighted I am with your music. I spent all yesterday in a kind of trance, not really believing my ears - as each new piece came up it was so exactly what I had hoped for, only far better than I had begun to imagine.)

(Present location: Lady Bliss, London)

Other versions:

ROYAL PALACES MUSIC: arranged for concert band by
Frank Erickson

Instrumentation: Concert piccolo, first and second flutes, 2 oboes, E-flat clarinet, 3 clarinets in B-flat, alto clarinet in E-flat, bass clarinet in B-flat, contra bass clarinet in E-flat, contra bass clarinet in B-flat, 2 bassoons, 2 alto saxophones in E-flat, tenor saxophone in B-flat, baritone saxophone in E-flat, 4 horns in F, 3 cornets in B-flat, 3 trombones baritone (treble clef), baritone (bass clef), basses (tubas), string bass, timpani and percussion (side drum, bass drum, bells, cymbals).

Duration: 5 minutes

First performance: Unable to trace

First edition: (Full Score)

No title page

40 pages 304 x 227mm

Purple/white stiff paper wrappers, with Buckingham Palace featured in blue. Lettered in red. Trimmed edges.

Publication: Chappell & Co. Inc., New York. Published 17 November 1967 (© 1967) at \$17.50
Full score sold separately at \$5
Condensed Score, separately at \$1.50
Extra parts, each at \$0.75

Recordings: 33rpm

HM Royal Marines Band, Portsmouth "Cpt. L.T. Lambert
12" Phillips S6308 048

Unable to trace any review.

B146 RIVER MUSIC 1967: for unaccompanied mixed chorus (SATB).
Words by Cecil Day-Lewis (1904-1972)

Date of composition: 1966 (London)

♩. = c. 60 (in 2)

SOPRANO
Swell the broad stream of art, Old Fa - ther Thames! Swell,

ALTO
Swell the broad stream of art, Old Fa - ther Thames! Swell,

TENOR
Swell the broad stream of art, Old Fa - ther Thames! _____

BASS
Swell the broad stream of art, Old Fa - ther Thames! _____

ACCOMP!
(for rehearsal only)

Commissioned by: The Greater London Council for the
opening of the Queen Elizabeth Hall.

Duration: 7 minutes

First performance: London, the Queen Elizabeth Hall, Wednesday
1 March 1967.

The Ambrosian Singers, conducted by Arthur Bliss.

Manuscript: (Vocal Score)

Holograph in ink, with red biro annotations

The unbound score is written on four double sheets of 20-stave music paper, measuring 35.9 x 26.4cms.

A Water Music [crossed out and RIVER MUSIC substituted] 1967 | [the poem in full: 20 lines] | C. Day-Lewis

16 pages	-	p. [i]	Title page
		pp. [ii-iii]	Blank
		p. [iv]	Written for the opening of the Elizabeth Hall London March 1st 1967
		pp. 1-11	Music
		p. [12]	Blank

Signed by the composer at the end of the music, after the double barline.

No date, dedication or place of composition apparent.

Present location: Lady Bliss, London

First edition: (Vocal Score)

No title page

14 pages. 246 x 169mm

White stiff paper. Lettered in black. Trimmed edges.

Publication: Novello & Co Ltd © 1967 at 2/- (PSB 1620)

The Times, 3 March 1967, p. 10c (William Mann)

The Musical Times, Vol. 108, no. 1490, April 1967, p. 339
(Andrew Porter)

Letter from John Denison to Benjamin Britten, dated 5 January 1966
(...[we] hope that we may count on you to be closely associated with the ceremonies [connected with the opening of the Queen Elizabeth Hall and Purcell Room].)

Note by Denison re the inaugural concerts [undated]

Note by Denison, dated 27 June 1966

(...Britten telephoned...and asked me to approach Arthur Bliss to write [a very short introductory piece] to precede the programme as arranged. He was particularly anxious that Bliss should be given this opportunity and that I was to mention his name to Bliss.

Saw Arthur Bliss 27.6 and discussed above. Delighted to co-operate and agreed either to use some Elizabethan Stanza, possibly the Spencer, with Thomas reference, or alternatively to approach contemporary poet).

Letter from Denison to Britten, dated 28 June 1966

(I had lunch yesterday with Arthur Bliss, and put your idea to him about writing a very short 'intrada' for the opening concert in the Elizabeth Hall on 1 March. He was obviously thrilled and delighted, and particularly asked me to let you know how honoured he felt that the suggestion should have come from you.)

Letter from Bliss to Denison, dated 29 June 1966

(Cecil Day-Lewis has kindly consented to write a suitable poem for me to set for the Purcell Singers at the Opening of the New Hall.)

Letter from Denison to Bliss, dated 1 July 1966

(I am glad to learn that you have asked Cecil Day-Lewis to write a new poem...)

Letter from Denison to C. Day-Lewis, dated 1 July 1966

(...will you take this note as an invitation to accept a commission for the Greater London Council.)

Letter from Day-Lewis to Denison, dated 2 July [1966]

(I have started work on the piece, and it is based on the Thames and on music.)

Letter from Denison to Day-Lewis, dated 17 August 1966

(We are all delighted that your piece will carry references to the Thames and to Music)

Letter from Denison to Bliss, dated 17 August 1966

Letter from Bliss to Denison, dated 18 August 1966

(Cecil has written a very apt poem, though we haven't found the final title for it yet.)

Note by Denison, dated 16 December 1966

(In telephoning Sir Arthur Bliss this morning to enquire about progress on his work, I found that it was completed and the MS had been sent to Novello for engraving.)

Postcard from Bliss to Denison, dated 16 December 1966

Letter from Denison to Bliss, dated 19 December 1966

Letter from Denison to Basil Ramsey (at Novello & Co Ltd), dated 17 January 1967

Letter from Ramsey to Denison, dated 19 January 1966[sic]

Letter from Ramsey to Denison, dated 23 January 1967

(The wording that appears on Sir Arthur Bliss' 'River Music 1967' is as follows:-

Commissioned by the GREATER LONDON COUNCIL
for the opening of
THE QUEEN ELIZABETH HALL
on March 1, 1967)

Letter from Denison to Ramsey, dated 24 January 1967
(The wording...is quite correct and I assume that this will
appear in an appropriate place on all printed copies.)

Letter from Bliss to Denison, dated 28 January 1967

Letter from Denison to Bliss, dated 30 January 1967

(Details of the opening concerts, together with rehearsal schedules.)

Letter from Bliss to Denison, dated 31 January 1967

Letter from Bliss to Denison, dated 15 February 1967

Letter from Denison to Bliss, dated 16 February 1967

(Present location: Royal Festival Hall, London)

Date of composition: 1967 (London)

Not slower than ♩ = 98

1 Sweet day, so cool, so calm, so bright, the
bri - dal of the earth and sky, The dew shall
weep thy fall to - night; For thou must die, must
die. 2 Sweet rose, whose hue an - gry and
brave, Bids the rash gaz - er wipe his eye, Thy

Commissioned by: Elizabeth Poston, for the Cambridge
Hymnal

Duration: 2 minutes 15 seconds

First performance: Unable to trace

Manuscript: Whereabouts unknown

First edition: (as part of the Cambridge Hymnal)

THE | CAMBRIDGE | HYMNAL | EDITED BY | DAVID HOLBROOK
AND | ELIZABETH POSTON | CAMBRIDGE | AT THE UNIVERSITY
PRESS | 1967

360 pages (Pen Selwood appears on p. 138 as no. 96)

218 x 160mm

Rust/white stiff paper wrappers. Lettered in black and white. Trimmed edges.

Publication: 30,000 copies published © 1967 at 25/-

————— (separately)

No title page

4 pages. 215 x 139mm

Stiff white paper. Lettered in black. Trimmed edges.

Publication: Novello & Co Ltd © 1967 at 8d (PCB 1445)

B148 SANTA BARBARA: HYMN TUNE to words by W.H. Auden (1907-1973),
He is the way, i e. from The Flight into
Egypt (For the Time Being, 1944)

Date of composition: 1967 (London)

Not slower than $\text{♩} = 100$
UNISON

He is the Way. Follow him through the
Land of Un-like-ness; You will see rare beasts and have u-nique ad-
ven-tures. *p* He is the Truth.
f He is the Life.

Seek Him in the King-dom of An-xi-e-ty: You will
Love Him in the

The musical score is written for voice and piano. It features a unison vocal line and a piano accompaniment. The tempo is marked 'Not slower than ♩ = 100'. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: 'He is the Way. Follow him through the Land of Un-like-ness; You will see rare beasts and have u-nique ad-ven-tures. He is the Truth. He is the Life. Seek Him in the King-dom of An-xi-e-ty: You will Love Him in the'. Dynamics include *f* (forte) and *p* (piano).

Commissioned by: Elizabeth Peckton, for the Cambridge
Hymnal.

First performance: Unable to trace

Manuscript: Whereabouts unknown

First Edition: (as part of the Cambridge Hymnal)

THE | CAMBRIDGE | HYMNAL | EDITED BY | DAVID HOLBROOK
AND | ELIZABETH POSTON | CAMBRIDGE | AT THE UNIVERSITY
PRESS | 1967

360 pages (Santa Barbara appears on p. 50 as no. 41)

218 x 160mm

Rust/white stiff paper wrappers. Lettered in black and white. Trimmed edges.

Publication: 30,000 copies published © 1967 at 25/-

————— (separately)

No title page

4 pages. 214 x 148mm

Stiff white paper. Lettered in black. Trimmed edges.

Publication: Novello & Co Ltd © 1967 at 8d (PCB 1444/
Anthem 1475)

B149 THREE SONGS FOR GIRLS' OR BOYS' VOICES, consisting of:

1. Little Bingo - A Nursery Rhyme. Unaccompanied.
2. A widow bird sat mourning. Words by P.B. Shelley (1792-1822) with piano.
3. A New Year Carol (Anon) unaccompanied

Date of composition: 1967 (London)

Dedication: For Sheila Mossman and the Orpington Junior Singers

Duration:

1. 2 minutes 30 seconds
2. 2 minutes
3. 1 minute 40 seconds

First performance: No. 3 : London, Queen Elizabeth Hall,
Thursday 2 January 1969.
The Orpington Junior Singers, conducted by Sheila Mossman.

Nos. 1 & 2 : Orpington, Walsingham School for
Girls, St. Paul's Cray, Saturday 29 March 1969.
The Orpington Junior Singers, conducted by Sheila Mossman,
with Iris Claydon (piano)

Manuscript:

Holograph in ink

The unbound scores are written thus:

- No. 1 on two double sheets of 24-stave music paper
- No. 2 on one double sheet of 24-stave music paper
- No. 3 on one double sheet of 24-stave music paper,
all measuring 35.9 x 26.4cms.

Three Songs for Girls' or Boys' Voices | by | Arthur Bliss |
(a) Little Bingo - A Nursery Rhyme (for unaccompanied voices) |
(b) A widow bird sate mourning (Shelley) | (for voices and
pianoforte) | (c) A New Year Carol (for unaccompanied voices) |
For Sheila Mossman and the Orpington Junior Singers

No. 1 : 8 pages - p. [i] Title Page
p. [ii] Blank
p. [iii] Poem
pp. [1-3] Music
pp. [4-5] Blank

No. 2 : 4 pages - p. [iv] Half title page and poem
pp. [1-3] Music

No. 3 : 4 pages - pp. [1-2] Music, with poem written after
the music
pp. [3-4] Blank

Signed by the composer on the title page, and at the end
of the first and third songs.

The date is given as 'December 1967'
The dedication appears on the title page.
No place of composition apparent.

Present location: Lady Bliss, London

Three Songs

1 LITTLE BINGO

A Nursery Rhyme

unaccompanied

Gaily and fast ♩ = c. 112

SOPRANO I
A farm-er's dog leapt ov-er the stile, _____

SOPRANO II
A farm-er's dog leapt ov-er the stile, ov-er the stile, _____

ALTO I
_____ ov-er the stile, _____

ALTO II
_____ ov-er the stile, _____

— the stile, — His name was lit - tle Bin - go; —

— the stile, — His name was lit - tle Bin - go; —

— the stile, — His name was lit - tle

6 — the stile, — His name was lit - tle

2 A WIDOW BIRD SATE MOURNING

P. B. Shelley

Andante (sadly) $\text{♩} = c. 66$

SOPRANO

ALTO

PIANO

p

p

Andante (sadly)

p

mourn - ing,

wid - ow bird sate mourn - ing, mourn - ing for her

simile

mourn - ing, mourn - ing, mourn - ing,

3 A NEW YEAR CAROL

Anonymous

*unaccompanied*Moderately fast, and joyfully $\text{♩} = c.108$

SOPRANO I *f*
Here we bring new wa - ter from the well — so clear, —

SOPRANO II *f*
Here we bring new wa - ter from the well — so clear, —

ALTO I *f*
Here we bring new wa - ter from the well — so clear, —

ALTO II *f*
Here we bring new wa - ter from the well — so clear, —

First edition:

ARTHUR BLISS | THREE SONGS | FOR | GIRLS' OR | BOYS'
 VOICES | Little Bingo | A widow bird sate mourning |
A New Year Carol | NOVELLO & CO LTD | Borough Green
Sevenoaks Kent | London: 27 Soho Square, W1

17 pages 246 x 170mm

Stiff paper wrappers. Lettered in black and white.
 Trimmed edges.

Publication: © 1968 at 3/6d

Bibliography:

Letter from Bliss to Mr H J Brown [Sheila Mossman's husband]
 dated 19 December 1967

(I was so struck with the professional standard of the
 Choir that on the next morning I began sketching at some
 music for them.)

Letter from Bliss to Brown, dated 21 December 1967

(I have written three short pieces especially for the
 OJS....)

(Present location: Mr H J Brown, Orpington)

B150 ANGELS OF THE MIND: Song cycle for soprano and piano.
Words by Kathleen Raine (1908-)
from The Pythoness and other Poems
and Stone and Flower.

Date of composition: 1968 (London)

Commissioned by: The BBC

Dedication: To Kathleen Raine

Duration: 17 minutes

First performance: Pre-recorded in Lancaster, the Main Hall
of the University, Tuesday 2 December 1969. Rae Woodland
(soprano) and Lemar Crowson.
This recording (SLN 49) was subsequently broadcast by the
BBC in Radio 3 on Tuesday 16 December 1969 (A BBC Invitation
Concert)

First London performance: Unable to trace

Manuscript:

Holograph in ink and biro

The unbound manuscript is written on seven double and two
single sheets of 24-stave music paper, measuring 35.8 x 26cms.

'Angels of the Mind' | Settings of Seven Poems by Kathleen
Raine | Music by Arthur Bliss | 1. Worry about Money | 2.
Lenten Flowers | 3. Harvest | 4. Seed | 5. In the Beck |
6. Storm | 7. Nocturne | Alterations in Seed | In the Beck
^ at end of Nocturne?

32 pages -	p. [i]	Title Page
	p. [ii]	Blank
	pp. [iii]	Half title page: <u>Worry about Money</u> , with text
	pp. [1-3]	Music : dated January 1968
	p. [iv]	Half title page: <u>Lenten Flowers</u> , with text
	p. [4]	Music - dated January 1968
	p. [v]	Half title page: <u>Harvest</u> , with text
	p. [5]	Blank
	pp. [6-8]	Music - dated January 1968
	pp. [9-10]	Blank
	p. [vi]	Half title page : <u>Seed</u> , with text
	pp. [11-13]	Music - dated January 1968
	p. [vii]	Half title page : <u>In the Beck</u> , with text
	pp. [14-16]	Music - dated January 1968
	p. [viii]	Half title page : <u>Storm</u> , with text
	pp. [17-18]	Music
	pp. [19-22]	Music : <u>Nocturne</u>
	pp. [23-24]	Blank

1 Worry about Money

Slow and heavy $\text{♩} = c. 63$

PIANO

mf

mf

Wearing worry a-bout mo-ney like a hair shirt I lie

sempre mf

2 Lenten Flowers

SLOW $\text{♩} = 64$

The musical score is written on three staves. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The tempo is marked 'SLOW' with a quarter note equal to 64. The lyrics are: 'Prim-rose, an-em-o-ne, blue-bell, moss'. The vocal line features a triplet of eighth notes in the first measure and a triplet of quarter notes in the second measure. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with dynamic markings of *p* (piano) and *f* (forte).

3 Harvest

Moderato, with strong rhythm ♩ = 96

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are a grand staff (treble and bass clefs). The tempo is marked 'Moderato, with strong rhythm ♩ = 96'. The key signature has one flat (B-flat). The first measure of the piano accompaniment is marked 'f con forza'. There are various musical notations including slurs, accents, and dynamic markings.

The second system of the musical score continues the composition. It features the same four-staff structure. The vocal line continues with the lyrics 'Day - is the he - ro's shield, -'. The piano accompaniment includes a section marked 'f' and another marked 'fz'. There are several triplet markings (indicated by a '3' over a group of notes) and various slurs and accents throughout the system. The key signature remains one flat.

4 Seed

Andantino tranquillo $\text{♩} = c.66$

p

poco rall.

ppp

a tempo

mp sempre

From star to star, from

calmo

sempre ppp

legato

5 In the Beck

Scherzando ♩ = 96

mf There _____ is a

mf *And* * *And* * *And simile*

fish, that qui - vers _____ in the pool, it - self a

Detailed description of the musical score: The score is written for voice and piano. It begins with a tempo marking 'Scherzando' and a metronome marking '♩ = 96'. The music is in 3/4 time. The vocal line starts with the lyrics 'There _____ is a' followed by 'fish, that qui - vers _____ in the pool, it - self a'. The piano accompaniment features several triplet patterns in the right hand and a steady bass line in the left hand. Dynamic markings include 'mf' (mezzo-forte) and 'And' (ad libitum). A 'And simile' instruction is placed at the end of the first system. The score is divided into two systems by a double bar line.

6 Storm

Allegro impetuoso $\text{♩} = \text{c.}76$

The musical score is written for piano and voice. The piano part is in the left hand, and the vocal part is in the right hand. The tempo is marked 'Allegro impetuoso' with a quarter note equal to approximately 76 beats per minute. The key signature has one flat (B-flat). The piano accompaniment features a prominent triplet pattern in the right hand, often circled. The vocal line includes the lyrics: 'me is the fu-ry on the bare heath in God'. The score includes dynamic markings such as *f* and *f con fuoco*, and performance instructions like *And.* and *And.* with a circled '9'. There are also asterisks at the end of some phrases.

7 Nocturne

Slowly and quietly $\text{♩} = c. 56$

The musical score is written for piano and bass. It begins with a treble clef and a bass clef. The tempo and dynamics are marked as "Slowly and quietly" with a quarter note equal to approximately 56 beats per minute, and a dynamic marking of *pp*. The key signature has one sharp (F#). The score is divided into two systems. The first system contains the first two staves, with a *pp* marking and a *ad. simile* instruction. The second system contains the next two staves, with a *p* marking and the word "Night" written above the staff. The music features a variety of note values, including eighth and sixteenth notes, and rests, with some notes beamed together. The bass line provides a steady accompaniment to the treble melody.

Signed by the composer on the title page, and at the end of the music, below the double barline.

The date is given as 'January 1968'
No dedication or place of composition apparent.

Present location: Lady Bliss, London

First edition: (Vocal Score)

Angels of the Mind | SONG CYCLE FOR SOPRANO AND PIANO |
Settings of Seven Poems by Kathleen Raine | Music by |
ARTHUR BLISS | NOVELLO & COMPANY LIMITED | Borough
Green Sevenoaks Kent | London: 27 Soho Square W1

27 pages. 279 x 215mm
Grey/purple stiff paper wrappers. Lettered in white.
Trimmed edges.

Publication: © 1969 at 12/-

Bibliography:

Programme note by the composer.
Letter from Kathleen Raine to Bliss, undated
(I shall indeed look forward to hearing the songs....
I have worked very hard, hundreds of drafts, and produced with
all that labour, 6 poems.)
Letter from Kathleen Raine to Bliss, dated 17 December [1969]
(I listened to Angels of the Mind last night with strange,
overwhelming emotion. Your music...gave wings to that
angel.
(I wondered what you would do with the first poem but was
agreeably surprised. The last was beautiful.)
(Present location: Lady Bliss, London)

Letter from Bliss to Peter Gould (BBC), dated 11 July 1969
Letter from Gould to Bliss, dated 18 July 1969
Letter from Bliss to Gould, dated 24 July 1969
Letter from Bliss to Gould, dated 3 November 1969
Letter from Gould to Bliss, dated 7 November 1969
(Present location: BCC Written Archives Centre, Caversham)

B151 A PRAYER TO THE INFANT JESUS: For soprano and contralto soli and unaccompanied Women's or Girls' voices. Words from the prayer of Cyril of the Blessed Virgin to the miraculous Infant Jesus of Prague (in the Church of Our Lady of Vilbory, Prague). Translated from the Czech.

Date of composition: 1968 (London)

Gently flowing $\text{♩} = c. 68-66$

SOPRANO SOLO *mf*

Giv-ing my-self, — my Lord, to thee, — I, through thy Mo-ther, —

4 beg of thee: — From want, O Lord, de - li - ver me, — For

ten.

I stead-fast-ly rest in thee. —

SOPRANO I *mf*

Giv-ing my-self, — my Lord, to thee, —

SOPRANO II *mf*

Giv-ing my-self, — my Lord, to thee, —

ALTO I *mf*

Giv-ing my-self, — my Lord, to thee, —

ALTO II *mf*

Giv-ing my-self, — my Lord, to thee, —

7

Dedication: To Sheila Mossman and the Orpington Junior Singers

Duration: 5 minutes 25 seconds

First performance: Orpington, the Parish Church, Saturday 14 May 1968.
The Orpington Junior Singers, conducted by Sheila Mossman.

First London performance: Westminster Theatre Arts Centre, Sunday 1 December 1968.
The Orpington Junior Singers, conducted by Sheila Mossman.

Manuscript:

Holograph in ink, with blue/red biro and lead pencil annotations

The unbound score is written on one double sheet of 24-stave music paper, measuring 35.9 x 26.2cms.

A prayer to the Christ Child | for women's voices (unaccompanied) | To Sheila Mossman and the Orpington Junior Singers | [the poem in full: 16 lines] | Words taken from the prayer of Cyril of the Blessed Virgin to the miraculous Infant Jesus of Prague, | (In the Church of Our Lady of Vilbory, in Prague) | translated from the Czech.

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

Signed by the composer at the end of the music, after the double barline.

The date is given as 'January 1968'

Dedication on the title page.

No place of composition apparent.

Present location: Lady Bliss, London

First edition:

No title page.

7 pages 247 x 172mm

Stiff white paper. Lettered in black. Trimmed edges.

Publication: Novello & Co Ltd. © 1968 at 1/6d (Trios 668)

Bibliography:

Letter from Bliss to Sheila Mossman, dated 6 January 1968

Letter from Bliss to Sheila Mossman, dated 7 January 1968

(Present location: Mr. H J Brown, Orpington)

Recordings:

33rpm

OJS/Sheila Mossman 12" Pilgrim KLPS 42

Unable to trace any reviews.

Ambrosia Singers/Ledger 12" Lyrita SRCS 55

Reviewed in The Gramophone, Vol XLIX (579) August 1971,

p. 332

by A.R. (i.e. Alec Robertson)

B152 ONE, TWO, BUCKLE MY SHOE: A Nursery Rhyme for Girls' or Boys' voices' (SS) and piano.

Date of composition: 1968 (London)

Lively *mf*

SOPRANO I

SOPRANO II

PIANO

One, two, Three, four,

mf *3*
Buck-le my shoe;

Lively ♩ = 104 *mf*

Five, six, Seven, eight,

Shut the door; Pick up sticks; Lay them straight;

6

Dedication: For the very young in the Orpington Junior Singers

Duration: 1 minute 5 seconds

First performance: Orpington, Midfield County Secondary School for Girls, St. Paul's Cray, Saturday 30 March 1968.
The Orpington Junior Singers, conducted by Sheila Mossman with Iris Claydon (piano).

Manuscript:

Holograph in ink, with red biro annotations

The unbound score is written on one double sheet of 24-stave music paper, measuring 35.9 x 26.4 cms.

For the very young | in the Junior Orpington Singers |
Nursery Rhyme Music by Arthur Bliss | [the rhyme in full: 20 lines]

4 pages -	p. [i]	Title Page
	pp. 1-2	Music
	p. [3]	Blank

Signed by the composer on the title page, and at the end of the music, after the double barline.
The date is given as 'January 1968'
Dedication on the title page.
No place of composition apparent.

Present location: Lady Bliss, London

First edition:

No title page.

4 pages. 247 x 170mm
Stiff white paper. Lettered in black. Trimmed edges.

Publication: Novello & Co Ltd © 1968 at 1/- (TPS 386)

Bibliography:

Letter from Bliss to Sheila Mossman, dated 27 January 1968
(Present location: Mr H J Brown, Orpington)

B153 LORD, WHO SHALL ABIDE IN THY TABERNACLE?: Anthem for mixed voices (SATB) and organ with 4 trumpets in the last verse. Text from Psalm 15, vv. 1-2 and Psalm 122 vv. 1, 2, 6-9. Composed for the Dedication of the Knights Bachelor Shrine at the Church of St. Bartholomew the Great, Smithfield.

Date of composition: 1968 (London)

Andante $\text{♩} = c. 84$

ORGAN

mf Gt. (Sw. cpld.) 8', 4', 2'

Ped.

S
A
T
B

mf Lord, Lord,

p Man.

Lord, who shall a - bide in thy ta - ber - na - cle?

18

mf Ped.

Commissioned by: Dr. N.E. Wallbank and Sir John Russell [Honary Registrar of the Imperial Society of Knights Bachelor] in October 1967

Duration: 4 minutes 40 seconds

First performance: London, St. Bartholomew-the-Great, Smithfield, Wednesday 10 July 1968. The Choir of St. Bartholomew-the-Great, conducted by Brian Brockless. Organ played by Maurice Barrett. Trumpeters of the RMSM, Kneller Hall, conducted by Bandmaster T. Griffiths.

Manuscript:

Holograph in ink, with blue biro/red pencil annotations

The unbound score is written on three double sheets of 24-stave music paper, measuring 35.9 x 26.2cms.

Lord, who shall abide | Anthem for Choir [crossed out in red biro, with SATB substituted] and Organ | by | Arthur Bliss | Written for the Dedication of the Knights Bachelor Shrine | at St. Bartholomew's the Great, Smithfield | July 10th 1968 [in blue biro] | I have put [in pencil] some hints for organ tone | but I would like a real organist to advise! | Arthur Bliss

12 pages - p. [i]	Title page
p. [ii]	Text
pp. 1-6	Music
pp. 7-8	Blank
pp. [9-10]	Blank

Signed by the composer on the title page, and at the end of the music, after the double barline.
The date is given as 'January 1968'
No dedication or place of composition apparent.

Present location: Lady Bliss, London who also owns the brass parts.

First edition:

No title page.

8 pages 246 x 169mm

White stiff paper. Lettered in black. Trimmed edges.

Publication: Novello & Co Ltd © 1968 at 1/6d
(Anthem 1475)

END'S BLAST for Bb Trumpet

f *breath* 1 = circa 108

Handwritten musical notation on a staff, starting with a treble clef and a key signature of two flats. The notation includes various note values and rests.

Handwritten musical notation on a staff, continuing the piece with various note values and rests.

Handwritten musical notation on a staff, continuing the piece with various note values and rests.

Handwritten musical notation on a staff, concluding with a double bar line and the text "with love from Astoria June 1968" written below the staff.

B154 ENID'S BLAST: For trumpet in B-flat.
Written for the composer's half-sister,
Enid. To be played by friends of Enid
at the opening of her Arts Festival in
Carpinteria.

Date of composition: 1968 (London)

Duration: 20 seconds

First performance: Carpinteria (California), the Studio
of Twin Pines Ranch, Unable to trace any date.
Bruce Hudson (trumpet).

Manuscript:

Holograph in ink

The unbound score is written on half of one single
sheet of 16-stave music paper, measuring 14.4 x 22cms.
approx.

2 pages - p. [1] Music
 p. [2] Blank

Signed by the composer at the end of the music.
The date is given as 'June 1968'
No dedication or place of composition apparent.

Present location: Mrs Enid Frame-Thomson, Carpinteria,
California

Unpublished

Other versions:

ENID'S BLAST arranged for trumpet in C and piano

Date of arrangement: 1969 (London)

First performance: Carpinteria (California), the Studio
of Twin Pines Ranch, Wednesday 12 February 1969.
Bruce Hudson (trumpet) and Roger Clarke (piano)

Manuscript:

Holograph in ink

The unbound score is written on one side of a single
sheet of 24-stave music paper, measuring 36.5 x 27.8cms.
approx.

2 pages - p. [1] Music
 p. [2] Blank

Signed by the composer at the end of the music.
The date is given as '1969'
No dedication or place of composition apparent.

Present location: Mrs Enid-~~Frame~~-Thomson, Carpinteria,
California

Unpublished

Salute to Lehigh

Handwritten musical score for "Salute to Lehigh". The score is written on ten staves, organized into two systems of five staves each. The first system includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Performance markings include accents (>), slurs, and dynamic markings such as *f* (forte) and *brilliant*. A specific instruction "Cymb. click." is written above the fourth staff. The second system continues the piece with similar rhythmic complexity and includes a fermata over the final measure. The score concludes with a double bar line and a sharp sign (#).

Date of composition: 1968 (London)

Commissioned by The Lehigh University Band

Instrumentation: Bliss composed the piece in short score. Excerpt from a letter from Professor Elkus to the present author dated 18 January 1979:

My first instrumentation for full military band (i.e., *Fls. 1.2., Picc., *Obs. 1.2., E^b Cl., B^b Cls. 1.2.3., *E^b Alto Cl., *B^b Bs. Cl., *Hns. 1.2., E^b Alto Sxs. 1.2., B^b Ten. Sr., E^b Bar. Sr., B^b Cors. Solo, 1.2.3., B^b Tpts. 1.2., F Hns. 1.2.3.4., Tbns. 1.2.3., Bar. (Euph), Bss., *Stg. Bs.; *Timp., S.D., B.D., Cyms.) was in the original keys (D-B^b-D), and was completed in August 1968.

(Instruments marked *are for use in concert performance.) Since the key of D posed difficulties of range and intonation for many of our B^b Cornet and Trumpet players, I rescored SALUTE a few seasons later for the same instrumentation, but in the keys of B^b-G^b-B^b.

Dedication: [To the Lehigh University Band], added later during the Bliss's visit to Lehigh in November 1968.

Duration: 2 minutes

First performance (from the trio, 4/4): Taylor Stadium, Bethlehem, Pennsylvania, Saturday 14 September 1968. The Lehigh University Band, conducted by J. ELKUS (It was not played at the Lehigh-Lafayette game for which it had actually been commissioned - see bibliography).

First complete performance: Lehigh University, Eugene Gifford Grace Hall, Saturday 5 October 1968. The Lehigh University Band ('the 97'), conducted by Jonathan Elkus.

First London Performance: Embarkment Gardens, Sunday 11 June 1978. The Marlboro' Brassers conducted by Robert Peel.

Manuscript: (Short Score)

Holograph in ink

The unbound score is written on one double sheet of 24-stave music paper, measuring 33.6 x 25.5.cms.

Salute | to | Lehigh University | from | Arthur Bliss

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

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

The date is given as 'July 1968'
No dedication (when originally written) or place of composition apparent.

Present location: Lehigh University Band Library,
Lehigh University.

Unpublished

Bibliography:

Letter from Robert J. Markarian to Bliss, dated 22 February 1968
(Would you compose a fanfare which our Band could play at the Saturday, November 23 football game against Lafayette College (Lehigh's traditional rival)?

Letter from Bliss to Markarian, dated 1 March 1968
(I will...essay a Fanfare for the game on 23 November, but, of course, if, when you receive it, you feel it may lose you the game, you must on no account play it).
(Present location: Lehigh University Band)

Letter from Jonathan Elkus to Arthur and Trudy Bliss, dated 22 April 1968
(How delighted we all are that...Arthur will compose a fanfare for us...)

Letter from Bliss to Elkus, dated 20 July 1968
(I am sending you over by air the piano score of my fanfare Salute to Lehigh!)

Letter from Elkus to Bliss, dated 7 August 1968³
(The fanfare is marvellous - I have just played it for our Drum Major and he is also delighted.)

(Present location: Jonathan Elkus, U.S.A.)

B156 MUSIC FOR THE INVESTITURE OF THE PRINCE OF WALES:

- (A) For three brass choirs, each of 3 trumpets in B-flat and 3 trombones, with timpani and percussion (side drum and cymbals) playing:
1. A Fanfare for the presentation of the Prince at Queen Eleanor's Gate (The Queen's Gate);
 2. A Fanfare for the presentation of the Prince at The King's Gate;
 3. An Antiphonal Fanfare (from each of the three towers) to accompany the Departure.
- (B) For military band (arranged by Norman Richardson), playing the Interlude Music* which accompanied the royal procession, inside the Castle, from gate to gate (played twice) and the presentation at the Lower ward of the Castle.

Date of composition: 1968/1969 (London)

Commissioned by: HM Queen, through the Duke of Norfolk

Instrumentation: Bliss composed the Interlude Music in short score. Unable to trace exact instrumentation.

Duration: 8 minutes 17 seconds

First performance: Caernarvan (North Wales), the Castle. Tuesday 1 July 1969. Trumpeters of the RSM, Kneller Hall, conducted by Lt. Col. C.H. Jaeger and the State Trumpeters, conducted by Major W.G. Jackson. Band of the Welsh Fusiliers, conducted by H C R Bentley (Interlude Music) and the BBC Welsh Orchestra (leader: John Bacon), conducted by Wyn Morris (which provided augmentation in the final Antiphonal Fanfare).

First London and first concert performance: Royal Festival Hall, Friday 22 May 1970. Trumpeters and Band of the RSM, Kneller Hall, conducted by Lt. Col. C.H. Jaeger and T. Griffiths.

*The tune for the Interlude Music is based on the Welsh hymn tune Bryn Calfarfa.

5

Handwritten musical notation on two staves. The top staff contains a series of chords and rhythmic figures, while the bottom staff provides a more melodic or harmonic accompaniment. The notation is dense and appears to be a working draft.

Handwritten musical notation on two staves. This section continues the piece with various note values and rests, showing a continuation of the complex rhythmic and harmonic language.

Handwritten musical notation on two staves. There are some annotations or markings above the notes in the first few measures, possibly indicating performance instructions or corrections.

Handwritten musical notation on two staves. Below the first staff, the text "Finger from Secret Taw" and "1. 06. 06" is written, likely serving as a title or a reference for this section.

Handwritten musical notation on two staves. This section shows further development of the musical ideas, with more complex rhythmic patterns and chordal structures.

Handwritten musical notation on two staves. This section features a mix of rhythmic and melodic elements, continuing the piece's development.

Handwritten musical notation on two staves. Some notes in this section appear to be crossed out or heavily inked, possibly indicating a revision or a specific performance instruction.

Handwritten musical notation on two staves. This section concludes the piece with some final notes and markings, including what appears to be a signature or initials in the bottom right corner.

Nov 24
Fantasy (revised)

(B)

♩ = 116

Handwritten musical score for 'Fantasy (revised)'. The score is written on a grand staff with treble and bass clefs. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several measures with rests and some measures with triplets. A circled 'B' is written above the staff. At the end of the piece, there is a boxed 'A' with a fermata over it.

Nov 1st
Fantasy (revised)

(A)

♩ = 112

A

Handwritten musical score for 'Fantasy (revised)'. The score is written on a grand staff with treble and bass clefs. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several measures with rests and some measures with triplets. A circled 'A' is written above the staff. At the end of the piece, there is a boxed 'A' with a fermata over it.

[Short Score: First Fanfare]

Holograph in ink, with some annotations in blue/red biro and lead pencil.

The unbound score is written on one single sheet of 24-stave music paper, measuring 35.7 x 26.2cms.

2 pages - p. [1] Music
p. [2] Blank

Signed by the composer at the end of the music, below the double bar line.

No date, dedication or place of composition apparent.

[Short Score: Second Fanfare]

Holograph in ink, with some annotations in blue/red biro and lead pencil.

The unbound score is written on one single sheet of 24-stave music paper, measuring 35.7 x 26.3 cms.

2 pages - p. [1] Music
p. [2] Blank

Signed by the composer at the end of the music, below the double bar line.

No date, dedication or place of composition apparent.

Fantasia from First Tower.

A handwritten musical score for a piece titled "Fantasia from First Tower." The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Allegretto" and the time signature is 3/4. The piece begins with a dynamic marking of "f" (forte). The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. There are several slurs and accents throughout the piece. The score concludes with a double bar line and repeat dots.

Intabulati Full Military Band in the Arena.

(2)

Litava tempo 1 = 112 - 116

Poco moderato

f *Smooth*

[Short Score: Fanfares and Interlude Music]

Holograph in ink

The unbound score is written on one double sheet of 24-stave music paper, measuring 35.7 x 26.3cms.

4 pages - p. 1 Fanfare from First Tower [crossed out in red ink]
pp. 2-3 Interlude: Full Military Band in the Arena
Fanfare from Second Tower (crossed out in red ink)
p. [4] Blank

Signed by the composer at the end of the music, after the double bar line.

No date, dedication or place of composition apparent.

Present location: Lady Bliss, London
There are also substantial sketches in pencil

Final Antiphonal Fanfare from the Three Towers.

This image shows a handwritten musical score for a piece titled "Final Antiphonal Fanfare from the Three Towers." The score is written on three systems of staves, each system containing three staves labeled I, II, and III. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first system shows the beginning of the piece with a key signature of one flat and a 2/4 time signature. The second system continues the piece with similar notation. The third system concludes the piece with a final cadence. The handwriting is clear and legible, and the score is well-organized.

Manuscript: [Full Score: Antiphonal Fanfares]

Holograph in ink, with annotations in blue biro and pencil.

The unbound score is written on three double sheets of 28-stave music paper, measuring 35.9 x 26.3cms.

'Investiture' Antiphonal Fanfares | for | 3 brass choirs |
by | Arthur Bliss.

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

Signed by the composer on the title page.
No date, dedication or place of composition apparent.

Piano in F# Minor Antiphonal Fanfare

1. S. S.D. in 1st Tasse, Temp. in 2nd Tasse. Cembalo in 3rd Tasse

Temp. S.D. Cemb.

Temp. S.D. Cemb.

Temp. S.D. Cemb.

Temp. S.D. Cemb.

Temp. S.D. Cemb.

Temp. S.D. Cemb.

on to page 2

_____ [Percussion for Final Antiphonal Fanfare]

Holograph in pencil

The unbound score is written on one single sheet of 24-stave music paper, measuring 35.5 x 26.6cms.

2 pages - pp. [1-2] Music

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

Present location: **RMSM**, Kneller Hall

All unpublished in this form

Bibliography:

- Programme note by the composer
The Times, 2 July 1969, p. 1 a-b (Anon)
 Letter from the Duke of Norfolk to Bliss, dated
 7 June 1968
 (A formal request to compose music to be performed
 at the Investiture...)
 Letter from Michael Adeane to Bliss, dated 23 July 1969
 (A letter of thanks, the Queen admiring the fanfares)
 (Present location: Lady Bliss, London)

Recordings:

33rpm

- Soundtrack of the proceedings at Caernavon 12" Delyse
 SROY 1 (stereo)
 Reviewed in The Gramophone Vol XLVII (556) September 1969,
 pp. 445-6
 by Roger Wimbush
- Band and Trumpeters of the RSM, Kneller Hall/Sharpe
 12" Unicorn RRS 354
 Reviewed in Gramophone, Vol 56(662) July 1978, p. 262
 by W.A.C. (i.e. W.A. Chislett)

Other versions:INVESTITURE ANTIPHONAL FANFARES FOR THREE BRASS CHOIRS:

Adapted for Brass Band by Ray Newsome

Instrumentation: 3 cornets in B-flat, 2 tenor trombones,
bass trombone (1st choir) E-flat
soprano, 2 cornets in B-flat, flugel
horn, solo horn in E-flat, 2 euphoniums
(2nd choir)
3 cornets in B-flat, 2 horns in E-flat,
2 baritones, basses in E-flat and B-flat
with timpani (ad lib.) (3rd choir)

Duration: 1 minute 45 seconds

First performance: Unable to trace

First edition:

No title page

8 pages 279 x 216mm

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

Publication: Paxton Music Ltd/Novello © 1974 at
50p (score)
£1.50 (set of parts)

Recordings: 33rpm

Philip Jones Brass Ensemble 12" Decca Ace of Diamonds
SDD 274 (stereo)

Reviewed in The Gramophone, Vol XLVIII (575) April 1971,
pp. 1632 and 1637
by M.M. (i.e. Malcolm MacDonald)

B157 MINIATURE SCHERZO: For piano solo.

Composed for the 125th year of
The Musical Times, 1969, and founded
on a phrase from the Mendelssohn
Violin Concerto of 1844.

Date of composition: 1969 (London)

Allegro

p

poco a poco cresc.

Commissioned by : Dr Stanley Sadie [editor -
The Musical Times], January 1969

Dedication: To Marguerite Wolff

Duration: 1 minute 5 seconds

First performance: Unable to trace when pre-recorded by
the BBC. Subsequently broadcast in Radio 3's
Music Magazine, Sunday 1 June 1969. Marguerite Wolff
(piano).

Manuscript:

Holograph in ink with blue/red biro annotations

The unbound score is written on one double sheet of 24-stave music paper, measuring 35.8 x 26.5cms.

To Marguerite Wolff | Miniature Scherzo | for | Piano
by | Arthur Bliss | founded on [musical quote] | Violin
Concerto - Mendelssohn- | 1844 | Composed for the 125th
year of 'the Musical Times' 1969 | and founded on a
phrase from the Mendelssohn Violin Concerto 1844

4 pages - p. [i] Title page
pp. [1-2] Music
p. [3] Blank

Signed by the composer on the title page, and at the end of the music, after the double barline. The date is given as 'March 1969'
Dedication on the title page.
No place of composition apparent.

Present location: Lady Bliss, London

First edition:

No title page

3 pages. 278 x 214mm

White stiff paper. Lettered in black. Trimmed edges.

Publication: Novello & Co. Ltd. © 1969 at 3/-

Novello also published the piece in reduced format as a supplement for The Musical Times' 125th anniversary issue, June 1969 (volume 110, number 1516).

Bibliography:

The Musical Times, Vol 110, no. 1516, June 1969, p. 581
(editorial by Stanley Sadie)

Letter from Bliss to Marguerite Wolff, dated 31 August 1969
(Present location: Miss M Wolffe, London)

B158 THE WORLD IS CHARGED WITH THE GRANDEUR OF GOD:

Cantata for mixed voices (SATB), 2 flutes
and brass (3 trumpets in C, 2 tenor
trombones and 2 bass trombones).

Words by Gerard Manley Hopkins (1844-1889)
from God's Grandeur (published 1895).

Date of composition: 1969 (London)

Commissioned by: Peter Pears

Dedication: To Peter Pears, who selected these poems
for me.

Duration: 12 minutes 14 seconds - 14 minutes

First performance: Blythburgh, the Parish Church, Friday
27 June 1969.
The Aldeburgh Festival Instrumental and Choral Ensembles,
conducted by Philip Ledger.
(Included in a programme called MUSICA SENECTUTIS)

First London performance: Wormwood Scrubs, the Church of
St. Francis, Sunday 14 January 1973. The Bach Choir,
the J. Miller Ensemble with Douglas MacKie and Wendy
Simon (flutes), conducted by David Willcocks.

Manuscript: (Orchestral score)
Holograph in ink with blue/lead pencil markings.

The unbound score is written on four double sheets
of 24-stave music paper, measuring 35.8 x 26.4cms.

16 pages - pp. 1-14 Music (Note that II - The 2 solo
flutes to be copied from V.S.)
pp.15-16 Blank

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

Present location: Lady Bliss, London

The World is Charged with the Grandeur of God

1

Allegro maestoso ♩ = 104

BRASS

SOPRANO
ALTO
TENOR
BASS

The world is

charged with the gran-deur of God.

2

Gently flowing and not too slow $\text{♩} = c. 100$

I
FLUTES
II

rit. rippling quite fast

18 rit.

Tempo primo

Tempo primo
SOPRANO
ALTO

I, — I have de-sired to

3

Allegro $\text{♩} = 100$

BRASS

23

SOPRANO

ALTO

TENOR

BASS

the stars!

Look at the stars,

look,

23

24

look up at the skies!

24

(Vocal score)

Holograph in ink with blue/lead pencil annotations

The unbound score is written on four double sheets of 24-stave music paper, measuring 35.9 x 26.4 cms.

Cantata | 'The World is charged with the grandeur
of God' | Gerard Manley Hopkins | for mixed chorus,
2 flutes and brass | music by | Arthur Bliss

16 pages	-	p. [i]	Title page
		p. [ii]	Blank
		pp. [1-12]	Music
		pp. [13-14]	Blank

Signed by the composer on the title page.
The date is given as 'March 1969'
No dedication or place of composition apparent.

Present location: Lady Bliss, London

First edition: (Vocal score)

ARTHUR BLISS | THE WORLD IS CHARGED | with the
grandeur | of God | cantata for SATB, two flutes and
brass | words by | GERARD MANLEY HOPKINS | vocal score |
(full score & parts available on hire) | NOVELLO &
COMPANY LIMITED | Borough Green Sevenoaks Kent | London
27 Soho Square W1

22 pages 247 x 170mm.

Orange and red stiff paper wrappers. Lettered in
white. Trimmed edges.

Publication: © 1970 at 6/-

Bibliography:

The Times, 28 June 1969, p 21d-e (S. Sadie)

(But the whole is finely worked, rewardingly written)

The Musical Times, Vol, 110, No 1518, August 1969, p.856

(Gerald Lerner)

Letter from P. Pears to Bliss, undated [1969]

(A thank you...for including my name in your Aldeburgh
Cantata")

Letter from B. Britten to Bliss, dated 27 April 1969

(The piano score of the G M Hopkins has reached Peter
and me...and has cheered us considerably.)

(Present location: Lady Bliss, London)

Recordings:

33rpm:

Ambrosian Singers/London Symphony Orchestra/Ledger

12" Lyrita SRC555

Reviewed in The Gramophone, Vol XLIX (579) August 1971, p.332

by A.R. (i.e. Alex Robertson)

Other versions:

THE WORLD IS CHARGED WITH THE GRANDEUR OF GOD:
Arranged for mixed voices and organ by
Arthur Wills.

Date of arrangement: 1973

First performance: Unable to trace

Unpublished

B159 GOD SAVE THE QUEEN: Arranged for mixed chorus (SATB) and full orchestra, for the Royal Choral Society's American tour, October 1969.

Date of arrangement: 1969 (London)

Not slow

SOPRANO
ALTO

TENOR
BASS

Not slow ♩ = 80

ACCOMP. *fz p* *f brillante*

Timp.

God save our gra - cious Queen,

Tpt. *legato*

4

Instrumentation: 3 flutes (3rd altern. 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 (2 players: side drum, glockenspiel, cymbals) and strings.

The following can be dispensed with: 3rd flute, cor anglais, bass clarinet, contra bassoon, 3 trumpet and tuba.

A reduced orchestral version also exists.

Duration: 3 minutes 7 seconds

First performance: Memorial Auditorium, Burlington, University of Vermont, Tuesday 21 October 1969. The Royal Society and Players, conducted by Wyn Morris.

First London performance: Unable to trace

Manuscript: (orchestral score)

Holograph in ink with some blue/lead pencil annotations

The unbound score is written on five double sheets of 28-stave music paper, measuring 35.9 x 26.3cms.

God Save the Queen | for full orchestra | and Chorus |
Arthur Bliss

20 pages -	p. [i]	Title Page
	pp. [ii-iii]	Blank
	p. [iv]	Instrumentation
	p. 1	Music
	pp. [v-vi]	Blank, except for pencil crosses
	pp. 2-13	Music
	p. [14]	Blank

Signed by the composer on the title page.

No date, dedication or place of composition apparent.

Present location: Lady Bliss, London

(Vocal and reduced orchestra score)

Holograph in ink with blue biro/lead pencil annotations

The unbound score is written on five double sheets of 24-stave music paper, measuring 35.8 x 26.2cms.

God Save The Queen | arr. by Arthur Bliss | for | Mixed
Chorus and Orchestra | Orchestration: 2Fl; 2Ob; 2Cl;
2 Fag | 2 Cor, 2 Tpt. | Timp. SD and Cymbal (one player) |
and Strings

20 pages -	p. [i]	Title Page
	p. [ii]	Blank
	pp. [1-4]	Music : Vocal/Piano setting
	pp. 1-13	Reduced orchestral version
	p. 14	Blank

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

The date is given as 'July 1969'

No dedication or place of composition apparent.

Present location: Lady Bliss, London

First edition:

No title page.

7 pages 247 x 169mm

White stiff paper. Lettered in black. Trimmed edges.

Publication: Novello & Co. Ltd. © 1969 at 1/6d
(PSB 1628)

Bibliography:

Burlington Free Press, 20 October 1969, p.5c(Anon)

Recordings:

33rpm

Royal Choral Society/LPO/Bliss 12" Classics for
Pleasure (EMI)
GFP 198

Unable to trace any review.

Date of composition: 1969 (London)

$\text{♩} = 96$

1. Christ is a - live! Let Christ - ians
 2. Christ is a - live! No long - er
 3. Not throned a - bove, re - mote - ly
 4. In eve - ry in - sult, rift and
 5. Christ is a - live! As - cend - ant

sing His cross stands emp - ty
 bound To dis - tant years in
 high, Un - touched, un - moved by
 war, Where co - lor scorn or
 Lord, he rules the world his

to the sky. Let streets and
 Pal - es - tine, He comes to
 hu - man pains, But dai - ly
 wealth di - vide He suf - fers
 Fa - ther made, till in the

Commissioned by: Lee Hastings Bristol Jr., [General Editor of More Hymns and Spiritual Songs, one of a two-part supplement to the American Episcopal Hymnal of 1940] on behalf of the Joint Commission on Church Music.

First performance in the UK and London: Westminster Abbey,
Wednesday 15 May 1974. A Choir from the Royal College of
Music, directed by John Wilson.

Manuscript: Whereabouts unknown

First edition: (of the More Hymns and Spiritual Songs, supplement
to the American Episcopal (Anglican) Hymnal, 1940, and the
Bliss contribution being no. H-70).

No title page.

[11 pages.] 216 x 138mm

White stiff paper. Lettered in black. Trimmed edges.

Publication: Walton Music Corporation, New York [© 1974].
Unable to trace any price.

B161 CONCERTO FOR CELLO AND ORCHESTRA: In three movements

Date of composition: 1969/70 (London)

Instrumentation: 2 flutes (2nd alt. piccolo), 1 oboe,
2 clarinets in A, 2 bassoons, 2 horns
in F, 2 trumpets in C, timpani, harp,
celeste and strings

Dedication: To Mstislav Rostropovich with admiration
and gratitude

Duration: 26 minutes

First performance: Snape, the Maltings, Wednesday 24 June 1970.
Mstislav Rostropovich (cello) and the English Chamber
Orchestra (leader: K. Sillito), conducted by Benjamin Britten.

First London performance: Queen Elizabeth Hall, Friday 29
September 1972. Julian Lloyd Weber (cello) and the
Chanticleer Orchestra (leader: Bryan Gipps), conducted by
Ruth Gipps.

Manuscript:

Holograph in ink, with some blue biro/pencil markings

The score, bound in a paper binder, is written on 28-stave
music paper, measuring 35.1 x 26cms.

Concertino [~~crossed out and Concerto substituted~~] | for |
Cello and Orchestra | by | Arthur Bliss

124 pages -	p. [i]	Title Page
	p. [ii]	Dedication, Instrumentation; Duration
	pp. 1-47	Music - I
	pp. 48-72	Music - II
	pp. 73-122	Music - III

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

The date is given as 'March 1970'

Dedication on p. [ii]

No place of composition apparent.

Present location: Lady Bliss, London

Concerto for Cello and Orchestra

I

Allegro deciso ♩ = 108

CELLO

PIANO (Orchestra)

f *staccato* *p subito*

The image shows a page of a musical score for the first movement of a concerto. The tempo is marked 'Allegro deciso' with a quarter note equal to 108 beats per minute. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into two parts: Cello and Piano (Orchestra). The Cello part begins with a series of sixteenth notes, followed by a triplet of eighth notes, and then a series of quarter notes with accents. The Piano part consists of four staves, each with a different instrument. The first two staves are marked 'f staccato' and the last two are marked 'p subito'. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes.

II

Larghetto $\text{♩} = \text{♩} = c. 54$

Musical score for measures 1-27. The score is written for three staves: Flute I (Fls.), Clarinet (Cls.), and Bassoon (Bsn.). The Flute I part begins with a dynamic marking of *p*. The Clarinet and Bassoon parts are marked with *+Ob.* and *Bsn.* respectively. The music is in a key with three flats and a 4/4 time signature.

28

Musical score for measures 28-31. The score is written for four staves: Violin (Vlns.), Horns (Hns.), Bassoon (Bsns.), and String (p Str.). The Violin part has a dynamic marking of *p*. The Horns part has a dynamic marking of *pp*. The Bassoon part has a dynamic marking of *p*. The String part has a dynamic marking of *mf*. The music is in a key with three flats and a 4/4 time signature.

III

Allegro $\text{♩} = c. 104$

42

First edition: (Study Score)

Concerto | for Cello & Orchestra | By ARTHUR BLISS |
 novello orchestral series | STUDY SCORE | (Orchestral
 material available on hire) | NOVELLO | Borough Green
 Sevenoaks Kent

120 pages. 279 x 215mm
 Grey stiff paper wrappers. Lettered in maroon. Trimmed
 edges.

Publication: © 1971 at £2.50

Bibliography:

Programme note by the composer
The Times, 25 June 1980, p. 7a-b (Stanley Sadie)
The Musical Times, Vol. III, no. 1530, August 1970,
 pp. 819-20 (Edward Greenfield)
The Strad, Vol. 83, April 1973, pp. 629-635 (S.S. Dale)
 Letter from Benjamin Britten to Bliss, dated 27 April 1969
 (I talked recently to Slava Rostropovitch in the USA, and
 he tells me he would like to play your cello concertino....
 He says he'd like to do it at Aldeburgh June 1970 and
 murmured that he'd like me to conduct it...)
 Postcard from Britten to Bliss, undated
 (I thought the 'cello concerto' a wonderful work.)
 (Present location: Lady Bliss, London)
 Letter from Bliss to Desmond Ratcliffe [Novello & Co Ltd],
 dated 25 October 1973
 (Present location: Novello & Co Ltd.)

Recordings: 33rpm:
 Arto Noras (cello)/Bournemouth 50/Paavo Berglund 12"
 HMV (EMI) ASD 3342
 Reviewed in Gramophone, Vol 55(649) June 1977, pp. 41-2
 by M.M. (i.e. Malcolm MacDonald)

Other versions:

CONCERTO FOR CELLO AND ORCHESTRA: Arranged for violin cello
and piano by Arthur Bliss.
Cello part edited by M. Rostropovitch

First edition:

CONCERTO | FOR CELLO & ORCHESTRA | ARTHUR BLISS |
CELLO & PIANO SCORE | NOVELLO & COMPANY LIMITED |
Borough Green Sevenoaks Kent | London: 27 Soho Square W1

45 pages. 278x216mm
Green/red stiff paper wrappers. Lettered in red.
Trimmed edges.

Publication: © 1971 at £1.50

(Cello part)

No title page

14 pages. 279 x 217mm
White stiff paper. Lettered in black. Trimmed edges.

Published and included with the above.

B162 TRIPTYCH: For piano solo. In three movements.

Date of composition: 1970 (London)

Dedication: Dedicated in gratitude and admiration to
Louis Kentner

Duration: 14 minutes

First performance: London, Queen Elizabeth Hall, Sunday 21
March 1971.
Louis Kentner (piano)

Manuscript:

Holograph in ink, with some red biro/pencil annotations

The unbound manuscript is written on four double sheets
of 20-stave music paper, measuring 35.9 x 26.4cms.

Triptych for Piano | Meditation [substituted] Romance
[crossed out] - Dramatic Recitative - Capriccio | Dedicated
in gratitude and admiration | to Louis Kentner [underlined] |
Romance [crossed out] Mediation [substituted] | for | Piano
Arthur Bliss

16 pages - p. 1	Title Page
p. 2	Blank, except one line of music, not by Bliss.
pp. 3-7 I :	Meditation
p. 8	Blank
[pp. 9-12 :	Dramatic Recitative - missing]
p. 13 Title Page :	Capriccio for Piano Arthur Bliss [crossed out]
pp. 14-19	Music
p. 20	Blank, except for the last two bars of <u>Capriccio</u> which is tipped in.

Signed by the composer on both title pages.

Dedication on p. 1

No date or place of composition apparent.

Present location: Lady Bliss, London

There are extensive sketches in pencil

Triptych for Piano

1 Meditation

Andante tranquillo

p

mp

2 Dramatic Recitative

Grave

f *molto deciso*

poco a poco molto animato

mp poco a poco cresc.

Ped. †

This musical score is for a piece titled '2 Dramatic Recitative'. It is written for piano and consists of two systems of staves. The first system begins with the tempo marking 'Grave' and the dynamic marking '*f* molto deciso'. The music features a series of descending eighth notes with accents. A first ending bracket spans the first two measures of this system, with a repeat sign and a fermata. The second system continues with a tempo change to 'poco a poco molto animato' and a dynamic marking of '*mp poco a poco cresc.*'. The music becomes more rhythmic and includes a trill. A 'Ped. †' instruction is located at the end of the first system. A small asterisk is placed below the second system.

3 Capriccio

Allegro

mf

This musical score is for a piece titled '3 Capriccio'. It is written for piano and consists of two systems of staves. The tempo is marked 'Allegro'. The music is characterized by triplet patterns in both the right and left hands. The dynamic marking '*mf*' is present. The score includes trills and various articulations. The piece concludes with a final cadence.

First edition:

TRIPTYCH | FOR PIANO | ARTHUR BLISS | NOVELLO & COMPANY
 LIMITED | Borough Green Sevenoaks Kent | London:
 27 Soho Square W.1

20 pages. 279 x 213mm
 Green/red stiff paper wrappers. Lettered in red.
 Trimmed edges.

Publication: © 1972 at 60p

Bibliography:

Programme note by the composer.

The Times, 22 March 1971, p.8e (John Chissell)

The Musical Times, Vol 112, no. 1539, May 1972, p.463
 (Ronald Crichton)

Letter from Bliss to Louis Kentner, dated 23 April 1970
 (I have recently written two concert pieces for the piano,
 and I would much like to offer them to you, as a small
 token of thanks for all you did for my sonata.)

Letter from Bliss to Kentner, dated 27 April 1970
 (Here are the pieces...)

Letter from Bliss to Kentner, dated 9 June 1970
 (I would very much like to have one more go with you
 through Triptych before it goes to my copyist...)

Letter from Kentner to Bliss, dated 13 June 1970

Letter from Bliss to Kentner, dated 15 June 1970

Letter from Bliss to Kentner, dated 25 July 1970

Letter from Bliss to Kentner undated [1970]

Letter from Bliss to Kentner, dated 19 September 1970

Letter from Bliss to Kentner, dated 30 November 1970

Letter from Bliss to Kentner, dated 3 February 1971

Letter from Bliss to Kentner, dated 22 March 1971

(Thank you for that splendid performance)

Letter from Bliss to the Kentners, dated 10 June 1971

Letter from Bliss to Kentner, dated 8 August 1971

Letter from Bliss to Kentner, dated 10 August 1971

Letter from Bliss to Kentner, dated 11 October 1971

(Present location: Mr Louis Kentner, London)

Theme from Processional Interlude

The image shows a handwritten musical score on a single sheet of paper, oriented vertically. The score is divided into two staves: the top staff is labeled 'Picc' and the bottom staff is labeled 'Vn. V.'. Both staves contain musical notation with notes, rests, and dynamic markings. The music is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various note values, including eighth and sixteenth notes, and rests. There are several measures of music, with some measures containing multiple notes beamed together. The paper shows signs of age and wear, with some discoloration and a vertical crease down the center.

B163 THEME FROM PROCESSIONAL INTERLUDE (played at Caernarvon Castle, 1 July 1969) ARRANGED FOR (A) CELLO AND PIANO, (B) TRUMPET AND PIANO, OR (C) CELLO, TRUMPET AND PIANO.

Date of composition: 1970 (London)

This work was a contribution to Music for a Prince, dedicated to the Prince of Wales by the contributors who, besides Bliss were

LENNOX BERKELEY Andantino for cello and piano

SIR ARTHUR BLISS Theme from Processional Interlude (played at Caernarvon Castle, 1 July 1969) arranged for cello and piano, trumpet and piano, or cello, trumpet and piano.

RONALD HINGE Salutation for trumpet and piano with permutation for cello and piano. The ingenious part of this composition was that by turning it upside down the same noteheads produced a different piece for the second instrument (with suitable clefs inserted).

VIVIAN ELLIS An Air on a A string for cello and piano.

JOHN GARDNER Duet for one prince for trumpet (right hand) and cello (left hand).

This calls for physical agility rather than mere musicianship since the cello is to be held between the knees, whilst the left hand plucks the open strings as a basso continuo to the trumpet melody.

JOSEPH HOROVITZ Study for cello solo.

MITCH MURRAY Timbertop for trumpet and piano.

A reference to the Prince's Australian experiences.

STEVE RACE Windsor Blues duet for the Prince of Wales (cello) and the Earl of Chester (trumpet) with optional percussion (handclaps) for younger princes.

In this sly reference to the Prince's dual titles the cello part is to be pre-recording on tape against which the Prince, as his alter ego, plays the trumpet, with suitable rhythmic encouragement from his brothers.

ERNEST TOMLINSON Air for cello and piano.

SIR WILLIAM WALTON Theme (for variations) for cello solo

GUY WARRACK Hornpipe (for a Sailor Prince) for cello, trumpet and piano based on the notes CHAS.

BRIAN WILLEY A Song for Wales.

(The Welsh Composers)

GRACE WILLIAMS Marwnad Cynddylan for trumpet and piano.

DAVID WYNNE Dawns Cymreig for cello and piano.

Commissioned by: The Performing Right Society

Dedicatee: HRH The Prince of Wales

Duration of the Bliss contribution: 3 minutes

Manuscript held by: HRH The Prince of Wales. When the manuscripts were assembled, they were bound into a red leather volume, handsomely tooled in gold and bearing the gold-blocked inscription: 'Music for a Prince'.

Sir Arthur Bliss presented the album to the Prince of Wales at the PRS Annual Luncheon, held at the Hilton Hotel, on Wednesday 1 July 1970.

Details of part of the Bliss contribution, (c) Trio for Cello, Trumpet and Piano, from a sketch:-

Holograph in pencil

The unbound score is written on one double sheet of 24-stave music paper, measuring 35.8 x 26.2 cms.

Theme from Processional Interlude | played at
Caernavon Castle | 1st July, 1969 | Arranged for (a)
Cello & Piano | (b) Trumpet (descant) & Piano | (c)
Trio for Cello, Trumpet and Piano

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

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

Present location: Lady Bliss, London

Unpublished

Bibliography: Performing Right No. 54, November 1970, pp. 11-12
(Anon)

Letter from L. Swinyard [Chairman-PRS] to each composer concerned, dated 1 April 1970.

(A few guiding rules for the production of each manuscript)

TULIPS

Words by Winifred Williams

Allegretto

Handwritten musical score for the piece "Tulips" by Winifred Williams. The score is written on a grand staff with five systems of staves. The first system shows the vocal line with the lyrics "Tulips are graceful, Tulips are". The second system continues the vocal line with "Tulips are" and includes a triplet of eighth notes. The third system continues the vocal line with "Tulips are" and includes a triplet of eighth notes. The fourth system continues the vocal line with "Tulips are" and includes a triplet of eighth notes. The fifth system continues the vocal line with "Tulips are" and includes a triplet of eighth notes. The piano accompaniment is written in the lower staves, featuring a 3/4 time signature and a key signature of one flat (B-flat). The piano part includes a triplet of eighth notes in the first system and a triplet of eighth notes in the second system. The piano part also includes a dynamic marking of *p* (piano) in the fourth system.

B164 TULIPS: Song for voice and piano or guitar.
Words by Winifred Williams, late Matron of the
Frances House Day Nursery.
Written for the City of Westminster Society for
Mentally Handicapped Children.

Date of composition: 1970 (London)

Duration: 1 minute 5 seconds

First performance: Unable to trace

Manuscript:

Holograph in ink, with some pencil annotations

The unbound score is written on one double sheet
of 24-stave music paper, measuring 36.7 x 27cms.

Tulips

4 pages -	p. [i]	Title Page
	pp. [1-2]	Music
	p. [3]	Blank

Signed by the composer at the end of the music, after
the double barline.

The date is given as 'July 1970'

No dedication or place of composition apparent.

Present location: Lady Bliss, London

Unpublished

Recordings:

45rpm

Barry Alexander (with guitar accompaniment) 7" Poplets
CP. 2600 (mono)

Unable to trace any review.

SAILING OR FLYING? Words, & limited Williams.

Allegretto

Sail-ing a-way on a beau-ti-ful

FINE

B165 SAILING OR FLYING?: Song for voice and piano.
Words by Winifred Williams, late Matron
of the Frances House Day Nursery.
Written for the City of Westminster Society
for Mentally Handicapped Children.

Date of composition: 1970 (London)

Duration: 1 minute 30 seconds

First performance: Unable to trace

Manuscript:

Holograph in ink, with some pencil annotations

The unbound score is written on one double sheet
of 24-stave music paper, measuring 36.7 x 27cms.

SAILING OR FLYING?

4 pages - p. [i] Title Page
pp. [1-2] Music
p. [3] Blank

Signed by the composer at the end of the music, after
the double barline.

The date is given as 'July 1970'

No dedication or place of composition apparent.

Present location: Lady Bliss, London

Unpublished

Two Ballads

1

THE MOUNTAIN-PLOVER

Ushagreaisht

Andante ♩ = c.88

PIANO *p*

legato

Detailed description: This block contains the piano accompaniment for the first system. It features two staves: a treble clef staff on top and a bass clef staff on the bottom. The tempo is marked 'Andante' with a quarter note equal to approximately 88 beats per minute. The dynamics are marked 'piano' (p) and 'legato'. The music is in 4/4 time and consists of several measures of chords and moving lines.

VOICES *p*

Little red bird of the black turf ground,

Detailed description: This block contains the vocal line and piano accompaniment for the second system. It features three staves: a vocal line in a treble clef at the top, and piano accompaniment in treble and bass clefs below. The dynamics are marked 'piano' (p). The lyrics 'Little red bird of the black turf ground,' are written below the vocal line. The piano accompaniment continues with chords and moving lines.

2

FLOWERS IN THE VALLEY

Gally $\text{♩} = 112$

PIANO

Piano introduction in G major, 4/4 time. The music features a melody in the right hand with triplets and a bass line with a steady eighth-note accompaniment. The dynamic is marked *f*.

SOPRANO *f*

O there was a wo-man, and

ALTO *f*

O there was a wo-man, and

Vocal and piano accompaniment for the first two lines of the song. The vocal parts are in G major, 4/4 time. The piano accompaniment continues with the same melody and bass line as the introduction. The dynamic is marked *f*.

she was a wi-dow, Fair,— fair are the flow-ers in the val-ley.

she was a wi-dow, Fair,— fair are the flow-ers in the val-ley.

Vocal and piano accompaniment for the final line of the song. The vocal parts are in G major, 4/4 time. The piano accompaniment continues with the same melody and bass line as the introduction. The dynamic is marked *mf*.

 (Vocal Score)
No. 1: Holograph in ink, with lead/red pencil annotations

The unbound score is written on two double sheets of 24-stave music paper, measuring 36.8 x 26.9cms.

Composed for the children of the Isle of Man [crossed out in pencil] | Commissioned by the Isle of Man Arts Council | for the school children of the Isle of Man [in pencil] | 'Flowers in the Valley' | A traditional ballad | for girls or boys voices [senior choruses - in pencil] | with piano accompaniment | (or with orchestral accompaniment, on line) | Words taken the [SIC] Atlantic Book of British and American Poetry, edited by | Dame Edith Sitwell | Volume I | music by Arthur Bliss

8 pages - p. 1 Title Page
pp. 2-8 Music

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

The date is given as 'August 1970'

No dedication or place of composition apparent.

Present location: Lady Bliss, London

No. 2: Holograph in ink, with lead/red pencil additions

The unbound score is written on two double sheets of 24-stave music paper, measuring 36.8 x 26.9 cms.

Composed for the children of the Isle of Man [crossed out in pencil] | Commissioned by the Isle of Man Arts Council | for the school children of the Isle of Man [in pencil] | The Mountain Plover | (Ushagrealisht) | (words taken from 'The Folk Lore of the Isle of Man' by A.W. Moore) | for Girls or Boys voices [junior choruses in pencil] | with piano accompaniment | (or with orchestral accompaniment, or hire) | Music by Arthur Bliss

8 pages - p. 1 Title Page
pp. 2-6 Music
pp. 7-8 Blank

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

The date is given as 'August 1970'

No dedication or place of composition apparent.

Present location: Lady Bliss, London

Friday, January 10, 1902

101

Wrote a letter to the ...

Received from ...

Wrote a letter to ...

Wrote a letter to ...

Wrote a letter to ...

First edition: (Vocal Score)

1. No title page

8 pages 246 x 171mm

White stiff paper. Lettered in Black. Trimmed edges.

Publication: Novello & Co Ltd. © 1971 at 12p (2/6d)

2. No title page

16 pages. 246 x 171mm

White stiff paper. Lettered in black. Trimmed edges.

Publication: Novello & Co Ltd. © 1971 at 18p (3/9d)Bibliography:

Letter from F. Bickerstaff [Director of Education, IoM] to Bliss, dated 3 June 1970

(I am delighted...that you are prepared to accept a commission to compose a choral work or works to be performed in the IoM next Easter by Manx children).

Letter from Bliss to Bickerstaff, dated 5 June 1970

(I do not envisage a major work...but two separate works of about 4/5 minutes each - one for senior children, the other for junior children...)

Letter from Bickerstaff to Bliss, dated 8 June 1970

Letter from Bickerstaff to Bliss, dated 23 June 1970

Letter from Bliss to Bickerstaff, dated 26 June 1970

Letter from Bickerstaff to Bliss, dated 29 June 1970

Letter from Bliss to Bickerstaff, dated 20 July 1970

(...I am going to try and set the Mountain-plover lullaby...)

Letter from Bickerstaff to Bliss, dated 21 July 1970

Letter from Bliss to Bickerstaff dated 25 July 1970

Letter from Bickerstaff to Bliss, dated 29 July 1970

Letter from Bliss to Bickerstaff, dated 31 July 1970

(I have set the lullaby - The Mountain Plover - for the Junior Children in two parts, with piano accompaniment, later to be orchestrated for the Leicestershire Schools Orchestra!)

Letter from Bickerstaff to Bliss, dated 7 August 1970

Letter from Bliss to Bickerstaff, dated 10 August 1970

(I've found a charming Ballad called The Flowers of the Valley. This I have set for your older children in 4 parts.)

Letter from Bliss to Bickerstaff, dated 13 September 1970

Letter from Bickerstaff to Bliss, dated 17 September 1970

Letter from John Bryant [Novello & Co. Ltd] to Bickerstaff, dated 29 September 1970.

Letter from Bickerstaff to Bliss, dated 6 October 1970

Letter from Bickerstaff to Bliss, dated 26 October 1970

Letter from Bickerstaff to Mrs E Tillet, dated 26 October 1970

Letter from Bliss to Bickerstaff, dated 26 October 1970

Letter from Bickerstaff to Bliss, dated 30 October 1970

1. No title page

8 pages 246 x 171mm
White stiff paper. Labeled in black ink on verso.

Publication: Novello & Co, Ltd. © 1971 at 12p (2/12)

2. No title page

16 pages. 246 x 171mm
White stiff paper. Labeled in black ink on verso.

Publication: Novello & Co Ltd. © 1971 at 12p (2/12)

Bibliography:

Letter from P. Bickert to Blass, dated 3 June 1970

(I am delighted that you are prepared to accept a

commission to compose a choral work or works to be performed

in the IOM choir (letter by Bickert dated 2 June 1970)

Letter from Blass to Bickert, dated 2 June 1970

(I do not envisage a major work, but two separate works

of about 3/5 minutes each - one for senior choir, the

other for junior choir.)

Letter from Bickert to Blass, dated 8 June 1970

Letter from Bickert to Blass, dated 23 June 1970

Letter from Blass to Bickert, dated 23 June 1970

Letter from Bickert to Blass, dated 24 June 1970

Letter from Blass to Bickert, dated 20 July 1970

(. . . I am going to try and see the

letter from Bickert to Blass, dated 21 July 1970

letter from Blass to Bickert, dated 22 July 1970

letter from Bickert to Blass, dated 22 July 1970

letter from Blass to Bickert, dated 31 July 1970

(I have set the title - Two Children - for the

Two Children in the work, with piano accompaniment,

later to be considered for the International Schools

(Orchestra)

Letter from Bickert to Blass, dated 7 August 1970

Letter from Blass to Bickert, dated 10 August 1970

(I've found a charming Blass called The

This I have set for your older children (4 parts.)

Letter from Blass to Bickert, dated 13 September 1970

Letter from Bickert to Blass, dated 17 September 1970

Letter from Blass to Bickert, dated 22 September 1970

Letter from Bickert to Blass, dated 23 September 1970

Letter from Bickert to Blass, dated 25 October 1970

Letter from Bickert to Blass, dated 26 October 1970

Letter from Bickert to Blass, dated 30 October 1970

Letter from Bickerstaff to Bliss, dated 2 November 1970
Letter from Bliss to Bickerstaff, dated 5 November 1970
Letter from Bickerstaff to Bliss, dated 6 November 1970
Letter from Bliss to Bickerstaff, dated 10 November 1970
Letter from Bickerstaff to Bliss, dated 16 November 1970
Letter from Mrs E Tillet to Bickerstaff, dated 19 November 1970
Letter from Mrs E Tillet to Bickerstaff, dated 23 November 1970
Letter from Beryl Ball [Ibbs & Tillett] to Bickerstaff,
dated 25 November 1970.

(Present location: Board of Education, IoM)

Birthday Greetings to the Croydon Symphony Orchestra

Vivo ($\text{♩} = 112 - 116$)
T^{ro}
f brillante

Birthday Greetings to the Croydon Symphony Orchestra

Vivo (♩ = 112-116)

f brillante

The image shows a handwritten musical score on a single page. The score is written on a five-line staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo and dynamics markings are 'Vivo (♩ = 112-116)' and '*f* brillante'. The music consists of a series of eighth and sixteenth notes, some beamed together, and rests. There are several measures of music, with some notes grouped by brackets. The score ends with a double bar line and a final note. The handwriting is clear and legible.

B167 BIRTHDAY GREETINGS TO THE CROYDON SYMPHONY ORCHESTRA: For
4 horns in F, 3 trumpets in C, 3 trombones,
tuba, timpani and percussion (cymbals)
written for the orchestra's 50th anniversary.

Date of composition: 1971 (London)

Duration: 1 minute 20 seconds

First performance: Fairfield Hall, Croydon, Saturday 15 May 1971.
The Croydon Symphony Orchestra (leader: Marguerite Bucknall),
conducted by Arthur Davison.

Manuscript: Whereabouts unknown

A copy of the title page appears in the Golden Jubilee
Concert programme, details as follows:-

A Birthday Greeting | to | The Croydon Symphony Orchestra |
and | their conductor Arthur Davison | on the occasion of
their | 50th Anniversary | by | Arthur Bliss

Unpublished

Other versions:

FANFARE FOR A COMING OF AGE: For 4 horns in F, 3 trumpets in C, 3 trombones, tuba timpani and percussion (cymbals). A revision of Birthday Greetings to the CSO and written for the Santa Barbara Symphony Orchestra.

Date of composition: 1973 (London)

Commissioned by: The Santa Barbara Symphony Orchestra

Duration: 1 minute 38 seconds

First performance: Santa Barbara, California. The Granada Theatre. Thursday 24 January 1974.
The Santa Barbara Symphony Orchestra (leader: Stefan Krayk), conducted by Ronald Ondrejka.

Manuscript:

Holograph in ink

The unbound score is written on two double sheets of 24-stave music paper measuring 30.7 x 27.4cms.

A Greeting | To | The Santa Barbara Symphony Orchestra |
on their XXIth birthday | by Arthur Bliss | for 4 horns,
3 Trumpets in C, 3 Trombones, Tuba | Timpani & Cymbals

8 pages - p. [1] Title page
pp. 2-7 Music

Signed by the composer on the title page, and at the end of the music, after the double barline.
The date os given as 'September 1973'
No dedication or place of composition apparent.

Present location: The SBSO, California, USA

First edition:

No title page

12 pages. 278 x 218mm

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

Publication: Robert King Music Co. (North Easton. Mass.)

700 copies published 26 November 1974 at

~~\$~~5.00 (Score and parts)

~~\$~~12.00 (Score)

~~\$~~0.25 (Parts) (Music for Brass No 156)

Recordings:

33rpm

Locke Concert 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)

B168 PLAY A PENTA: For violin, chime bars and piano
Written for Mary Priestley to be used in
music therapy.

Date of composition: 1971 (London)

Gaily and quite loud

Chime bars enter on the beat!

Dedication: For Mary and her children

Duration: 1 minute 10 seconds

First performance: London, St. Bernard's Psychiatric Hospital.
Unable to trace any date. Mary Priestley (violin) and
Marjorie Wardle (piano) with patients of St. Bernard's
on chime bars, etc.

Manuscript:

Holograph in ink

The unbound score is written on one double sheet of
24-stave music paper, measuring 37 x 27cms.

PLAY A PENTA | for Mary and her children | from | Arthur Bliss

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

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

The date is given as 'October 1971'

Dedication on p. [1]

No place of composition apparent.

Present location: Mary Priestley, London

Unpublished

Bibliography:

Mary Priestley, Music Therapy in action (London, Constable, 1975)
pp. 46-54.

Praeludium

Maestoso (♩ = 84)

(A) ♩ = 96
clash

Cymbals

Timpani

(Cymbals)

increase

increase

increase

3

+ Sw./Ped.

- Gt./Ped. ** Sw.

B169 PRAELUDIUM: For organ and optional timpani and percussion
(2 players: side drum, bass drum, cymbals,
glockenspiel and gong).

Date of composition: 1971 (London)

Dedication: Dedicated to Fred Tulan, friend and artist

Duration: 8 minutes 25 seconds

First performance: Harvard University (Cambridge, Mass., USA),
the Busch - Reisinger Museum, the Romanesque Hall, Wednesday
24 November 1971. Dr. Fred Tulan (organ). No percussion
included.

First UK and London performance: Westminster Abbey, Thursday
27 July 1972. Inez Pope, (organ) with James Blades,
David Corkhill and Teresa Corbett (percussion), conducted
by Douglas Guest.

Manuscript:

Holograph in ink with some blue biro/pencil annotations

The unbound score is written on two double sheets of
24-stave music paper. measuring 36.7 x 26.6cms.

Dedicated to Frederick Tulan [underlined] | PRAELUDIUM |
for | Organ | Arthur Bliss | (Duration about (crossed out
in blue biro] 8 [7/9 added in blue biro] minutes)

8 pages - p. 1 Title page
pp.2-8 Music

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

The date is given as 'November 1971'

Dedication on the title page.

No place of composition apparent.

Present location: Lady Bliss, London

_____ (Percussion part)

Holograph in ink with pencil/red biro additions

The unbound score is written on one double sheet of
28-stave music paper, measuring 36.7 x 27.2cms.

4 pages - pp. 1-4 Music

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

No date, dedication or place of composition apparent.

Present location: Lady Bliss, London

First edition: (Organ score and instrumental parts)

Set includes Score | and 3 Percussion Parts | Dedicated to Fred Tulan, friend and artist | PRAELUDIUM | Organ Solo | (Optional Timpani, Side Drum, Bass drum, | Cymbals, Glockenspiel, Tam Tam - payable | by 2 or 3 percussionists) | by | Arthur Bliss | World Library Publications, Inc., is honored to publish three contrasting pieces by Arthur Bliss | CEREMONIAL PRELUDE (O-2456) and SALUTE (O-2455) share scoring for organ, brass, | and percussion while PRAELUDIUM (O-3009), composed for Fred Tulan to play at West- | minster Abbey, is for organ solo, or with two or three percussionists (optional). These titles | may be programmed singly or as a suite of three. | O-3009 | WORLD LIBRARY PUBLICATIONS, INC | Copyright, 1974, WORLD LIBRARY PUBLICATIONS, Inc., 2145 Central Parkway, Cincinnati, Ohio 45214. All rights reserved. | Printed in U.S.A.

20 pages 213 x 280mm

Mauve/white stiff paper wrappers. Lettered in purple.
Trimmed edges.

Publication: 1000 copies published 8 March 1974
at \$5.50 (O-3009)

Recordings: 33rpm:

Christopher Rathbone (organ)/Paul Chalklin and
Giles Vallis (percussion) 12" Wealden Prestige WS206 (stereo)
Reviewed in Gramophone, Vol 59(701) October 1981, p. 584
by G.R. (i.e. Gordon Reynolds)

B170 PRAYER OF ST. FRANCIS OF ASSISI: For unaccompanied women's voices (SSAA).

Date of composition: 1971 (London)

Larghetto $\text{♩} = c. 72-76$

SOPRANO I
Lord, make me an in-stru-ment of thy Peace,

SOPRANO II
Lord, make me an in-stru-ment of thy Peace,

ALTO I
Lord,

ALTO II
Lord,

Peace, of thy Peace. Where there is ha - tred,

Peace, of thy Peace. Where there is ha - tred,

make me an in-stru-ment of thy Peace. Where there is ha - tred,

6 make me an in-stru-ment of thy Peace. Where there is ha - tred,

Dedication: In Memoriam - Sheila Mossman

Duration: 4 minutes 30 seconds

First performance: Bromley, the Parish Church, Sunday 11 June 1972.
The Orpington Junior Singers, conducted by Jane Attfield.

First London performance: St. John's, Smith Square, Monday 11
September 1972.
The Orpington Junior Singers, conducted by Jane Attfield.

Manuscript:

Holograph in ink

The unbound score is written on two double sheets of 24-stave music paper, measuring 36.7 x 26.8cms.

In Memoriam - Sheila Mossman | Prayer of St. Francis of Assisi | Set to music | for the Junior Orpington Singers | by | Arthur Bliss | [the prayer in full: 13 lines]

8 pages - p. 1 Title page
pp. 2-5 Music
pp. 6-8 Blank

Signed by the composer on the title page.
No date, dedication or place of composition apparent.

Present location: Lady Bliss, London

First edition:

No title page

4 pages. 240 x 166mm.
White stiff paper. Lettered in black. Trimmed edges.

Publication: Novello & Co Ltd. © 1973 at 7p (MT 1568)

Bibliography:

Letter from Bliss to Mr. H. J. Brown [husband of Sheila Mossman], dated 5 November 1971.

(Just to let you know that I have started the St. Francis's Prayer in memory of Sheila....I am not giving it to Novellos as I should like to think it can be the exclusive possession of the Orpington Junior Singers. If you and they like it perhaps a private printing can be arranged.)

Letter from Bliss to Brown, dated 16 November 1971
(Under separate registered post I am sending you my setting of Sheila's Prayer.)

(Present location: Mr H J Brown, Orpington)

B171 ODE FOR SIR WILLIAM WALTON: On the Occasion of his
Seventieth Birthday,
For Soprano, contralto and bass soli
(from the choir) and mixed chorus (SATB).
Words by Paul Dehn (1912-1976)

Date of composition: 1972 (London)

Brightly ($\text{♩} = 100$)

Muse, Muse, give the poet's pen,

Commissioned by: The Rt. Hon Edward Heath, the Prime
Minister (1970-74) - on 5 February 1972.

Duration: 5 minutes 30 seconds

First performance: London, 10 Downing Street, Wednesday
29 March 1972.
The Martin Neary Singers, directed by Martin Neary.

Manuscript:

Holograph in ink

The unbound score is written on three double sheets of 20-stave music paper, measuring 36.6 x 27.1cms.

"ODE | for | Sir William Walton" | "On the Occasion of his Seventieth Birthday | Verse [crossed out and words substituted] by Paul Dehn | Music by Arthur Bliss

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

Signed by the composer on the title page.
 No date, dedication or place of composition apparent.

Present location: Sir William and Lady Walton, Ischia,
 Italy

Unpublished

Bibliography:

Edward Heath, A Joy for Life (London, Sidgwick & Jackson, 1976), p. 143

Letter from Edward Heath to Bliss, dated 4 April 1972.

(It was one of the main ingredients in a memorable evening...It was brilliant.)

(Present location: Lady Bliss, London)

B172 METAMORPHIC VARIATIONS: For orchestra

(NB The Arabic numbers (1-16) refer to the work as written,
the Roman numerals (I-XIV) to the printed score)

I : 1 Elements Larghetto tranquillo (slow $2d=c50$) 64 bars

Larghetto tranquillo d = 52

Andante pizavola (Slow 2)

the two themes

II	:	2	Ballet	One in a bar (liltingly)	($d=66$)	70 bars
III	:	3	Assertion	Allegro energico	($d=104$)	98 bars
IV	:	6	Speculation	Very slow	($d=48$)	23 bars
V	:	7	Interjections	Andante sostenuto	($d=60$)	35 bars
VI	:	8	Scherzo-1	Vivo	($d=126$)	74 bars
VII	:	9	Contemplation	Larghetto	($d=58$)	31 bars
VIII	:	10	Polonaise	Alla polacca	($d=112$)	105 bars
IX	:	11	Funeral Processions	Larghetto	($d=58$)	51 bars
X	:	12	Cool Interlude	Andante molto tranquillo	($d=c.60$)	40 bars
XI	:	13	Scherzo-2	Vivo	($d.=d=152$)	68 bars
XII	:	14	Duet	pochissimo più mosso	($d=c.54$)	31 bars
XIII	:	15	Dedication to G.D. and A.D.	Allegro moderato (gaily)	($d=116$)	31 bars
XIV	:	16	Affirmation	Andante maestoso	($d=80$)	66 bars
<u>Supplement</u> -						
		4	Contrasts	Very slow	($d=48$)	36 bars
		5	Children's March	Alla marcia	($d=112$)	66 bars

These can be included as movements 4 and 5 at the discretion of the conductor.

Date of composition: 1972 (London/Wiltshire)

Commissioned by: The Croydon Arts Festival

Instrumentation: 3 flutes (2nd & 3rd doubling piccolo), 2 oboes, cor anglais, 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, percussion (4 players: side drum, tenor drum, bass drum, small timbales, tuned F-sharp and G, cymbals (clashed, suspended, unstrapped on timpani, and 'sizzle'), castanets (machine or spanish-style) wood blocks (low pitch and high pitch) tubular bells, with gong, xylophone, glockenspiel, and vibraphone for supplementary movements only), celesta, harp and strings.

Dedication: To George and Ann Dannatt in token of a long and cherished friendship

Duration: 40 minutes - complete
35 minutes - without movements 4 and 5

First performance: Croydon, the Fairfield Hall, Saturday
21 April 1973.

The London Symphony Orchestra, conducted by Vernon Handley
[Then entitled Variations for Orchestra]

Manuscript: [:Full Score]
Holograph in ink

The score, bound in red buckram, is written on 32-stave music paper, measuring 48 x 30cms.

The manuscript paper printer's mark is given as W & Co. British Made.

To George and Ann Dannatt | in token of a long and cherished
friendship | VARIATIONS | for | Full [crossed out] ORHCESTRA |
ARTHUR BLISS | I Elements | II Ballet | III Assertion | IV [crossed
out] | V March [crossed out] | VI Speculation | VII Interjections |
VIII Scherzo I | IX Contemplation | X Polonaise | XI Funeral
Processions | XII Cool Interlude | XIII Scherzo II | XIV Duet |
XV Dedication to G.D. and A.D. | XVI Affirmation

127 pages - p. [i]	Title Page
p. [ii]	Instrumentation
pp. 1-123	Music : pp. 1-4A Elements
pp. 4B-11	Ballet
pp. 11-22	Assertion
pp. 23-26	Contrasts
pp. 26-36	Children's March
pp. 36-37	Speculation
pp. 38-44	Interjections
pp. 44-57	Scherzo I

pp. 58-61	Contemplation
pp. 62-78	Polonaise
pp. 79-88	Funeral Processions
pp. 89-92	Cool Interlude
pp. 93-104	Scherzo 2
pp. 105-108	Duet
pp. 109-110	Dedication
pp. 111-123	Affirmation

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

The date is given as 'December 1972'

Dedication on the title page.

No place of composition apparent.

Present location: George and Ann Dannatt, Wiltshire

_____ [short score]

Holograph in ink, with some additions in pencil

The unbound score is written on eleven double sheets of 20-stave music paper, measuring 35 x 27cms.

VARIATIONS | FOR | ORCHESTRA | Arthur Bliss

44 pages -	p. [i]	Title page	
	p. [ii]	Dedication :	To George and Ann Dannatt in token of a long and cherished friendship
	pp. 1-41	Music	: pp. 1-2 Elements [headed <u>The Two themes</u>]
			pp. 2-5 Ballet [headed <u>A Dance</u>]
			pp. 5-8 Assertion
			pp. 9-10 Contrasts
			pp. 11-13 Children's March
			pp. 14-15 Speculation
			pp. 15-18 Interjections
			pp. 18-21 Scherzo I
			pp. 22-23 Contemplation [No title in this score]
			pp. 23-27 Polonaise
			pp. 27-29 Funeral Processions [Headed <u>Slow Funeral March</u>]
			pp. 30-31 Cool Interlude
			pp. 32-34 Scherzo 2 [No title in this score]
			pp. 34-36 Duet
			pp. 37 Dedication [Un-numbered in this score]
			p. 37-41 Affirmation
			p. [iii] Blank

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

The date is given as 1 September 1972

Dedication on p. [ii]

No place of composition apparent.

Present location: George and Ann Dannatt, Wiltshire

First edition: (Study/minature score)

ARTHUR BLISS | METAMORPHIC VARIATIONS | FOR ORCHESTRA |
 Study Score | NOVELLO | Borough Green, Sevenoaks, Kent | 89 0074 04

147 pages. 228 x 165mm
 Light blue stiff paper wrappers. Lettered in dark blue,
 lilac and sage green. Trimmed edges.

Publication: © 1976 at £3.75

Bibliography:

Programme note by the composer
The Times, 23 April 1973, p. 5c (Joan Chissell)
 (Vernon Handley secured a sumptuous performance)
The Musical Times, Vol. 114, no. 1564, June 1973, pp. 624-5
 (Ronald Crichton)
 Letter from Bliss to George Dannatt, dated 17 June 1972
 (Perhaps - indeed most probably - they [GD's pictures] helped
 me to complete my XIth transformation!)
 Letter from Dannatt to Bliss, dated 22 August 1972
 Letter from Bliss to Dannatt, dated 24 August 1972
 (I have finished the preliminary sketch of my/your & A's
 new work).
 Letter from Bliss to Dannatt, dated 3 January 1973
 (Here are the 15 sections of my 'Variations'.)
 Letter from Bliss to Dannatt, dated 8 January 1973
 (...the original idea of Variations form for my new
 commissioned work did come from studying your visual variations
Tantris, mostly in your studio at East Hatch...)
 Letter from Bliss to Dannatt, dated 31 January 1973
 Letter from Dannatt to Bliss, dated 26 April 1973
 Letter from Dannatt to Bliss, dated 29 April 1973
 Letter from Bliss to Dannatt, dated 30 April 1973
 Letter from Dannatt to Bliss, dated 10 June 1973
 Letter from Bliss to Dannatt, dated 26 October 1974
 (A discussion about the title of the work)
 Letter from Bliss to Dannatt, dated 27 October 1974
 Letter from Dannatt to Bliss, dated 29 October 1974
 Letter from Bliss to Dannatt, dated 4 November 1974
 (I am very pleased with the title Metamorphic Variations.)
 (Present location: Mr. George Dannatt, London)
 Letter from Bliss to Desmond Ratcliffe [Novello & Co Ltd];
 dated 3 January 1973
 Letter from Bliss to Ratcliffe, dated 7 February 1973
 Letter from Bliss to Ratcliffe, dated 26 February 1973
 Letter from Bliss to Ratcliffe, dated 28 February 1973
 Letter from Bliss to Ratcliffe, dated 12 March 1973

Letter from Bliss to Ratcliffe, dated 25 March 1973
Letter from Bliss to Ratcliffe, dated 4 April 1973
Letter from Bliss to Ratcliffe, dated 27 October 1973
Letter from Bliss to Ratcliffe, dated 29 December 1973
Letter from Bliss to Ratcliffe, dated 4 January 1974
Letter from Bliss to Ratcliffe, dated 24 October 1974
Letter from Bliss to Ratcliffe, dated 26 October 1974
Letter from Bliss to Ratcliffe, dated 2 November 1974
Letter from Bliss to Ratcliffe, dated 31 December 1974

(Present location: Novello & Co Ltd)

B173 PUT THOU THY TRUST IN THE LORD: Introit for unaccompanied double chorus.

Text from Psalm 37, vv. 3-5.

Composed for the Silver Wedding Service of HM The Queen and HRH The Duke of Edinburgh.

Date of composition: 1972 (London)

The musical score is written for a double chorus of Soprano and Alto voices, with Tenor and Bass parts indicated. It is in 4/4 time with a tempo of approximately 76-82 beats per minute. The score is divided into two systems, I and II. System I contains the first two staves, and System II contains the next two staves. The lyrics are: "Put thou thy trust in the Lord, thy trust, thy trust, thy trust in the Lord, thy trust, thy trust." The score includes dynamic markings such as *mf* and *mf* with accents, and various musical notations including slurs, ties, and fermatas. A rehearsal mark '4' is present at the beginning of the second system.

Duration: 2 minutes 45 seconds

First performance: London, Westminster Abbey, Monday 20 November 1972. The Choir of the Abbey, conducted by Douglas Guest.

Manuscript:

Holograph in ink, with green/red biro and pencil annotations.

The unbound score is written on one double sheet of 20-stave music paper, measuring 35.9 x 26.4cms.

4 pages - pp. [1-3] Music
p. [4] Blank, except for note, by Bliss,
of title which is fixed to the page
with cellotape.

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

Present location: Lady Bliss, London

First edition:

No title page.

4 pages. 247 x 172mm
White stiff paper. Lettered in black, Trimmed edges.

Publication: Novello & Co Ltd. © 1972 at 7p (Anth. 1483)

Bibliography:

The Times, 21 November 1972, p17b-e (Anon)

B174 MAR PORTUGUES: Part-song for unaccompanied mixed chorus (SATB). Words by Fernando Pessoa (1888-1935) in free translation by Alan Goodison.

Date of composition: 1973 (London)

♩ = c.84 *f*

SOPRANO
 O sea, O sea, how much of thy sharp salt Is

ALTO
 O sea, O sea, how much of thy sharp salt Is

TENOR
 O sea, O sea, how much of thy sharp salt Is

BASS
 O sea, O sea, how much of thy sharp salt Is

6

tears from Por-tu-gall! O sea, O sea, That we might *mf*

tears from Por-tu-gall! O sea, O sea, That we might *mf*

tears from Por-tu-gall! O sea, O sea, That we might *mf*

tears from Por-tu-gall! O sea, O sea, That we might *mf*

Commissioned by: The Rt. Hon. Edward Heath, the Prime Minister (1970-74) - April/May 1973.

Dedication: In Commemoration of the 600th Anniversary of the Anglo-Portuguese Alliance.

Duration: 3 minutes

First performance: Greenwich, the Painted Hall (Royal Naval College), Monday 16 July 1973.

The St. Margaret's Singers, conducted by Martin Neary. (The occasion was a dinner given by Mr Heath in honour of His Excellency Dr. Marcello José das Neves Alves Caetano, President of the Council of Ministers of Portugal, to mark the sixth centenary of the Anglo-Portuguese Alliance)

Manuscript:

Holograph in ink

The copy of the score, bound in green leather (and presented to Sir Arthur Bliss by Mr Heath), is written on two double sheets of 24-stave music paper, measuring 36.8 x 26.5cms.

A musical tribute to the Prime Minister of Portugal | on the occasion of his visit to Great Britain in July 1973 | MAR PORTUGUES | Poem by Fernando Pessoa (1888-1935) | Free English translation by Alan Goodison | Music by Arthur Bliss | Master of the Queen's Musick

8 pages -	p. [1]	Title page
	p. [2]	The poem
	pp. [3-6]	Music
	pp. [7-8]	Blank

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

The date is given as 'June 1973'

No dedication or place of composition apparent.

Present location: Original taken to Portugal after being presented to Dr. Caetano by Mr Heath on the occasion of the dinner on 16 July 1973. Specially bound facsimile copies given to Sir Arthur Bliss and Mr Heath.

First edition:

No title page.

4 pages. 242 x 164mm

White stiff paper. Lettered in black. Trimmed edges

Publication: Novello & Co Ltd. © 1974 at 8p (MT 1573)

Bibliography:

Edward Heath, Music: A Joy for Life (London, Sidgwick & Jackson, 1976), p. 143

Letter from Edward Heath to Bliss dated 17 July 1973 (I thought that it was a moving and effective piece, and it certainly sounded splendid in the Painted Hall.)

(Present location: Lady Bliss, London)

Letter from Bliss to Desmond Ratcliffe [Novello & Co Ltd], dated 12 January 1974

Letter from Bliss to Desmond Ratcliffe, dated 19 January 1974

(Present location: Novello & Co Ltd)

B175 FANFARE FOR THE NATIONAL FUND FOR RESEARCH INTO CRIPPLING DISEASES: For four trumpets and 4 trombones

Date of composition: 1973 (London)



Commissioned by: The National Fund for Research into Crippling Diseases (Action Research for the Crippled Child)

Duration: 1 minute 15 seconds

First performance: London, St. Paul's Cathedral, Thursday 18 October 1973. The Trumpeters of the RMSM, Kneller Hall, conducted by D.H. MacKay (A Service of Thanksgiving and Re-dedication on the occasion of the Fund's 21st Anniversary)

Manuscript:
Holograph in ink

The unbound score is written on one double sheet of 24-stave music paper, measuring 36.7 x 27.8cms.

Fanfare to be played at the St. Paul's Cathedral Service | in aid of the National Fund for Research | into Crippling Diseases, October 18th 1973 | Composed by Arthur Bliss

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

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

The date is given as 'July 1973'

No dedication or place of composition apparent.

Present location: Kneller Hall, Twickenham (MSS 401)

Unpublished

Bibliography:

Action News, No. 2, January 1974, p. [1]
(An account of the Thanksgiving Service in St. Paul's Cathedral)

B176 MUSIC FOR THE WEDDING OF HRH PRINCESS ANNE: For brass ensemble, and consisting of.

1. Fanfare for the entrance of HM the Queen
(Fanfare (part of No. 2) as used at Princess Margaret's Wedding in 1960. See B 122)
2. Fanfare (A Flourish) for the entrance of the Bride
3. Two brass interludes for the processional hymn Glorious Things of These are Spoken (in the key of E-flat).

Date of composition: 1973 (London)

Instrumentation: Nos 1 and 3 - Trumpets in B-flat (parts for first, second and third), 2 tenor trumpets (valved) and 1 bass trumpet (valved).
No 2 - 3 cavalry trumpets (without valves) in E-flat with side drum (ad lib).

Duration: 1. 49 seconds
2. 38 seconds
3. 1 minute 9 seconds each

First performance: London, Westminster Abbey, Wednesday 14 November 1973.

Nos 1 and 3 : Trumpeters of the RMSM, Kneller Hall, conducted by Lt. Col. R.B. Bashford.

No 2 : Trumpeters of the Queen's Dragoon Guards, conducted by Bandmaster J.G. McColl.

Organ played by Douglas Guest.

Manuscript: No. 2 -
Holograph in ink

The unbound score is written on the single sheet of 24-stave music paper, measuring 36.5 x 27cms.

2 pages - p. [1] Music
p. [2] Blank

Signed by the composer at the end of the music.

The date is given as 'October 1973'

No dedication or place of composition apparent.

Present location: Originals at Kneller Hall, Twickenham and Lady Bliss, London

FANFARE FOR THE PRINCESS ANNE

♩ = circa 108

f *brilliant*

A handwritten musical score for a fanfare. The score is written on ten staves, organized into two systems of five staves each. The first system is marked with a dynamic of *f* and the instruction *brilliant*. The second system is marked with a dynamic of *f* and the instruction *tempe*. The score includes various musical notations such as notes, rests, slurs, and articulation marks. At the bottom of the first system, there is a bracketed section labeled "3 4/4 Eb". At the bottom of the second system, there is a bracketed section labeled "♩ = 4/4 (♩ = 124)".

Two Interludes for Brass

Some brass

After Verse I end III

Brass

f Marcato

After Verse II

No. 3 (Short Score)
Holograph in ink

The unbound score is written on half of one single sheet of 30-stave music paper, measuring 22.6 x 26.7 cms approx.

2 pages - p. [1] Music
p. [2] Blank

Signed by the composer at the end of the music.
The date is given as 'October 1973'
No dedication or place of composition apparent.

Present location: Originals at Kneller Hall, Twickenham
and Westminster Abbey, London

Unpublished

Bibliography:

The Times, 14 November 1973, p. 4d-h (Anon)
Letter from Bliss to Douglas Guest [organist at Westminster Abbey] dated 18 September 1973
(A reply to Douglas Guest's letter and agreement to write the interludes and "Short blow" for the QDG.)
Letter from Bliss to Douglas Guest, dated 8 October 1973
(Details of the interludes for the hymn)
Letter from Bliss to Douglas Guest, dated 10 October 1973
(Delivery of the Fanfares and interludes)
Letter from Bliss to Douglas Guest, dated 30 October 1973
(re rehearsals on 12 November 1973)
Letter from Bliss to Douglas Guest, dated 4 November 1973
(Declining an invitation to attend the Service)
(Present location: Westminster Abbey, London)

Recordings: 3rpm:

Soundtrack of the proceedings in the Abbey 12" BBC records
REW 163 (stereo)

Unable to trace any review

B177 A WEDDING SUITE: For piano solo

A present from the Bliss family for Enid Bliss-Morris [the composer's half-sister] and Thomas Frame-Thomson on the occasion of their marriage.

Consisting of: 1 Allegretto elegante
2. Introduction - Allegro vivace (No IV of Valses Fantastiques (B8))
3 Poco lento e molto espressivo (No III of Valses Fantastiques (B8))
4 Moderato pomposo (based on Enid's Blast (B154))

Date of composition: 1973 (London)

Duration: 10 minutes

First performance: pre-recording made in the Decca Studios, 165 Broadhurst Gardens, London, NW6, Friday 11 January 1974. Marguerite Wolff (piano).

This recording was subsequently played at the wedding reception held at the 8, The Lane, St John's Wood (home of the composer) on Friday 18 January 1974.

First concert performance: London, Queen Elizabeth Hall, Thursday 1 November 1979. Marguerite Wolff (piano). Cancelled owing to Miss Wolff's illness.

Manuscript: [No. 1]

Whereabouts unknown

Lady Bliss owns a copy of Nos 1 (manuscript) and 3 (printed, formerly part of B8)

————— [No 4]

Holograph in ink

The unbound score is written on two double sheets of 18-stave music paper, measuring 36.7 x 26.8cms.

A 'Wedding' Suite | No. 4

8 pages	-	p. [i]	Title Page
		pp. 13-16	Music
		pp. 6-8	Blank

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

Present location: Miss Marguerite Wolff who also owns No. 2 (printed, formerly part of B8)

Unpublished

A Wedding Suite

I

Allegretto degnato
184

II Introduction.
Quasi recitativo.

p ad lib.

III

Poco lento e molto espressivo.

p

p

This section consists of two staves. The upper staff is for piano, starting with a treble clef and a key signature of two flats. It features a melodic line with a dynamic marking of *p* and a slur over the first two measures. The lower staff is for violin, starting with a bass clef and a key signature of two flats. It features a melodic line with a dynamic marking of *p* and a slur over the first two measures. The tempo and expression markings are "Poco lento e molto espressivo."

IV

Moderato pomposo.

f

f

This section consists of two staves. The upper staff is for piano, starting with a treble clef and a key signature of two flats. It features a melodic line with a dynamic marking of *f* and a slur over the first two measures. The lower staff is for violin, starting with a bass clef and a key signature of two flats. It features a melodic line with a dynamic marking of *f* and a slur over the first two measures. The tempo instruction is "Moderato pomposo."

Bibliography:

Programme note by the composer.

Letter from Bliss to Marguerite Wolff, dated 1 November 1973

(Dare I ask an immense favour from you? My half-sister Enid has decided to marry again...As Enid has practically everything, the present from the Bliss family raised a problem. It has now been solved by her wishing a special piece of music to be written by me, and recorded on cassette. I am thinking of a 'Wedding Suite' of four short piano pieces. Now will you be a dear and play them?)

Letter from Bliss to Miss Wolffe, undated [November 1973]

(You are a darling to agree to recording these privately for Enid.)

Letter from Bliss to Miss Wolffe, dated 13 November 1973

Letter from Bliss to Miss Wolffe, dated 6 December 1973

(On recording of the 'Wedding Suite' has been fixed in the Decca Studios...on 11th January...)

Letter from Bliss to Miss Wolffe, dated 17 January 1973

(Present location: Miss Marguerite Wolffe, London)

Letter from Enid Frame-Thomson to Bliss, dated 21 January 1974

(A letter of appreciation from Bliss's half-sister)

(Present location: Lady Bliss, London)

Letter from Bliss to George Dannatt, dated 22 January 1974

(You are right about Scarlatti - the first movement is à la manière de - because Enid once told me she liked his music!)

(Present location: Mr George Dannatt, London)

Prelude for Brass, Percussion, Piccolo and Double Bassoon

Musstoso
(♩ = 72)

fms + Tpts.
f

3/4
2

B178 PRELUDE FOR BRASS, PERCUSSION, PICCOLO AND DOUBLE BASSOON:

Written for the 10th anniversary of the foundation
of Lancaster University.

Date of composition: 1974 (London)

Commissioned by: Denis McCaldin, Professor of Music,
University of Lancaster.

Instrumentation: Piccolo, double bassoon, 4 horns in F,
2 trumpets in C, 3 trombones, timpani and
percussion (2 players: bass drum and cymbal).

Duration: 4 minutes 30 seconds

First performance: Lancaster, the Main Hall of the University,
Sunday 24 November 1974. The Lancaster Rehearsal Orchestra
(leader: Gerard Doyle), conducted by Denis McCaldin.

First London performance: Unable to trace

Manuscript:

Whereabouts unknown, A copy in Lady Bliss' possession is
dated February 1974.

Unpublished.

Bibliography:

Letter from Denis McCaldin to Bliss, dated 22 January 1974
(...I am very anxious that we should include a fanfare,
or some short ceremonial piece, by yourself if this is at
all possible. Is there any chance that you would consider
this commission?)

Letter from Bliss to McCaldin, dated 24 January 1974

Letter from McCaldin to Bliss, dated 29 January 1974

Letter from Bliss to McCaldin, dated 4 June 1974

Letter from McCaldin to Bliss, dated 7 June 1974

Letter from McCaldin to Bliss, dated 10 July 1974

Letter from Trudy Bliss to McCaldin, dated 12 July 1974

Letter from McCaldin to Lady Bliss, dated 17 July 1974

Letter from Bliss to McCaldin, dated 13 September 1974

Letter from McCaldin to Bliss, dated 20 September 1974

Letter from McCaldin to Bliss, dated 24 October 1974

Letter from Bliss to McCaldin, dated 26 ,October 1974

(With programme note, written by Bliss.)

Letter from McCaldin to Bliss, dated 30 October 1974

(Present location: Dept of Music, University of Lancaster)

B179 SING, MORTALS! : A sonnet for the Festival of St Cecilia
for mixed chorus (SATB) and organ.
Words by Richard Tydeman (1916-).
Written for the Festival Service in the
Church of the Holy Sepulchre, Holborn, 1974.

Date of composition: 1974 (London)

Maestoso $\text{♩} = c. 54$

ORGAN

SOPRANO
ALTO
TENOR
BASS

When Plan-ets first—

f *mf* *f* *mf*

Commissioned by: The St. Cecilia Festival Church Service
Committee, 1974

Duration: 5 minutes 30 seconds

First performance: London, the Church of the Holy Sepulchre,
Holborn Viaduct, Tuesday 26 November 1974.
Children of The Chapel Royal, St. James Palace and
Choristers and Gentlemen of St. Paul's Cathedral and
Westminster Abbey, conducted by Christopher Dearnley, with
Barry Rose (organ).

Manuscript:

Holograph in blue ink, with blue/green biro and pencil additions

The unbound score is written on three double sheets of
18-stave music paper, measuring 36.8 x 27.2cms.

Anthem 1486 [in green biro] | SING, MORTALS! | A Sonnet
for the Festival of St. Cecilia [underlined in green biro] |
for Choir and Organ | by | Arthur Bliss | Written for the
Festival Service (1974) | in the Church of the Holy Sepulchre,
Holborn | November 26 1974 [added by Lady Bliss - in pencil] |
2458 [added - red biro and ringed]

12 pages -	p. [i]	Title page
	p. [ii]	Blank
	p. 1	The Sonnet, written in Bliss's hand
	pp. 2-9	Music
	p. [10]	Blank

Signed by the composer on the title page, and at the end
of the music, below the double barline.

The date is given as 'March 1974'

No dedication or place of composition apparent.

Present location: Lady Bliss, London

First edition:

No title page.

10 pages 248 x 172mm

White stiff paper. Lettered in black. Trimmed edges.

Publication: Novello & Co Ltd. © 1974 at 16p (Anthem 1486)

Bibliography:

Letter from Bliss to Richard Tydeman, dated 25 January 1974
(Bliss's agreement to compose a new anthem to be performed at the St. Cecilia's Festival in 1974, adding...it would help me very much if you could choose suitable words for me to set.)

Letter from Tydeman to Bliss, dated 18 February 1974

Letter from Bliss to Tydeman, dated 24 March 1974

(Bliss had completed the anthem, and could he have details of who has written the words.)

Letter from Bliss to Tydeman, dated 30 March 1974

(You are far too modest about your part in the work.

The Sonnet is an admirable vehicle for music, and I have enjoyed setting it.)

(Present location: The Rev. Richard Tydeman, London)

B180 SHIELD OF FAITH: Cantata for soprano and baritone soli,
mixed choir (SATB) and organ.
Words selected and arranged by Stephen Verney
[then a Canon at St. George's Chapel, Windsor,
now Bishop of Repton] from
William Dunbar (1460?-1520?)-
The Lord is Risen
George Herbert (1593-1633)-
Love
Alexander Pope (1688-1744)-
An Essay on Man (extracts)
Alfred Lord Tennyson (1809-1892)-
In Memoriam
T.S. Eliot (1888-1965)-
Little Gidding (extract)

Written for the Quincentenary of St George's
Chapel, Windsor, 1975.
Formerly called 5 Expressions of Faith.

Date of composition: 1974 (London)

Commissioned by: The Dean of Windsor

Dedication: Dedicated by Gracious Permission to Her
Majesty Queen Elizabeth II

Duration: 35 minutes

First performance: Windsor, St. George's Chapel, Windsor Castle,
Saturday 26 April 1975. Jennifer Smith (soprano), John
Carol Case (baritone), the Bach Choir, conducted by David
Willcocks with Richard Popplewell (organ).

First London performance: pre-recording made in St. Augustine's
Church, Killburn, Friday 30 July 1976.
Julia Kennard (soprano), Jonathan Robarts (baritone), the
BBC Singers, conducted by John Poole with Timothy Farrell
(organ).
This recording (BBB044P221) was subsequently broadcast
on Radio 3, Thursday 7 October 1976.

Shield of Faith

1 THE LORD IS RISEN*
 William Dunbar, 1460-1520

Allegro deciso ♩ = 96
 Solo (>)
 ORGAN *f sempre*

Man. Ot.

* verse 1 only

First system of musical notation, featuring a grand staff with treble and bass clefs and a separate bass line. The music includes various chords and melodic lines.

Second system of musical notation, including a grand staff and a bass line. It features a section marked with a '2' and '8' above the staff, and includes the instruction *legato* and *ff Gt. to Mixture, 8', 4' Reeds*. The system concludes with a *ff* dynamic marking.

Third system of musical notation, consisting of a grand staff and a bass line, showing a continuation of the musical piece with various rhythmic patterns.

Fourth system of musical notation, including a grand staff and a bass line. It features the instruction *marcato alla marcia* and *Gt. to Mixture - 16'*. The system concludes with the instruction *Solo Reeds 8', 4'*.

Gt. Solo

This system shows the beginning of a guitar solo. The guitar part is written in a treble clef with a key signature of one flat and a 4/4 time signature. The piano accompaniment is in the bass clef. The guitar part features a series of eighth and sixteenth notes, with some triplets. The piano part provides a harmonic accompaniment with chords and moving lines.

Gt. + Full Sw. (box open)

This system continues the guitar solo. A triplet of eighth notes is marked with a '3' above it. The piano part continues with its accompaniment. The guitar part has a dynamic marking of *ff* and includes the instruction '+ Full Sw. (box open)'.

+ Gt. to Ped.

This system shows the guitar part moving to the pedal point. The piano part continues with its accompaniment. The guitar part has a dynamic marking of *ff* and includes the instruction '+ Gt. to Ped.'.

S *ff* triumphantly
A *ff* triumphantly
T *ff* triumphantly
B *ff* triumphantly

Done is a bat-tell on the dra-gon- blak,

This system contains the vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). Each part is written in a separate staff with a dynamic marking of *ff* and the instruction 'triumphantly'. The lyrics are 'Done is a bat-tell on the dra-gon- blak,'.

Solo Orch. Tpt. 8' only

Sw. box closed

(Gt.)

This system shows the piano and guitar parts. The piano part includes the instruction 'Solo Orch. Tpt. 8' only' and 'Sw. box closed'. The guitar part is marked '(Gt.)' and has a dynamic marking of *f*.

INTERLUDE

Gloria in excelsis Deo

$\text{♩} = 88$
SOPRANO SOLO
f joyously

Glo - ri - a, Glo - ri - a in ex - cel - sis

BARITONE SOLO

De - o, *f joyously* Glo - ri - a, Glo -

De - o, in ex - cel - sis De - o, Glo -
 - ri - a in ex - cel - sis De - o, Glo -

ri - a in ex - cel - sis De - o,
 ri - a in ex - cel - sis De - o,

p Glo - ri - a in ex - cel - sis, *(7)* in ex - cel - sis, *(7) mf* in ex - cel - sis, *f* Glo -
p Glo - ri - a in ex - cel - sis, *(7)* in ex - cel - sis, *(7) mf* in ex - cel - sis, *f*

2 LOVE

George Herbert, 1593-1633

Larghetto tranquillo $\text{♩} = c. 54$

Larghetto tranquillo $\text{♩} = c. 54$

16 andante $\text{♩} = 66$

Piano introduction featuring a melody in the right hand with triplet markings and a supporting bass line in the left hand.

S
Love, Love, Love bade me wel - come; *pp* (*>*) *foco*

A
Love, Love, Love bade me wel - come; *p* (*>*) *foco*

T
Love, Love, Love bade me wel - come;

B

for rehearsal only

pp

pp Ped. 32', 16' - 32'

p yet my soul drew back,

p yet my soul drew back,

p Love bade me wel - come; yet my soul drew back,

p Love bade me wel - come; yet my soul drew back,

3 AN ESSAY ON MAN*

*Alexander Pope, 1688-1744*Allegro moderato e risoluto $\text{♩} = \text{c.}88$

f sempre non legato

The musical score is presented in four systems, each with three staves (treble, middle, and bass clefs). The first system includes the tempo and dynamics markings. The music is in G minor (one flat) and 3/4 time. The tempo is marked 'Allegro moderato e risoluto' with a quarter note equal to approximately 88 beats per minute. The dynamics are marked 'f sempre non legato'. The score consists of four systems of piano accompaniment. The first system includes the tempo and dynamics markings. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble, with various chordal textures and melodic lines throughout.

* extracts

27

Piano accompaniment for the first system, measures 27-30. The music is in a minor key with a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

S *f emphatic*

A Know then thy-self, pre - sume not

T

B *f emphatic*

Vocal line for the first system, measures 27-30. The lyrics are "Know then thy-self, pre - sume not". The music is marked *f emphatic*. The vocal line is written in a single staff with a treble clef, and the piano accompaniment is in a bass clef.

Piano accompaniment for the second system, measures 31-34. The music continues with a similar melodic and harmonic structure to the first system, featuring a more active right hand with sixteenth notes.

God to scan; The pro - per

Vocal line for the second system, measures 31-34. The lyrics are "God to scan; The pro - per". The music is marked *f emphatic*. The vocal line is written in a single staff with a treble clef, and the piano accompaniment is in a bass clef.

Piano accompaniment for the third system, measures 35-38. The music concludes with a final cadence, featuring a sustained bass line and a melodic line that resolves to a final chord.

4 O YET WE TRUST*
 Alfred Lord Tennyson, 1809-1892

Andante (slowly flowing) $\text{♩} = c. 63$

In 2

SOPRANO SOLO *mf*

O yet we trust that

p Sw.

Man.

some-how good Will be the final goal of ill,

38

BARITONE SOLO *mf*

To pangs of nature, sins of will, Defects of

38

That

doubt, and taints of blood;

*from *In Memoriam*

5 LITTLE GIDDING*
T. S. Eliot, 1888-1965

Larghetto maestoso $\text{♩} = c. 58$

Musical score for the beginning of 'Little Gidding'. It features a grand staff with three systems. The top system is the vocal line, the middle system is the piano accompaniment, and the bottom system is the guitar accompaniment. The tempo is 'Larghetto maestoso' with a quarter note equal to approximately 58 beats per minute. The guitar part is marked 'f Gt.' and includes a dynamic marking 'f' at the start.

46

$\text{♩} = c. 58$

SOPRANO SOLO *mf a little freely*

Musical score for the middle section of 'Little Gidding'. It features a grand staff with three systems. The top system is the vocal line, the middle system is the piano accompaniment, and the bottom system is the guitar accompaniment. The tempo is 'Larghetto maestoso' with a quarter note equal to approximately 58 beats per minute. The piano part includes a section marked 'p rapidamente' with a measure number '17'. The guitar part includes a section marked 'Gt. to Ped. in p' and 'reduce Ped. to Dulcianas 16', 8''. The vocal line is marked 'SOPRANO SOLO' and 'mf a little freely'. The piano part includes a section marked 'Sw. Lieblich 8', Mixture (box closed)'. The guitar part includes a section marked 'Man.'.

people with-out his-to-ry Is not re-deemed from time, _____ for

Musical score for the end of 'Little Gidding'. It features a grand staff with three systems. The top system is the vocal line, the middle system is the piano accompaniment, and the bottom system is the guitar accompaniment. The tempo is 'Larghetto maestoso' with a quarter note equal to approximately 58 beats per minute. The piano part includes a section marked 'simile' with a measure number '15'. The guitar part includes a section marked 'Man.'.

* extracts

Manuscript: [Movement I]

Holograph in ink

The unbound score is written on one double and four single sheets of 18-stave music paper, measuring 36.8 x 27.2cms.

12 pages - pp. 1-5 Music
 p. [i] Music [crossed out]
 pp. 6-11 Music

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

 [Interlude between Movements I and II]

Holograph in ink

The unbound score is written on one double sheet of 18-stave music paper, measuring 36.8 x 27.2cms.

Interlude [underlined in green biro] | between I and II
 [crossed out in green biro] | Gloria in excelsis Deo | for
 Soprano [crossed out in green biro] and Baritone Soli |
 unaccompanied [crossed out in green biro]

4 pages - p. [i] Title page
 pp. 11a-11b Music
 p. [ii] Blank

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

 [Movement II]

Holograph in ink

The unbound, score is written on three double sheets of 18-stave music paper, measuring 36.8 x 27.2cms.

II | Love | George Herbert 1593-1633

12 pages - p. [i] Title page
 p. [ii] Blank
 pp. 12-20 Music
 p. [iii] Blank

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

Remaining movements: whereabouts unknown

Present Location: Lady Bliss, London

B181 SPIRIT OF THE AGE: For brass ensemble, piano, timpani and percussion. Incidental music (Prelude and Postlude) for the BBC-2 series of eight films on 8 centuries of British architecture.
Series produced by John Drummond.

Date of composition: 1974 (London)

The image shows a handwritten musical score for 'Spirit of the Age'. It consists of three staves. The top staff is for 'Tpts etc.' (trumpets and trombones) in 12/8 time, marked 'Briskly (♩. = 100)'. It begins with a boxed 'A' and contains a series of chords and a final sustained chord. The middle staff is for piano, marked 'f', and features a rhythmic accompaniment of eighth notes. The bottom staff is for tuba, marked 'Tubo.', and contains a few notes. The score is written in black ink on white paper.

Commissioned by: The BBC

Instrumentation: 3 trumpets in C, 3 trombones, tuba, piano (ad lib), timpani and percussion (2 players: side drum and cymbals)

Duration: Prelude: 25-30 seconds
Postlude: 1 minute 10 seconds

First performance: pre-recorded at the BBC TV Studios, Lime Grove, Saturday 11 January 1975. Members of the London Symphony Orchestra, conducted by Arthur Bliss. The first film in the series was subsequently televised (BBC-2) on Friday 31 October 1975.

Manuscript:

Holograph in blue ink, with biro/pencil markings by the composer.

The unbound score is written on one double sheet of 24-stave music paper, measuring 36.7 x 26.8cms.

4 pages -	p. [1]	Music : Prelude
	p. [2]	Blank
	p. [3]	Music : Postlude
	p. [4]	Blank

Signed by the composer at the bottom of pp. [1] and [3]
No date, dedication or place of composition apparent.

Present location: Lady Bliss, London

Unpublished in this form

Bibliography:

- Letter from Bliss to John Drummond, dated 31 July 1974
(I somehow feel that a fanfare will not be of sufficient importance for this series...)
- Letter from Drummond to Bliss, dated 12 August 1974
- Letter from Bliss to Drummond, dated 7 October 1974
- Letter from Bliss to Drummond's assistant dated 10 October 1974
- BBC Internal memorandum, dated 21 November 1974
- Letter from Bliss to Brian Turner [BBC Copyright Dept.] dated 30 November 1974
(I have already sketched out the opening and closing music...)
- (Present location: BBC Written Archives Centre, Caversham)