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 THREE

Catalogue B77 - B99

Thesis submitted for the Degree of Doctor of Philosophy

University of Strathclyde

Department of Librarianship

1982

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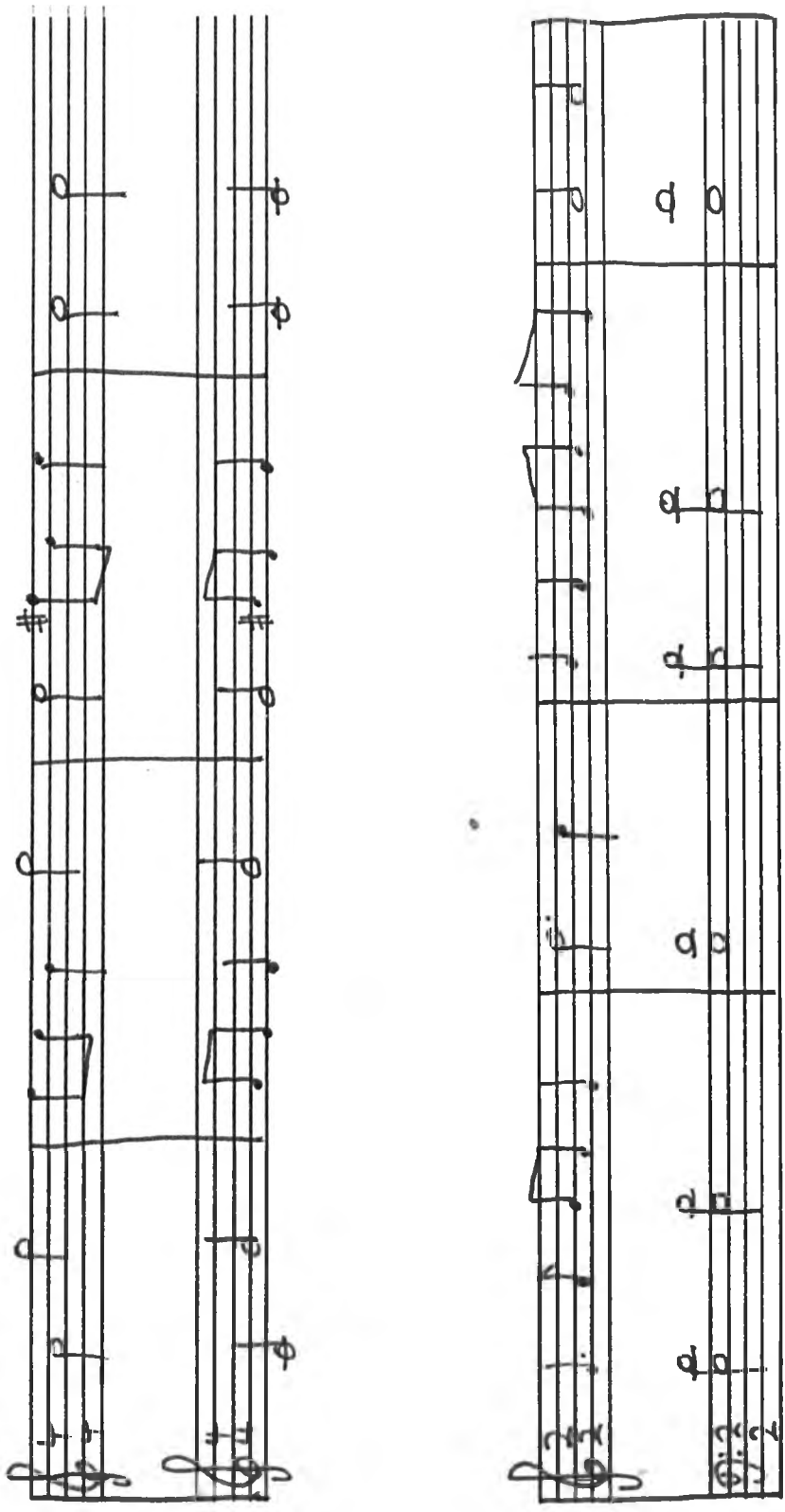
arranged by date
(B77 - B99) 362

Karen's Piece



B77 KAREN'S PIECE: Written to be played by the composer's younger daughter, Karen (aged about 9), when she was learning the piano and the violin.

Date of composition: 1939/40 (USA)

Duration: 1 minute 30 seconds

First performance: Unable to trace

Manuscript:

Holograph in ink.

The unbound manuscript is written on both sides of a single sheet of 18-stave music paper, measuring 34.1 x 27.1cms

The music paper printer's mark is shown as G. Schirmer | Imperial Brand | No 5-18 Staves | Printed in U.S.A.

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

No date, dedication, place where piece was written or signature of the composer apparent.

Present location: Lady Bliss, London

Unpublished.

B78 SEVEN AMERICAN POEMS: For low voice and piano*
Words by Edna St. Vincent Millay (1892-1950), numbers 1,2,3,5 and 7;
Elinor Wylie (1885-1928), numbers 4 and 6.

Date of composition: 1940 (Santa Barbara)

Dedication: To Bernhard and Irene Hoffmann, in whose house in Santa Barbara these songs were written in August 1940.

Duration: 9 minutes 35 seconds

First performance: San Francisco, the Museum of Art, Thursday 6 February 1941. Nicholas Goldschmidt (baritone) and [Arthur Bliss (piano)].

First UK and London performance: The Wigmore Hall, Saturday 8 November 1941. William Parsons (baritone) and Arthur Bliss (piano).
(A Boosey and Hawkes Concert)

Manuscript: (No. 7 only - whereabouts unknown of numbers 1-6)

Holograph in ink

The unbound manuscript is written on one double sheet of 20-stave music paper, measuring 34.3 x 27.1cms
The music paper printer's mark is shown in the top right hand corner of p. [3] as G. Schirmer | Imperial Brand | No 19-20 Staves | Printed in U.S.A.

Being Young and Green | Edna St. Vincent Millay | Arthur Bliss (with 'Boosey & Hawkes' added in pencil)

4 pages - p. [i] Title pages
pp. [1-2] Music
p. [3] 2-bar sketch in pencil

Signed by the composer on the title page.
No date, dedication or place where the song was written apparent.

Present location: Lady Bliss, London

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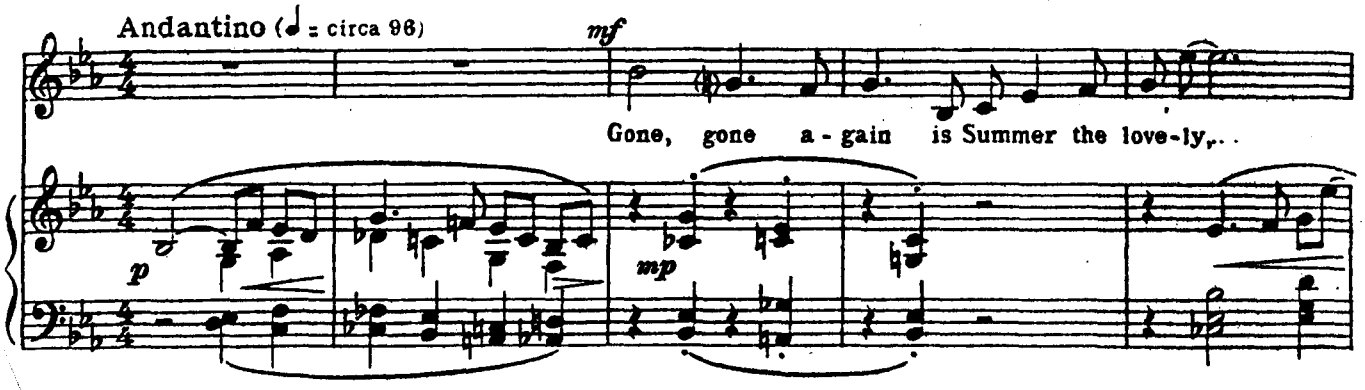
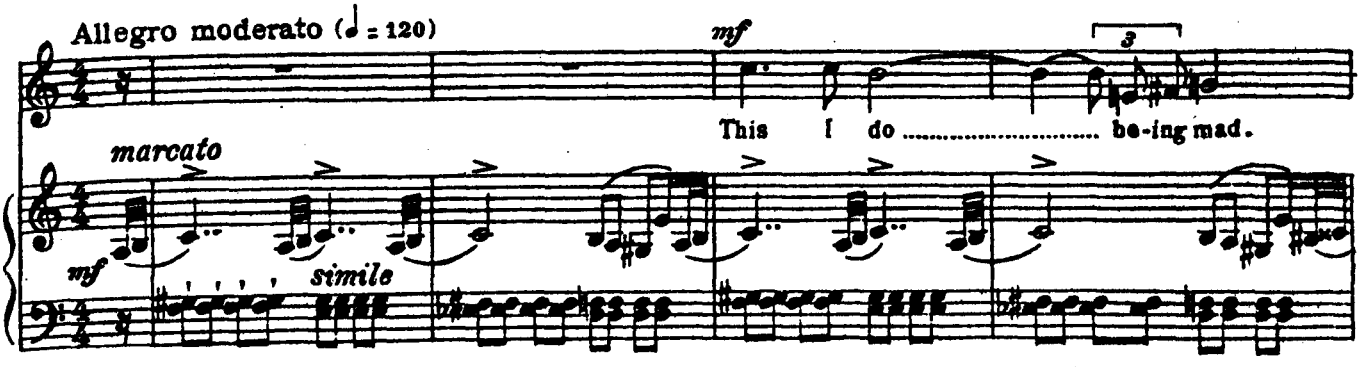
*This song cycle was originally called Summer 1940

Seven American Poems

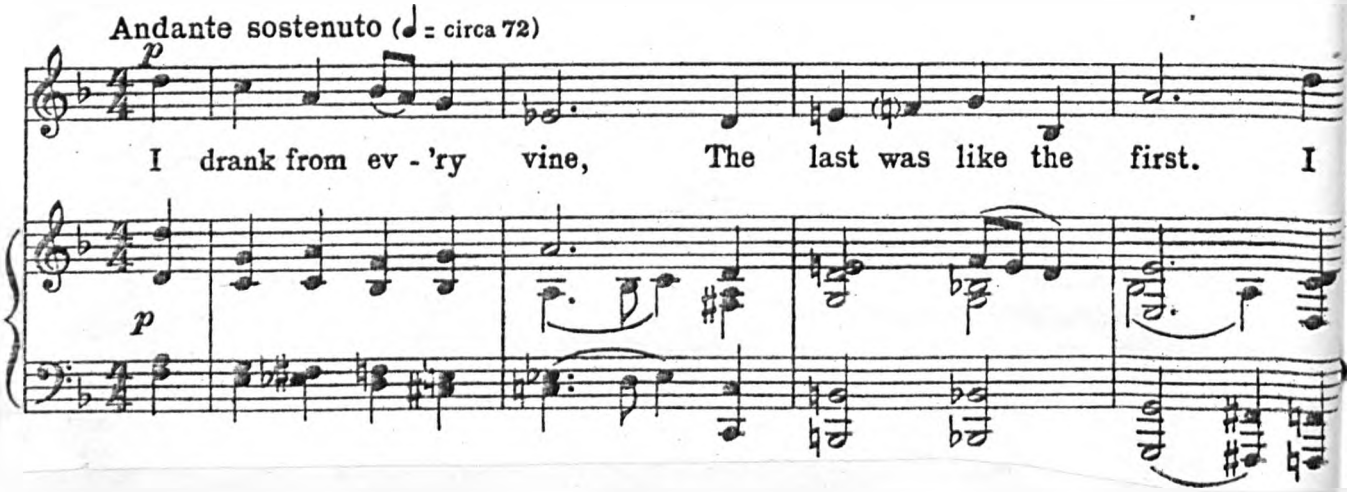
1. Gone, gone again is Summer



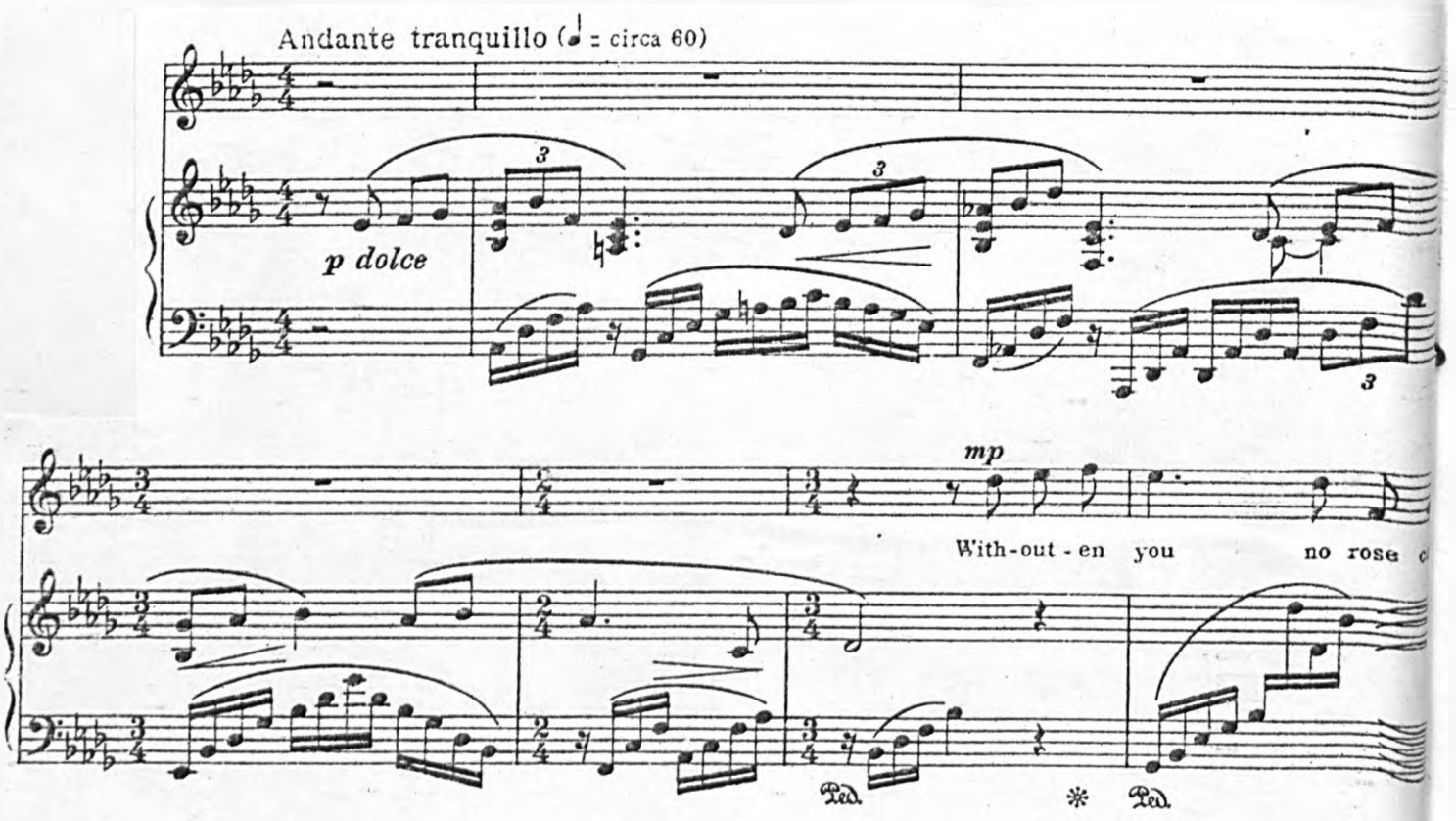
2. Siege



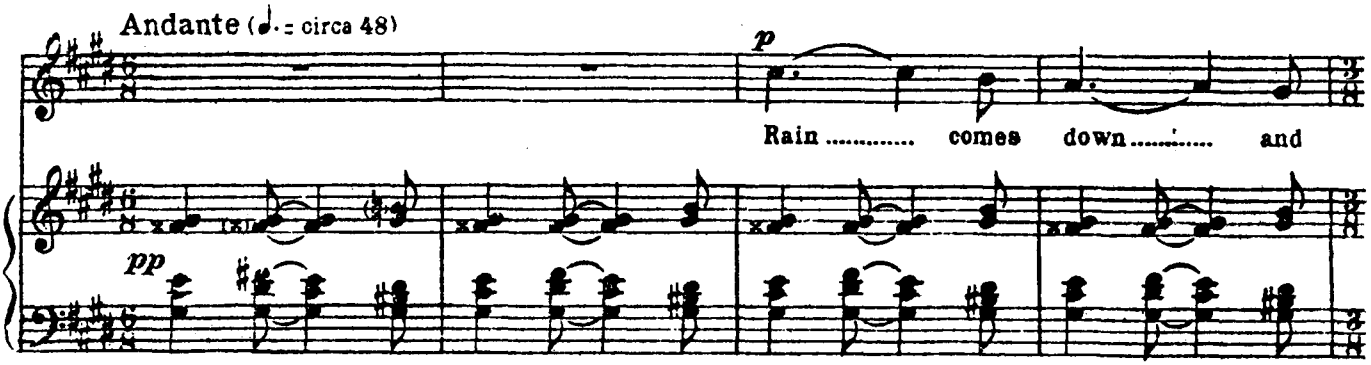
3. Feast



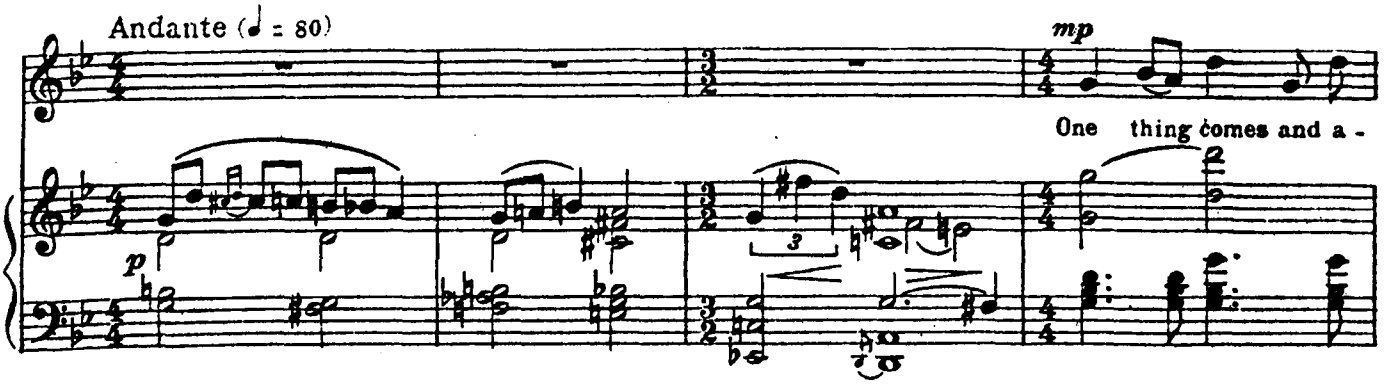
4. Little Elegy



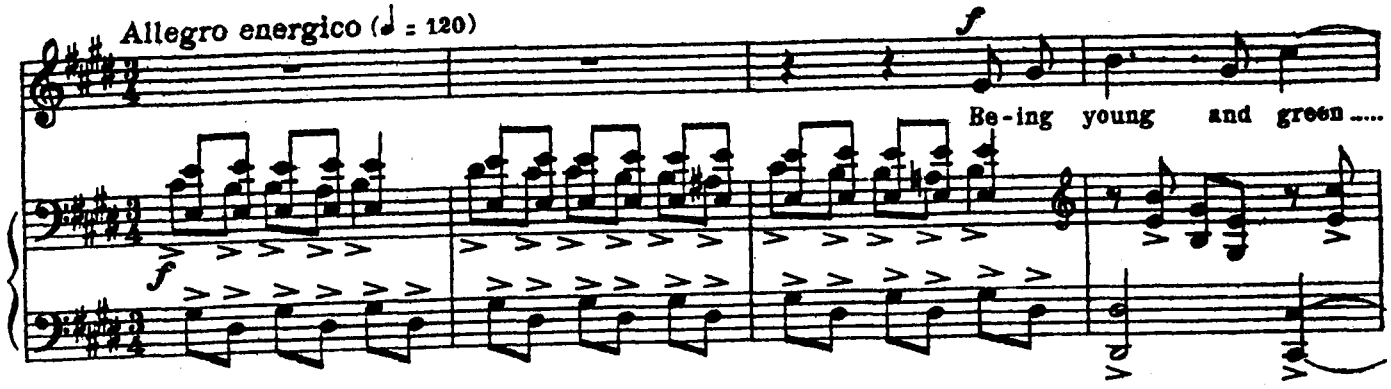
5. Rain comes down



6. Fair Annet's Song



7. Being Young and Green



First edition: (Vocal Score)

To Bernhard and Irene Hoffmann, in whose house in Santa | Barbara these songs were written in August 1940.| SEVEN | AMERICAN POEMS | SET TO MUSIC | FOR | LOW VOICE | *GONE, GONE AGAIN IS SUMMER | (Edna St. Vincent Millay) | SIEGE | (Edna St. Vincent Millay) | FEAST | (Edna St. Vincent Millay) | *LITTLE ELEGY | (Elinor Wylie) | RAIN COMES DOWN | (Edna St. Vincent Millay) | FAIR ANNET'S SONG | (Elinor Wylie) | *BEING YOUNG AND GREEN | (Edna St. Vincent Millay) | By | ARTHUR BLISS | PRICE 4/- NET | (*Also published separately for high voice, 2/- net each) | BOOSEY & CO. LTD | Sole Selling Agents: BOOSEY & HAWKES, LTD | London . New York . Los Angeles . Sydney . Cape Town . Toronto . Paris

15 pages. 309 x 235mm
Light green stiff paper wrappers. Lettered in dark green. Trimmed edges.

Publication: 300 copies published 18 December 1942 at 4/-

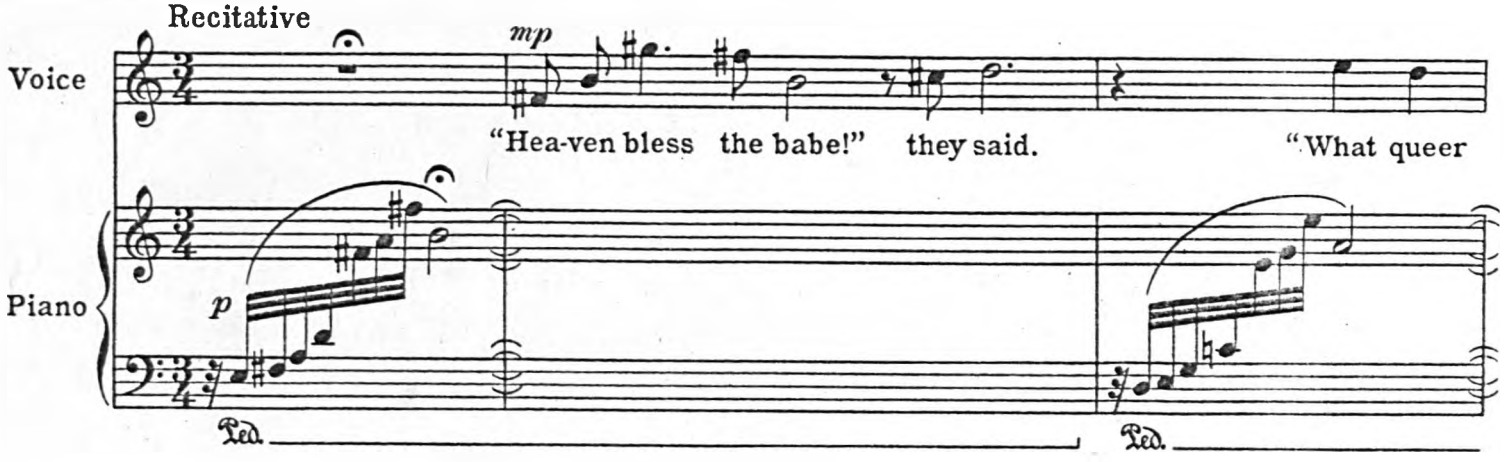
Numbers 1, 4 and 6 also published separately © 1942 at 2/- each (for high voice)

Recordings: 78rpm:

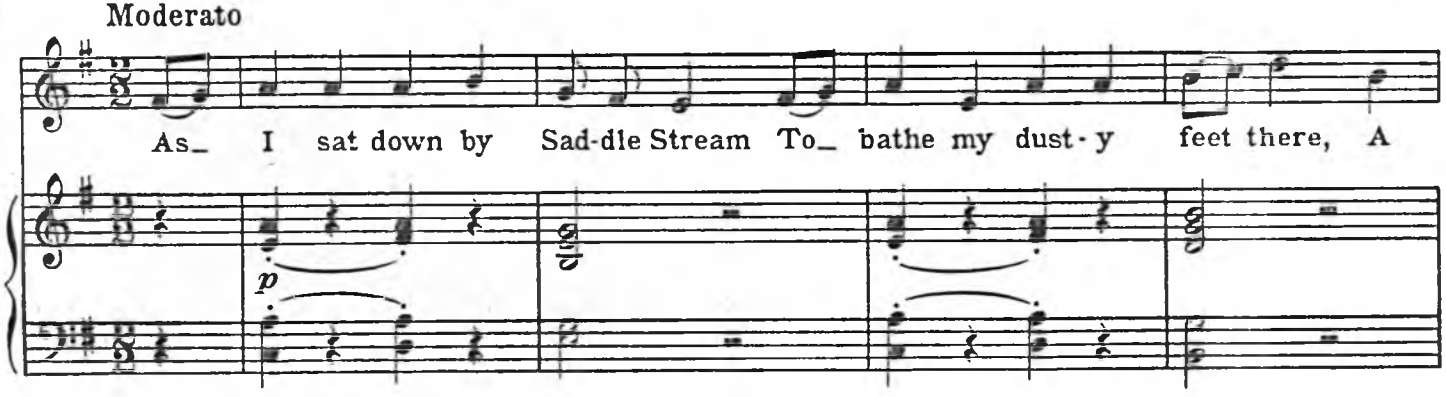
Janet Fraser (soprano)/Gerald Moore (piano)
12" jh 69-70 (private British Council recording)
Unable to trace any review in Gramophone

Two American Poems

1. Humoresque



2. The Return from Town



B79 TWO AMERICAN POEMS: For voice and piano
Words by Edna St. Vincent Millay (1892-1950)

Date of composition: 1940 (Santa Barbara). Written at the time of 7 American Poems (B78) but excluded from the original cycle because of length.

Duration: 1 minute 30 seconds
1 minute 25 seconds

First performance: Unable to trace

Manuscript: 1. Humoresque

Holograph in ink.

The unbound manuscript is written on one double sheet of 20-stave music paper, measuring 34.2 x 27.4cms. The music paper printer's mark is shown as Carl Fischer, Inc. New York No 23-20 lines.

Humoresque | "Heaven bless the babe!" they said | What good books she must have read!" | (Love, of whom I was beguiled, | Grant I may not bear a child.) | "Little does she guess to-day | What the World may be!" they say, | **(Snow, drift deep and cover | Till the spring my murdered lover.)**

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

Signed by the composer at the end of the music
The date, at the end of the music, is given as August 1940.
No dedication or place where the song was written apparent.

Present location: Lady Bliss, London

2. The Return from Town

Holograph in ink

The unbound manuscript is written on one double sheet of 20-stave music paper, measuring 34.2 x 27.3cms

The music paper printer's mark is shown as Carl Fischer, Inc. New York No 23-20 lines.

The Return from Town. | As I sat down by Saddle Stream | To bathe my dusty feet there, | A boy was standing on the bridge | Any girl would meet there. | As I went over Wood Knob | And dipped into the hollow, | A youth was coming up the hill | Any maid would follow. | Then in I turned at my own gate,- | And nothing to be sad for- | **To such a man as any wife | Would pass a pretty lad for.**

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

Signed by the composer at the end of the music.
The date, at the end of the music, is given as July 1940.
No dedication or place where the song was written apparent.

Present location: Lady Bliss, London

First edition: (Vocal Score)

No title page

5 pages. 310 x 234mm
Light green and white stiff paper wrappers.
Lettered in black and white. Trimmed edges.

Publication: Boosey & Hawkes Ltd.
500 copies published 7 March 1980 at 85p.

B80 QUARTET [N.3] FOR STRINGS: For two violins, viola and cello

Date of composition: 1940/41 (California, USA)

Dedication: For Mrs Elizabeth Sprague Coolidge

Duration: 30 minutes

First performance - movements 1 - 3 only: New York, The Public Library (Room 213), Monday 13 January 1941.
The Coolidge Quartet (William Kroll (1st violin), Niccolai Berezowsky (2nd violin), Nicholas Moldavan (viola), Victor Gottlieb (cello))

First performance of complete and revised quartet: Berkeley (University of California), Wheeler Hall Auditorium, Wednesday 9 April 1941.
The Pro Arte String Quartet (Antonio Brosa (1st violin), Lawrent Halleux (2nd violin), Germain Prevost (viola), C. Warwick Evans (cello)).

First UK and London Performance: The National Gallery, Friday 27 March 1942.
The Griller String Quartet (Sydney Griller (1st violin), Jack O'Brien (2nd violin), Philip Burton (viola), Colin Hampton (cello)).

Manuscript:

A : Movements 1 - 3 (unrevised)

NB These were photographed (with Bliss's concurrence) by the Library of Congress before the revisions were pasted over the original score.

Holograph in ink

The score, bound in black cardboard covers with green buckram spine, is written on 24-stave music paper, measuring 34 x 26.7cms. The manuscript paper printer's mark is shown as G. Schirmer | Imperial Brand | No 6-24 staves | Printed in U.S.A.

24 pages - pp. 1-11 1st movement
pp. 1-8 2nd movement
pp. 1-5 3rd movement

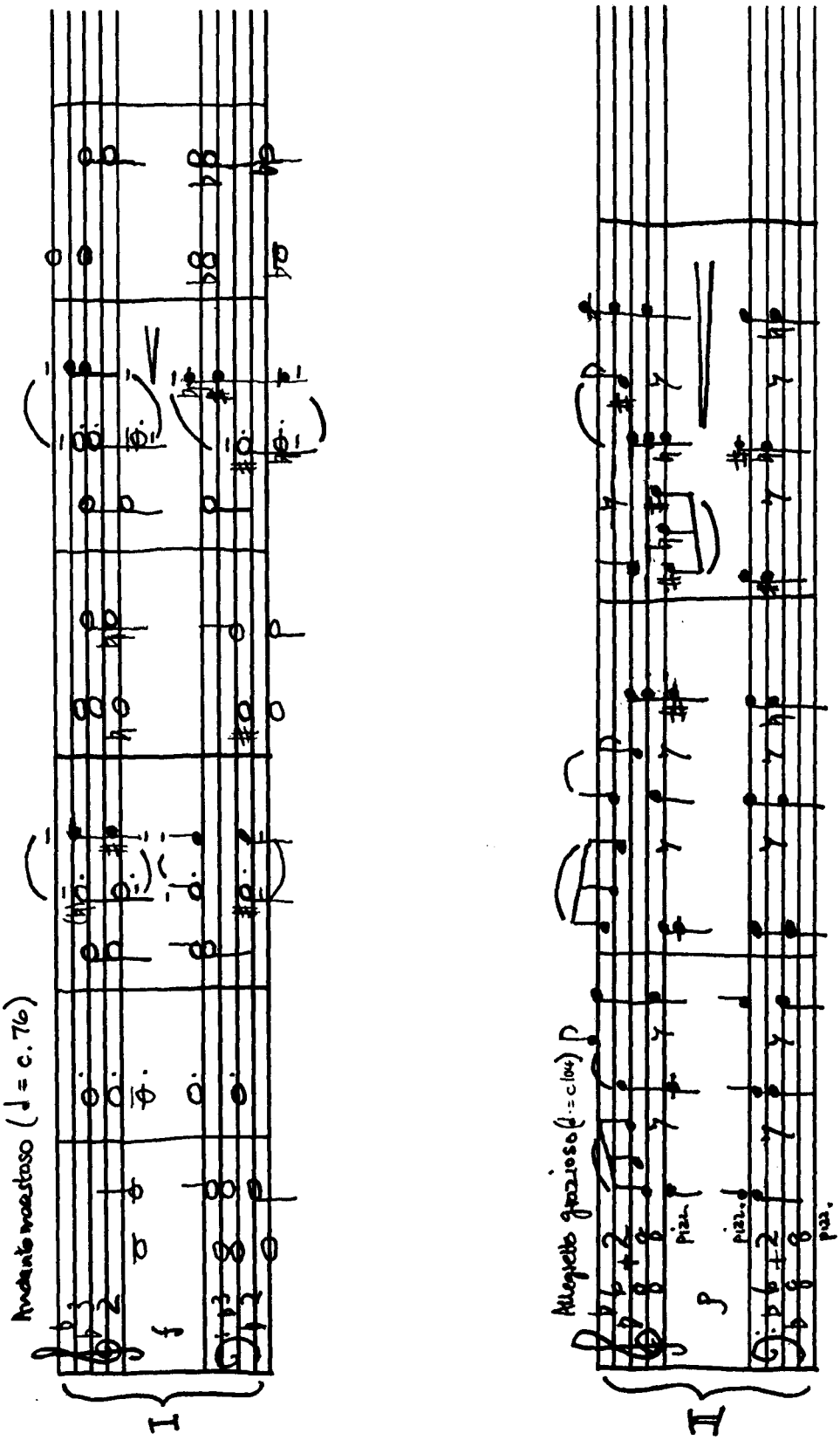
Signed by the composer on the first page of each movement.

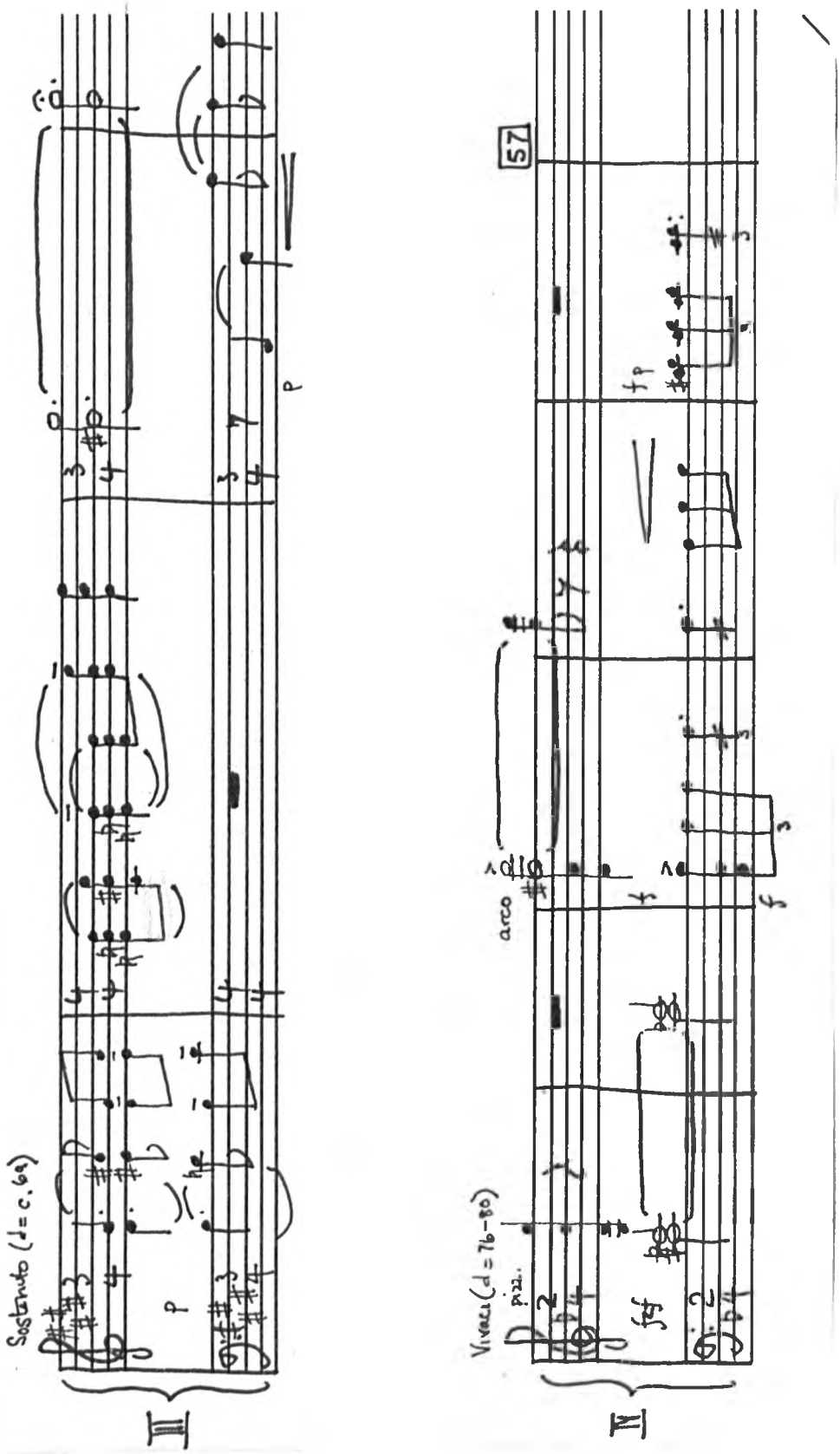
No dediction, date or place of composition apparent.
Present location: Music Division, Library of Congress, Washington DC, USA.

Presented to the Library by Mrs Coolidge, 20 March 1941.

Unpublished

Quartet [No.3] for Strings




Sostenuto (d = c. 69)
III
Vivace (d = 76-80)
pizz.
arco
57
IV

B : Revised version

Holograph in black and blue ink, with other markings in pencil

The score, bound in dark green buckram, is written on 24-stave music paper, measuring 34.2 x 27.3cms.
The manuscript paper printer's mark is shown as G Schirmer | Imperial Brand | No. 6-24 staves | Printed in U.S.A.

44 pages -	pp. 1-11	1st movement
	p. [12]	Blank
	pp. 1-8	2nd movement
	pp. 1-5	3rd movement
	pp. [6-8]	Blank
	p. [1]	Title Page: Quartet | Arthur Bliss | IV
	pp. 2-4	Blank
	pp. 5-15	4th movement

Signed by the composer on the first page of each movement and at the end of the fourth movement.
The date is given at the end of the fourth movement as 'Feb 1941.'
No dedication or place of composition apparent.

Present location: Music Division, Library of Congress, Washington DC, USA
Presented to the library by Mrs Coolidge, 20 March 1941.

First edition:

BLISS | STRING QUARTET | Score: 10s 6d | Parts: 12s 0d | NOVELLO AND COMPANY, LIMITED | 160, Wardour Street, London W.1 | Made in England

52 pages. 248 x 170mm
Grey/white stiff paper wrappers. Lettered in olive green. Trimmed edges.

Publication: © 1942 at 10/6d. Parts 12/6d.

---------- Miniature score

ARTHUR BLISS | STRING QUARTET | No. 1 | NOVELLO AND COMPANY LIMITED | 160 WARDOUR STREET | LONDON W.1

52 pages. 189 x 135mm
Straw stiff paper wrappers. Lettered in black. Trimmed edges.

Publication: © 1942 (but published in 1947) at 5/-

Bibliography:

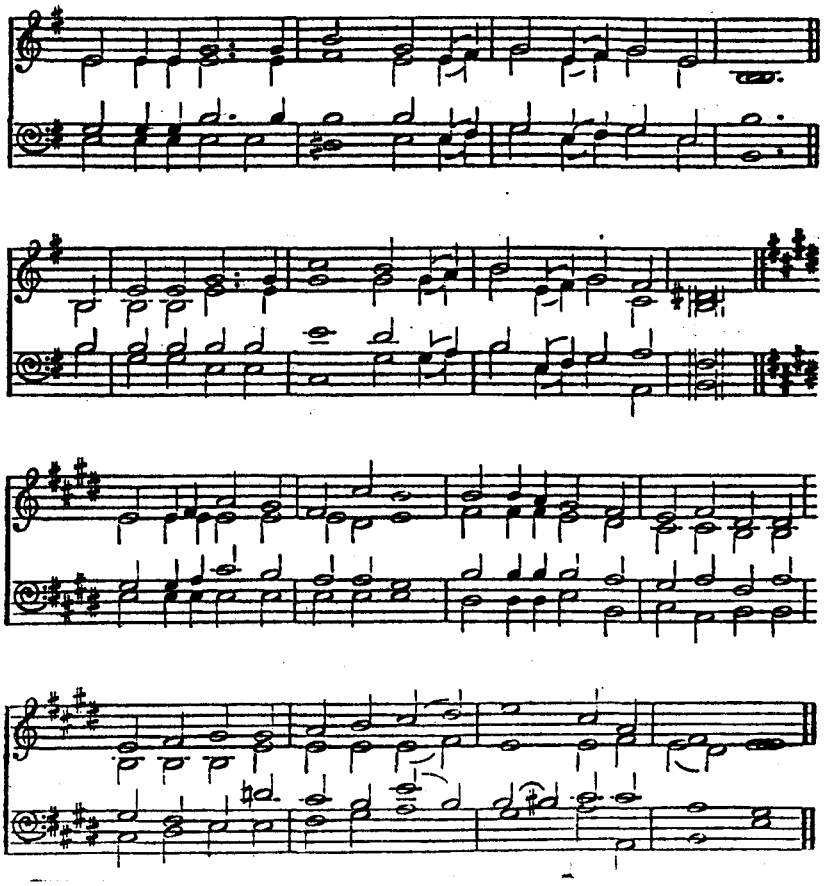
The Musical Times, Vol. 83, no. 1191, May 1942, p. 142
(W. McNaught)
Letters from Bliss to Mrs Coolidge
6 September [1940]
(I have already started the quartet—with great joy....)
26 September [1940]
(I have been hard at work on your quartet, and have sketched out the first movement and half the second, but I write andante con moto only....)
11 November 1940 (a Western Union Telegram)
(Hope to get quartet finished 1 January [1941] but not in time for New York performance)
15 November [1940]
(I hope to get the score of my quartet to you on or about 1 January [1941])
Thanksgiving Day [1940]
(I am working great efforts to finish the quartet in time for your New York concert on 13 January [1941]. The first two movements are almost ready for the copyist and I think I can get them off to the Coolidge Quartet half-way through December. The third and final movement will have to wait a while....)
31 January [1941]
(The last movement of my quartet is nearly finished...[and I am] asking...[for the return of] the other three [movements] for slight revision before the next performance).
20 February [1941]
(I have completed the quartet and am waiting to hear... where the fourth movement should be sent).
9 April [1941]
(The Pro Arte played my quartet magnificently.)
(Present location: Music Division, Library of Congress, Washington DC, USA)

Recordings: 78rpm:

The Friller String Quartet 12" Decca K1091-4
Reviewed in The Gramophone, Vol XXI (242) July 1943, pp.25-6 by A.R. (i.e. Alec Robertson)

B81 WHEN WILT THOU SAVE THE PEOPLE (Corn Law Rhyme)
Words by J. Booth (1852-1930)

Date of arrangement: 1941 (London)



Commissioned by: Miss Lloyd George

Instrumentation: Unable to trace

Duration: Unable to trace

First performance: Unable to trace

Manuscript: Whereabouts unknown

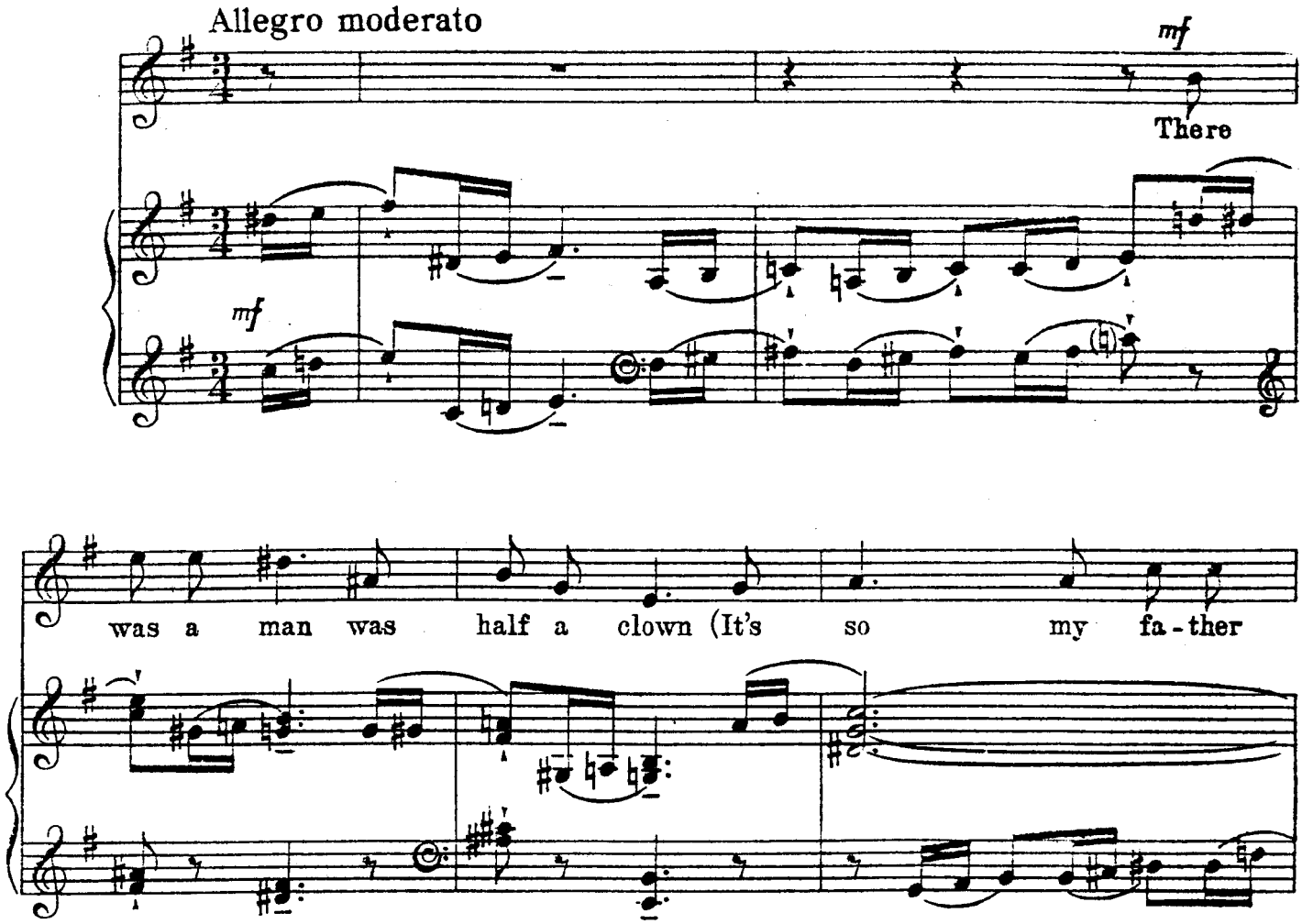
Unpublished

Bibliography:

BBC Internal Memo from S.G. Tallents to the Director General, 25 September 1941
(I mentioned to Arthur Bliss that I had shown to you and to C. (P) casually his setting to the Corn Law Rhymer's "When Wilt Thou Save the People"and that both of you would like copies...Meantime, he tells me, he will be sending a copy to Boult.
His idea is that the song might sometime prove worth performance with a chorus and big band...)
(Present location: BBC Written Archives, Caversham)

B82 AUVERGNAT: For voice and piano
Words by Hilaire Belloc (1870–1953)

Date of composition: 1943 (London)



Duration: 1 minute

First performance: Unable to trace

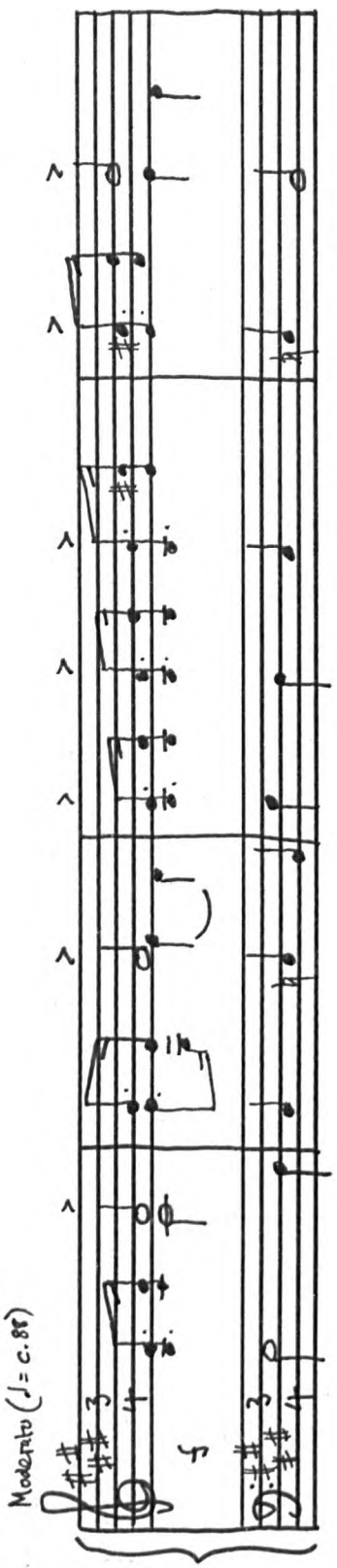
Manuscript: Whereabouts unknown

First edition:
No title page.

4 pages. 300 x 228mm
White stiff paper covers. Lettered in black. Trimmed edges.

Publication: Novello & Co Ltd © 1944 at 2/-

Your Questions Answered



B83 YOUR QUESTIONS ANSWERED: For orchestra. Signature tune for the BBC series, broadcast in the General Forces Programme.

Date of composition: 1944 (London)

Commissioned by: The BBC

Instrumentation of 1st version: 2 oboes, 2 clarinets in A, 2 bassoons, 4 horns in F, 2 trumpets, 3 trombones, timpani, percussion (1 player: side drum), strings.

2nd version: 2 oboes, 2 clarinets in A, 2 bassoons, 4 horns in F, timpani and strings.

Duration: 44 seconds

First performance: London, Broadcasting House, Thursday 2 March 1944.
Musicians of the BBC Symphony Orchestra, conducted by Clarence Raybould.
The signature tune had been pre-recorded (M/DLO 51109) on Friday 25 February 1944, and it was first used on 2 March 1944, in Your Questions Answered, a programme, in which experts answered questions sent in by Forces overseas, introduced by Colin Wills.

Manuscript of 1st version:

Holograph in ink

The unbound manuscript is written on both sides of one single sheet of 18-stave music paper, measuring 28 x 37,5cms.

2 pages - p. [1] Music. It is entitled Signature Tune: 'Answering You'
p. [2] Music

Signed by the composer at the end of the piece, after the double bar line.
The date is given as 5 February 1944.
No dedication or place where the music was written apparent.

Present location: Lady Bliss

Unpublished

2nd version:

Holograph in ink

The unbound manuscript is written on one double sheet of 14-stave music paper, measuring 27 x 35.9cms.

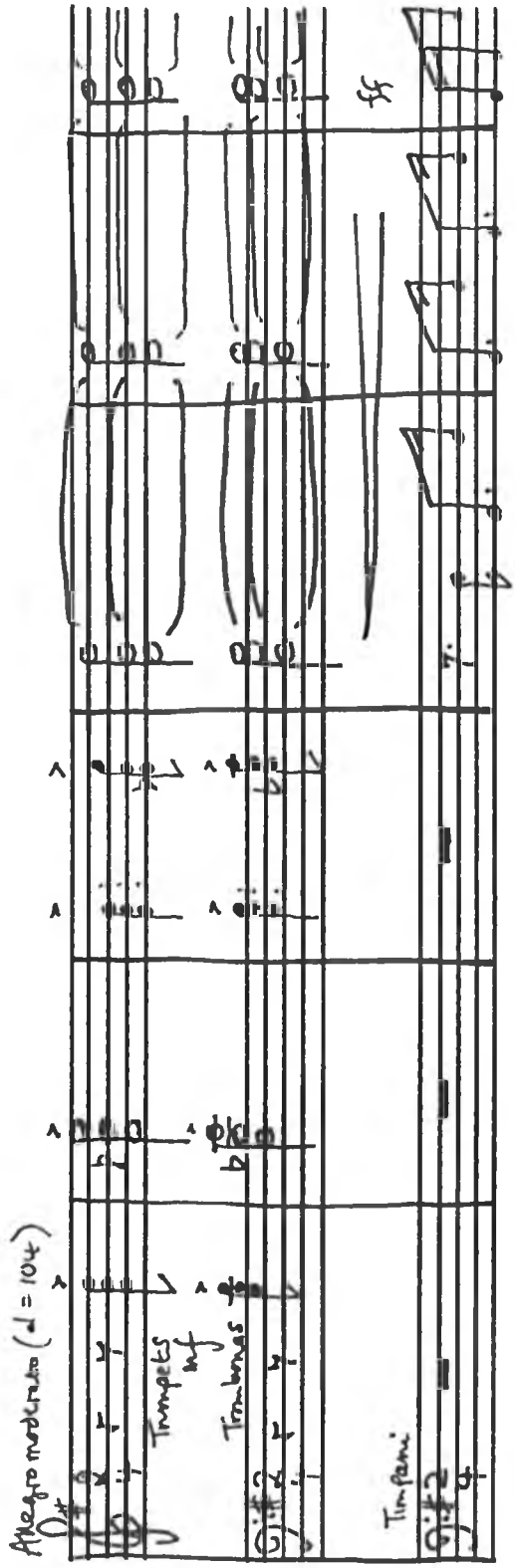
4 pages -	p. [1]	Music
	p. [2]	Music
	pp. [3-4]	Blank

No date, dedication, place where the music was written or signature of the composer apparent.

Present location: Lady Bliss, London

Unpublished

Fanfare for Sir Henry Wood



B84 FANFARE FOR 3 TRUMPETS, 3 TROMBONES AND TIMPANI IN HONOUR OF SIR HENRY WOOD'S 75th BIRTHDAY

Date of composition: 1944 (London)

Commissioned by: The Musicians' Benevolent Fund

Duration: 1 minute 15 seconds

First performance (private): London, the Savoy Hotel, Friday 24 March 1944.
12 trumpeters of the Royal Military School of Music, conducted by Lt. Col. M. Roberts.
(A Musicians' Benevolent Fund luncheon in honour of Sir Henry Wood's 75th birthday).

First performance (public): London, the Royal Albert Hall, Saturday 25 March 1944.
Members of the BBC Symphony Orchestra, the London Philharmonic Orchestra and the London Symphony Orchestra, conducted by Adrian Boult.
(A Concert in honour of Sir Henry Wood's 75th birthday, organised by The Daily Telegraph in aid of the Henry Wood Prom Jubilee Fund)

Manuscript:

Holograph in ink

The unbound manuscript is written on two double sheets of 28-stave music paper, measuring 36 x 27cms.

Fanfare for 3 trumpets | 3 Trombones | & Timpani | in honour of | Sir Henry Wood's | 75th birthday | Arthur Bliss

8 pages -	p. [i]	Blank, except for typewritter label: FANFARE | in honour of | SIR HENRY WOOD'S 75th BIRTHDAY | by | ARTHUR BLISS
	p. [ii]	Blank
	p. [iii]	Title page
	pp. [1-3]	Music
	pp. [4-5]	Blank

Signed by the composer on the title page.

No date, dedication or place where the music was written apparent.

Present location: Novello & Co Ltd, Borough Green

Unpublished

Bibliography:

The Times, 25 March 1944, p. 6g (Anon)
(...and a Fanfare specially composed by Mr Arthur Bliss was performed by trumpeters of the Royal Military School of Music).

Other versions:

A'BIRTHDAY' FANFARE FOR BRASS, WOODWIND AND PERCUSSION:
Specially rescored for the Promen ade Season, 1944.

Instrumentation: 2 flutes, 2 oboes, 2 clarinets in B flat, 2 bassoons, 4 horns in F, 3 trumpets in B-flat, 3 trombones, timpani and cymbals.

First performance: London, the Royal Albert Hall, Saturday 10 June 1944.
The London Philharmonic Orchestra, conducted by Basil Cameron.
(The opening night of the Jubilee Season of Henry Wood Promenade Concerts).

Manuscript:

Holograph in ink

The unbound manuscript is written on two double sheets of 24-stave music paper, measuring 36 x 26.5cms.

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

Signed by the composer at the top of page [1].
No date, dedication or place where the music was written apparent.

Present location: Novello & Co Ltd., Borough Green

Unpublished

B85 CAESAR AND CLEOPATRA: Music for the film.
Denham Studios
Produced by Gabriel Pascal

Date of composition: 1944 (London). Bliss's contract was signed with Independent Productions on 6 June 1944, but withdrew before the project was completed.

Music composed by Bliss for the following episodes:
1. Overture; 2. Title-I; 3. Soldiers' Chorus; 4. The Sea; 5. Memphis at Night; 6. Title-II; 7. The King/Queen signs; 8. Dance/Interlude I; 9. II 10. III (Waltz time); 11. Barcarolle; 12. Ftatateeta I; 13. Cleopatra I.

Instrumentation: 2 flutes and piccolo, 2 oboes and cor anglais, 2 clarinets in A (or soprano saxophone in B-flat), 2 bassoons, 4 horns in F, 3 trumpets in C, 3 trombones, tuba, buccina(s), timpani, percussion (3 players: 2 side drums, 2 tenor drums, cymbal, gong, anvil, marimba), 2 harps, celeste, male chorus and strings.

Duration: c. 35 minutes

Film released in December 1945 with a completely new score by Georges Auric.

CASTincluded: Claude Rains, Vivien Leigh, Flora Robson, Cecil Parker, Stewart Grainger, Stanley Holloway and Leo Genn.

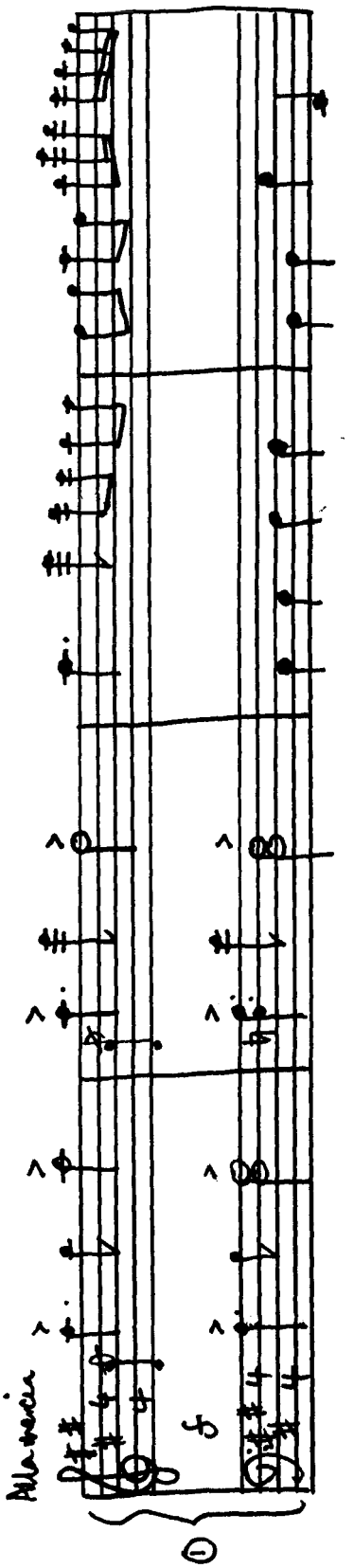
Manuscript:

Holograph in ink

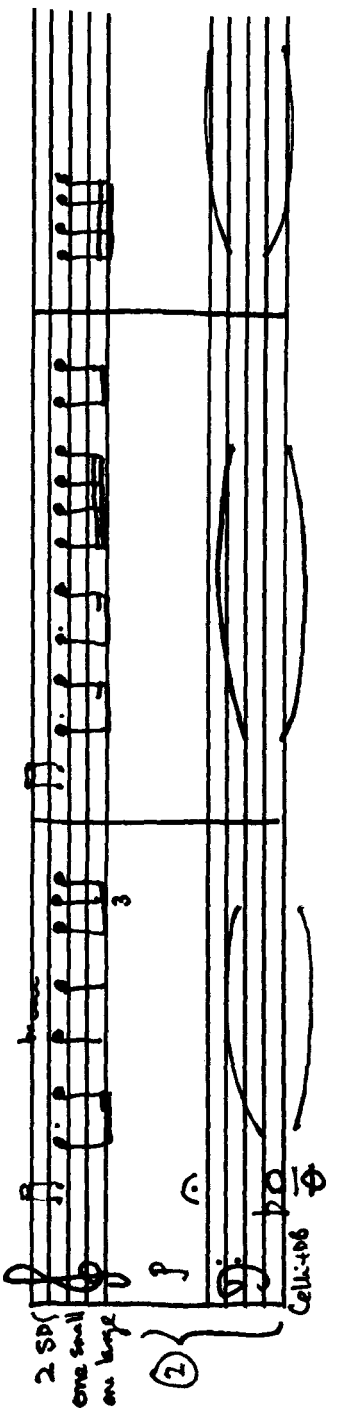
The Score, bound in black buckram, is written on 26-stave music paper, measuring 35.9 x 25.9cms.

100 pages -	pp. 1-6	1. "Overture"
	p. 7	2. "Title I"
	pp. 8-10	3. "Soldiers Chorus"
	pp. 10-18	4. "The Sea"
	pp. 19-23	5. "Memphis at Night"
	pp. 24-33	6. "Title 96-102"
	p. 34	7. "The King/Queen signs"
	pp. [35-44]	Missing
	pp. 45-55	8. "Dance Interlude I"
	pp. 56-63	9. "Dance Interlude II"
	pp. 64-72	10. "Dance Interlude III (Waltz time)"
	pp. 73-81	11. "Barcarolle"
	pp. 82-86	12. "Ftatateeta I"
	pp. 87-88	Blank
	pp. 89-98	13. "Cleopatra I"
	pp. 99-100	Blank

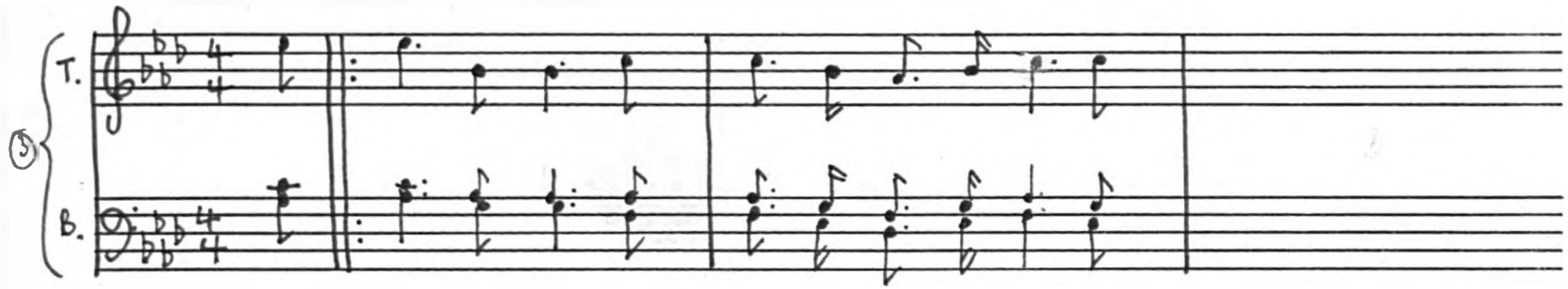
Overture



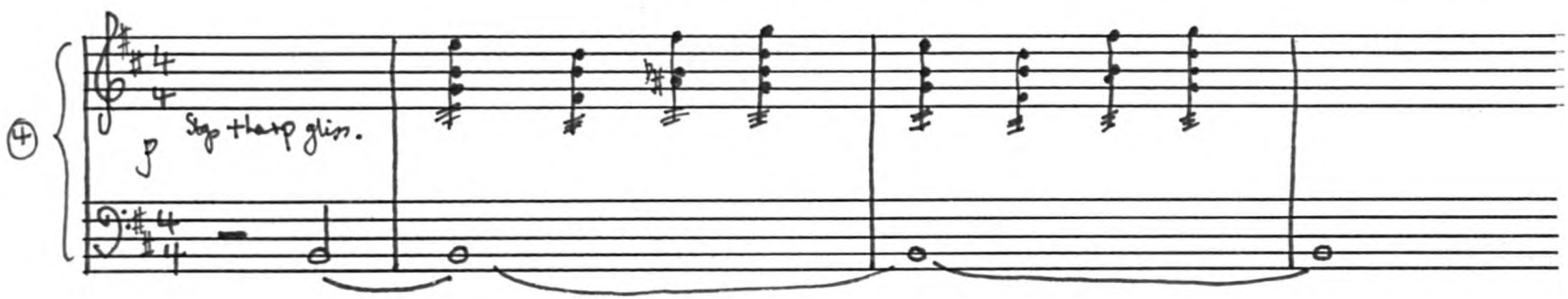
Title 1



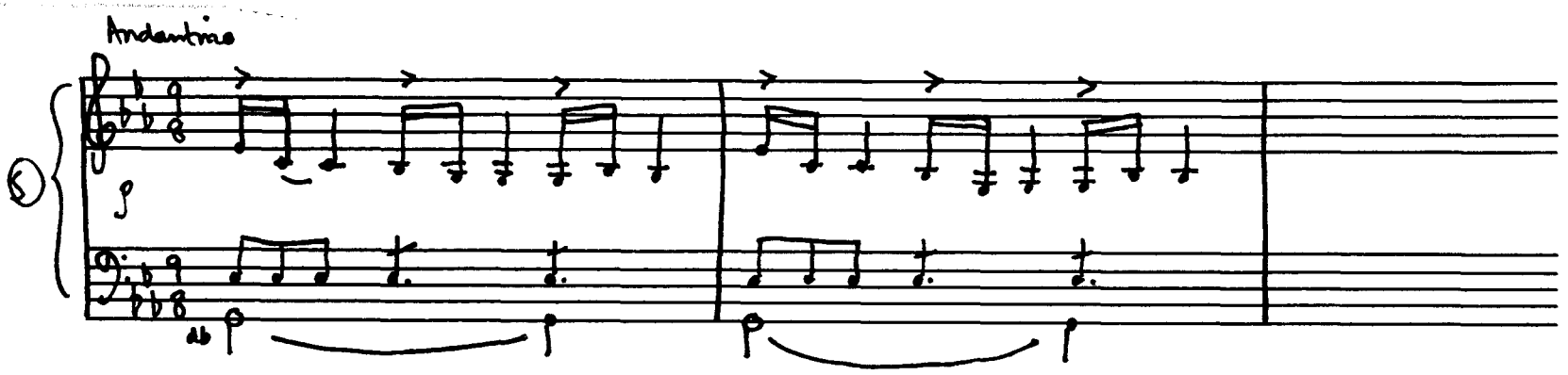
Soldiers Chorus



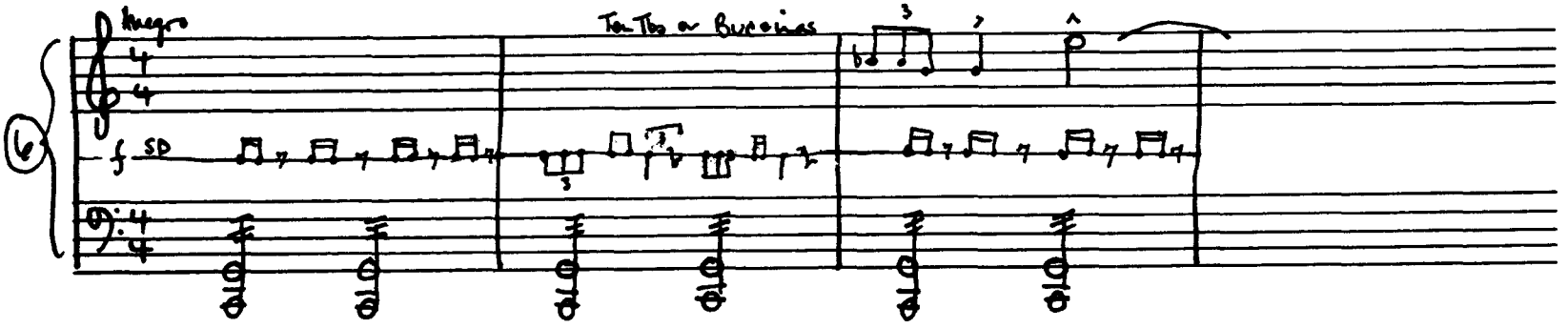
The Sea



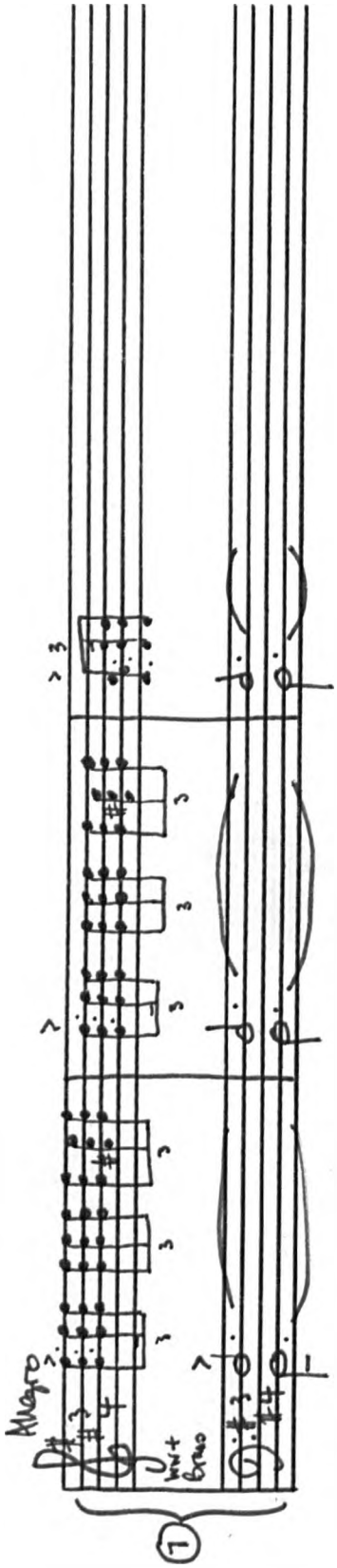
Memphis at Night



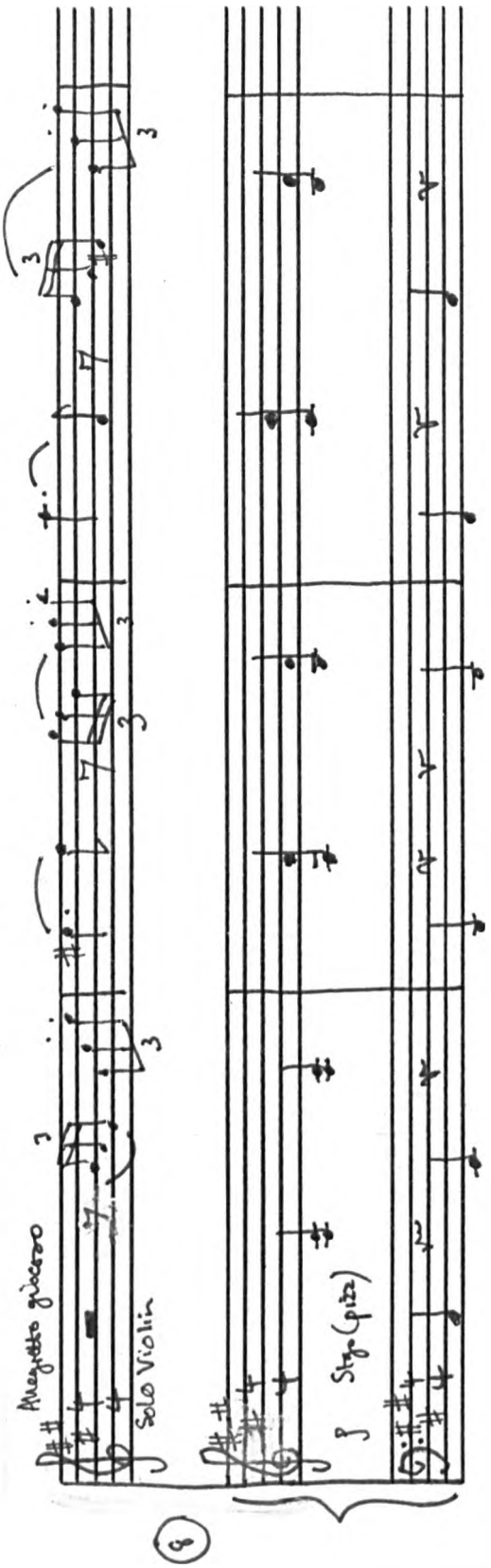
Title 96-102

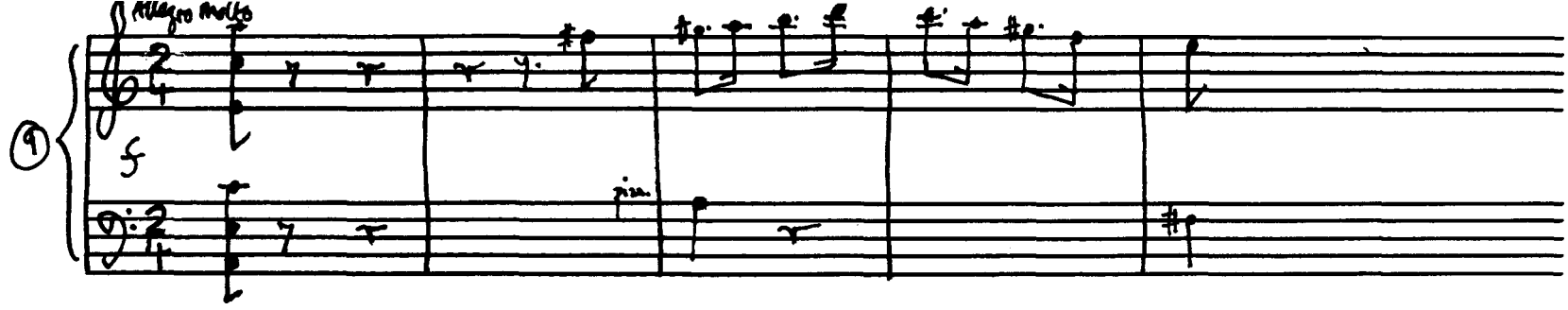


The King/Queen signs

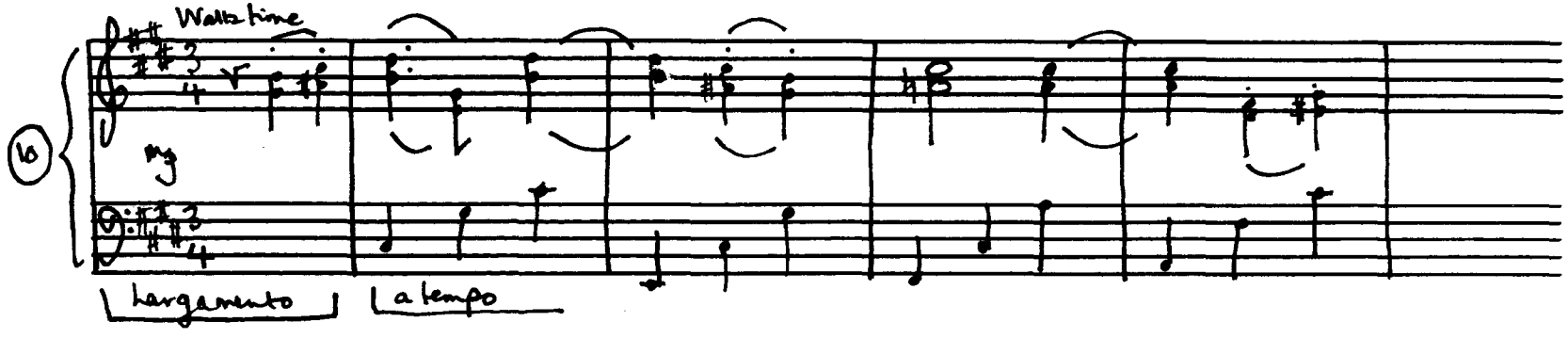


Dance Interlude I

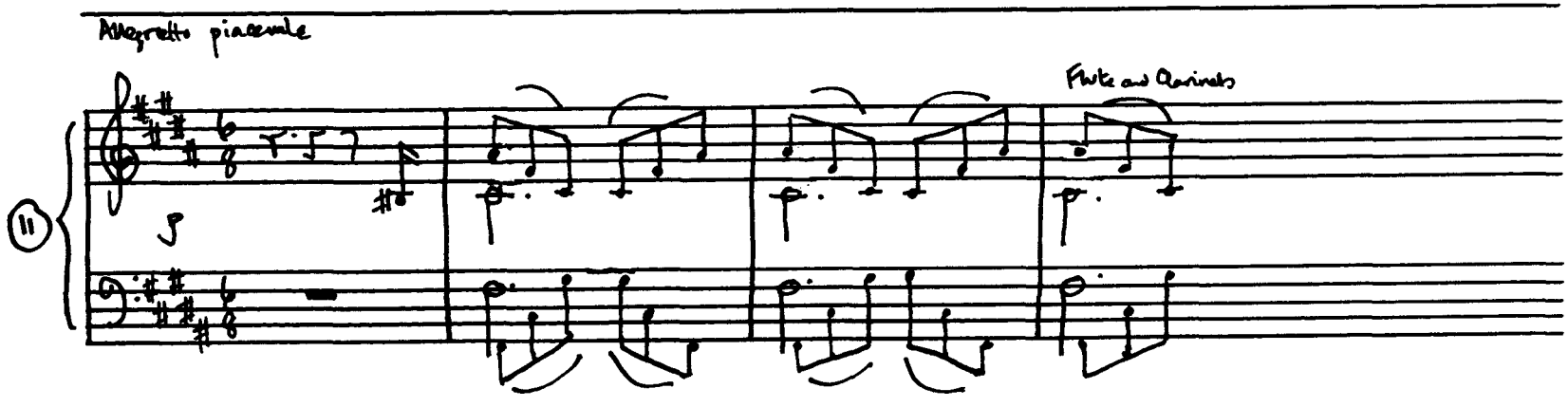




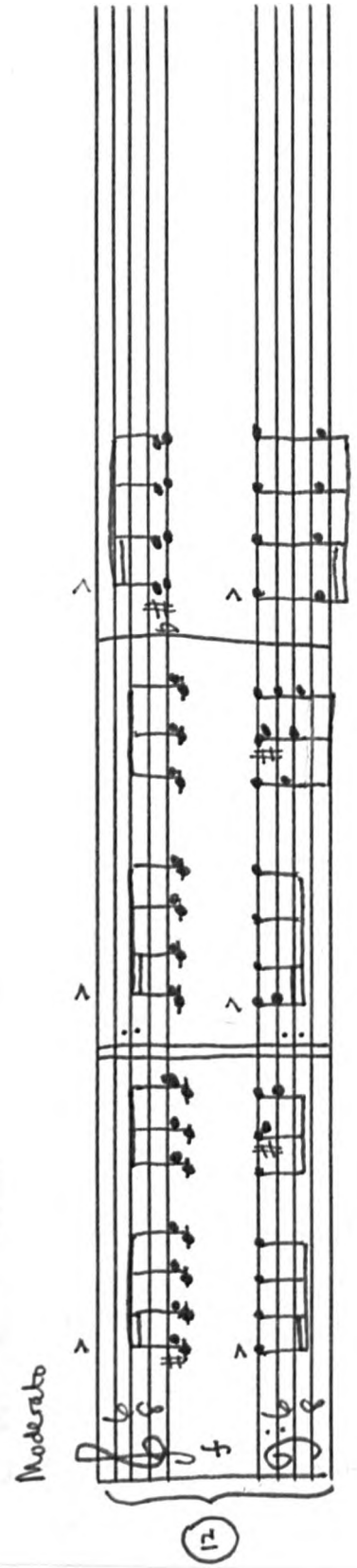
Dance Interlude III



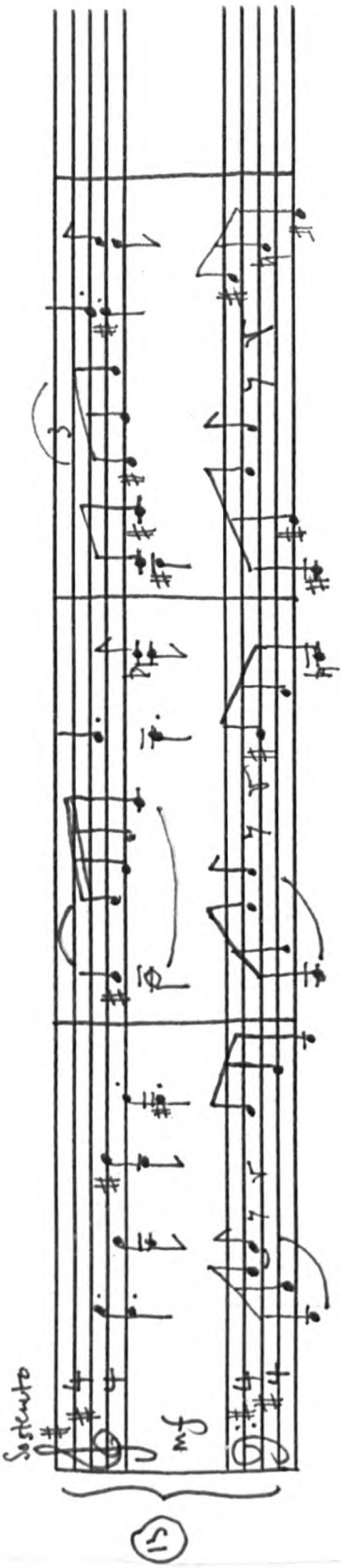
Barcarolle



Ftatateeta I



Cleopatra I



No date, dedication, place where the score was written or signature of the composer apparent.

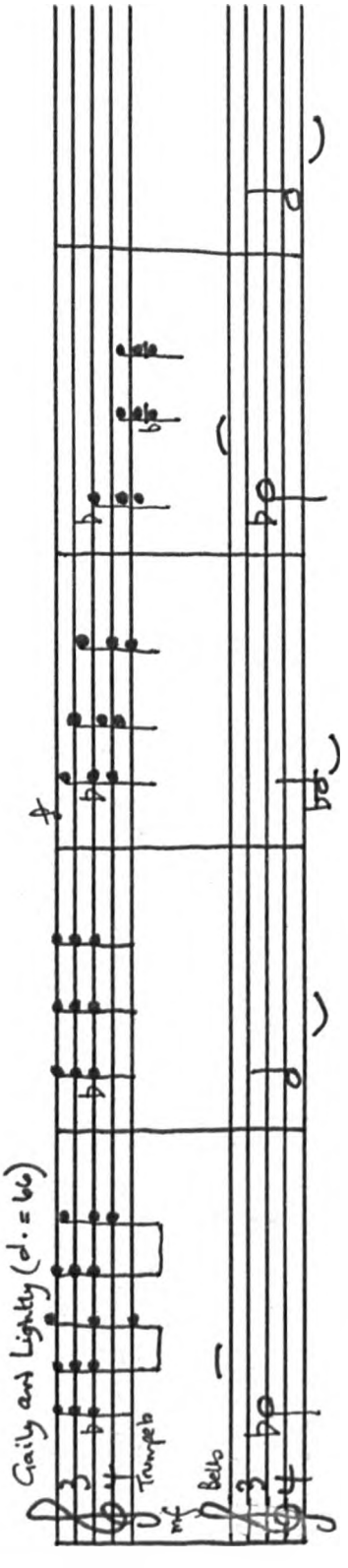
Present location: Music Department, University Library, Cambridge

Unpublished.

Bibliography:

John Huntley, British Film Music (London, Skelton Robinson, 1947), pp. 79-81.
Letters from G.B. Shaw to Bliss
30 April 1944
7 May 1944
(Present location: Lady Bliss, London and quoted in As I Remember (Faber, 1970) pp. 166-168).
Letter from Bliss to W. Bridges-Adams, dated 12 May [1944]
(A grand scenario, and it is my job to flood it with poetry...)
(Present location: University of Calgary Library)

Peace Fanfare



B86 'PEACE FANFARE' FOR CHILDREN* For 3 trumpets in B-flat, 3 trombones, bells (B-flat and F) and timpani.

Date of compostion: 1944 (London)

Commissioned by: The BBC

Duration: 39 seconds

First broadcast performance: London, Broadcasting House, Tuesday 8 May 1945. Musicians of the BBC Symphony Orchestra, conducted by Clarence Raybould. The fanfare had been pre-recorded (No. 7373-A) on Tuesday 12 September 1944, and it was first used on 8 May 1945, in Children's Hour, in a programme called Land of our Birth, Our Faith, Our Pride, linked by Derek McCulloch.

Manuscript:

Holograph in pencil

The unbound manuscript is written on one single sheet of 28-stave music paper, measuring 35.8 x 26.8cms.

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

Signed by the composer at the end of the music.
The date is given at the end of the music as 'August 1944'
No dedication or place of composition apparent.

Present location: Lady Bliss, London

Unpublished

Bibliography:

BBC Internal memoranda dated 25 August 1944 (from K.A. Wright)
28 August 1944
22 September 1944 (from W.W. Thompson)
28 September 1944 (from Clarence Raybould)
(Present location: BBC Written Archives Centre, Caversham)

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*It is based on the popular Viennese air O, du lieber Augustin

B87 MIRACLE IN THE GORBALS

Ballet on one scene. The Scenario by Michael Benthall. Choreography by Robert Helpmann. Scenery by Edward Burra. Costumes by Grace Kelly.

Date of composition: 1944 (Pen Pits)

Instrumentation: 2 flutes and piccolo, 2 oboes and cor anglais, 2 clarinets in B-flat, bass clarinet, 2 bassoons, 4 horns in F, 2 trumpets in C, 3 trombones, timpani, percussion (1 player: side drum, bass drum, cymbal, triangle, glockenspiel, xylophone, gong, tubular bells, tom-tom, ship's hooter) harp and strings.

Dedication: To Trudy, Barbara, Karen - thanksgiving for 5 November 1943

Duration: 35 minutes

First performance: London, the Prince's Theatre, Thursday 26 October 1944.
The Sadler's Wells Ballet.

CAST:

The Suicide	PAULINE CLAYDEN
The Lovers	MOIRA SHEARER and ALEXIS RASSINE
A Beggar	LESLIE EDWARDS
A Street Boy	GORDON HAMILTON
The Official	DAVID PALTENGHI
The Prostitute	CELIA FRANCA
The Stranger	ROBERT HELPMANN

Julia Farron, Moyra Fraser, Palma Nye, Joan Sheldon, Gerd Larson, Jean Bedells, Elizabeth Kennedy, Jill Gregory, Gillian Lyne, Paula Dunning, June Vincent, June Appleton, Avril Navarre, Anthony Burke, Franklin White, Henry Danton, Eric Hyrst, Douglas Stuart, Brian Earnshaw, Allan Baker, Peter Skinner, Stanley Holden.

Scene - The Gorbals, Glasgow

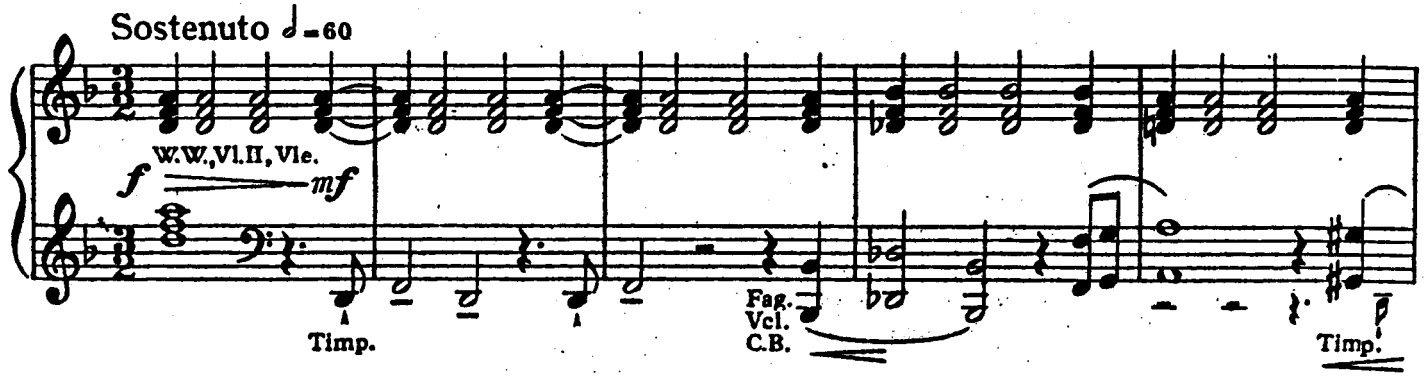
Scenery painted by ALICK JOHNSTONE

The Sadler's Wells Theatre Orchestra,
(Leader: John Fisher)
Conducted by Constant Lambert

Stage Manager - Henry Robinson

I
OVERTURE

Se levanta el telón de boca. El telón de fondo representa el barrio de los muelles del puerto.
Le rideau se lève sur un rideau d'entr'acte représentant le quartier des docks.
The curtain rises on the drop curtain, representing the dockside.

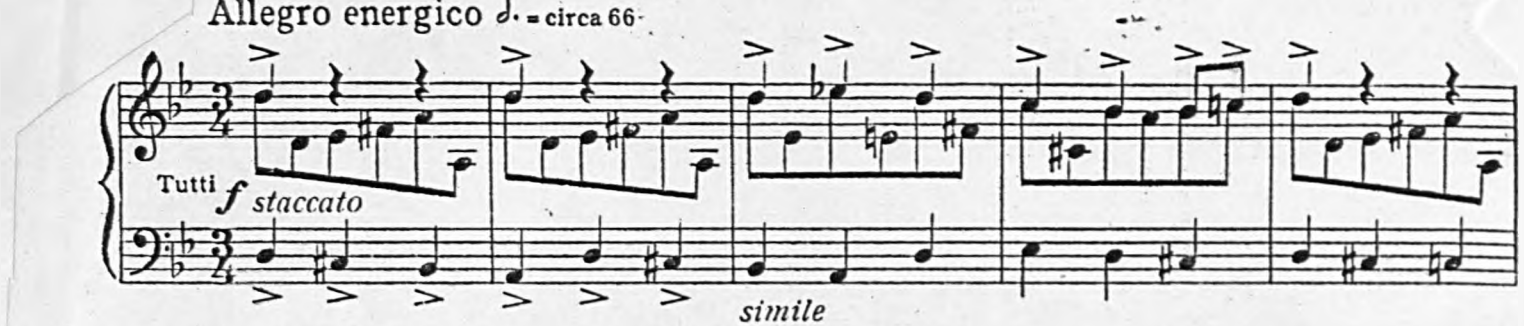


II

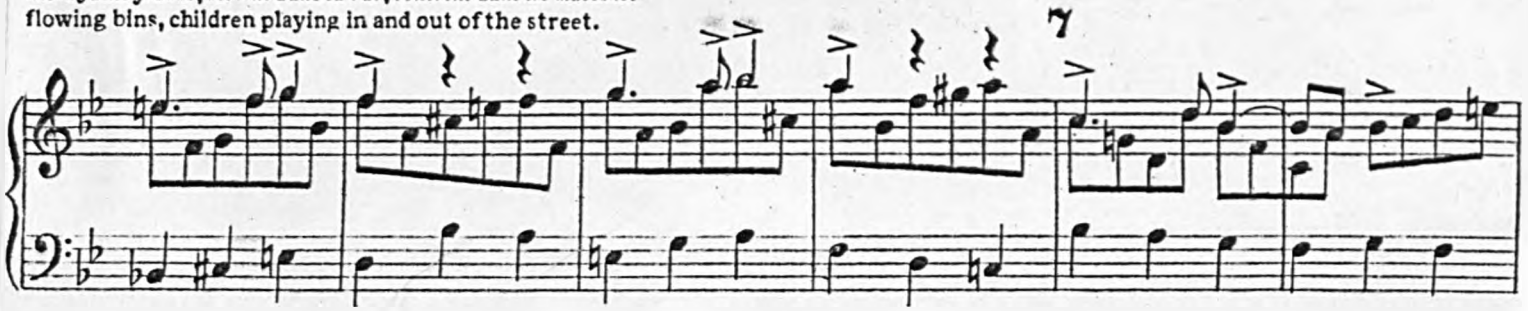
THE STREET

A typical dockside street with tenement buildings on either side, leading to the river embankment at the back.

TELÓN. La calle está llena de vida; hombres que vuelven del trabajo; mujeres que vacian la basura en rebosantes cajones; y chicos
RIDEAU. *La rue est grouillante de vie; des hommes reviennent du travail, des femmes vident des ordures dans des poubelles qui débordent;*
CURTAIN. The street is full of teeming life, men returning from work, women emptying rubbish into already over-

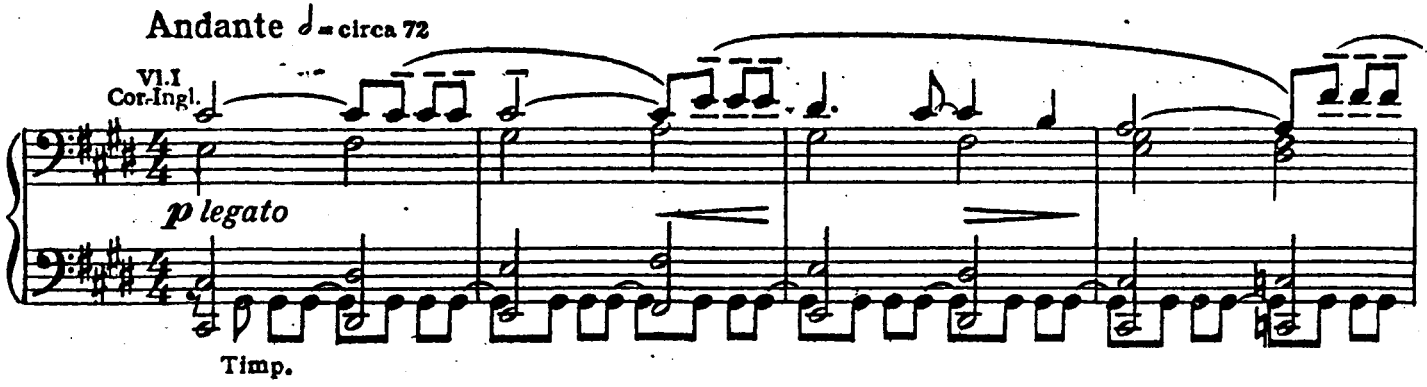


que juegan en la calle.
des enfants jouent, sortent dans la rue, rentrent dans les maisons.
flowing bins, children playing in and out of the street.



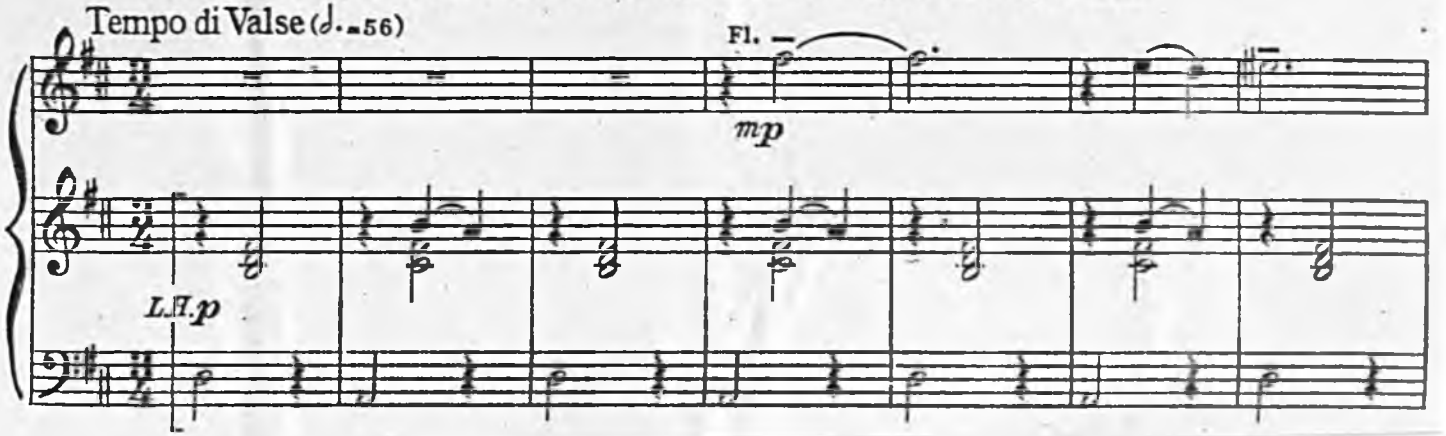
III
THE GIRL SUICIDE

Una Muchacha que evidentemente está sóla y sin amigos, pasa por la calle.
Une Jeune Fille, évidemment seule dans la vie, passe par la rue.
A Girl obviously friendless and alone passes through the street.



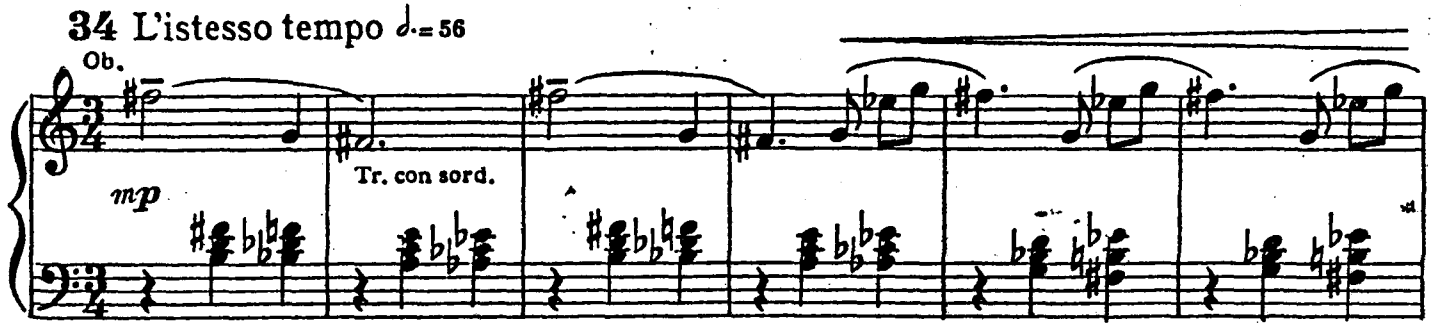
IV
THE YOUNG LOVERS

Una muchacha y un muchacho jóvenes, salen de diferentes portales y danzan para expresar su idílico amor.
Une jeune fille et un jeune homme sortent de deux maisons différentes et expriment en dansant leur amour idyllique.
A young girl and boy come from different doorways and dance to express their idyllic love.



V
THE PROSTITUTE AND THE BOY

La Prostituta se acerca al muchacho; pero éste la rechaza.
La Prostituée aborde le jeune homme, mais il la repousse.
The Prostitute accosts the boy, but he repulses her.



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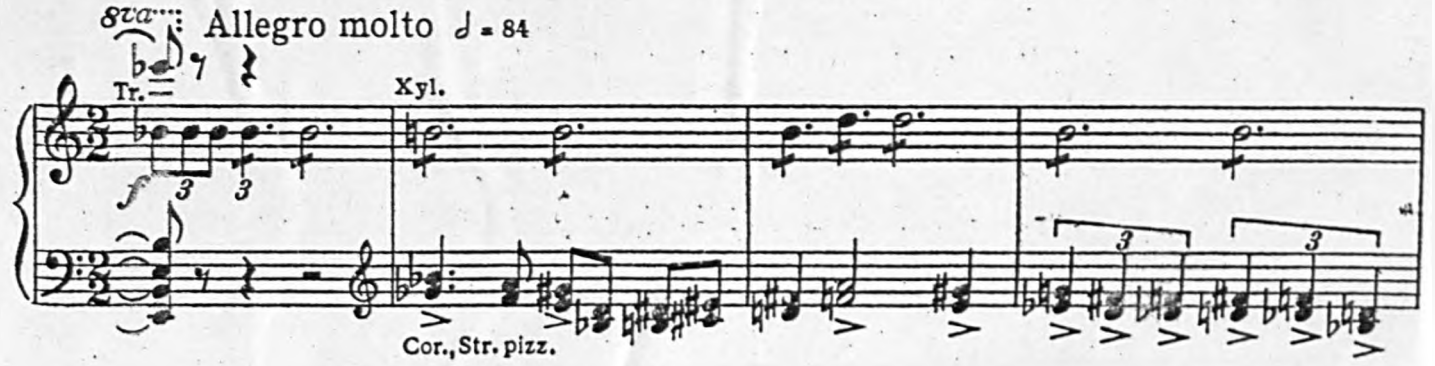
VI
THE OFFICIAL

El Oficial entra y ordena a la Prostituta que se marche de la calle. Se produce una lucha callejera.
Le Personnage apparaît, et ordonne à la Prostituée de disparaître. Une rixe éclate.
The Official enters and orders the Prostitute to leave the street. A street fight develops.



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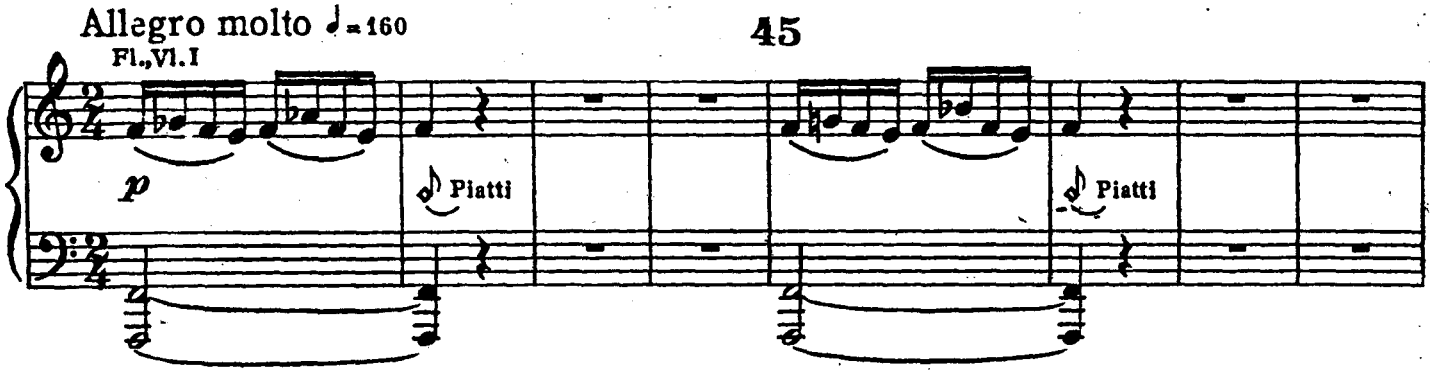
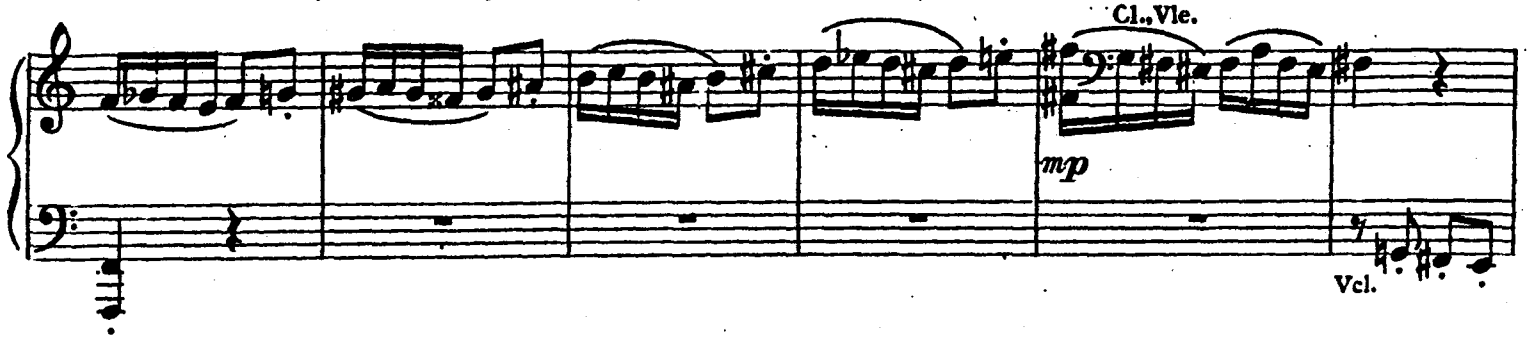
VII
THE DISCOVERY OF THE SUICIDE'S BODY

De pronto, algunos de los chiquillos dan la voz de alarma de que ha habido un accidente. La gente viene de todas las direcciones y corre hacia
Soudain, certains des enfants donnent l'alarme: il y a eu un accident. Des gens apparaissent de toutes parts, et courent vers le quai; les femmes
Suddenly some of the children give the alarm that there has been an accident. People appear from every direction and run

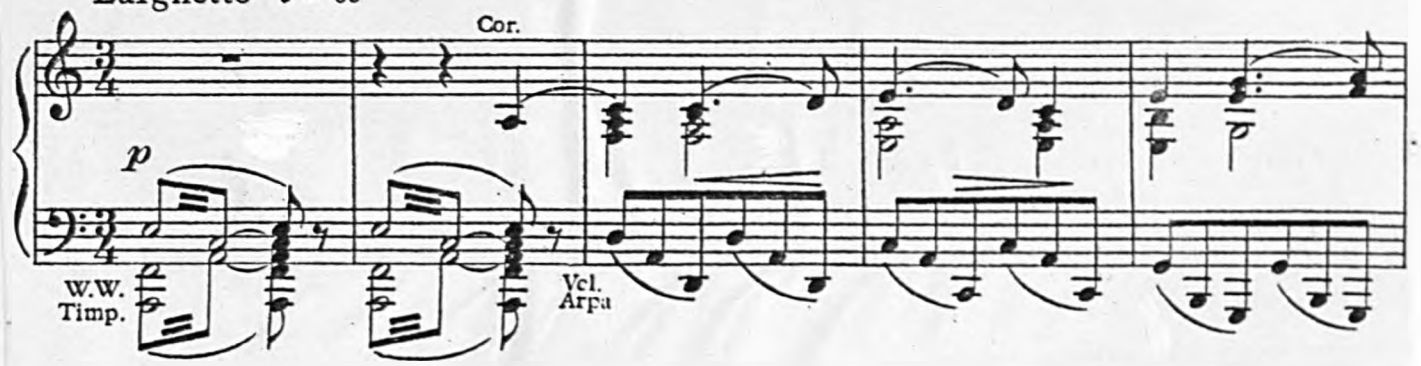


el malecón; las mujeres abandonando la ropa lavada y los chiquillos sus juegos.
abandonnent leur lessive, et les enfants leurs jeux.
towards the embankment, women leaving their laundry, children their games.



VIII
THE SUICIDE'S BODY IS BROUGHT IN

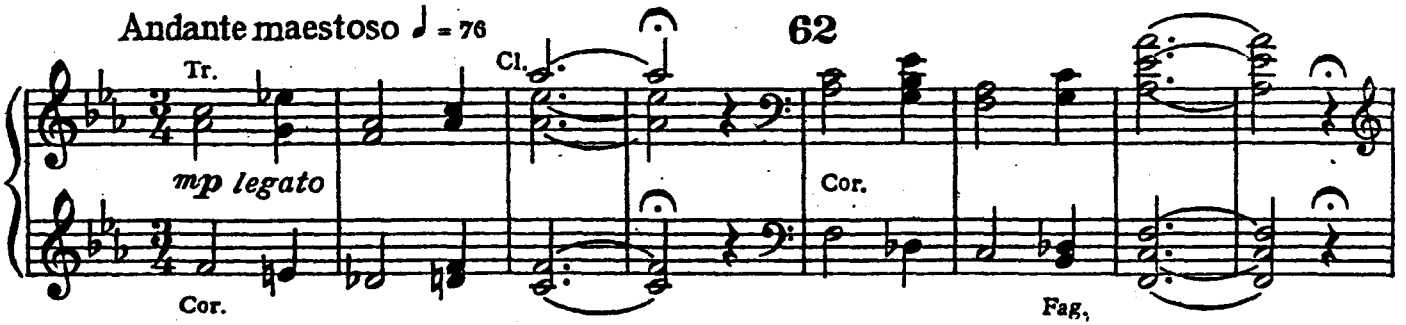
Traen del río el cuerpo inanimado de la Muchacha. El Oficial intenta, en vano, volverla a la vida.
On rapporte du fleuve le corps inanimé de la Jeune Fille. Le Personnage essaie de la ranimer, mais en vain.
The lifeless body of the Girl is brought from the river. The Official tries to revive her but in vain.



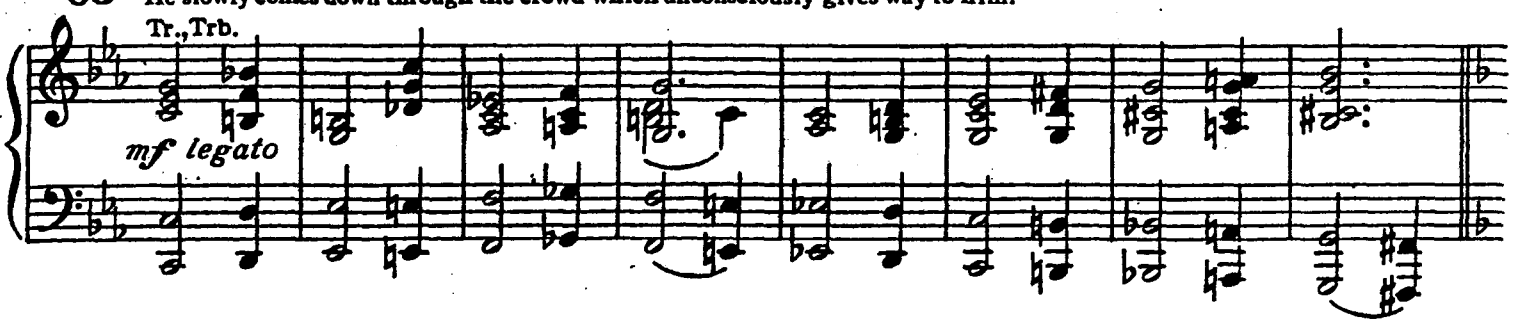
IX

THE STRANGER

El Desconocido aparece al fondo y contempla la escena.
L'Étranger apparaît dans le fond et examine la scène.
The Stranger appears at the back and surveys the scene.

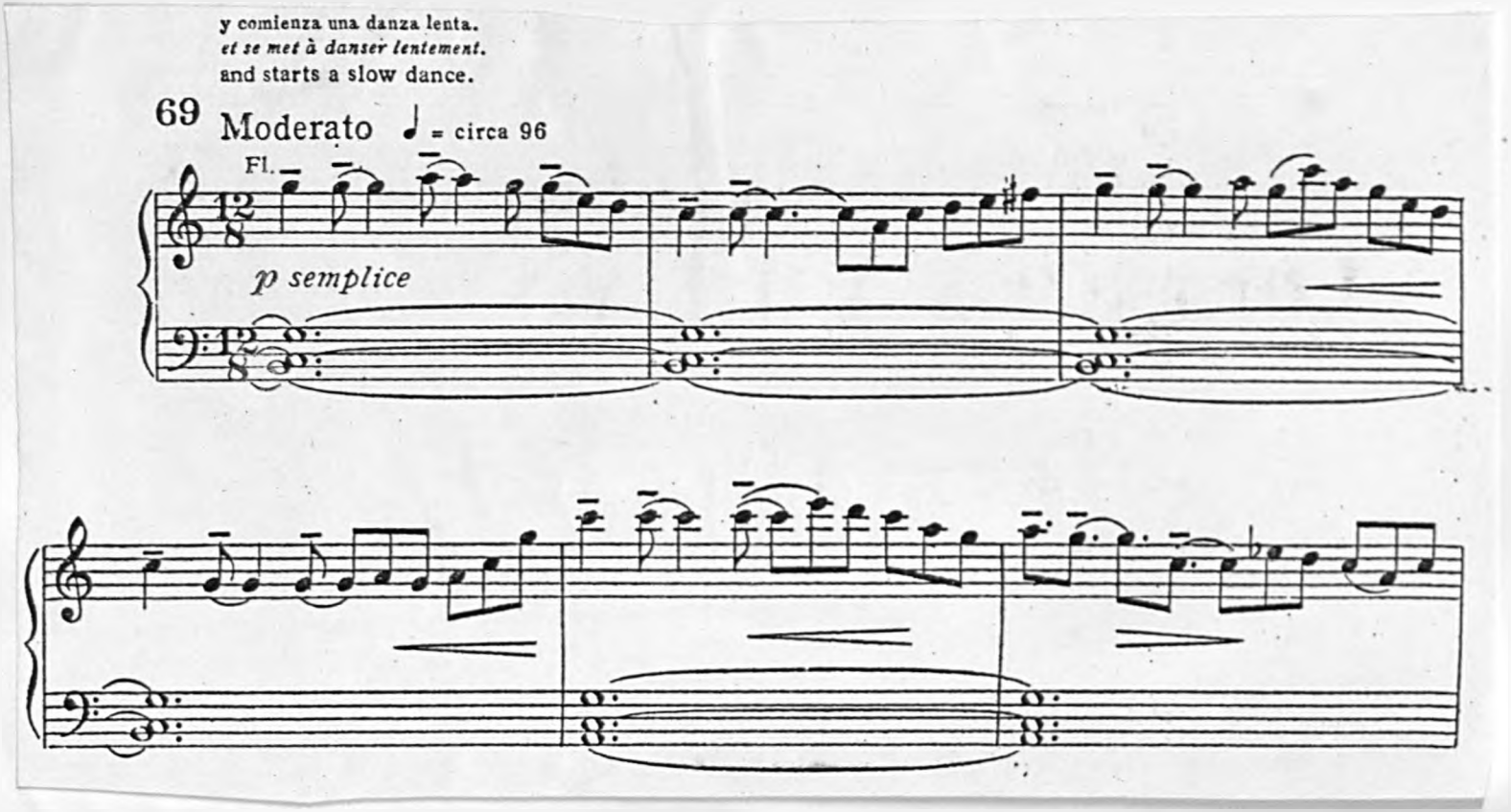


El avanza despacio, a través de la multitud, que inconscientemente le abre paso.
Il s'avance lentement à travers la foule, qui inconsciemment lui livre passage.
He slowly comes down through the crowd which unconsciously gives way to him.



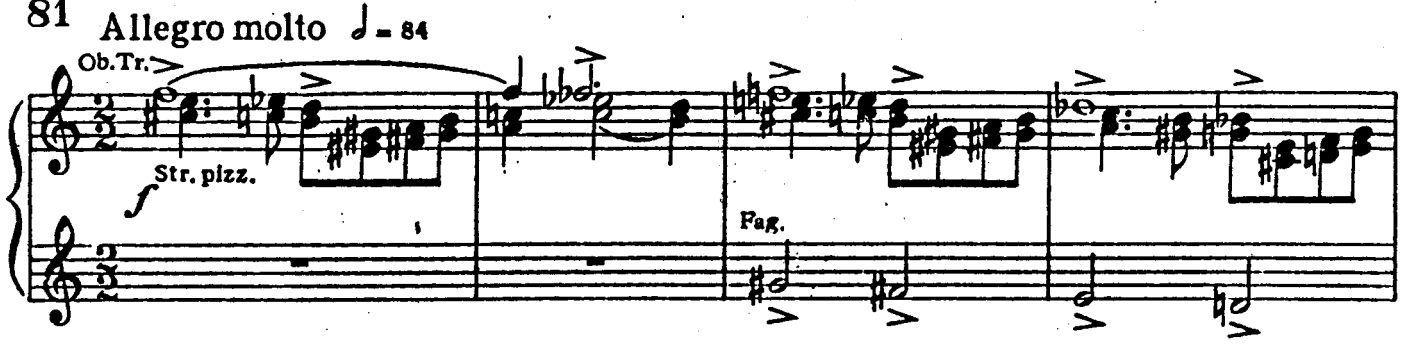
X
DANCE OF DELIVERANCE

y comienza una danza lenta.
et se met à danser lentement.
and starts a slow dance.



XI
THE OFFICIAL AND THE PROSTITUTE

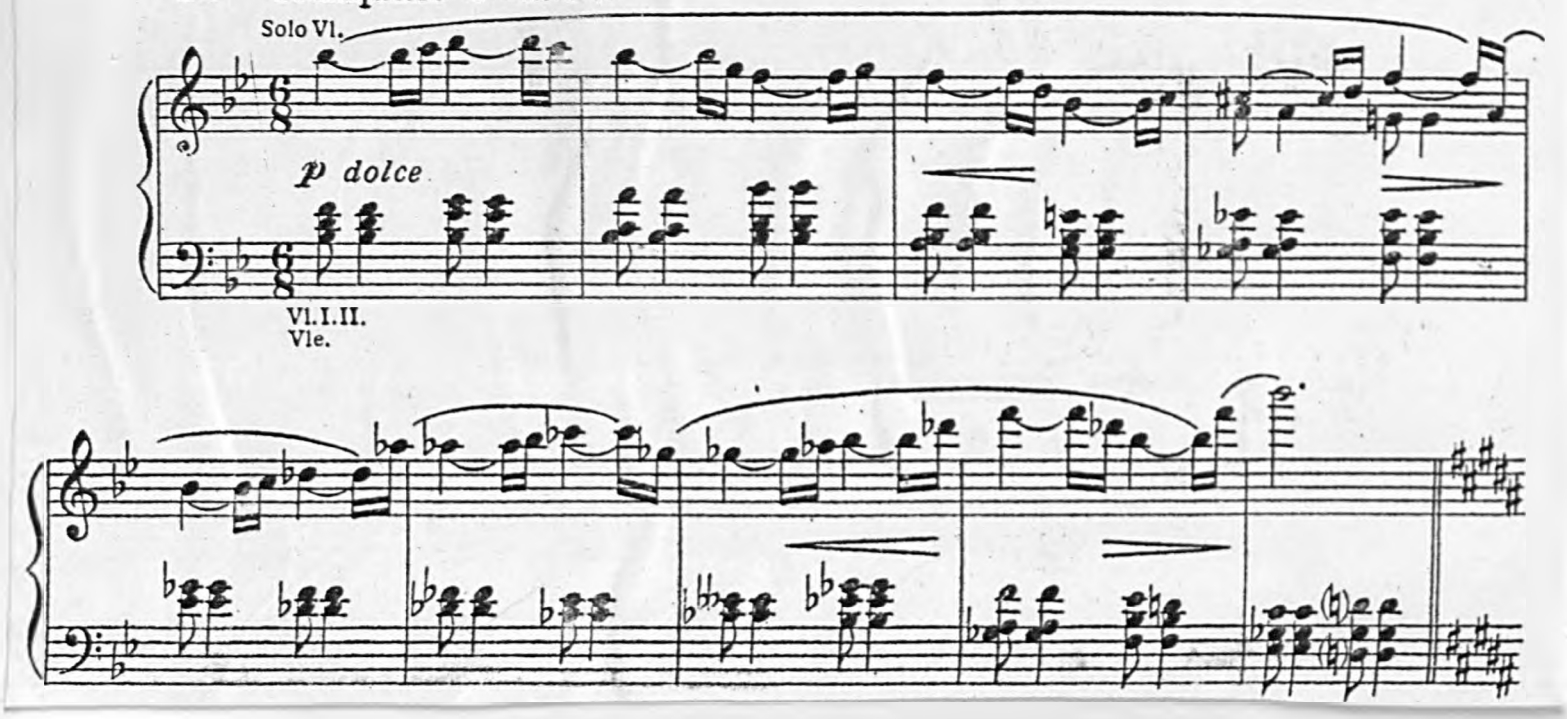
El Oficial ha presenciado la anterior escena con rabia y viendo sus planes fracasados recurre a la Prostituta.
Le Personnage a observé la scène ci-dessus avec colère et, voyant s'écrouler ses plans, se rend chez la Prostituée.
The Official has watched the foregoing scene with anger, and seeing his world crumble, resorts to the Prostitute.



XII
INTERMEZZO

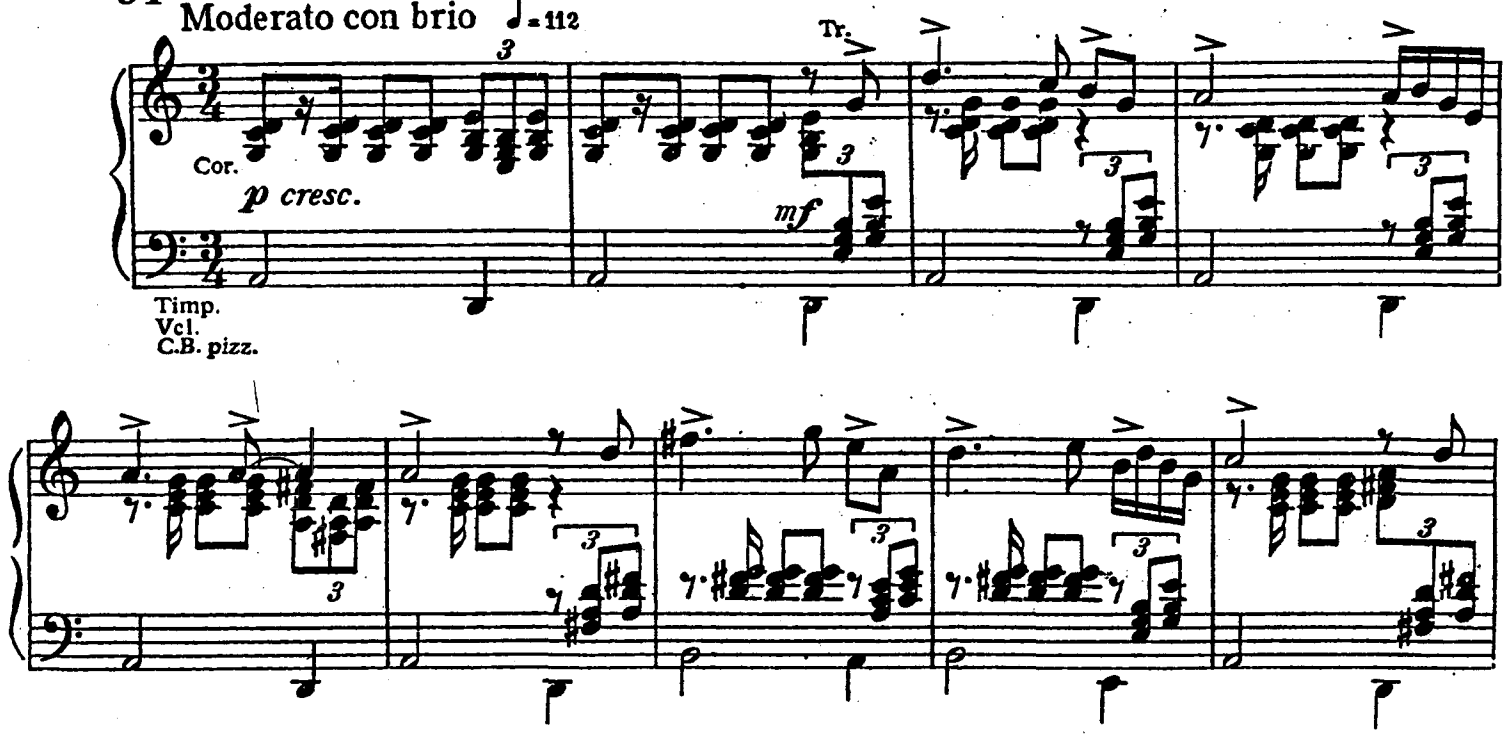
La calle está tranquila. La gente va y viene.
La rue est tranquille. Des passants vont et viennent.
The street is quiet. People come and go.

90 Tranquillo ♩. = circa 48



Two Jolly Couples

Dos hombres con dos muchachas, cogidos del brazo, y evidentemente un poco bebidos, hacen un Palais Glide.
Deux hommes et deux femmes, bras-dessus bras-dessous, et de toute évidence un peu ivres, dansent une glissade.
94 **Two men and two girls, arm in arm and obviously a little drunk, do a palais glide.**



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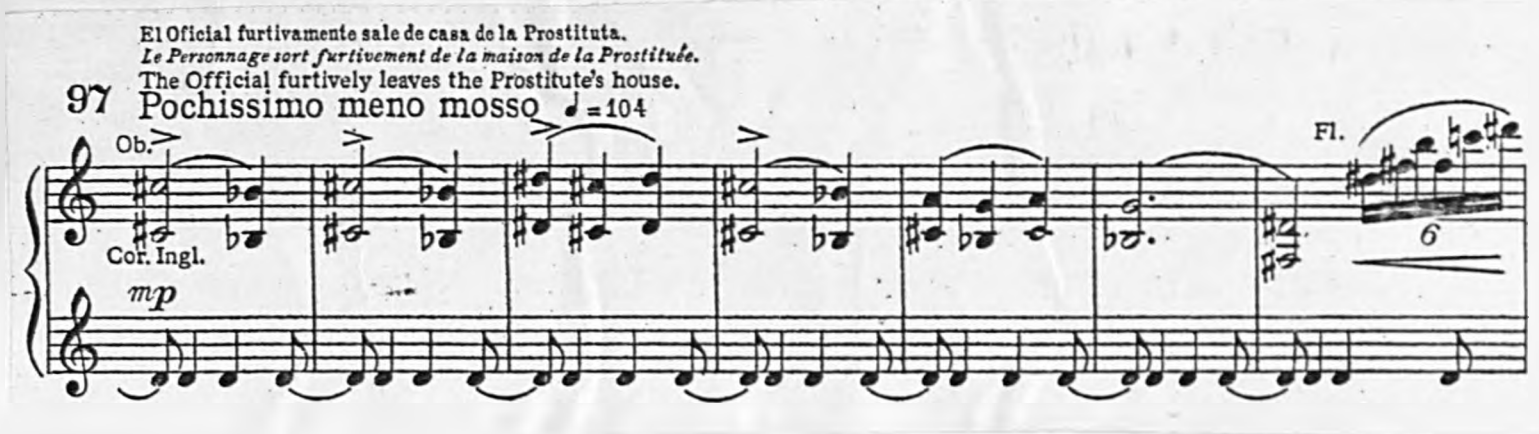
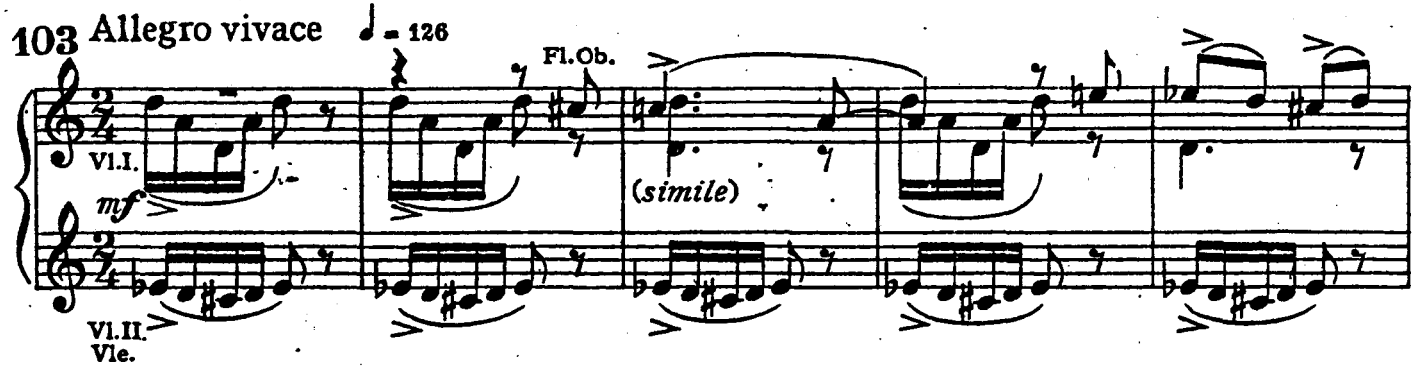
The Official leaves the Prostitute



THE SLANDER CAMPAIGN

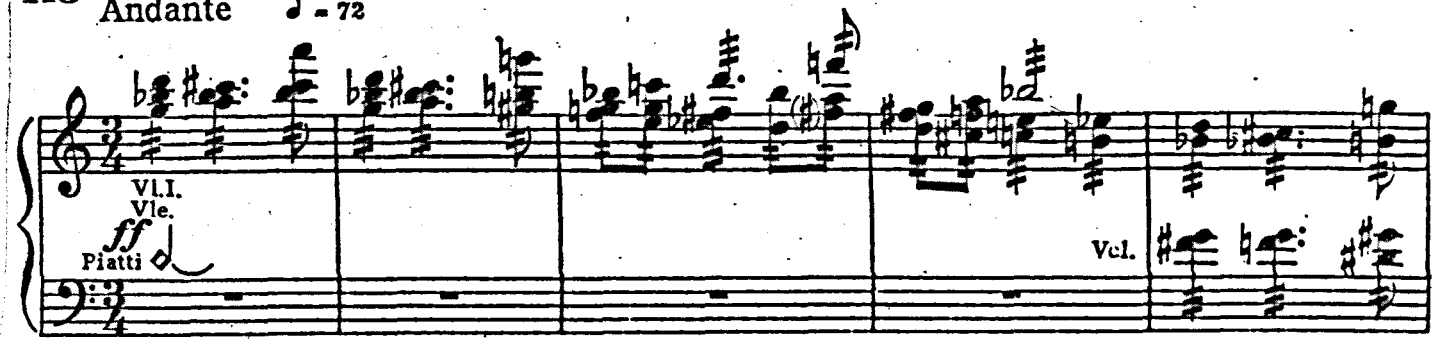
El Oficial murmura al oído de una mujer, señalando a la casa de la Prostituta.
Le Personnage dit quelquechose à l'oreille d'une femme, tout en montrant du doigt la maison de la Prostituée.
The Official whispers in a woman's ear, pointing to the Prostitute's house.



THE CONVERSION OF THE PROSTITUTE

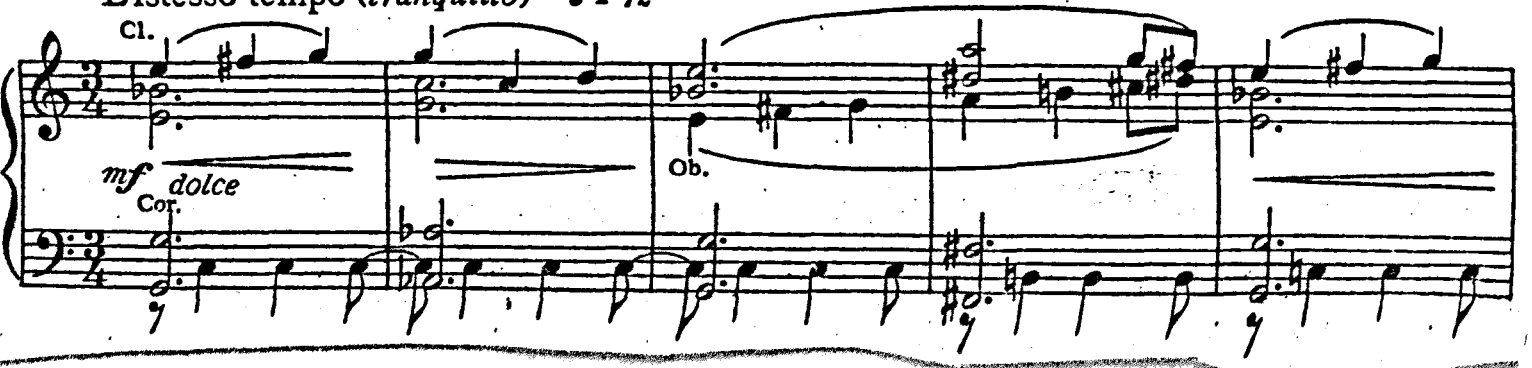
Al aparecer el Desconocido en el portal de la Prostituta es recibido con insultos. Con gran sencillez y sin hacer caso de ellos, abandona el
Quand l'Étranger apparaît sur le seuil de la Prostituée, il est accueilli par des insultes. Avec un parfait naturel il les ignore, et quitte la scène.
The Stranger appearing at the Prostitute's doorway is greeted by insults. With great simplicity ignoring them he leaves the stage,

115 Andante ♩ = 72



La Prostituta aparece sin su elegancia de pacotilla; su cara está iluminada por la fe.
La Prostituée apparaît; elle n'a plus ses bijoux de pacotille; son visage est illuminé par la foi.
The Prostitute appears with her cheap finery gone, her face alight with faith.

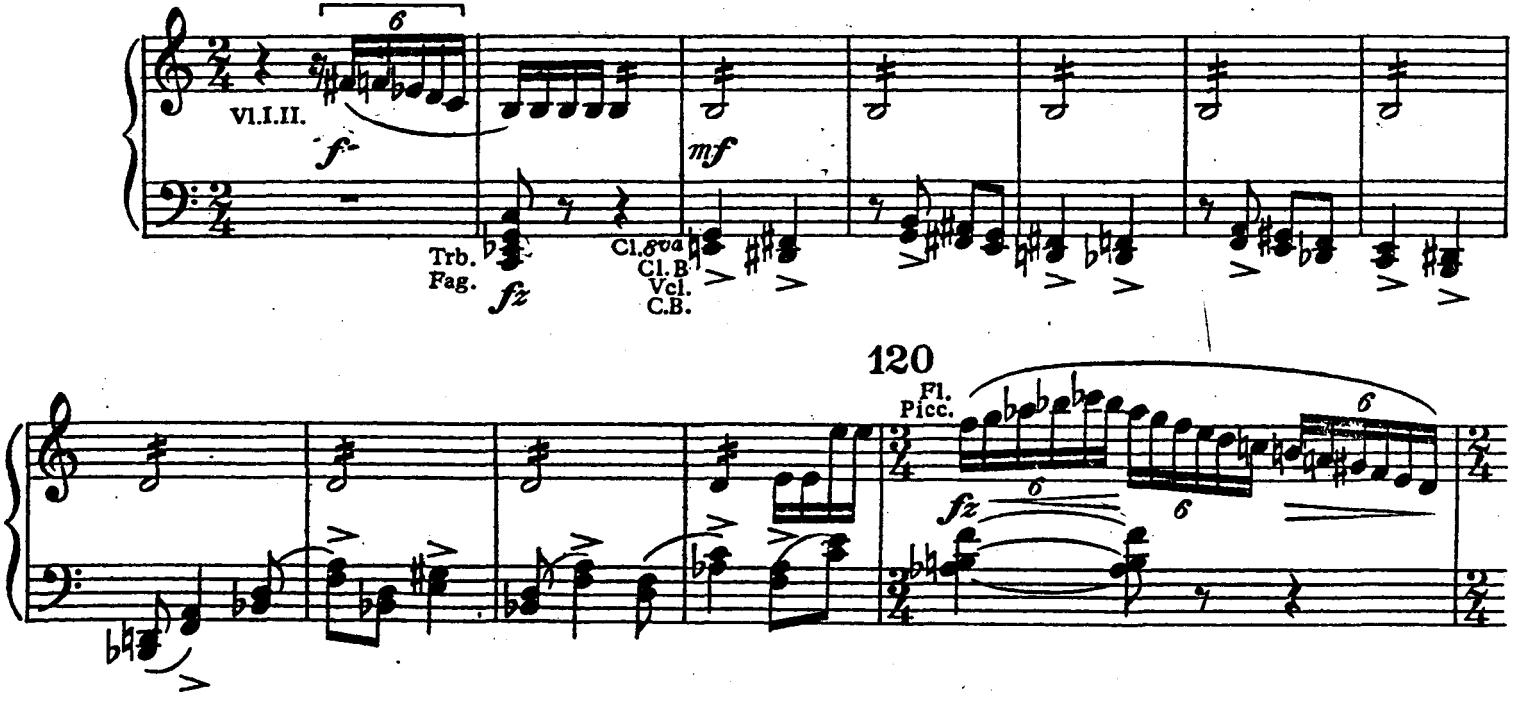
116 L'istesso tempo (*tranquillo*) ♩ = 72



FINALE – THE KILLING OF THE STRANGER

El Oficial distribuye a los mozalbetes en los portales, para que acechen el regreso del Desconocido.
Le Personnage place des jeunes gens en embuscade contre les portes, pour guetter le retour de l'Étranger.
The Official puts the young men in doorways to lie in wait for the Stranger as he returns.

Allegro feroce ♩ = 108



Manuscript:

Holograph in ink, with blue pencil markings of Constant Lambert.

The score, bound in black buckram, is written on 28-stave music paper, measuring 39.8 x 28.9cms.

143 pages -	pp. 1-6	I	Overture
	pp. 7-24	II	The Street
	pp. 25-30	III	The Girl Suicide
	pp. 31-35	IV	The Young Lovers
	pp. 36-42	V	The Prostitute and the Boy
	pp. 43-48	VI	The Official
	pp. 49-58	VII	Discovery of the Suicide's body
	pp. 58-62	VIII	The Suicide's body is brought in
	pp. 62-69	IX	The Stranger
	pp. 69-86	X	Dance of Deliverance
	pp. 87-95	XI	The Official and the Prostitute
	pp. 96-98	XII	The mother's lullaby [later renamed Intermezzo]
	pp. 99-103	XIII	Two 'Jolly' Couples [94 in the score]
	pp. 103-108	XIV	(The) Official leaves the Prostitute [97 in the score]
	pp. 109-119	XV	The Whispering Campaign [later renamed The Slander Campaign]
	pp. 119-122	XVI	The Official and the Prostitute leave [title not in Bliss's hand; 116 in the score, later renamed The Conversion (XIV)]
	pp. 123-127	Blank	XVII The Killing of the Stranger
	p. [i]		
	pp. 128-143		

Signed by the composer at the top of page 1 and at the end of the music.
The date, at the end of the music, is given as 15 October 1944.

No dedication, or place where it was written apparent.

Present location: Lady Bliss, London

Complete full score unpublished

Bibliography:

Programme note by the composer
C.W. Beaumont, Miracle in the Gorbals, in his The Sadler's Wells Ballet: A detailed Account of Works in the Permanent Repertory with Critical Notes (London, C.W. Beaumont, 1946), pp. 193-201.
A.L. Haskell, Miracle in the Gorbals: a study (Edinburgh, The Albyn Press, 1946).
M. Benthall, C. Dane, M.H. Middleton, A.L. Haskell and E. Blom, Hamlet and Miracle in the Gorbals (Sadler's Wells Ballet Books, No. 3) (London, The Bodley Head, 1949), pp. 26-44.
D. Drew (ed.) Miracle in the Gorbals in The Decca Book of Ballet (London, F. Muller, 1958) pp. 81-3.
The Times, 27 October 1944, p. 6e (Anon)
Tempo, No. 9 (December 1944), p. 14 (H.J. Foss)
Music in Education, March-April 1946, pp. 8-11 (M. Roberts)
Letter from Bliss to W. Bridges-Adams, dated 20 July [1944] (I have been asked to write a new ballet for Sadler's Wells, and have been given the subject of Miracle in the Gorbals...)
Letter from Bliss to Bridges-Adams, dated 1 August [1944] (I enclose a rather bare and crude scenario of my new ballet, just as I received it from Helpmann's hands - what it wants is shape and reality. I have written about ½ the ballet already...)
Letter from Bliss to Bridges-Adams, dated 16 August [1944] (⅗rds of the ballet is written, and I hope all will be finished in draft before I come. It is not shaping too badly.)
Letter from Bliss to Bridges-Adams, dated 1 November [1944] (The ballet has settled into a really great success.)

(Present location: University of Calgary Library)

Other versions:

1. MIRACLE IN THE GORBALS: Adapted for concert use by Arthur Bliss, and consisting of:
   (a) The Street
   (b) Interrupted Idylls
   (c) The Stranger
   (d) Dance of Deliverance
   (e) Intermezzo
   (f) The Killing of the Stranger

   Instrumentation: as for ballet, but the following are not required: bass drum, cymbal, triangle, glockenspiel; and the following are cued: bass clarinet, 3rd and 4th horn, 2nd and 3rd trombone.

   Duration: 17 minutes

First performance: Cheltenham, the Town Hall, Friday 15 June 1945. The London Philharmonic Orchestra (leader : Jean Pougnet), conducted by Arthur Bliss. (The First Cheltenham Music Festival)

Unpublished

2. MIRACLE IN THE GORBALS: Concert suite from the ballet in 7 movements, arranged by Arthur Bliss and consisting of:

I : The Street
II : The Girl Suicide
III : The Young Lovers
IV : The Stranger
V : Dance of Deliverance
VI : Intermezzo
VII : Finale - The Killing of the Stranger

Instrumentation: 2 flutes and piccolos, 2 oboes and cor anglais, 2 clarinets in B-flat, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, percussion (1 player: side drum, tom-tom, xylophone, tubular bells, gong), harp and strings.

Duration: 20 minutes

First performance: Unable to trace

First edition: (full score)

To Trudy, Barbara, Karen | thanksgiving for November 5th, 1943 | CONCERT SUITE | FROM | THE BALLET | MIRACLE | IN THE GORBALS | BY | ARTHUR BLISS | FULL SCORE | 30s-0d | NOVELLO AND COMPANY LIMITED | 160 WARDOUR STREET | LONDON, W. 1

84 pages. 366 x 278mm
Grey stiff paper wrappers. Lettered in black. Trimmed edges.

Publication: © 1945 (published 1948) at 30/-

(Miniature Score)

To Trudy, Barbara, Karen | thanksgiving for November 5th, 1943 | CONCERT SUITE | FROM | THE BALLET | MIRACLE | IN THE GORBALS | BY | ARTHUR BLISS | NOVELLO AND COMPANY LTD | 160 WARDOUR STREET | LONDON, W. 1

84 pages. 224 x 156mm
Straw stiff paper wrappers. Lettered in black. Trimmed edges.

Publication: © 1945 (published 1959) at 11/-

Recordings: 78rpm:

Nos 2,3,4,7, 10 and 15
Royal opera House Orchestra, Covent Garden/Lambert
12" Columbia DX 1260-1
Reviewed in The Gramophone, Vol XXIV (279) August 1946, p.23
by W.R.A (i.e. W.R. Anderson)

33rpm:

Nos 1,2,3,7,8,9, 10, 12 and 15
Philharmonia Orchestra/Bliss 12" Columbia 33CX 1205
Reviewed in The Gramophone, Vol XXXII (380) January 1955,
pp. 344-5
by T.H. (i.e. Trevor Harvey)

Nos 1,2,3,4,7,8,9, 10, 12 and 15
Bournemouth Symphony Orchestra/Berglund 12" EMI ASD 3342
Reviewed in Gramophone, Vol 55 (649) June 1977, pp. 41-2
by M.M. (i.e. Malcolm MacDonald)

3. MIRACLE IN THE GORBALS: Complete ballet arranged for piano solo by Arthur Bliss.

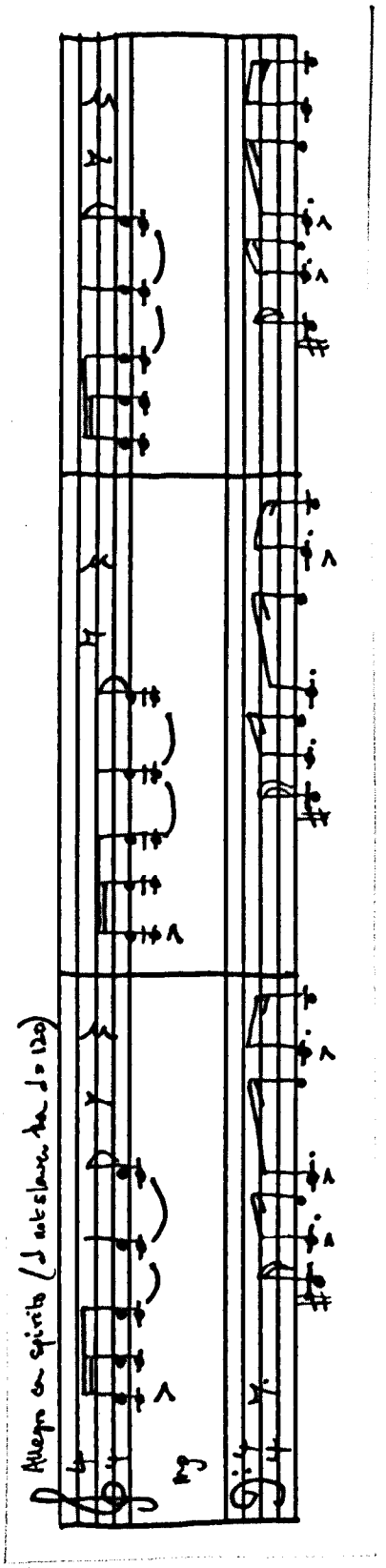
First edition:

To Trudy, Barbara, Karen | thanksgiving for November 5th, 1943 | MIRACLE | IN THE GORBALS | A Ballet in One Scene | by | ARTHUR BLISS | Scenario by MICHAEL BENTHALL | PIANO SCORE | NOVELLO AND COMPANY LIMITED | 160 WARDOUR STREET LONDON, W.1

50 pages. 332 x 255mm
Blue/grey stiff paper wrappers. Lettered in black.
Trimmed edges.

Publication: © 1945 at 7/6d

March : The Phoenix



B88 MARCH: THE PHOENIX - HOMAGE TO FRANCE, AUGUST 1944:
For orchestra

Date of composition: 1945 (London)

Instrumentation: 2 flutes and 2 piccolos, (2nd ad lib) 2 oboes and cor anglais, 2 clarinets in B-flat, bass clarinet (ad lib), 2 bassoons, double bassoon (ad lib), 4 horns in F, 3 trumpets, 3 trombones, tuba, timpani, percussion (2/3 players: side drum, bass drum, cymbal, tubular bells) and strings.

Dedication: Je dédie cettre œuvre musicale à la France avec l'expression des mes hommages les plus repecteux. J'ai choisi le title de The Phoenix, étant donné que, pour moi, il symbolise la vie impérissable et la beauté transcendante de la France.

Duration: 6 minutes

First performance: Paris, Sunday 11 March 1945.
Premiere Orchestre des Concerts du Conservatoire, conducted by Charles Munch.

First UK and London performance: The Royal Albert Hall, Wednesday 23 May 1945.
The London Philharmonic Orchestra (leader: Jean Pougnet), conducted by Charles Munch.
(A Concert under the patronage of HE The French Ambassador)

Manuscript:

Holograph in ink with blue and red pencilled conductor marks

The score, bound in a brown paper wrapper, is written on 32-stave music paper, measuring 45.2 x 31.1cms.

Marche | 'Le Phénix' | 'Hommage à La France' | Arthur Bliss | London | February 1945

38 pages -	p. [i]	Title Page
	p. [ii]	Instrumentation
	pp. 1-35	Music
	p. 36	Blank
	pp. [37-38]	Blank

Signed by the composer on the title page and at the end of the music.
The date 'February 1945' and the place of composition 'London' are given on the title page and at the end of the music.
No dedication apparent.

Present location: Lady Bliss, London

First edition:

'THE PHOENIX' | HOMAGE TO FRANCE–AUGUST 1944 |
MARCH | for full orchestra | by | ARTHUR BLISS |
FULL SCORE | 21s. | NOVELLO AND COMPANY LIMITED |
160 WARDOUR STREET | LONDON, W1. | Made in England

42 pages. 381 x 277mm
Grey stiff paper wrappers. Lettered in black.
Trimmed edges.

Publication: © 1947 at 21/-. String parts at 1/6^{d} each

Bibliography:

The Times, 24 May 1945, p. 8c (Anon)

Recordings: 78rpm:

Philharmonia Orchestra/Lambert 12" HMV C3518
Reviewed in The Gramophone, Vol XXIV (281) October 1946, p.63
by W.R.A. (i.e. W.R. Anderson)

Other versions:

THE PHOENIX - HOMAGE TO FRANCE, AUGUST 1944: Arranged for military band by Denis Wright

Instrumentation: Flute (doubling piccolo), oboe, solo clarinet, 3 clarinets in B-flat, E-flat clarinet, 2 bassoons, alto saxophone, tenor saxophone, 4 horns in F, 2 cornets in B-flat (first solo), 3 trombones, euphonium, 2 basses, timpani and percussion (2 players: side drum, bass drum, cymbal, bells).

First performance: Lewisham (London), the Concert Hall, Sunday 8 March 1981.
The Lewisham Concert Band, conducted by Joseph Proctor.

Unpublished

B89 MEN OF TWO WORLDS: Music for the film*
Denham Studios
Produced by John Sutro
Directed by Thorold Dickinson

Date of composition: 1945 (Pen Pits.) Bliss's contract was signed 27 March 1945.

CREDITS:

SCREENPLAY BY	THOROLD DICKINSON HERBERT W. VICTOR
FROM AN ORIGINAL STORY BY	JOYCE CARY
BASED ON AN IDEA BY	E. ARNOT ROBERTSON
PHOTOGRAPHY	DESMOND DICKINSON
EDITOR	ALAN JAGGS

IN CHARGE OF PRODUCTION:
FILIPPO DEL GIUDICE

CAST:

THE EUROPEANS

DISTRICT COMMISSIONER	ERIC PORTMAN
DR CATHERINE MUNRO	PHYLLIS CALVERT
PROFESSOR GOLLNER	ARNOLD MARLE
Mrs. UPJOHN	CATHLEEN NESBITT
CONDUCTOR OF ORCHESTRA	GEORGE COOPE
CONCERT AGENT	DAVID HORNE
EDUCATION OFFICER	CYRIL RAYMOND

THE AFRICANS

KISENGA	ROBERT ADAMS
MAGOLO	ORLANDO MARTINS
RAFI, THE CHIEF	SAM BLAKE
KISENGA'S FATHER	NAPOLEON FLORENT
KISENGA'S MOTHER	VIOLA THOMPSON
SABURI, HIS SISTER	ESEZA MAKUMBI
ALI, THE DISPENSER	TUNJI WILLIAMS
ABRAM, THE SCHOOLMASTER	RUDOLPH EVANS
SAIDI, THE HEADMAN	URIEL PORTER
SARAH, HIS WIFE	CICELY DALE
CHIEF'S MESSENGER	P. ZULAMKAH
OFFICE CLERK	JAMES RICH

---

*The music was based in part on themes collected in Tanganyika by H. Cory

Music composed for the following episodes: Opening titles [featuring drumming and the singing of a traditional African melody. The climax of this section was later re-used in the night club scene of Adam Zero (B92)]; National Gallery sequence [i.e. the 2nd & 3rd movements of Baraza with male chorus]; Plane sequence to Randall's headquarters; Kisenga's arrival in village 1 and 2; Evacuation sequence; School children sequence 1 and 2; After dispensal of crowd from dispensary sequence; Kisenga at piano 1,2 and 3; Departure of Kisenga; Kisenga's arrival in village; Witch doctor sequence, Burial of Kisenga's father; Witch doctor puts spell on Kisenga; Opening of school sequence 1 and 2; Kisenga sings few nondescript notes twice; Death sign over door; After poisoned ford sequence; Building of bridge sequence; Kisenga at piano; Kisenga recalling his sister in forest; Kisenga's arrival in village; Kisenga dreaming; Children singing 1 and 2; Burning of witch doctor's hut; Children singing; Closing titles [Baraza - 3rd movement with male chorus].

Instrumentation of 1. Baraza: Flute and piccolo, oboe, 2 clarinets in B-flat, 2 bassoons, 3 horns in F, 2 trumpets, 3 trombones, timpani, percussion (2 players: tenor drum, side drum, high D timpani and xylophone), male chorus (3 1st and 2nd tenors; 3 1st and 2nd basses), celeste and strings.

2. Other items: 2 flutes, 2 oboes, clarinet in A, bass clarinet in B-flat, 2 bassoons, 1 double bassoon, 4 horns in F, 2 trumpets, 3 trombones, timpani, percussion (2 players: bass drum, gong, Africa drums/ tom-toms) and strings.

Film first shown: Tanganyika, Dar es Salaam, the Avalon Cinema, Tuesday 16 July 1946. (Sir William Battershill, the Governor invited 224 persons as his guests to view the film).

First British showing: London, the Gaumont (Haymarket), Monday 22 July 1946 (a trade showing). Released generally 9 September 1946.
Music played by the National Symphony Orchestra, conducted by Muir Mathieson, with Eileen Joyce (piano).
Unable to trace chorus involved.

Manuscript: 1. Baraza-

Holograph in ink, with blue and lead pencil markings

The score, bound in a brown paper wrapper, is written on 32-stave music paper, measuring 45.2 x 35.6cms.

23 pages - p. [i] Instrumentation
pp. 1-22 Music

Signed by the composer at the top of age 1 and at the end of the music.

The date 'April 1945' is given at the end of the music
No dedication or place of composition apparent.

Present location: Lady Bliss, London

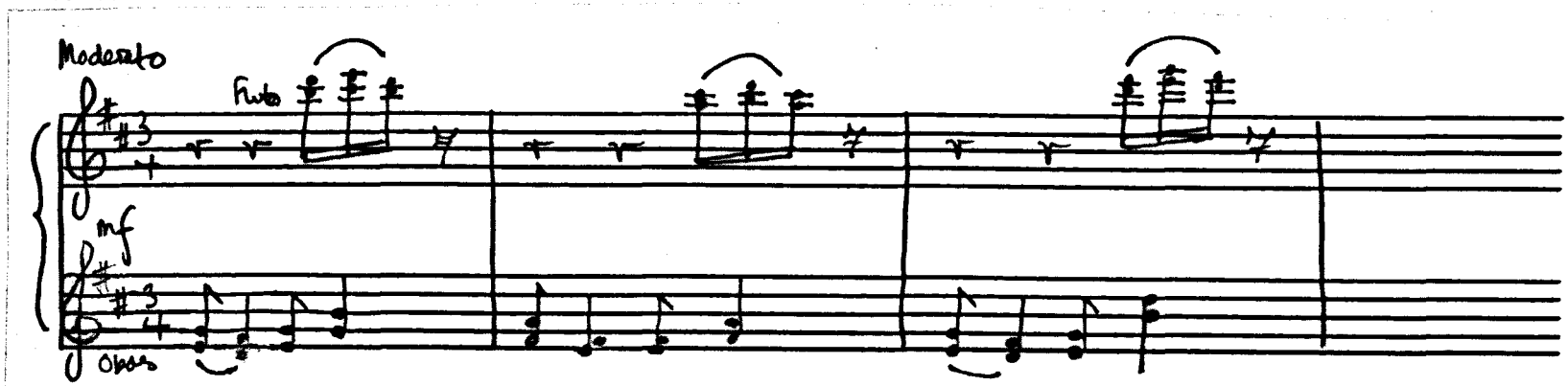
Unpublished

2. Other items -

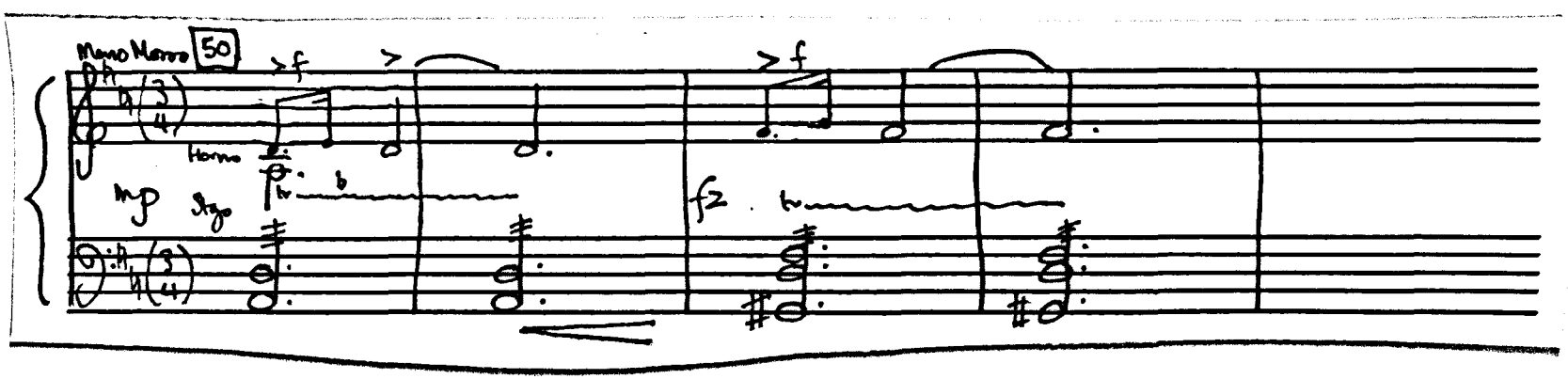
Holograph in ink, with blue and red pencil markings, except where indicated

The existing parts of the score, bound in black buckram, are laid out thus and are held by the Music Department, University Library, Cambridge:

4 M 1



Village Burning



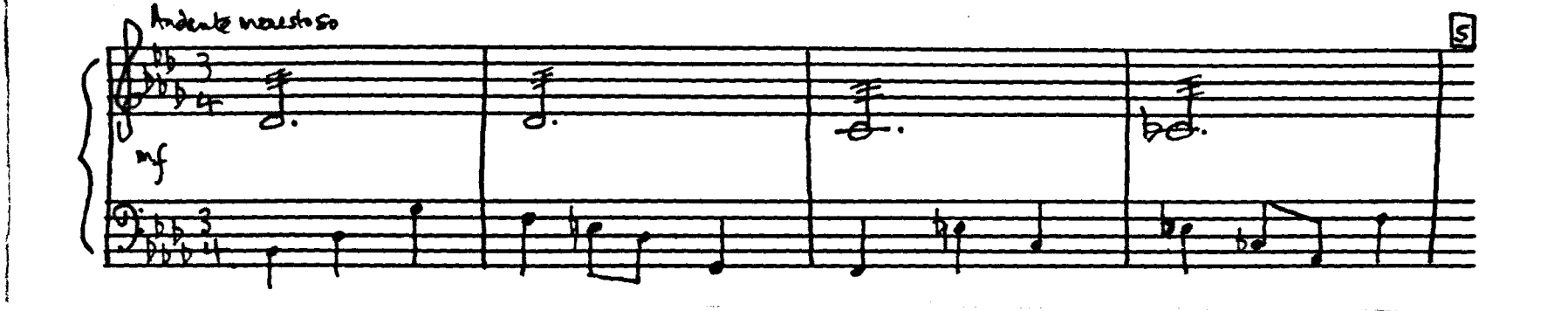
- 408A -

The score is written on three double sheets of 24-stave music paper, measuring 36.3 x 26.2cms.

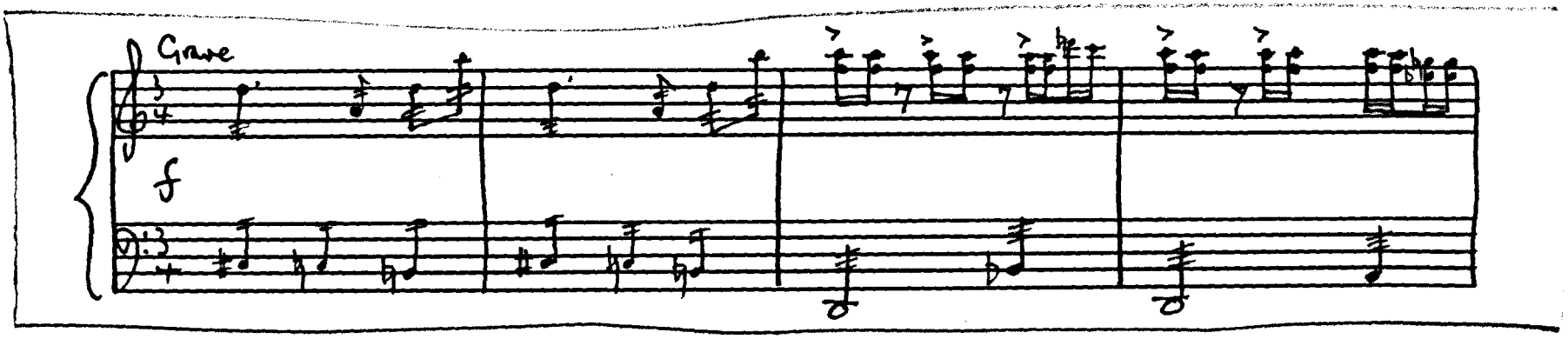
12 pages - pp. 1-10 Music (4.M.1)
pp. 11-12 Blank

No signature of the composer apparent.

5 M 3



6 M 1

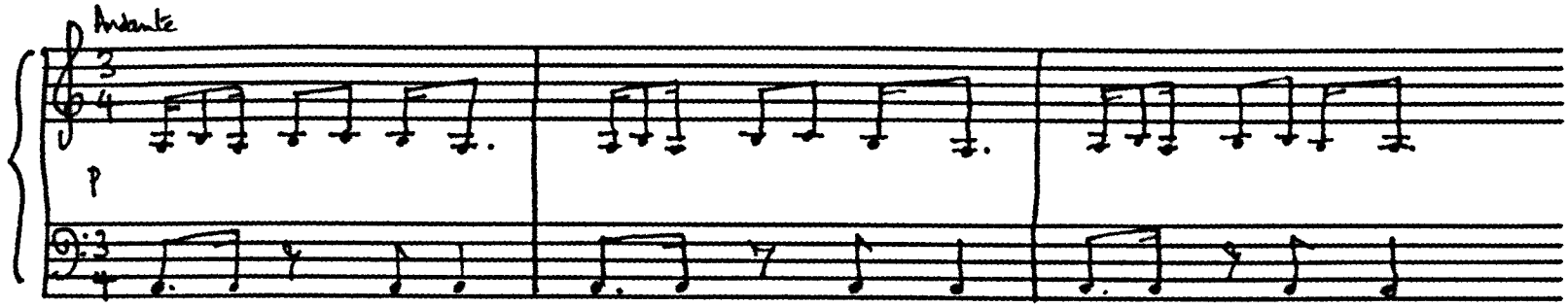


The score, is written on two double sheets of 24-stave music paper, measuring 36.3 x 26.2cms.

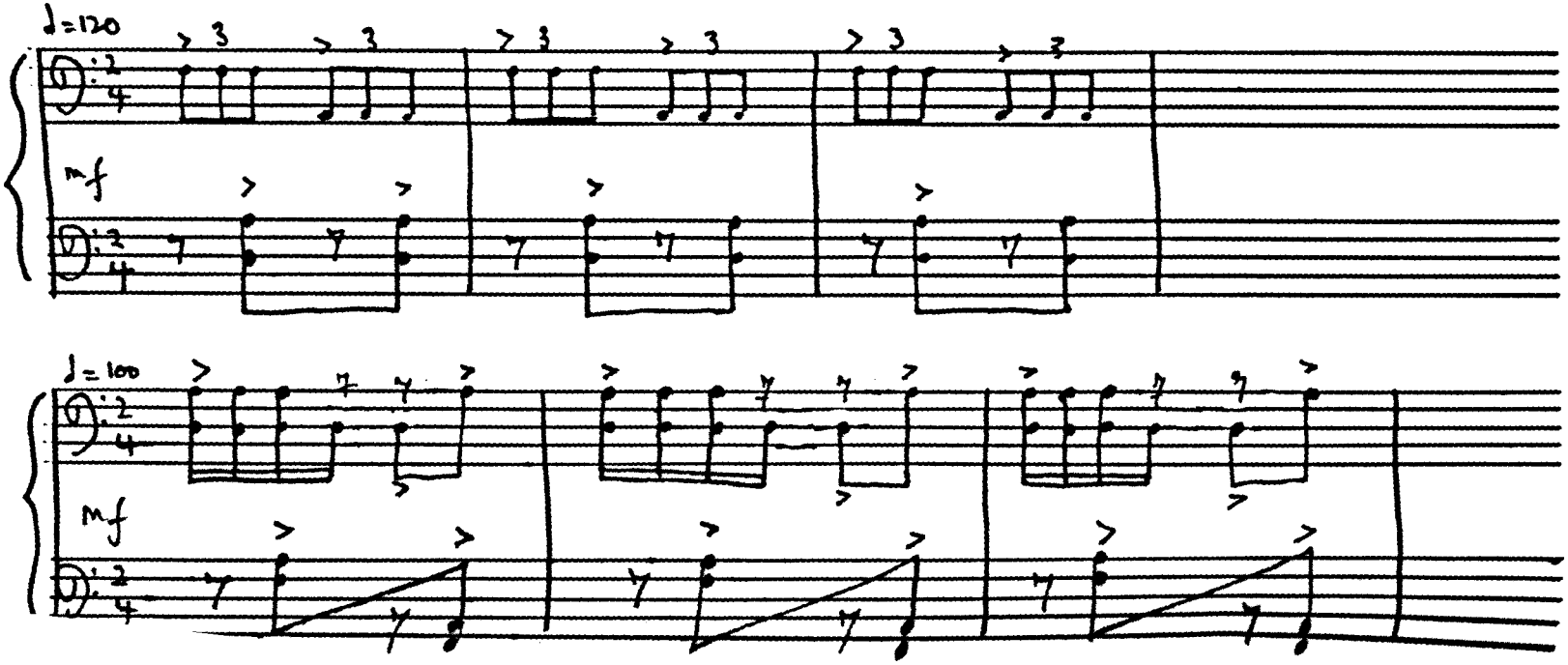
8 pages - pp. 11-12 Music (6.M.1)
pp. 13-17 Music (5.M.3)
p. [18] Blank

Signed by the composer at the end of the music.

11 M 2



11 M 3



The score is written on two double sheets of 24-stave music paper, measuring 36.3 x 26.2cms.

8 pages - pp. 1-5 Music (11.M.2)
pp. [6-8] Blank

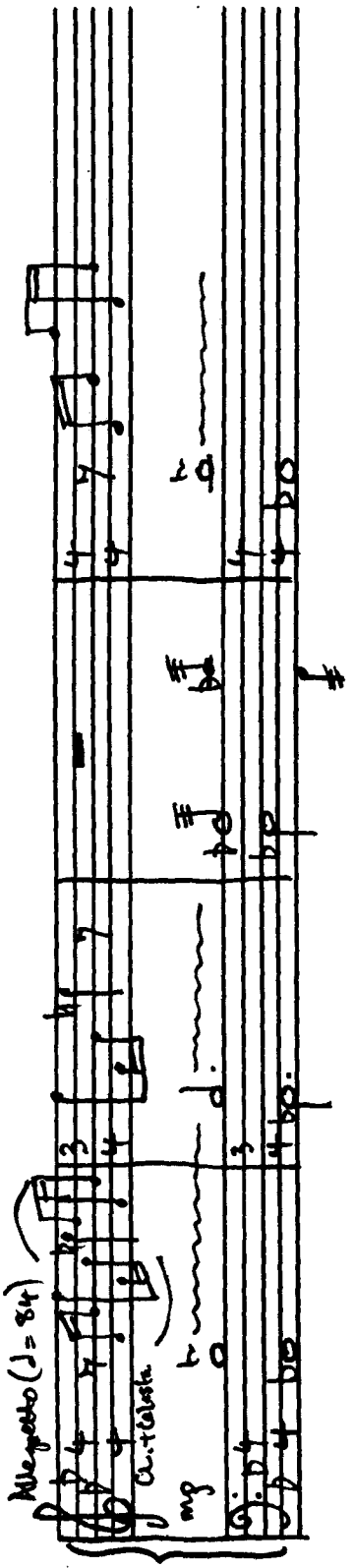
Signed by the composer at the end of the music.

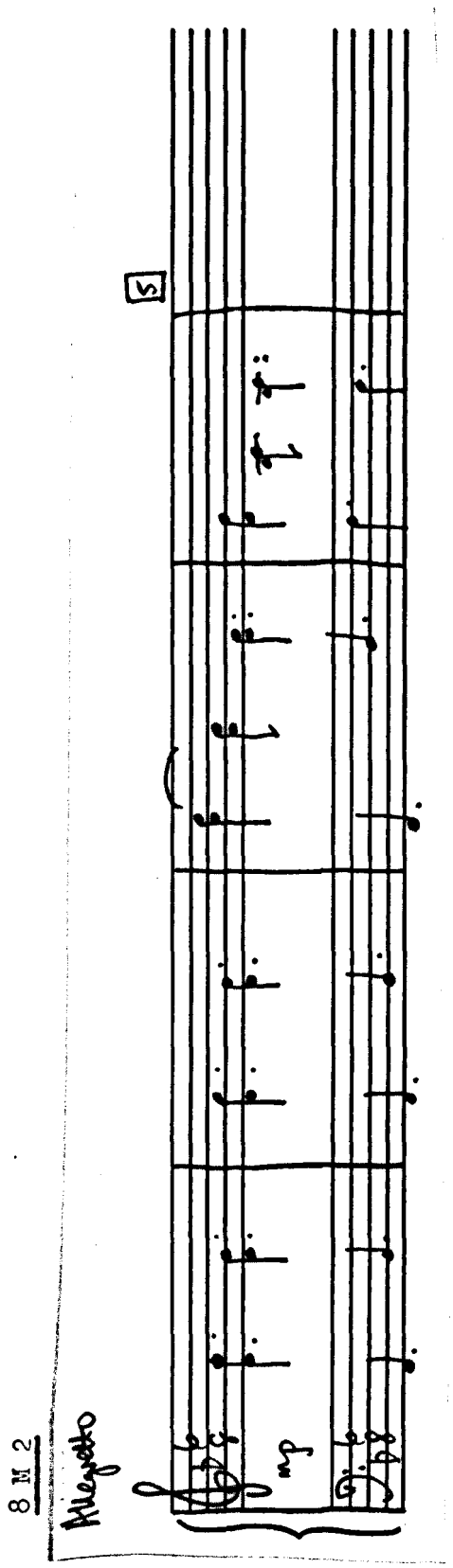
The score is written on one single sheet of 24-stave music paper, measuring 36.3 x 26.2cms.

2 pages - pp. 38-39 Music (11.M.3)

Signed by the composer at the end of the music.

2 M 2

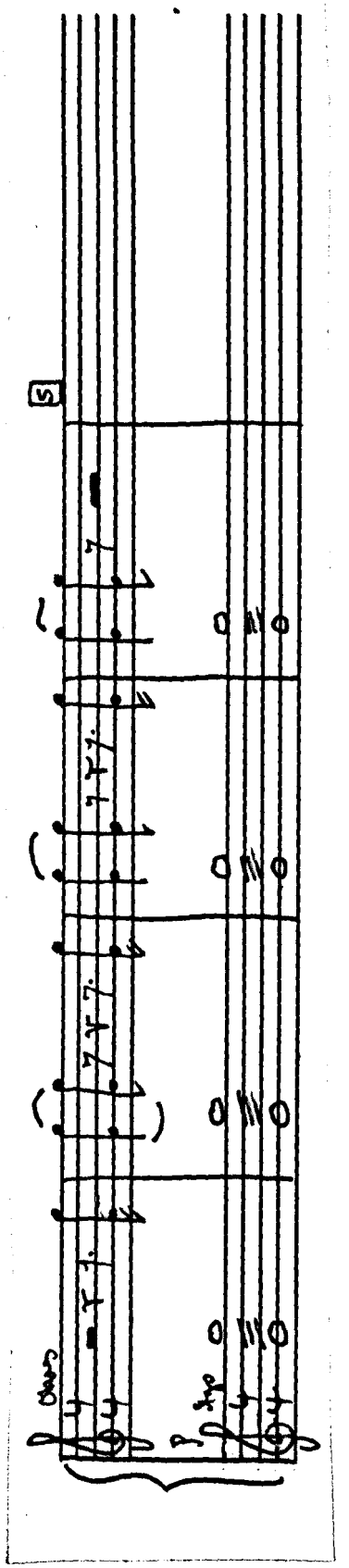



5
8 M 2
Allegretto
mp

The score is written on three double sheets of 24-stave music paper, measuring 36.3 x 26.2cms.

12 pages	-	pp. 1-9	Music (2.M.2)
		pp. 10-11	Music (8.M.2)
		p. 12	Pencil sketches

Signed by the composer at the end of the music on pp. 9 and 11.

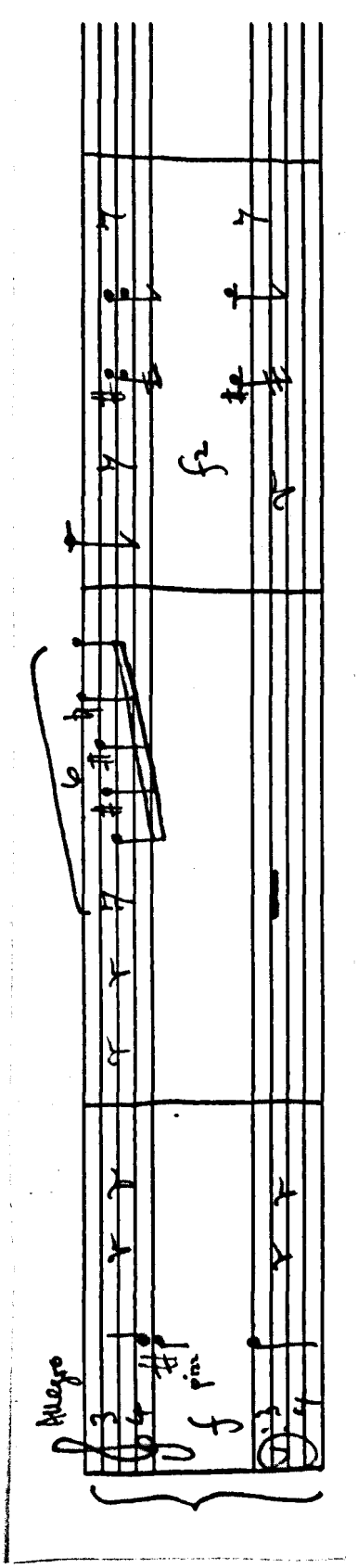


4 M 2

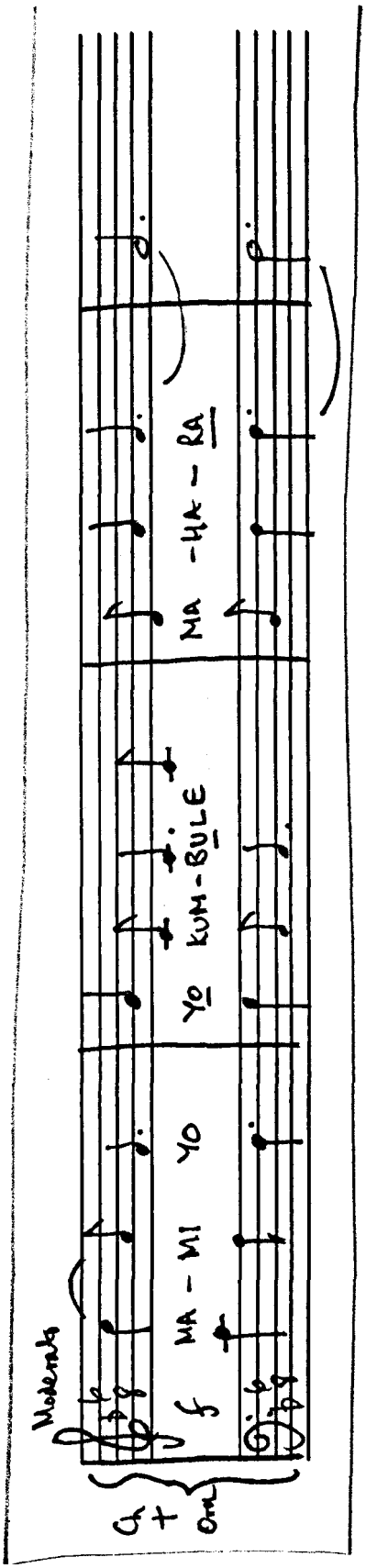
The score is written on one double sheet of 24-stave music paper, measuring 36.3 x 26.2cms.

4 pages - pp. 35-37 Music)
p. [38] Music) (4.M.2)

Signed by the composer at the end of the music.



Lorries leaving



The score, is written on two double sheets of 24-stave music paper, measuring 36.3 x 26.2cms.

8 pages - pp. 1-7 Music (12.M.3)
p 8 Blank

No signature of the composer apparent.

No date, dedication or place of composition apparent anywhere throughout the score.

Present location: Department of Music, University Library, Cambridge

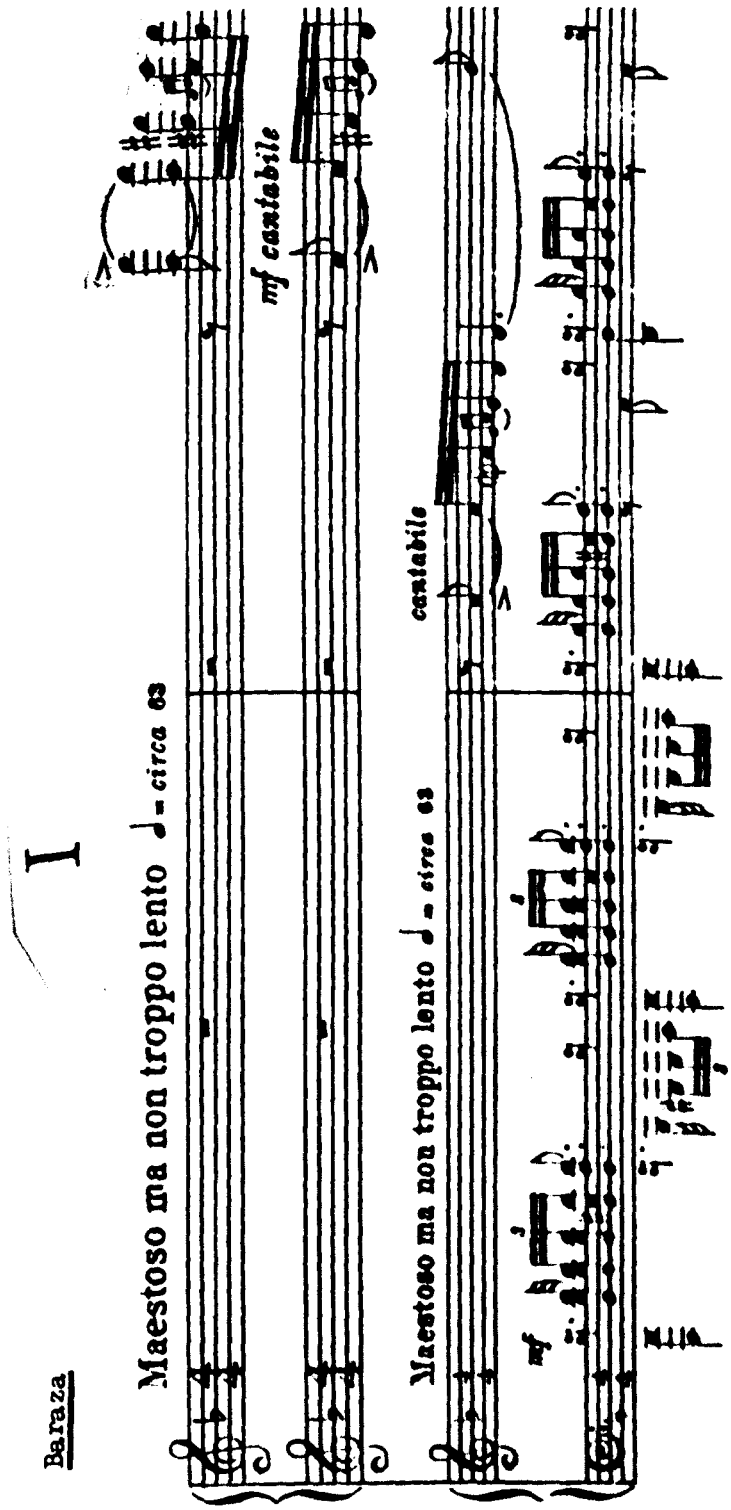
Unpublished

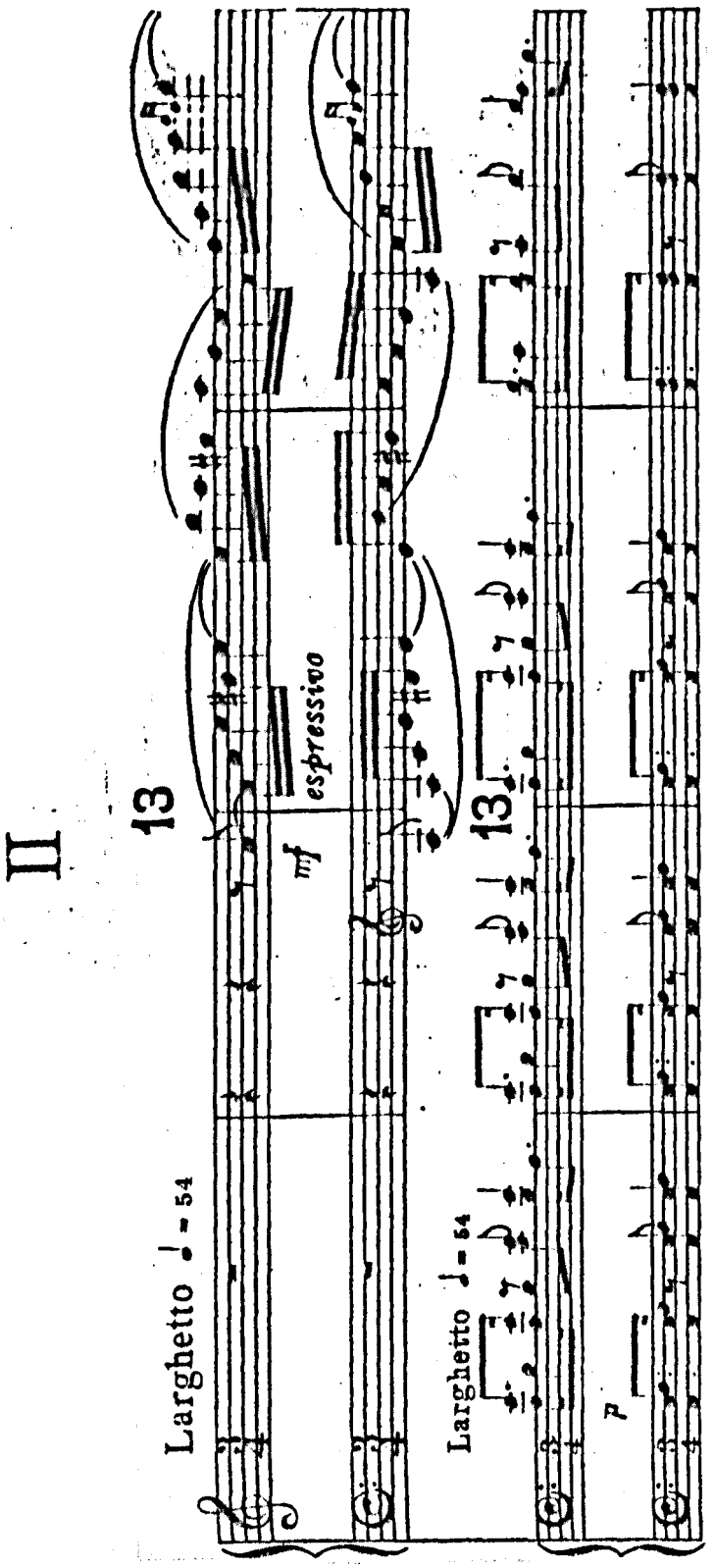
Bibliography:

The Times, 17 July 1946, p.3e(Anon)
The Times, 18 July 1946, p.8e (Anon)
John Huntley, British Film Music (London, Skelton Robinson, 1947), pp. 84-88.
Film Dope, No. 5, July 1974, p. 3 (Arthur Bliss)

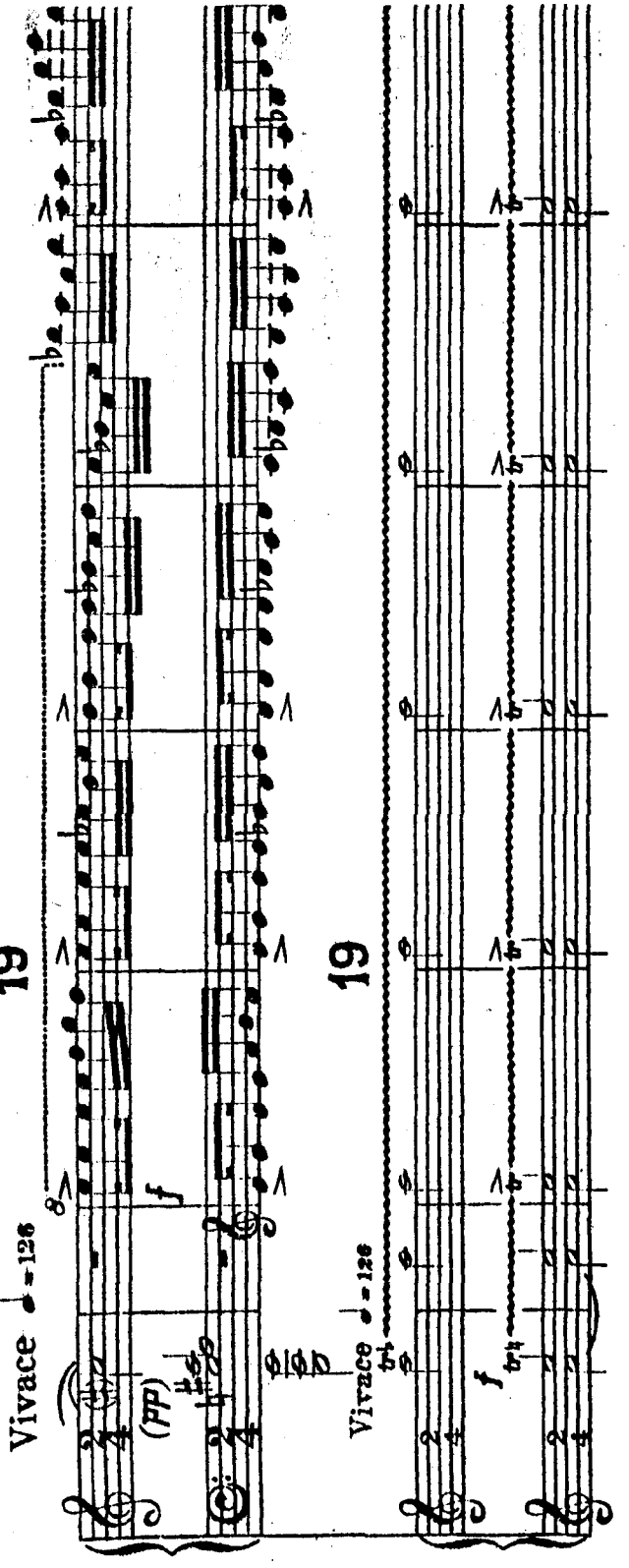
Recording :

Copy of the film in the National Film Archive


I
Maestoso ma non troppo lento ♩ = circa 63
mf cantabile
Maestoso ma non troppo lento ♩ = circa 63
cantabile
mf
Baraza


II
13
Larghetto ♩ = 54
mf espressivo
13
Larghetto ♩ = 54
p

III



Other versions:

1. BARAZA: Concert piece, from Men of Two Worlds, for piano and orchestra (with male chorus, ad lib)

Instrumentation: flute and piccolo, 1 oboe, 2 clarinets 2 bassoons, 2 horns in F, 2 trumpets, 3 trombones, timpani, percussion (1 player: tenor drum, side drum, xylophone), strings and chorus (tenors and basses) ad lib.

Duration: 8 minutes

First performance: Unable to trace

Manuscript:

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

The score, bound in a brown paper wrapper, is written on 24-stave music paper, measuring 35.9 x 27.6cms.

'BARAZA' | A Concert Piece for Piano forte, Orchestra, and | Mens' Chorus (ad Lib) | from | the film | 'Men of Two Worlds' | Arthur Bliss | NB A 'Baraza' is a discussion between an Africa | Chief and his head men.

30 pages - p.	[i]	Title Page
p.	[ii]	Instrumentation
pp.	1-27	Music
pp.	[28-30]	Blank

Signed by the composer on the title page and at the end of the music.
The date 'October 1945' is given at the end of the music.
No dedication or place of arrangement apparent.

Present location: Lady Bliss, London

Unpublished

Recordings: 78rpm:

Eileen Joyce (piano)/Male Chorus/National Symphony Orchestra/ Mathieson 12" Decca K1174
Reviewed in The Gramophone, Vol XXIII (276) May 1946, pp. 142-3 by W.R.A. (i.e. W.R. Anderson)

2. BARAZA: Concert piece, from Men of Two Worlds, for piano and orchestra, arranged for solo piano and brass band by Denis Wright.

Commissioned by: The News Chronicle

Instrumentation: E-flat soprano, B-flat cornet, B-flat repiano and flugel, 2nd B-flat cornet, 3rd B-flat cornet, solo E-flat horn, 1st and 2nd E-flat horn, 1st and 2nd B-flat baritone, 1st and 2nd B-flat trombone, bass trombone, B-flat euphonium, E-flat bass, B-flat bass, timpani (in E, D and A) and percusssion (side drum, tenor drum, xylophone).

First performance: Unable to trace

Manuscript: Whereabouts unknown

Unpublished

3. BARAZA: Concert piece, for Men of Two Worlds, for piano and orchestra, arranged for two pianos by Arthur Bliss.

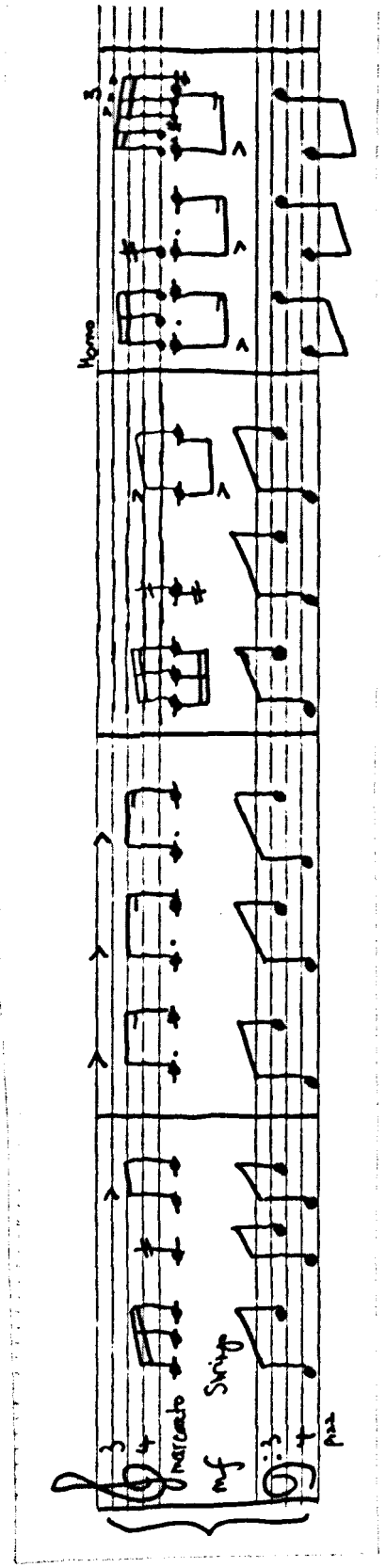
First edition:

BARAZA | CONCERT PIECE | FOR PIANO AND ORCHESTRA | (WITH MEN'S VOICES AD LIB) | from the film | "Men of Two Worlds" | By | ARTHUR BLISS | Arrangement for Two Pianos | 3s od | London NOVELLO AND COMPANY Limited | Made in England

14 pages. 332 x 255mm
Maroon stiff paper wrappers. Lettered in gold.
Trimmed edges.

Publication: © 1946 at 3/-

Supply Sequence : 'France Arises'



B90 PRESENCE AU COMBAT: Music for the film.
Directed by Marcel Cravenne

Date of composition: 1945 (Pen Pitc) Bliss's contract for the Ministry of Information film La France Combattante was signed 18 July 1945. Title later changed.

CREDITS:

PRESENCE AU COMBAT

EDITOR:	MARCEL COHEN
COMMENTARY:	FRANCIS LEE, ABEL JACQUIN, CLAUDE DAUPHIN
SOUND:	KEN CAMERON

Music composed for the following episodes: Open titles; the German army invading France in 1940; Armaments; de Gaulle laying wreath at the Centataph; training Free French troops; the French fleet at sea; the French colonial troops to Britain; tanks rolling forward; French soldiers marching; Petain/Hitler sequence; 'Death' sequence; Can-can in Paris; Laval sequence, French air force sequence; BBC/ French radio with troops being dropped into France; the German army invading Vichy France; the French navy; Tunis liberated; Casablanca conference sequence; Laval with Germans in Paris; Loading ships sequence; Bombing and liberation of Rome; America soliders; supplies dropped into France sequence; refugees sequence; D-Day landings sequence; liberation of Paris in 1944; recall of the years 1940-1944; end titles.

Instrumentation of existing section: 2 flutes, 1 oboe, 2 clarinets in A, 2 bassoons, 2 horns in F, 3 trumpets, 3 trombones, tuba, timpani, percussion (1 player: tenor drum) and strings.

Film first shown: Paris, Tuesday 11 December 1945
Music played by the National Symphony Orchestra of London, conducted by Muir Mathieson.

Manuscript of 'France Arises': Remaining - whereabouts unknown

Holograph in pencil

The score, bound in black buckram, is written on 28-stave music paper, measuring 36.1 x 26.5cms.

10 pages - pp. 35-44 (sic) Music : Supply Sequence 'France Arises' at the top of p.35

Signed by the composer at the top of p.35

No date, dedication or place of composition apparent.

Present location: Music Department, University Library, Cambridge

Unpublished

Bibliography:

Letter from Bliss to Adrian Boult, 8 August [1945]
(Present location: BBC Written Archives Centre, Caversham)

Recording :

Copy of the film in the National Film Archive

Other versions:

FASTER THAN SOUND (1949): A sequence from Presence au Combat was used in this film (5 minutes 17 seconds).
(A Crown Film Unit Production.)

Commentary spoken by SIR RALPH RICHARDSON

Technical Advisors:

SIR BEN LOCKSPEISER,
CHIEF SCIENTISTS TO THE MINISTRY OF SUPPLY

Mr. H.H. GARNER,
PRINCIPAL DIRECTOR, SCIENTIST RESEARCH (AIR)
MINISTRY OF SUPPLY.

Mr. W.G.A. PORRING,
DIRECTOR OF THE MINISTRY OF SUPPLY ROYAL
AIRCRAFT ESTABLISHMENT.

Mr. B.N. WALLIS,
CHIEF OF AERONAUTICAL RESEARCH AND DEVELOPMENT,
MESSRS. VICKERS ARMSTRONG, LTD.

Producer: DONALD TAYLOR

Director: DIANA PINO

Cameraman: DENNY DENSHAM

Treatment: JOHN ROWDEN

Editor: ADRIAN de POTIER

Synopsis:

This film is one of a series made by the Central Office of Information at the Ministry of Supply, as a historical record of secret research carried out under their Research and Development Programme.

For security reasons some of these films were never released, but whereever possible the public were given an opportunity to see them.

This was the first of these films to be shown. It described experiments in the development of the Supersonic Rocket.

Recording :

Copy of the film in the National Film Archive

B91 MEMORIAL CONCERT: Incidental music (Introduction; Rehearsal Fragment; Opening of Violin Concerto and Cadenza) to Trudy Bliss's radio play. Produced by Felix Felton.

Date of composition: 1945 (Pen Pits)

Instrumentation: 1 flute, oboe, 2 clarinets in B-flat and A, 2 bassoons, 2 horns in F, 1 trumpet in C, 3 trombones, timpani, harp, solo violin and strings.

Duration: 8 minutes 30 seconds

First performance: London, Broadcasting House. Thursday 8 November 1945.

CAST:

PETER	RICHARD LONGMAN
ANN	ROSALYN BOULTER
LYDIA	JILL ESMOND
CHARLES (young critic)	MALCOLM GRAEME
AMERICAN TELEPHONE GIRL	TRUDY BLISS
AMERICAN GIRL's VOICE	CECILIA EDDY
NARRATOR	JOHN STONE
SECOND COMMITTEE MAN	" "
PROFESSOR STIRLING	DUNCAN MacINTYRE
SIR WILLIAM	FRANK ATKINSON
BIERNOT	DERMOT CATHIE
POSTMAN	ERNEST SEFTON
FIRST COMMITTEE MAN	ERNEST SEFTON
HOLDEN (ELDERLY CRITIC)	RICHARD WILLIAMS

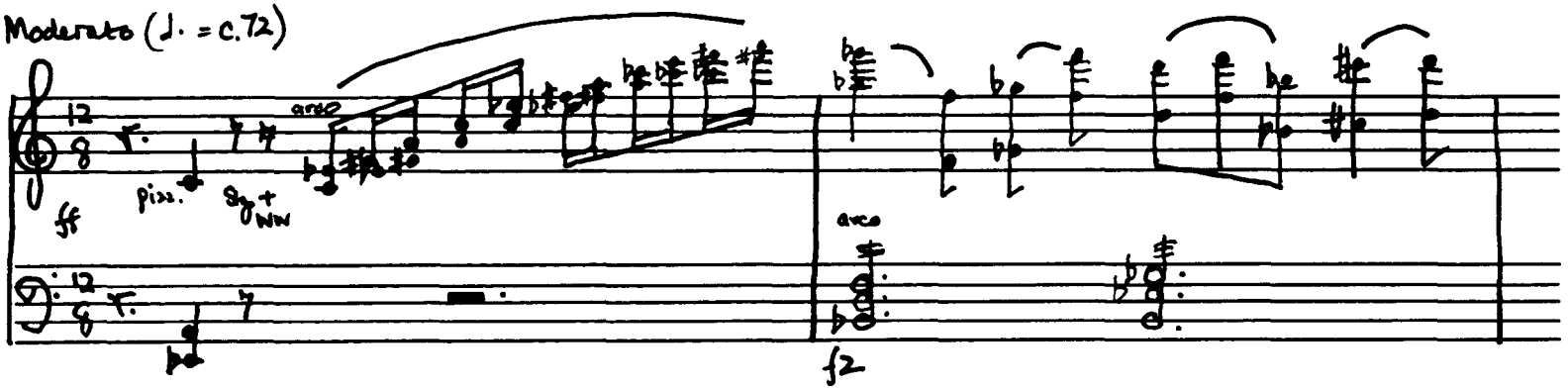
Music played by Henry Holst (violin), John Wills (piano) and Section "C" of the BBC Symphony Orchestra, conducted by Clarence Raybould.
(The recorded orchestral music was pre-recorded earlier on 8 November 1945)
The play was repeated (with some revisions by Trudy Bliss) the following year, details as follows:

London, Broadcasting House, Monday 11 March 1946

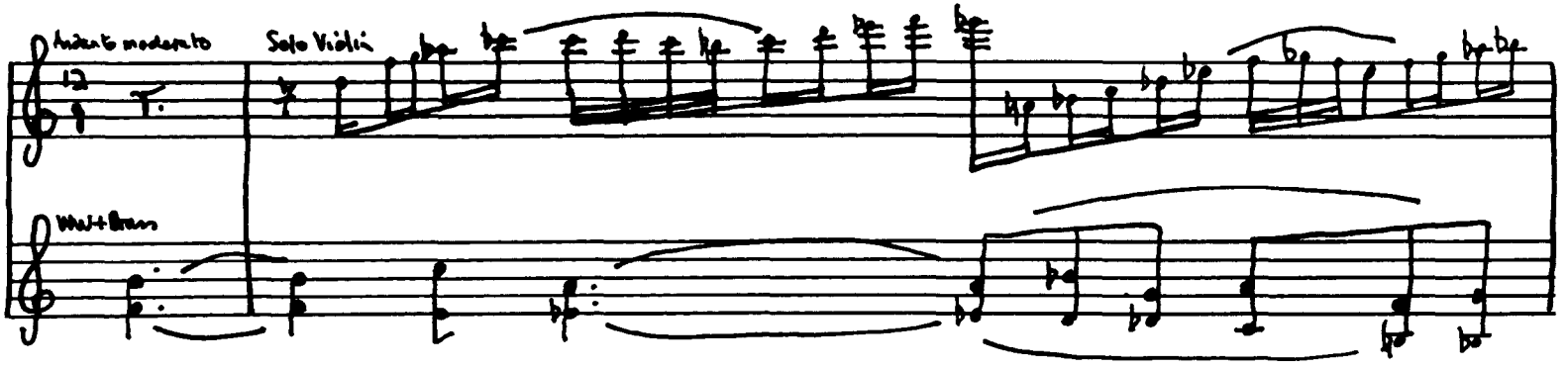
CAST:

PETER	RICHARD LONGMAN
ANN	ROSALYN BOULTER
LYDIA	JILL ESMOND
CHARLES	MALCOLM GRAEME
HOLDEN	EDWARD LEXY
PROFESSOR STIRLING	DUNCAN MacINTYRE
SIR WILLIAM	FRANK ATKINSON
NARRATOR, FIRST COMMITTEE MAN	JOHN STONE
POSTMAN, SECOND COMMITTEE MAN	ERNEST SEFTON
EMMA	DORA BARTON
HOSTESS	JOHN SCHOFIELD
BIERNOTT	GEORGE DE WARFAZ
TELEPHONE GIRL	TRUDY BLISS
GIRLS VOICE	CECILIA EDDY

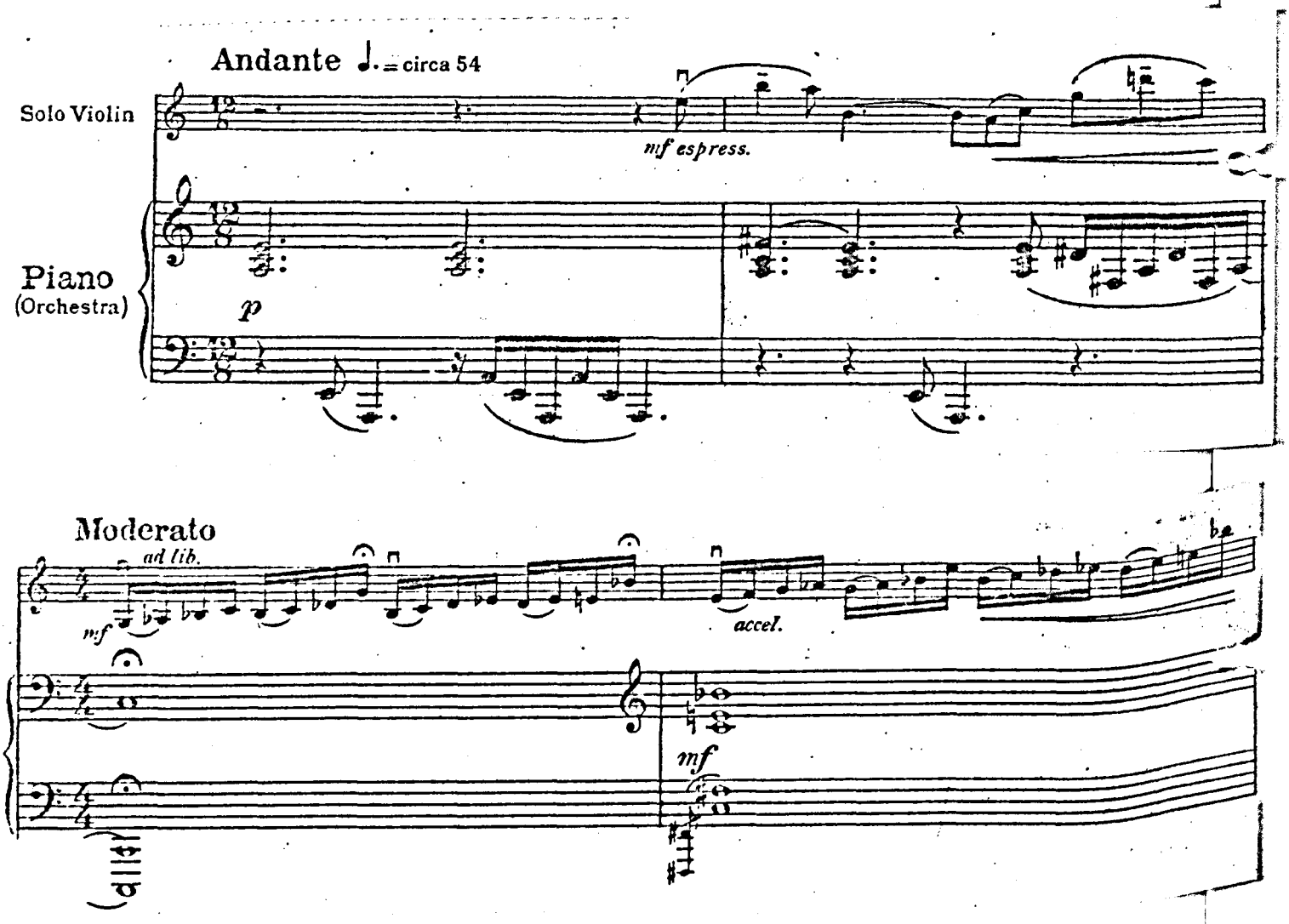
Introduction



Rehearsal Fragment



Opening of Violin Concerto/Cadenza



Music played by Max Rostal (violin), John Wills (piano) and the BBC Symphony Orchestra, conducted by Lionel Salter. (Henry Holst was not available).
(The recorded orchestral music was pre-recorded on 17 February 1946)

Manuscript:

Holograph in ink

The score, bound in black buckram, is written as follows:-

1. Introduction
One single sheet of 24-stave music paper, measuring 34.1 x 27cms.

2 pages - pp. [1-2] Music

Signed by the composer at the end of the music.

2. Rehearsal Fragment
One single sheet of 24-stave music paper, measuring 34.1 x 27cms.

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

Signed by the composer at the end of the music.

3 & 4. Opening of the Violin Concerto/Cadenza
Two double sheets of 24-stave music paper, measuring 36.2 x 26.4cms and
two double sheets of 24-stave music paper, measuring 34.6 x 26.7cms.

16 pages - pp. 1 - 5 Music - Opening of the Violin Concerto
pp. 6 - 16 Music - Cadenza

Signed by the composer at the top of pp. 1 and 6.

No date, dedication or place of composition apparent.

Present location: Music Department, University Library, Cambridge.
Nos 1 and 2 unpublished; nos 3 and 4 published as Theme and Cadenza (see other versions).

Bibliography:

Felix Felton, The Radio-Play: its Technique and Possibilities (London, Sylvan Press, 1949) pp. 112 and 120.
Radio Times, 8 March 1946, p. 3 (Val Gielgud)
BBC Internal memoranda dated 27 July 1945 (to Felix Felton)
21 August [1945] (from Felix Felton)
4/6 September 1945
Letter from the Assistant Copyright Director to Arthur Bliss, dated 12 September 1945
Letter from Arthur Bliss to the Assistant Copyright Director, dated 14 September [1945]
BBC Internal memoranda dated 17 September 1945
11 October 1945
18 February 1946 (from Felix Felton)
20 February 1946
20 February 1946
(Present location: BBC Written Archives Centre, Caversham)

Other versions:

THEME AND CADENZA: for Solo Violin and Orchestra, numbers 3 and 4 from the incidental music for the radio-play, Memorial Concert, by Trudy Bliss.

Instrumentation: 1 flute, 1 oboe, 2 clarinets in B-flat, and A, 2 bassoons, 2 horns in F, 1 trumpet in C, 3 trombones, timpani, harp, solo VIOLIN and strings.

Duration: 6 minutes 16 seconds

First performance: London, Broadcasting House, Thursday 31 March 1949.
Alfredo Campoli (violin), the London Light Concert Orchestra (augmented), conducted by Michael Krein.
(A Light Music Festival Concert).

First edition: (Full Score)
THEME AND CADENZA | for Solo Violin and Orchestra | by | ARTHUR BLISS | from the Play | by TRUDY BLISS | "MEMORIAL CONCERT" | SCORE | KEITH PROWSE & CO., LIMITED | LONDON, W.1

15 pages. c. 347 x 252mm
White stiff paper wrappers. Lettered in black. Trimmed edges.

Publication: Published 9 December 1946. Unable to trace any price.

——————(Reduction for Violin and Piano)

No title page.

7 pages. 280 x 216mm
White stiff paper wrappers. Lettered in brown. Trimmed edges.

Publication: K. Prowse & Co. Ltd Published 18 June 1947 at 5/-

——————(Solo violin part)

No title page.

6 pages. 278 x 217mm
White stiff paper. Lettered in black. Trimmed edges.

Published and included with the above.

Recordings: 33rpm:

Alfredo 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)

B92 ADAM ZERO

Ballet in one scene. The scenario by Michael Benthall. Choreography by Robert Helpmann. Scenery and costumes by Roger Furse.

Date of composition: 1946 (Pen Pits)

Instrumentation: 2 flutes and 2 piccolos, 2 oboes and cor anglais, 2 clarinets in B-flat, tenor saxophone (ad lib), 2 bassoons, 4 horns in F, 2 trumpets in C, 3 trombones, tuba timpani, percussion (4 players: side drum, tenor drum, bass drum, cymbals, glockenspiel, xylophone, 2 metal tubes, bells, tambourine, triangle, dance band percussion) celeste, harp and strings.

Dedication: to Constant Lambert

Duration: 40 minutes

First performance: London, the Royal Opera House, Covent Garden, Wednesday 10 April 1946
The Sadler's Wells Ballet.

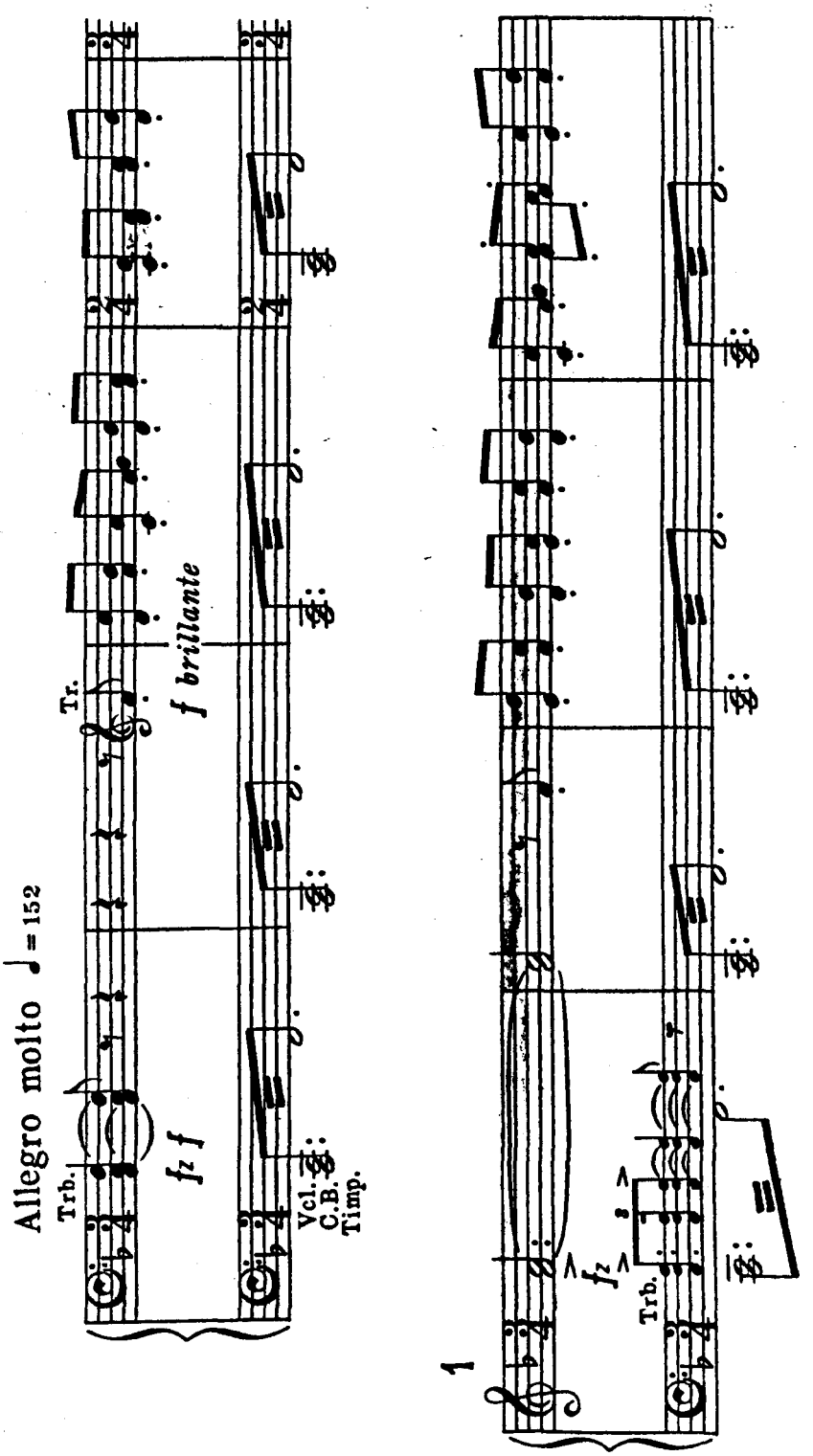
CAST:

The Stage Director	DAVID PALTENGHI
The Choreographer ("Creator and Destroyer")	JUNE BRAE
The Principal Dancer ("Adam Zero")	ROBERT HELPMANN
The Designer)	JEAN BEDELLS
The Wardrobe Mistress) ("His fates")	JULIA FARRON
The Dresser)	PALMA NYE
The Ballerina ("His first love, wife and mistress")	JUNE BRAE
The Understudies ("His son and daughter")	ALEXIS RASSINE GILLIAN LYNNE
The Character Dancers ("His cat and dog")	PAULINE CLAYDEN GORDON HAMILTON
The Mime ("His spiritual adviser")	LESLIE EDWARDS
The Company	

Scenery painted by ALICK JOHNSTONE

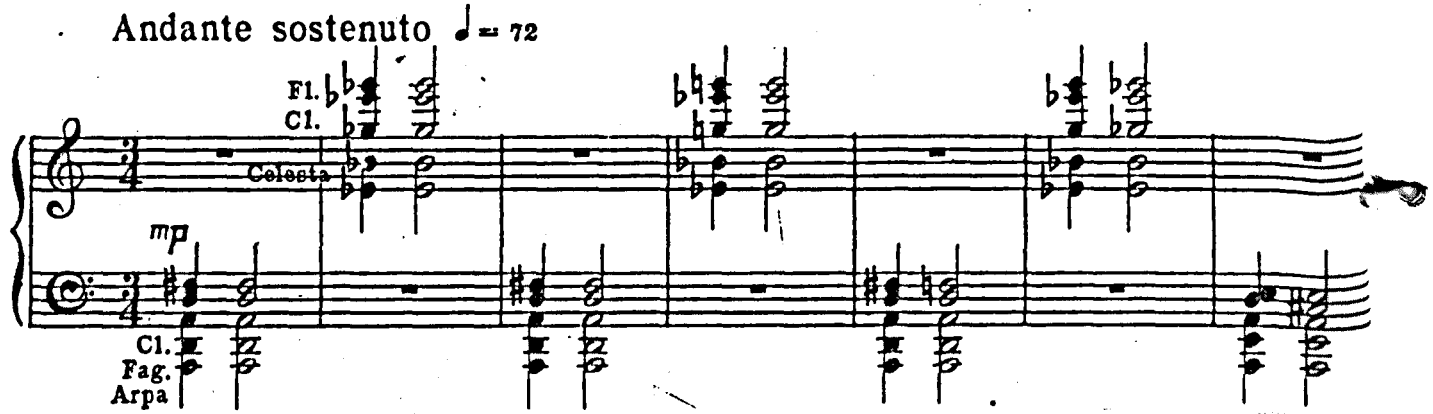
The Royal Opera House Orchestra,
(leader: Joseph Shadwick)
Conducted by Constant Lambert
Stage Manager - Henry Robinson

I
FANFARE OVERTURE

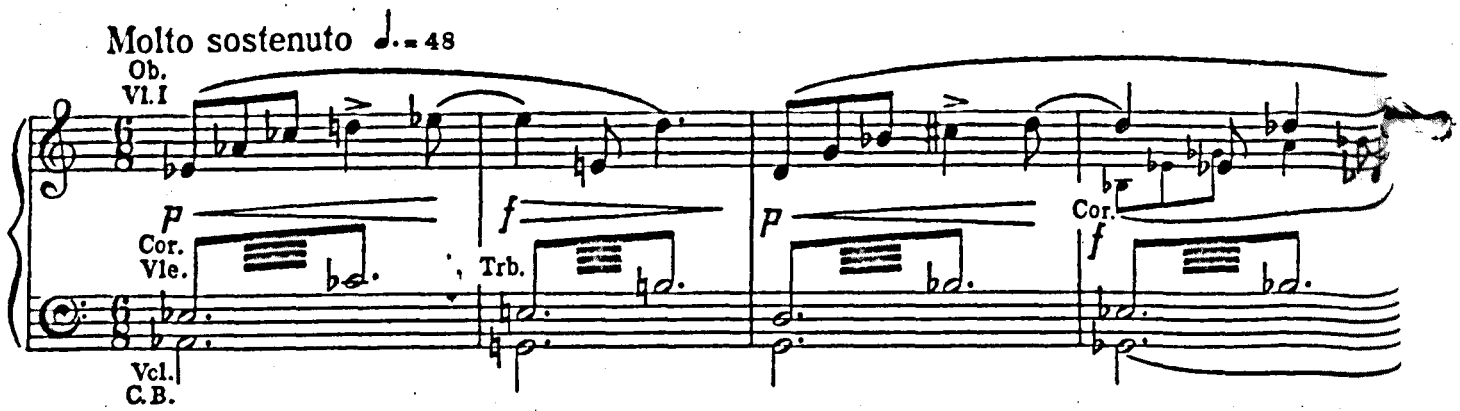


II
THE STAGE

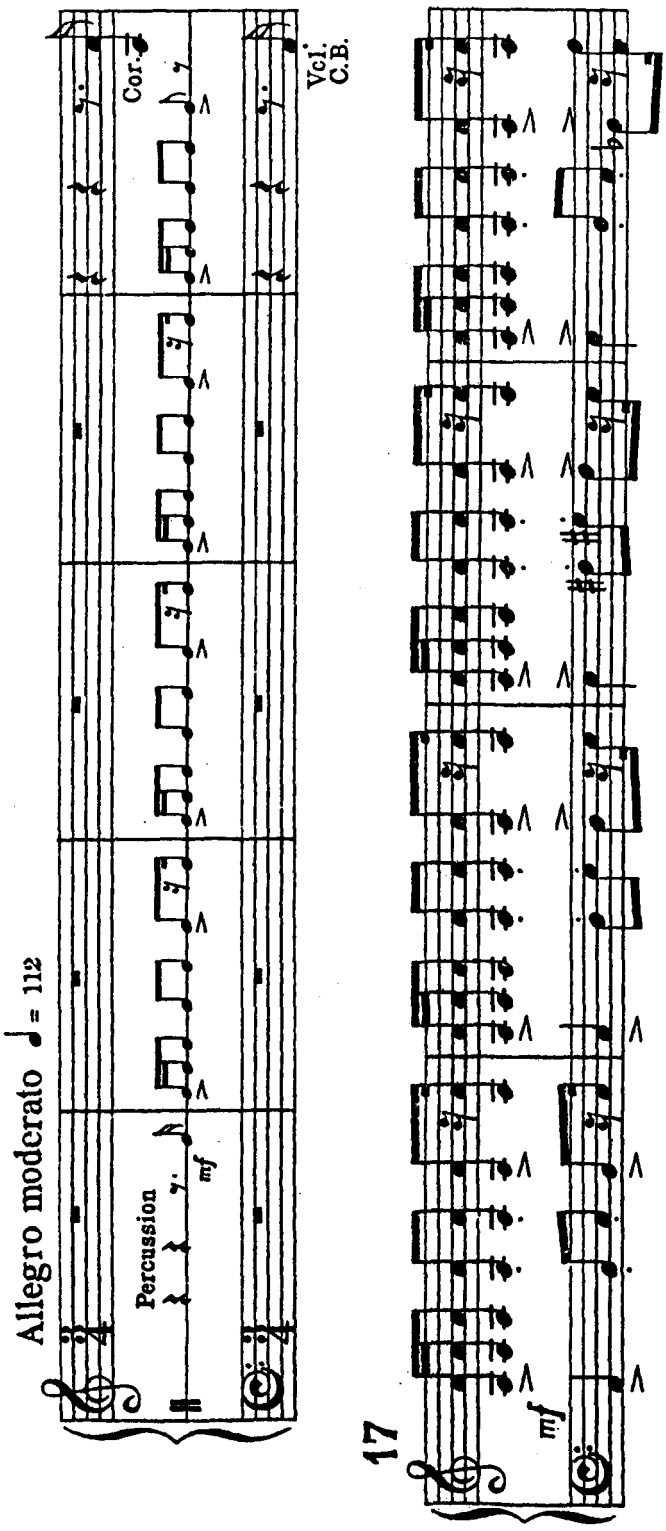
All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances,
And one man in his time plays many parts....



III
BIRTH OF ADAM

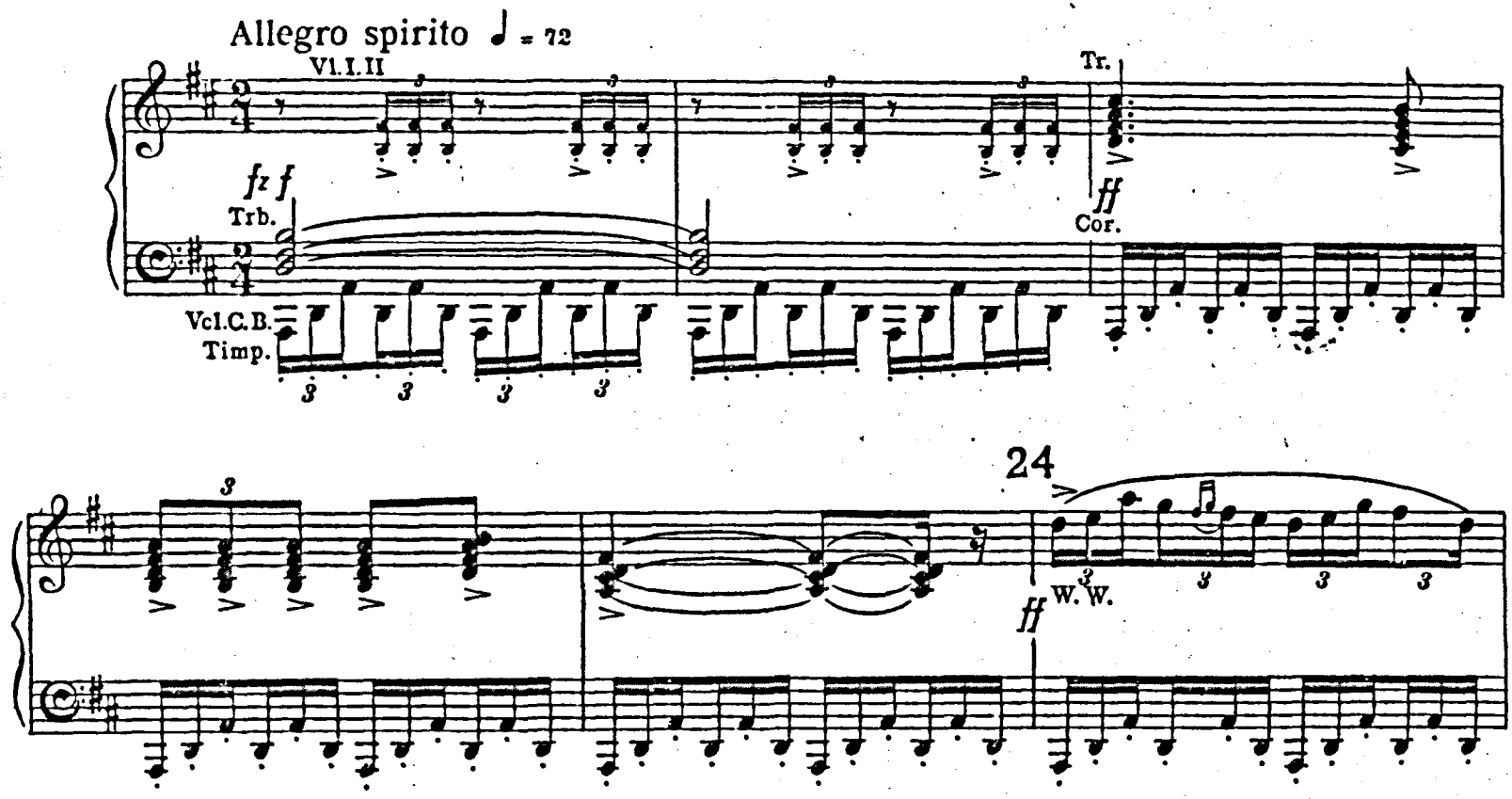


IV
ADAM'S FATES

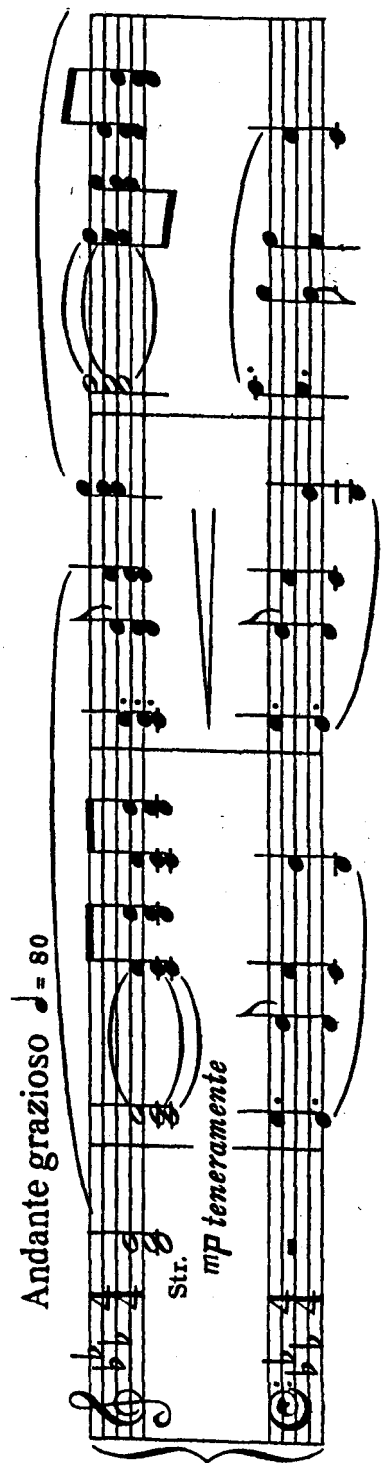


V.

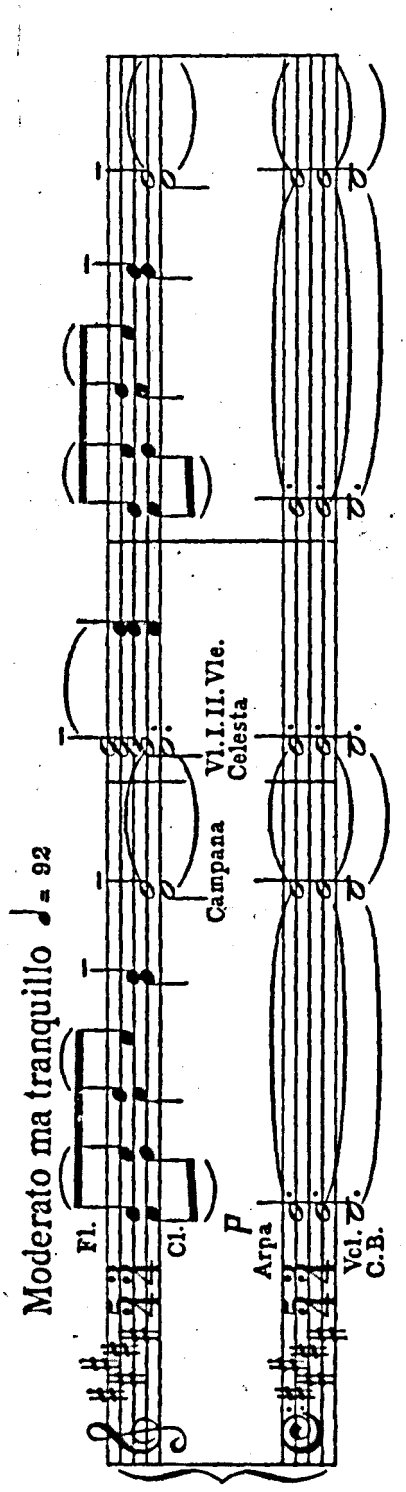
DANCE OF SPRING



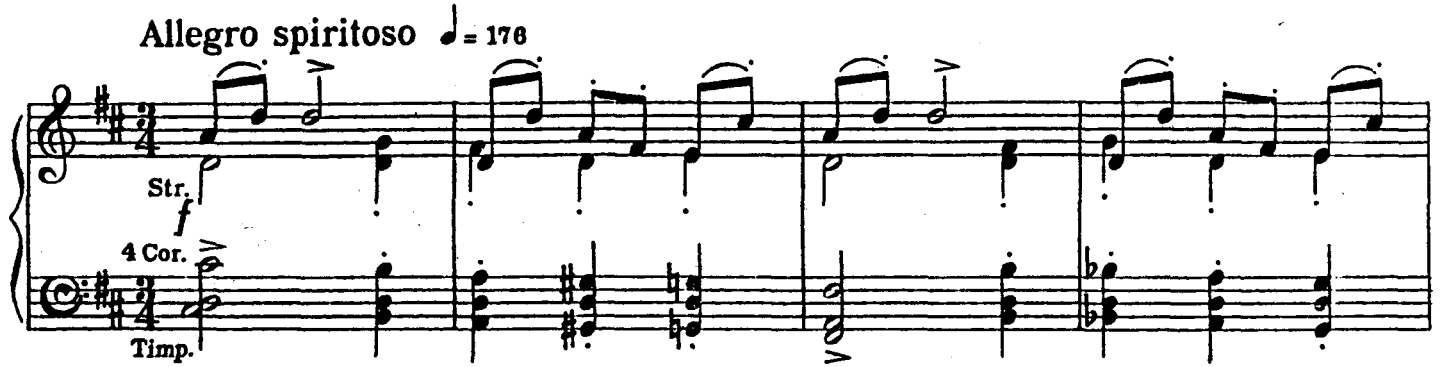
VI
AWAKENING OF LOVE



VII
BRIDAL CEREMONY

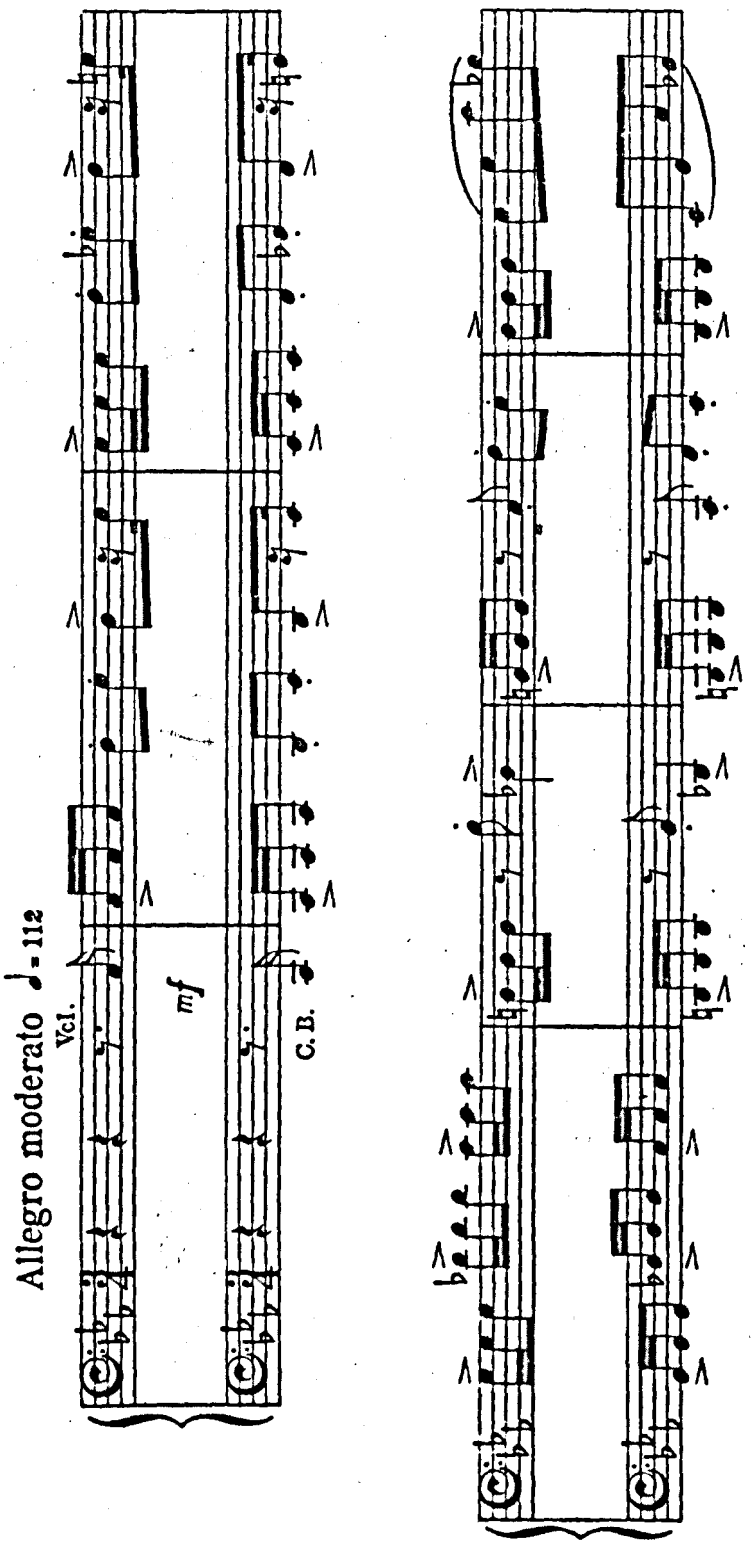


VIII
ADAM ACHIEVES POWER



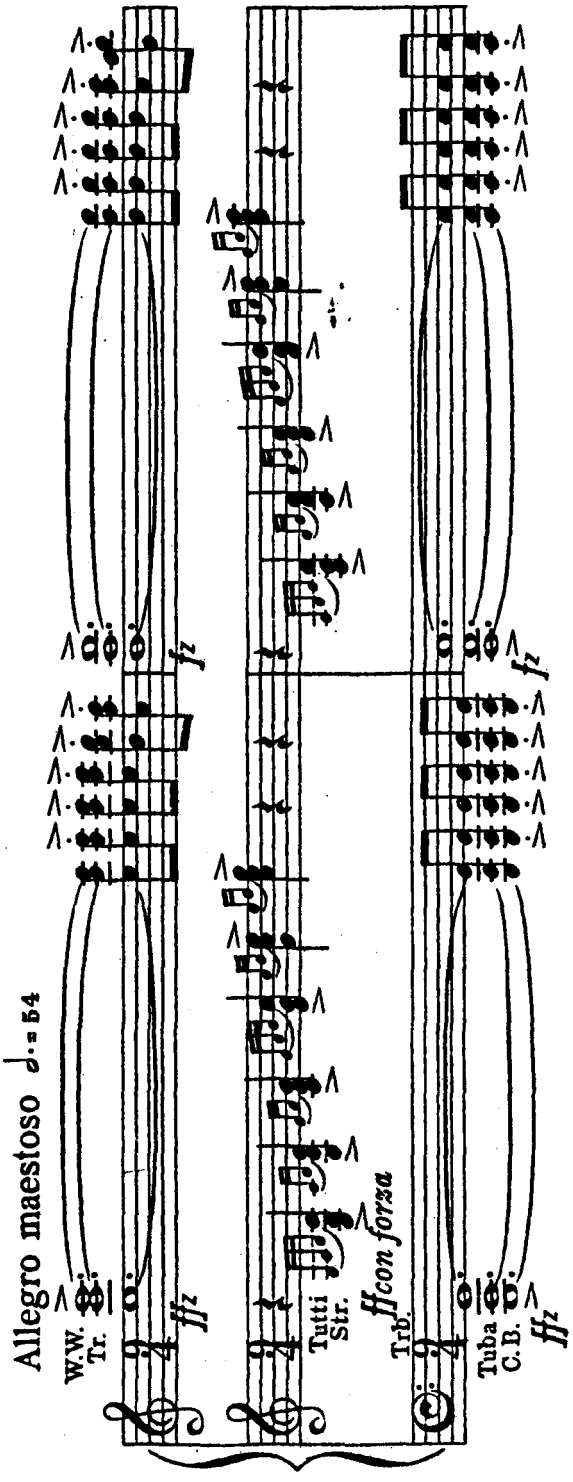
IX

RE-ENTRY OF ADAM'S FATES

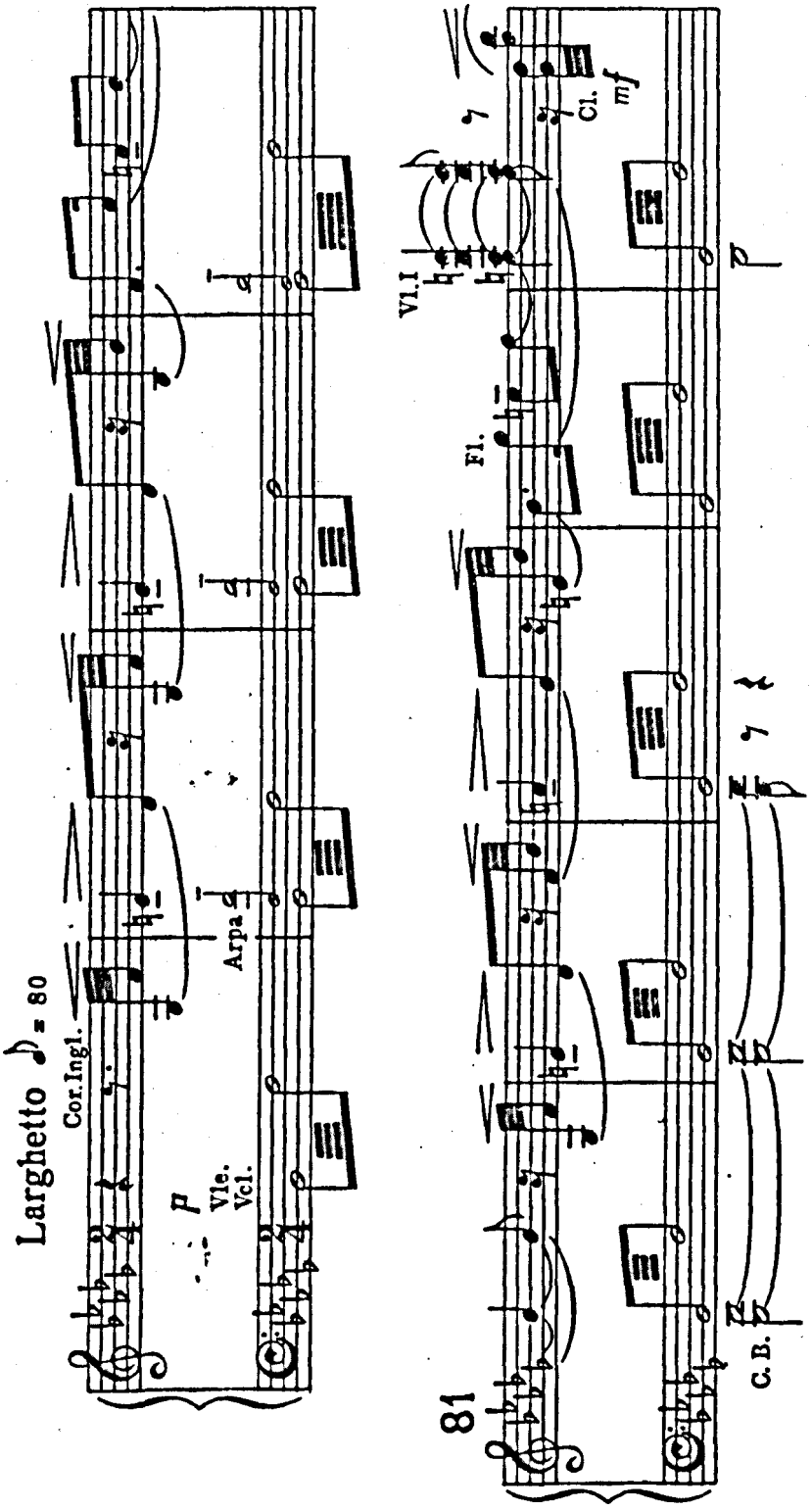


X

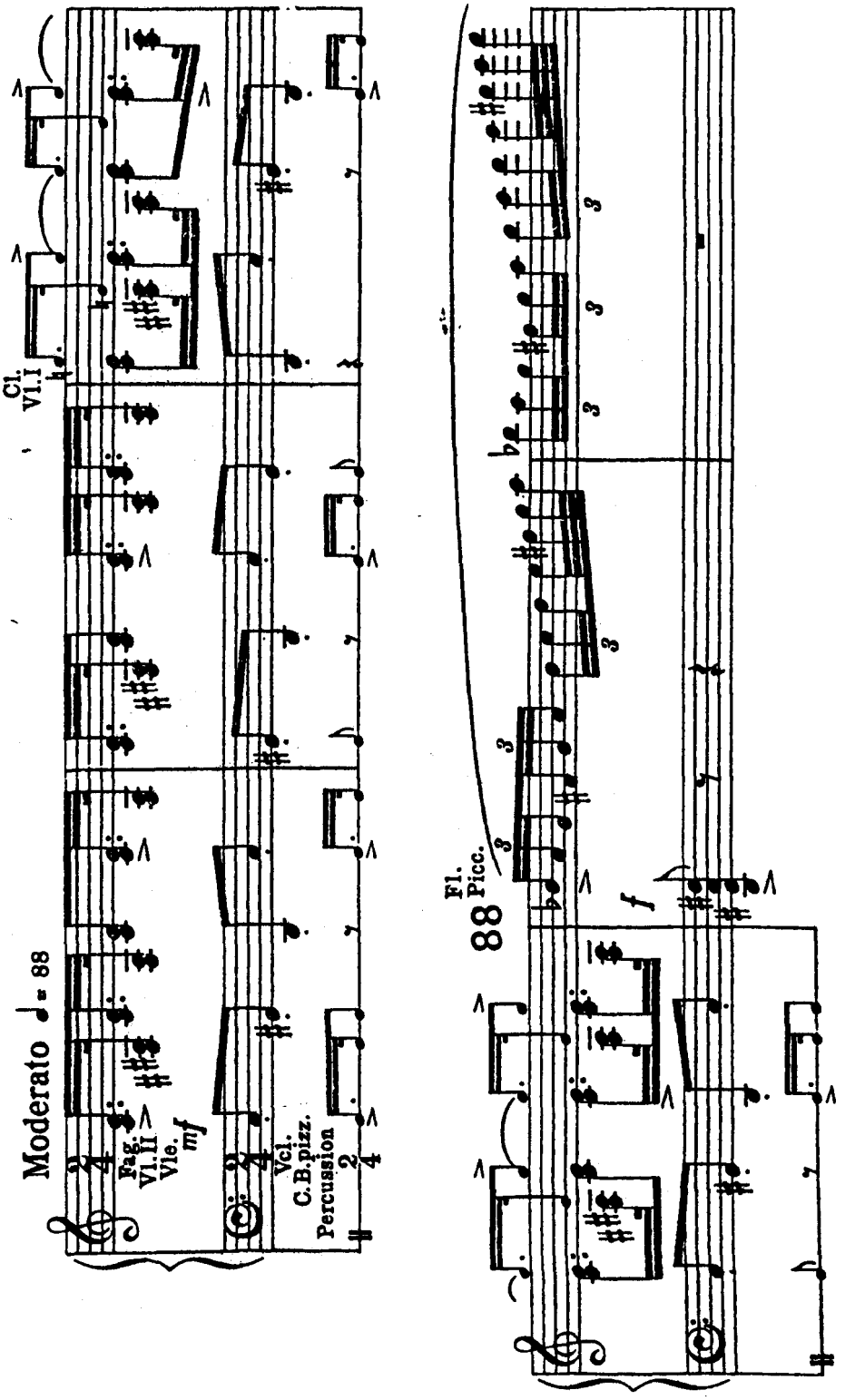
DANCE OF SUMMER



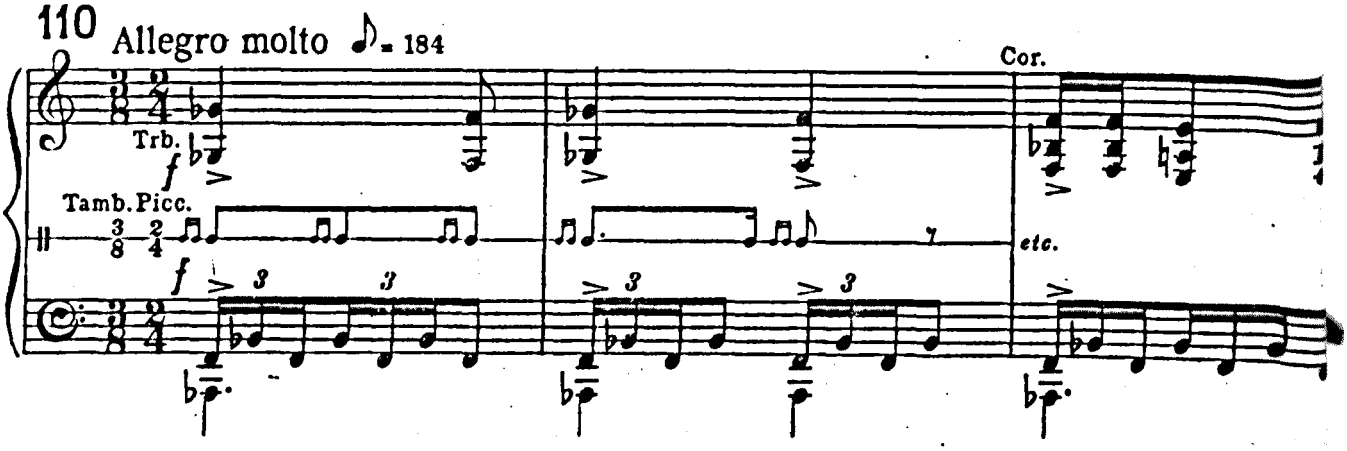
XI
APPROACH OF AUTUMN



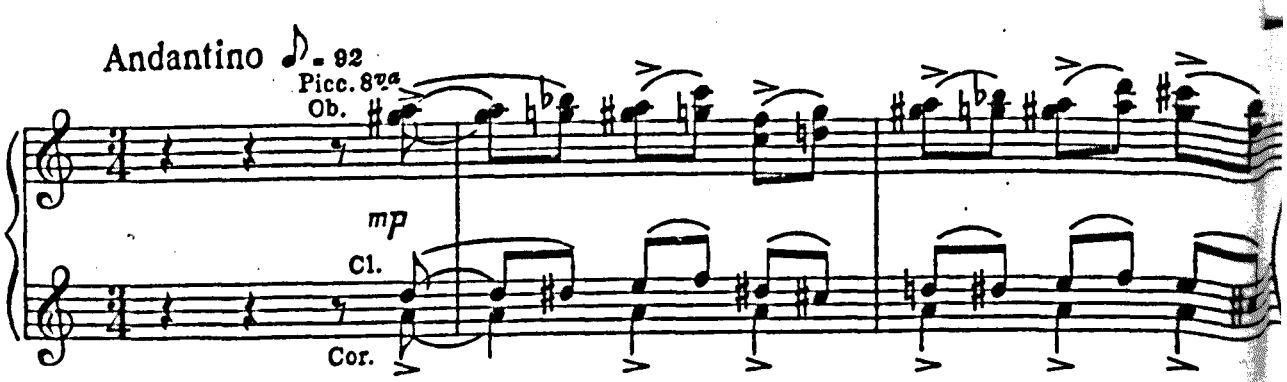
XII
NIGHT CLUB SCENE



XIII
DESTRUCTION OF ADAM'S WORLD

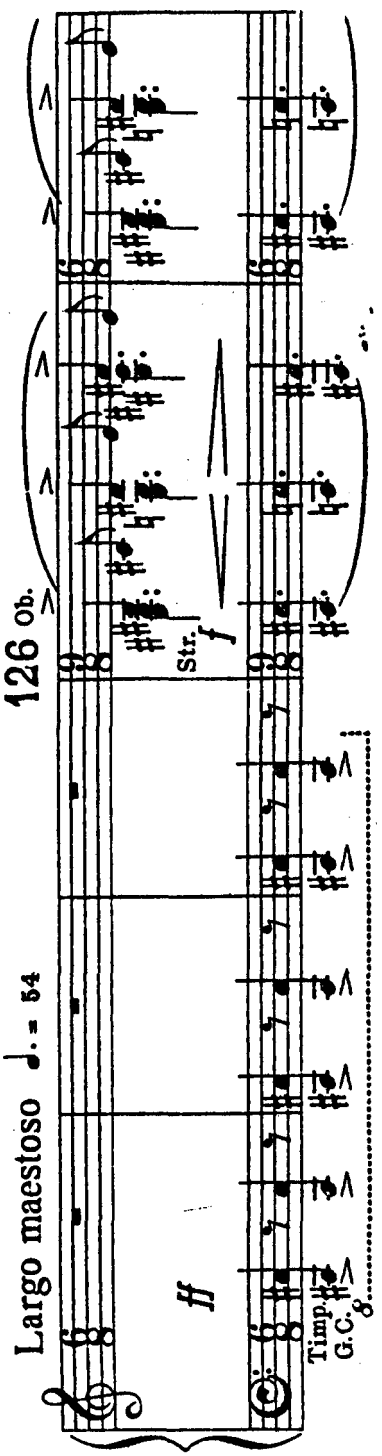


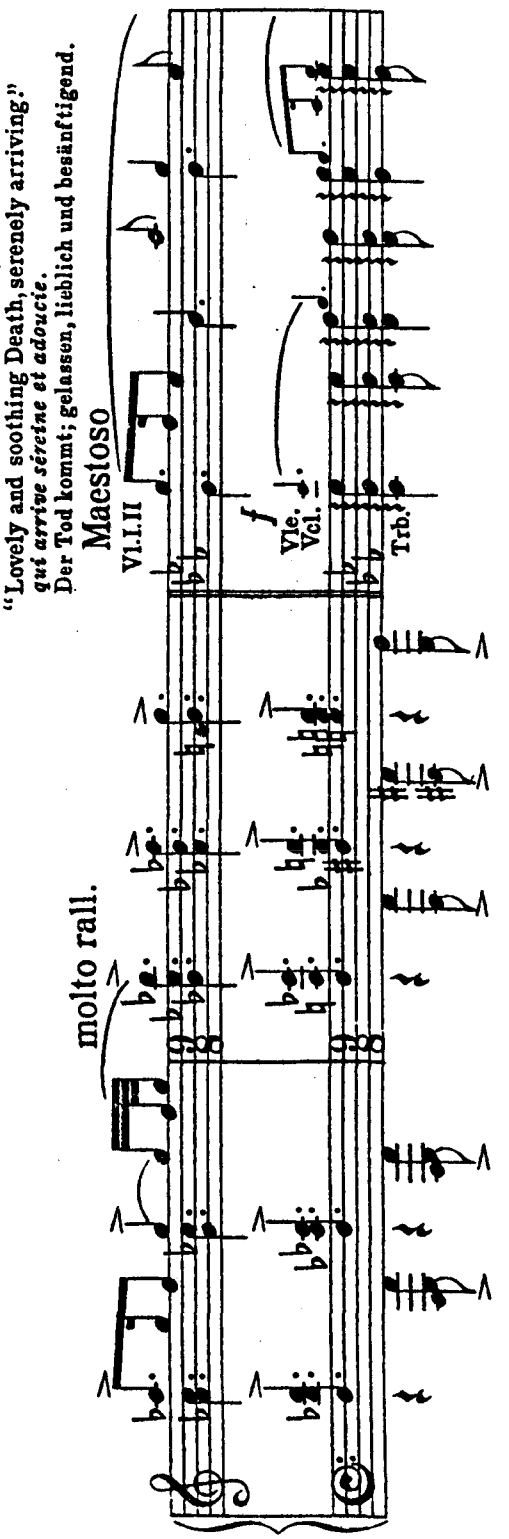
XIV
APPROACH OF WINTER



XV

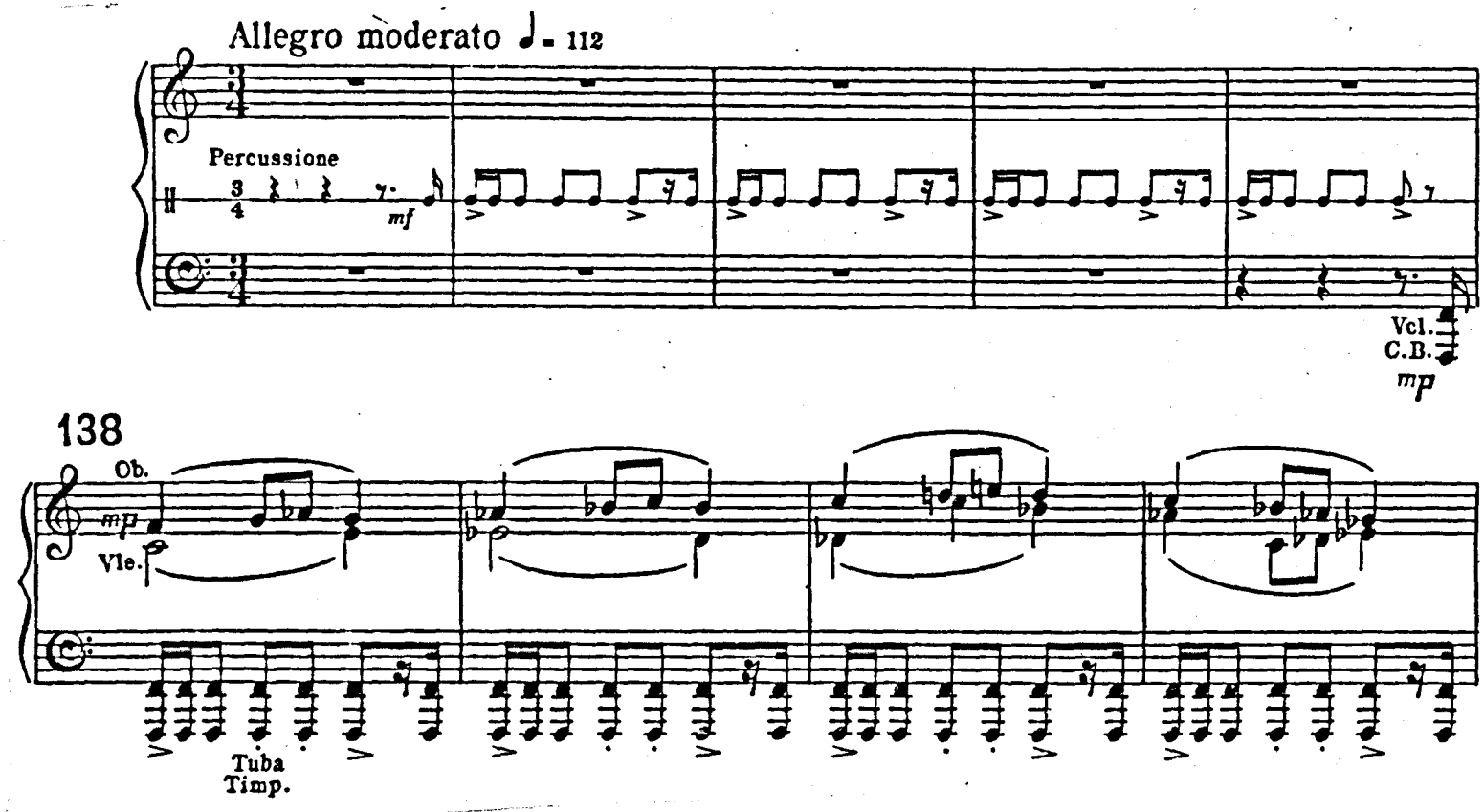
DANCE WITH DEATH





XVI
FINALE

The stage is reset for the next life-cycle.



Manuscript:

Holograph in ink, with blue and red conductor marks. Lambert's instructions written in lead pencil.

The score, bound in blue buckram, is written on 24-stave music paper, measuring 35.6 x 26.1 cms.

ADAM ZERO | Ballet | Music by | Arthur Bliss

196 pages -

p.[i]		Title page
p.[ii]		Orchestration
pp.1-11	I :	Fanfare Overture
pp.12-15b	II :	The Stage (on page 15, the music is crossed out and there is and instruction that a double sheet numbered 15 15a 15b and 15c (which is blank) should be inserted)
pp.16-21	III :	Birth [later renamed Birth of Adam]
pp.22-30	IV :	Adam's Fates [an alternative title is added in pencil - The scene Shifters (or Adam's Fates)]
pp.31-47	V :	Dance of Spring
pp.48-56	VI :	Love Dance
pp.57-62	VII :	Bridal Ceremony
pp.63-83	VIII :	Second Dance of Spring [later renamed Adam achieves Power]
p.84	Blank	
pp.85-88	IX :	The final scene is set for summer [later renamed Re-entry of Adam's Fates]
pp.89-107	X :	Dance of Summer
pp.108-112	XI :	Approach of Autumn
pp.113-143	XII :	Dance of the Son and Daughter [later renamed Night Club Scene*]
pp.144-155	XIII :	Destruction of Adam's House [later 'world' substituted for 'House']
p.156	Blank	
pp.157-166	XIV :	Approach of Winter
pp.167-178	XV :	Dance with Death
pp.179-190	XVI :	Finale : The Stage is set again [later renamed Finale]

*Part originally written for the opening titles of Men of 2 Worlds (B89)

Signed by the composer on the title page, and at the end of the music.
The date, at the end of the music, is given as 'March 1946'
The dedication: [DEDICATION TO CONSTANT | LAMBERT] April 8th/46 | Arthur Bliss: is added in blue pencil, at the top of page 1.
No place of composition apparent.

Present location: Lady Bliss, London

Complete full score unpublished

Bibliography:

A.L. Haskell, Adam Zero at Covent Garden, in The Ballet Annual: A Record and Year Book of the Ballet (London, A & C Black, 1947), pp. 14-18.
The Times, 11 April 1946, p. 6f(Anon)
(Such success in a difficult medium could not have been achieved without music as expressive, concise, and, in the best sense, theatrical as Arthur Bliss's score, of which the orchestra gave a brilliant performance.)
The Musical Times, Vol, 87 no. 1239, May 1946, pp. 155-156 (W. McNaught)
Letter from Bliss to W. Bridges-Adams, [late December 1945]
(I enclose my own pencilled sketch of the new ballet founded on an idea given to Helpmann who is producing it....)
Letter from Bliss to Bridges-Adams, dated 6 January [1946]
(Present location: University of Calgary Library)

Other versions:

1. ADAM ZERO: Orchestral Suite for the ballet, arranged by Arthur Bliss, and consisting of:
   1. Fanfare Overture
   2. Dance of Spring
   3. Love Scene
   4. Dance of Summer
   5. Approach of Autumn
   6. Night Club Scene
   7. Dance with Death, and Coda

   Instrumentation: 2 flutes (2nd flute doubling piccolo), 2 oboes (2nd oboe doubling cor anglais) 2 clarinets (2nd clarinet doubling saxophone), 2 bassoons, 4 horns in F, 2 trumpets, 3 trombones, tuba, timpani, percussion (3 players including one playing jazz traps) harp and strings.

   Duration: 23 minutes

First performance: London, the Royal Albert Hall, Monday 16 September 1946. The BBC Symphony Orchestra (leader : Paul Beard), conducted by Constant Lambert. (A Henry Wood Promenade Concert)

Unpublished

Bibliography:

Daily Express, 17 September 1946, p. 3f (R.J.)
Letter from Bliss to Kenneth A Wright 31 May [1946]
(Present location: BBC Written Archives Centre, Caversham)

2. ADAM ZERO: Orchestral Suite from the ballet, arranged by Arthur Bliss, and consisting of:
   1. Fanfare Overture
   2. Dance of Spring
   3. Awakening of Love
   4. Bridal Ceremony
   5. Dance of Summer
   6. Approach of Autumn
   7. Dance with Death, and Coda

   Instrumentation: as for ballet, but the following are not required: tenor saxophone, metal bass, tambourine, triangle and dance band percussion.

   Duration: 18 minutes

First performance: Birmingham, the Town Hall, Thursday 28 October 1948.
City of Birmingham Symphony Orchestra (leader: Norris Stanley), conducted by Arthur Bliss

Recordings: 33rpm:

No. 10 only
Royal Opera House Orchestra/Irving 12" HMV GP 1070 (mono)
Reviewed in The Gramophone Vol XXXIII (396) May 1956, p. 460
by A.P. (i.e. Andrew Porter)

Nos 5, 7 and 10
London Symphony Orchestra/Bliss 12" Lyrita SRCS 47 (stereo)
Reviewed in The Gramophone, Vol XLIX (580) September 1971, p.457
by T.H. (i.e. Trevor Harvey)

Nos 1,2,4,5,6,7,8,10,11,12,15 and 16
Royal Liverpool Philharmonic Orchestra/Handley
12" HMV ASD 3687
4 TC ASD 3687
Reviewed in Gramophone, Vol 57(673) June 1979, p. 42
by M.M. (i.e. Malcolm MacDonald)

3. FANFARE PRELUDE (for the Macclesfield Festival): For orchestra and based on the Fanfare Overture from Adam Zero.

Date of composition: 1966 (London)

Instrumentation: 2 flutes, 2 oboes, 2 clarinets in B-flat 2 bassoons, 4 horns in F, 2 trumpets, 3 trombones, timpani, percussion (1 player: side drum and cymbal) and strings.

Duration: 2 minutes

First performance: Macclesfield, the Assembly Hall of the King's School, Friday 13 May 1966.
The BBC Northern Orchestra (leader: Reginald Stead), conducted by Arthur Bliss (the opening concert of the Macclesfield Arts Festival)

Manuscript:
Holograph in ink, with blue pencil markings

The unbound score is written on three double sheets of 26-stave music paper, measuring 35.6 x 27.7.cms.

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

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

Present location: Lady Bliss, London

Unpublished

Bibliography:
Express, 19 May 1966, p.20 (C. Alan Mitton)
The Advertiser, 20 May 1966, p. 28 (P.A.B.)

4. ADAM ZERO: Complete ballet arranged for piano solo by Arthur Bliss.

First edition:

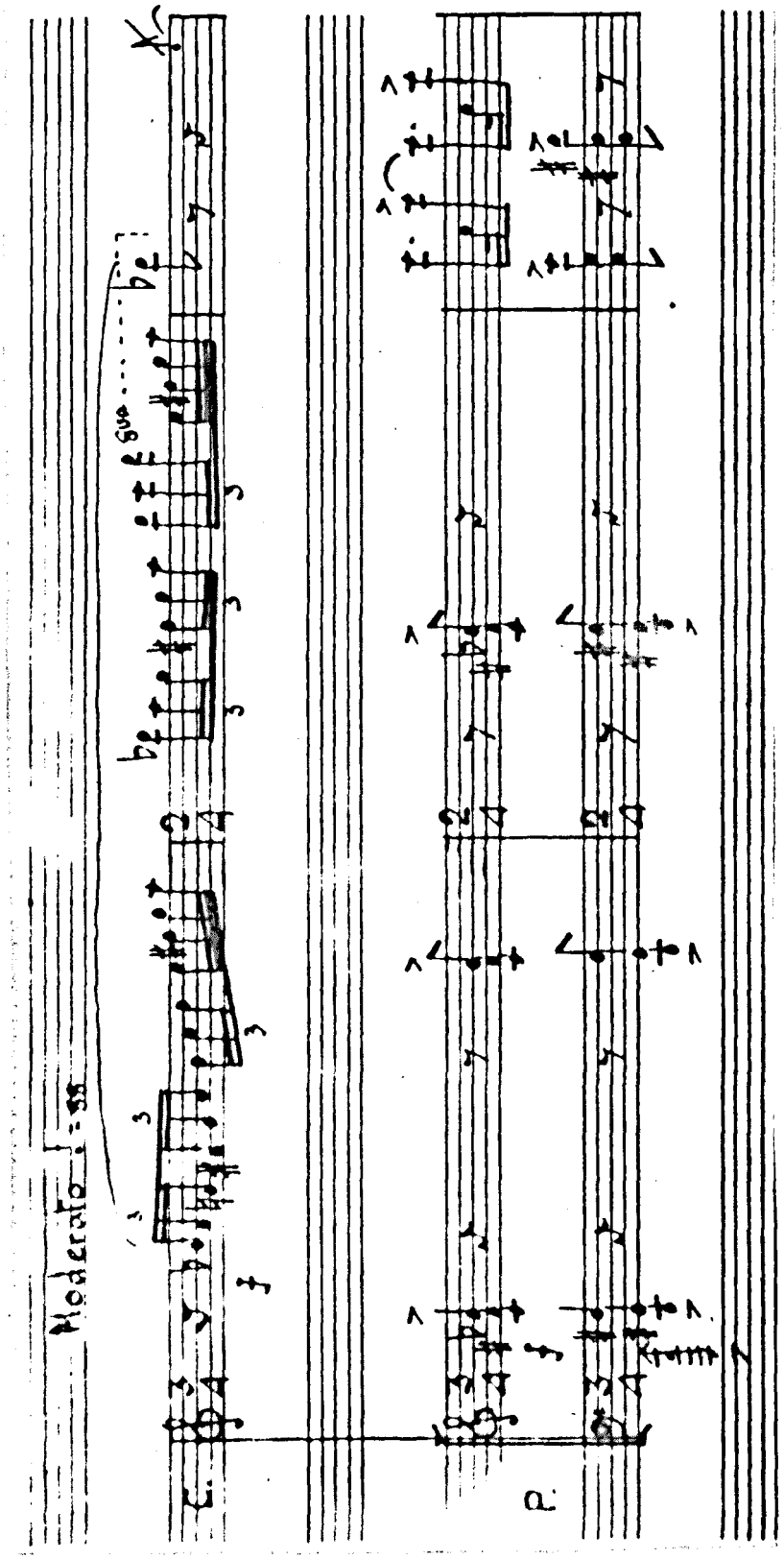
To Constant Lambert | ADAM ZERO | A BALLET | By | ARTHUR BLISS | Scenario by MICHAEL BENTHALL | PIANO SCORE | 12s. 6d. | NOVELLO AND COMPANY LIMITED | 160 WARDOUR STREET | LONDON W.1

70 pages. 332. x 255mm

Blue stiff paper wrappers, incorporating a design in brown, grey, orange and yellow by Roger Furse. Lettered in black, orange and yellow. Trimmed edges.

Publication: © 1948 at 12/6d.

Fun and Games for Phyllis and Cyril



5. FUN AND GAMES FOR PHYLLIS AND CYRIL: Arranged for two pianos (3 hands) by Arthur Bliss. Based on the Night Club Scene from Adam Zero.

Date of composition: 1970 (London)

Dedication: For Cyril and Phyllis

Duration: 5 minutes

First performance: London the Emma Cons Hall (Morley College), Wednesday 9 December 1970.
Cyril Smith and Phyllis Sellick (pianos)

Manuscript: Whereabouts unknown

Unpublished

B93 CHRISTOPHER COLUMBUS: Music for the film
Denham Studios
Produced by A Frank Bundy
Directed by David MacDonald

Date of composition: 1949 (Pen Pits) Bliss's contract was signed 23 February 1949.

CREDITS:

THE PRODUCTION DESIGNED BY
MAURICE CARTER

COSTUMES DESIGNED BY
ELIZABETH HAFFENDEN

NAVAL ARCHITECT ROBERT CLARK

DIRECTOR OF PHOTOGRAPHY
STEPHEN DADE

EDITOR V. SAGOVSKY

LOCATION DIRECTOR
ALEX BRYCE

PRODUCTION CONTROLLER
ARTHUR ALCOTT

SUPERVISING ART DIRECTOR
GEORGE PROVIS

ASSOCIATE PRODUCER
ALRED ROOME

PRODUCTION MANAGER
ANTHONY NELSON KEYS

LOCATION AND SPECIAL EFFECTS PHOTOGRAPHY
CYRIL J. KNOWLES

CAMERA OPERATOR
DAVID HARCOURT

SPECIAL EFFECTS
P. GUIDOBALDI ALFRED DAVIS
A. WHITCOCK

TECHNICOLOR COLOUR DIRECTOR
NATALIE KALMUS

ASSOCIATE COLOUR DIRECTOR
JOAN BRIDGE

HISTORICAL ADVISER
CYRIL HUGHES HARTMANN

ASSISTANT DIRECTOR
DON WEEKS

MAKE UP
W. I. PARTIFTON

DIRECTOR OF SOUND
BRIAN C. SEWELL

RECORDISTS
I. HAMMOND W. SALTER

CAST:

CHRISTOPHER COLUMBUS - FREDERIC MARCH
QUEEN ISABELLA - FLORENCE ELDRIDGE
FRANCISCO de BOBADILLA - FRANCIS L. SULLIVAN
BEATRIZ - KATHLEEN RYAN
DIEGO de ARANA - DEREK BOND
JUANA de TORRES - NORA SWINBURNE
LUIS de SANTANGEL - ABRAHAM SOFAER
BEATRIZ de PERAZA - LINDEN TRAVERS
MARTIN PINZON - JAMES ROBERTSON JUSTICE
FRANCISCO PINZON - DENNIS VANCE
VICENTE PINZON - RICHARD AHERNE
FATHER PEREZ - FELIX AYLMER
KING FERDINAND - FRANCIS LISTER
PEDRO - EDWARD RIGBY
JUAN de la COSA - NIALL McGINNIS
CAPTAIN - RALPH TRUMAN
TALAVERA - RONALD ADAM
ADMIRAL - GUY Le FEUVRE
LOPE - LYN EVANS
COLUMBUS'S SON - DAVID COLE
ALMONER - HUGH PRYSE
PRIOR - R. STUART LINDSELL

Music composed for the following episodes: Music over Gainsborough Lady; Opening titles with map; Singing from the monastery; Singing - Grace; Singing - after meal, Singing - on Columbus' departure; The Court of Spain; Interview with the Queen; A Royal Commission; Columbus' thesis; Three years waiting; Columbus meets the cousin from the Canaries; Tavern song [traditional tune, arr.Bliss]; Drunken song [traditional melody, arr. Bliss]; Growing friendship mantage; After Columbus interview with the Duke; Columbus told to leave the Court; Columbus recalled by a messenger; Preparations begin for the voyage; "Cast off the Moorings"; The compass is wrong; First signs of unrest in the crew; 19 days out from the Canaries; A visit from the Pinzon brothers; Return of the visitors to their ships; Salva Regina; Columbus crosses himself; "The crew trusts me"; Mutiny; "Land ho!"; The ships sail on; No land; Waiting and Watching; The new land; Spanish land; Other islands discovered; Ploting against Columbus; Santa Maria goes aground; Stores brought ashore; Return to Spain; Columbus t ells his story; The new colony; The letter of authority; Columbus arrested and in chains; Columbus returns to the Court; Columbus in retirement; End titles.

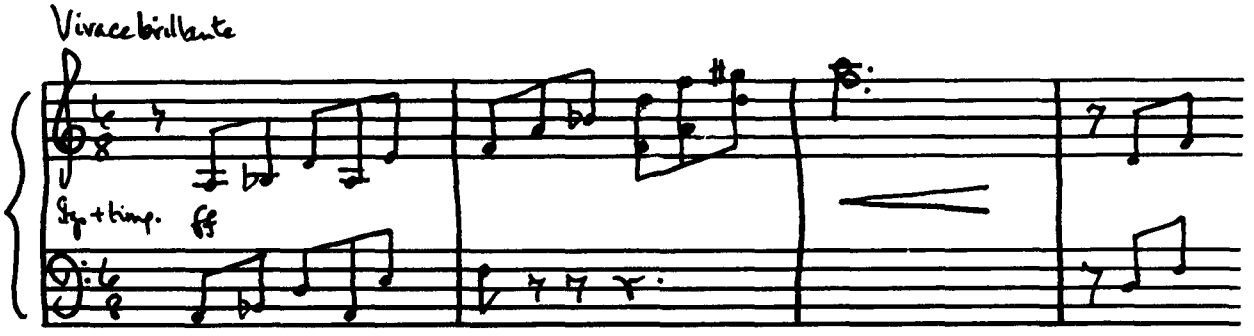
Instrumentation: 2 flutes and 2 piccolos, 2 oboes and cor angalis; 2 clarinets in B-flat; 3 bassoons, double bassoon; 4 horns in F; 3 trumpets in C, 3 trombones, timpani, percussion (3 players : side drum, tenor drum, bass drum, cymbal, xylophone, tambourines, castanet, bells), guitar, harpsichord, harp, mixed chorus and strings.

Film First shown: London, the Odean Cinema (Leicester Square), Thursday 16 June 1949. Released Monday 5 September 1949. Music played by the Royal Philharmonic Orchestra, conducted by Muir Mathieson.

Manuscript:
Holograph in ink and pencil. Blue/red pencil conductor markings.

The existing parts of the score, bound in blue buckram, are laid out this and are held by the Music Department, University Library, Cambridge:-

Music over the Gainborough Lady (I.M.I)



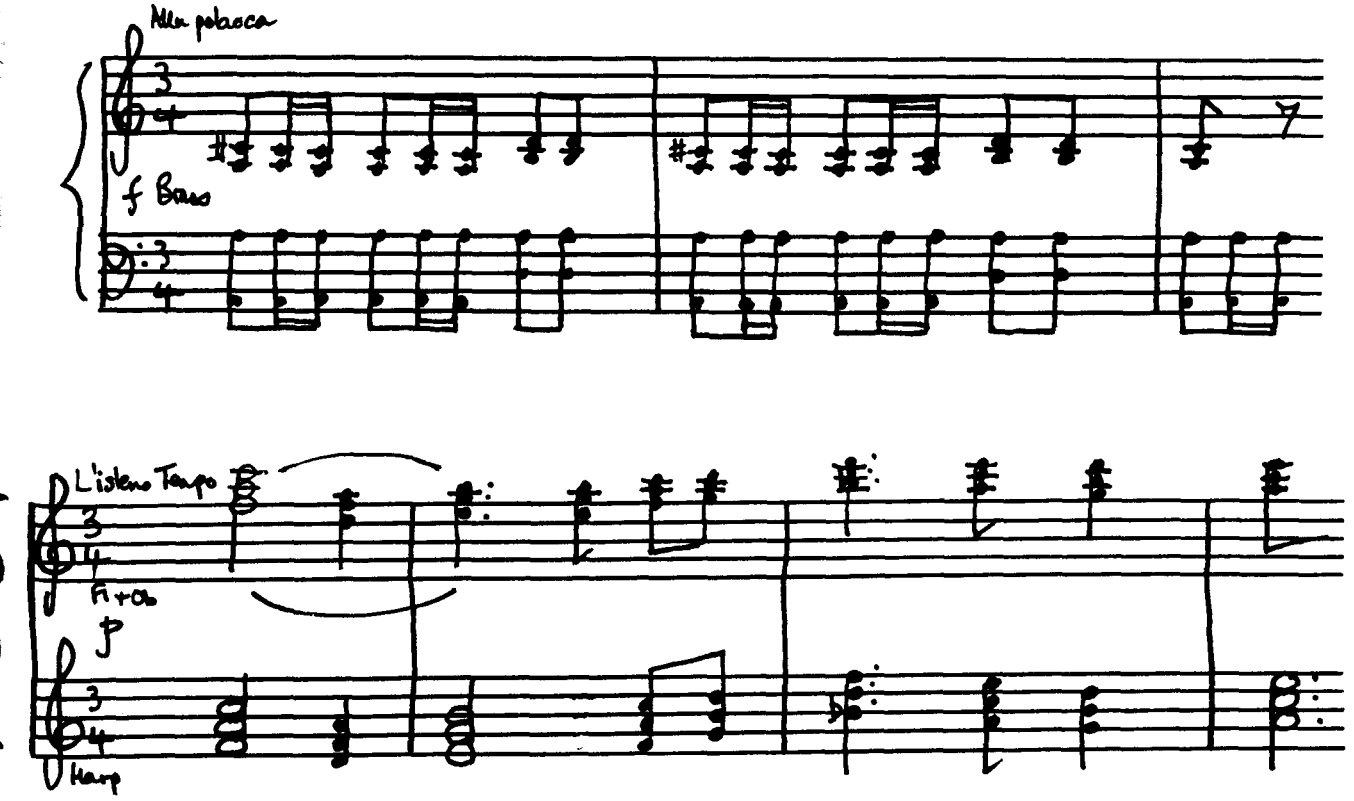
The score is written on both sides of one single sheet of 19-stave music paper, measuring 35.4 x 26.9 cms.

No title page.

2 pages - pp [1-2] Music. Recorded 28.2.49

Signed by the composer at the end of the music.

Main titles with map (I.M.I.)



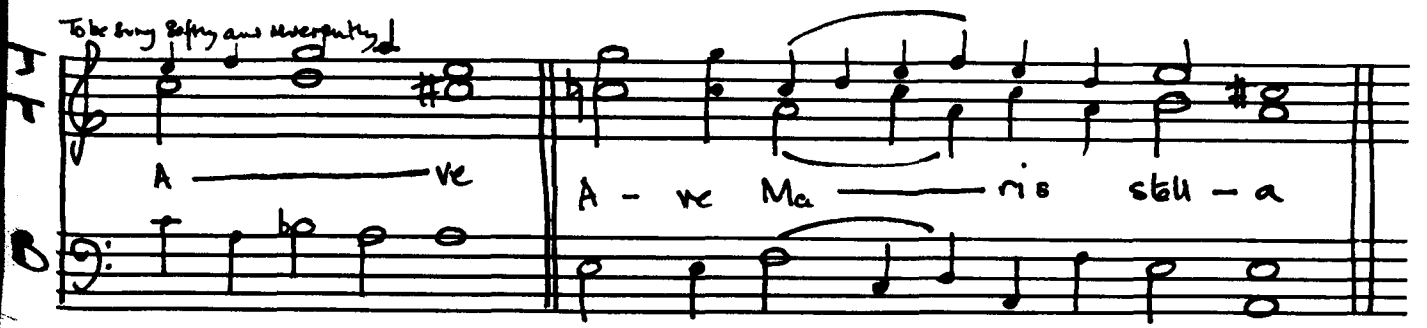
The score is written on three double sheets of 24-stave music paper, measuring 35.4 x 26.9 cms.

No title page.

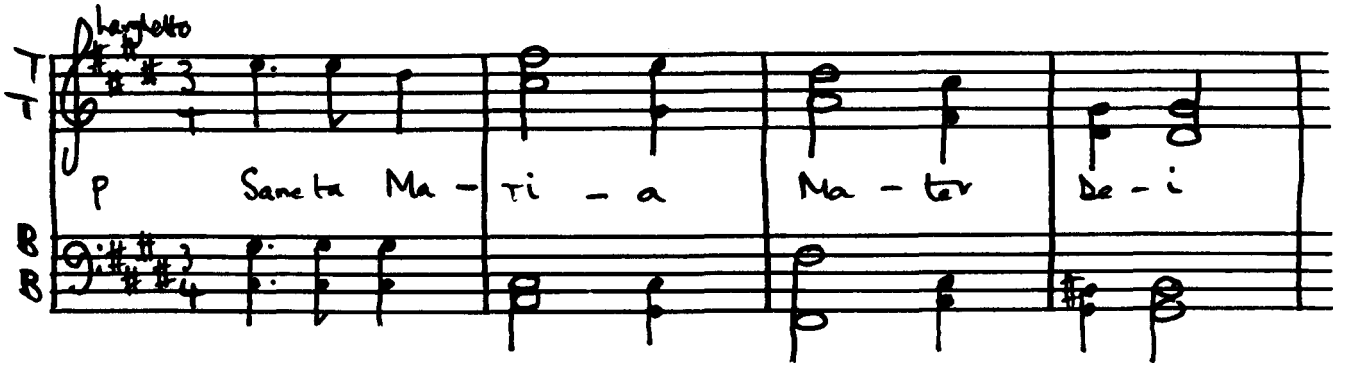
12 pages - pp. 1-12 Music. Recorded 22.2.49

Signed by the composer at the end of the music.

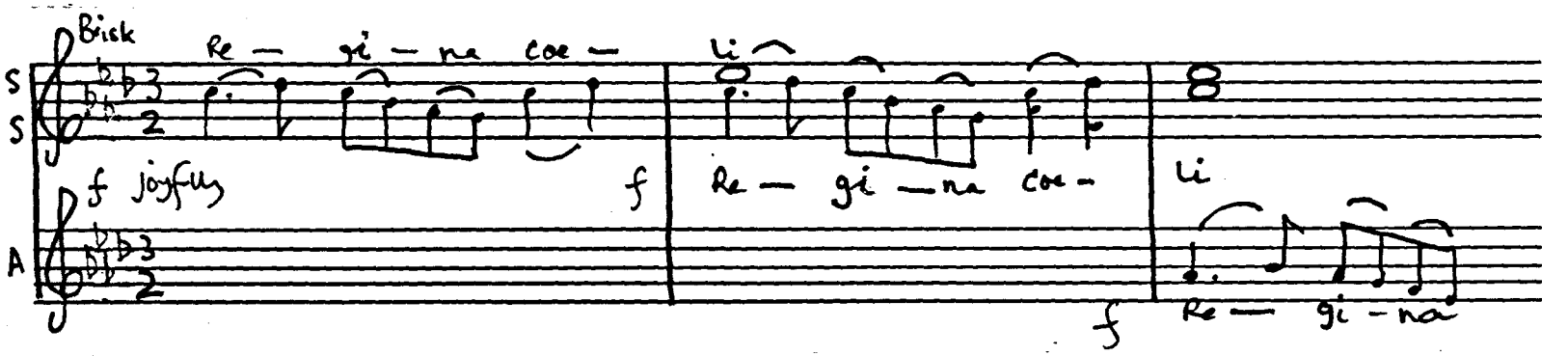
1 M 2


To be sung softly and reverently
A — ve
A - ve Ma — ris stel - la

1 M 4


Larghetto
p
Sancta Ma - ti - a
Ma - ter
De - i

1 M 5



Singing from monastery:

Ave Maria Stella* (I.M.2)

Grace - before meal (I.M.3)

Sancta Maria, Mater Dei - after meal (I.M.4)

Regina coeli - sung on Columbus' departure (I.M.5)

The score is written on one double sheet of 18-stave music paper, measuring 35.4 x 26.9 cms.

No title page.

4 pages - pp. 1 - 2 Music: I.M. 2/3/4
pp. 3 - 4 Music: I.M.5 Recorded 22.2.49

Signed by the composer at the end of the music.

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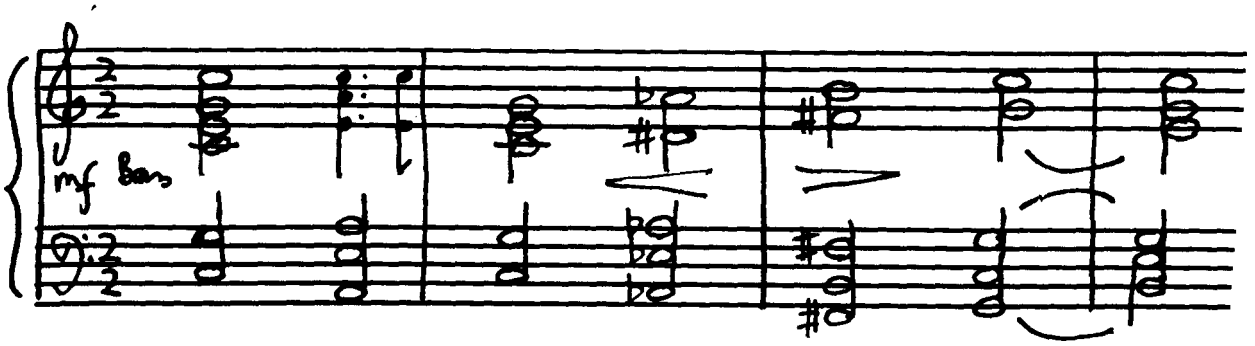
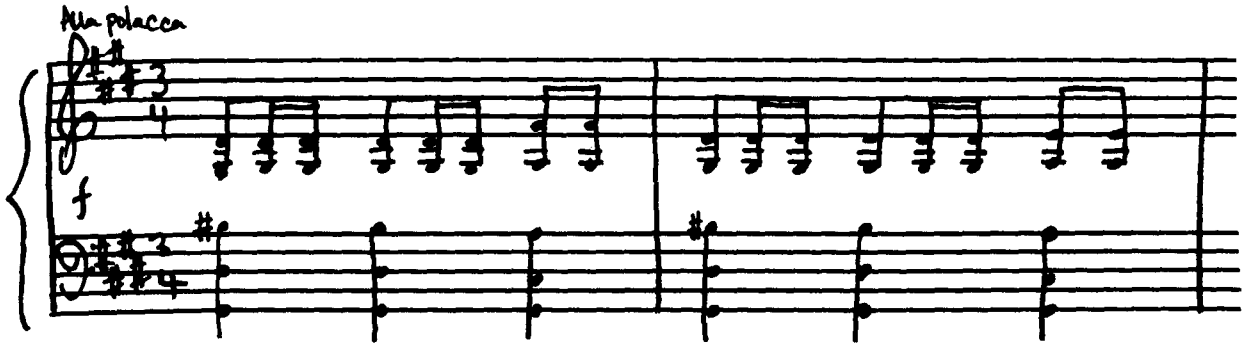
* **The first concert performance of the Ave Maria Stella took place in Westminster Abbey, London on Monday 5 July 1982. It was sung by the Gregorian Association.**

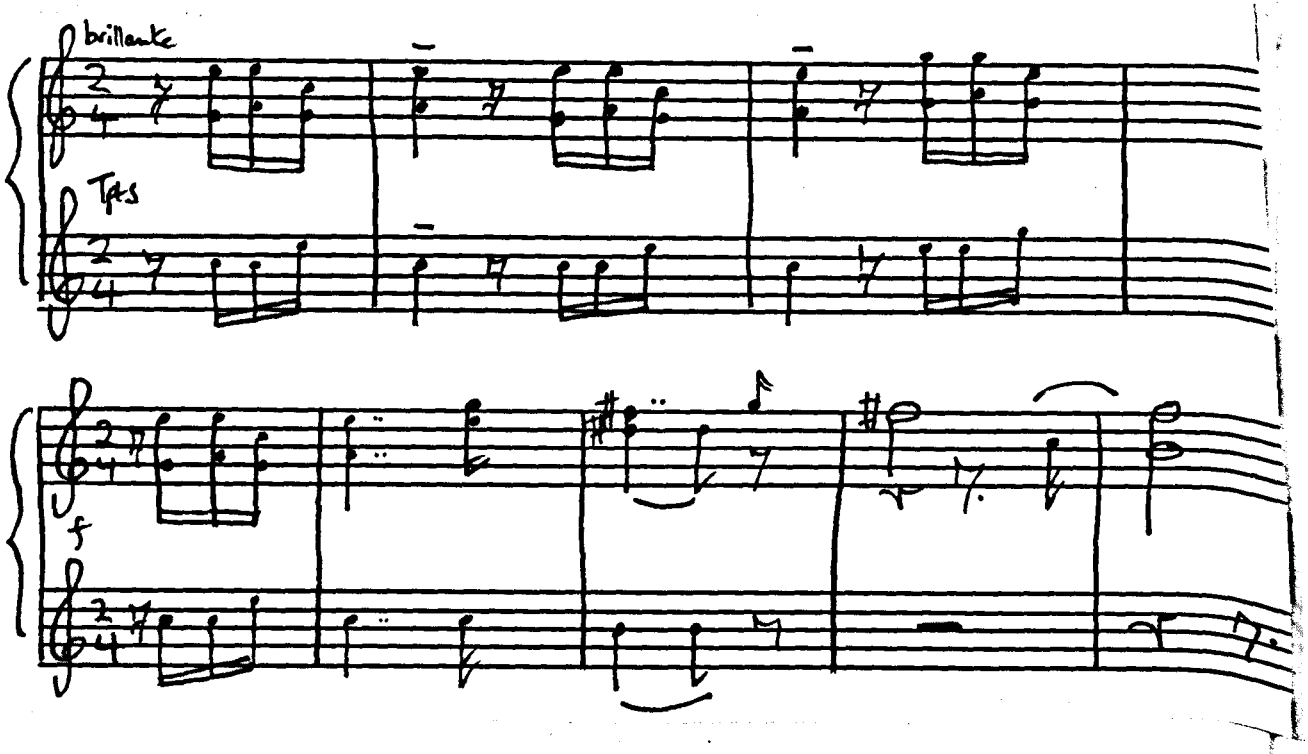
2 M 1



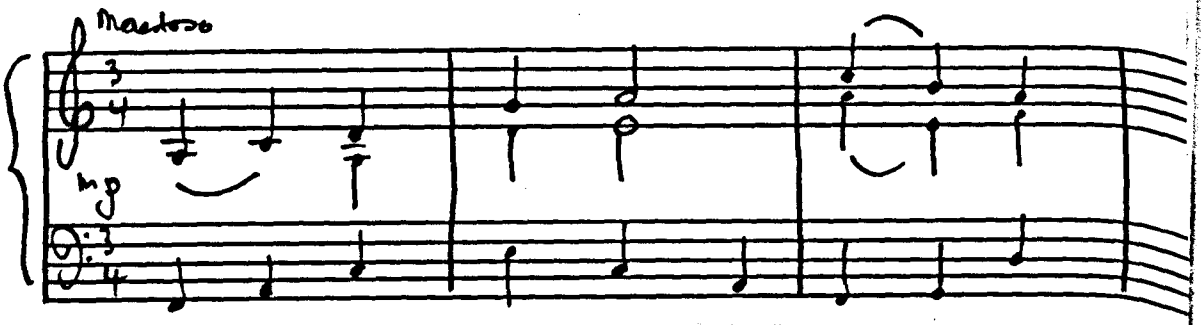
Columbus crossing the Court



2 M 2 and 3



2 M 3



The Court of Spain:

The Castle (2.M.I.)

Columbus crossing Court

Fanfares - before the interview with the Queen (2.M.2)
after the interview (2.M.3)

A Royal Commission (2.M.3)

The score is written on two double sheets of 24-stave music paper, measuring 35.4 x 26.9 cms.

No title page.

8 pages -	p. 1	Music:	2.M.1. Recorded 22/3.2.49
	pp. 2 - 5	Music:	Columbus crossing Court
	p. 6	Music:	2.M.2/3 Recorded 23.2.49
	pp. 7 - 8	Music:	2.M.3 Recorded 23.2.49

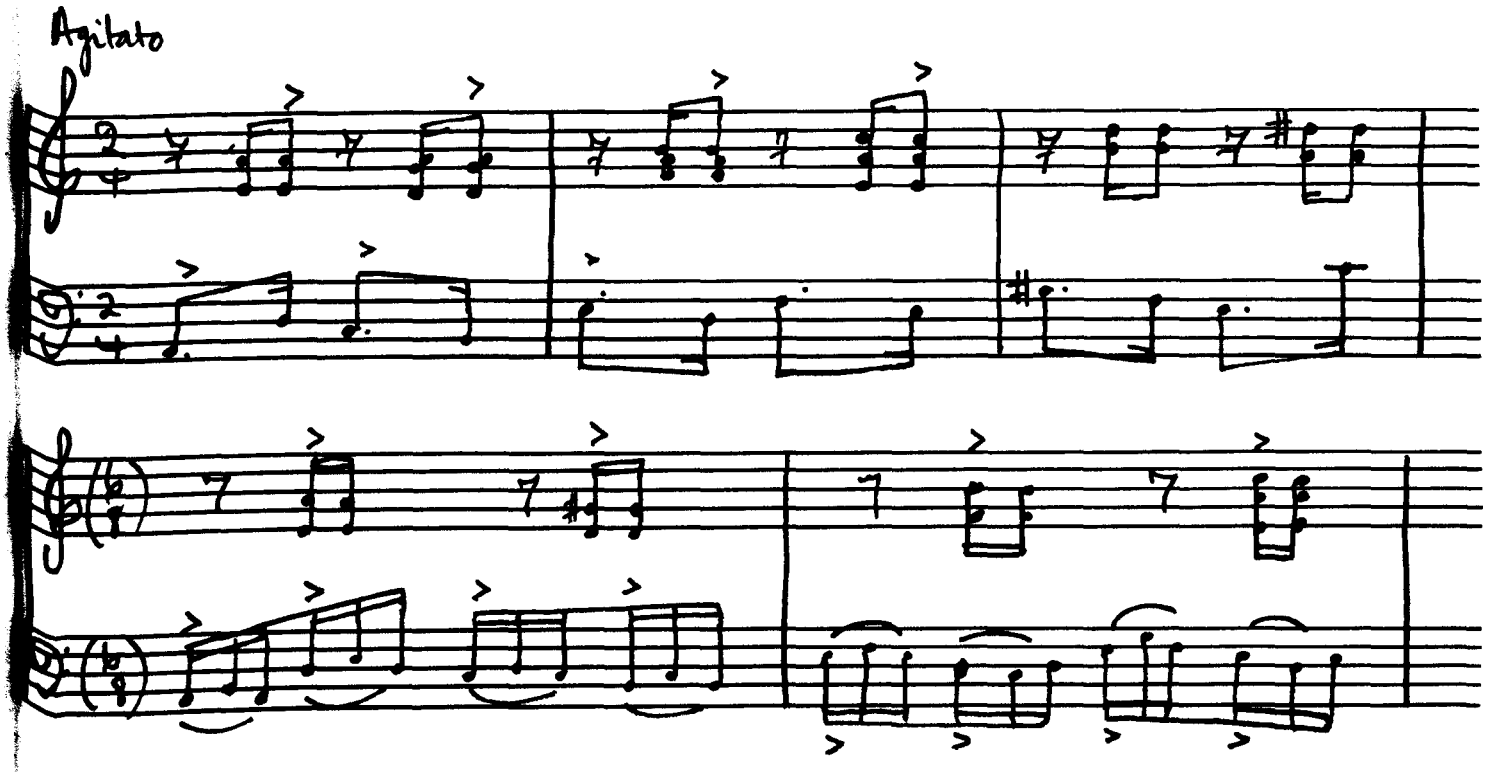
A new version of the introduction to the Commission Scene was later written on a single sheet of 22-stave music paper, measuring 35.4 x 26.9 cms, and recorded 20.5.49, details as follows

p. 7	Music:	2.M.2A
p. 8	Blank	

Signed by the composer at the end of the music.

Columbus' thesis

First and 2nd Arguements (2.M.4)



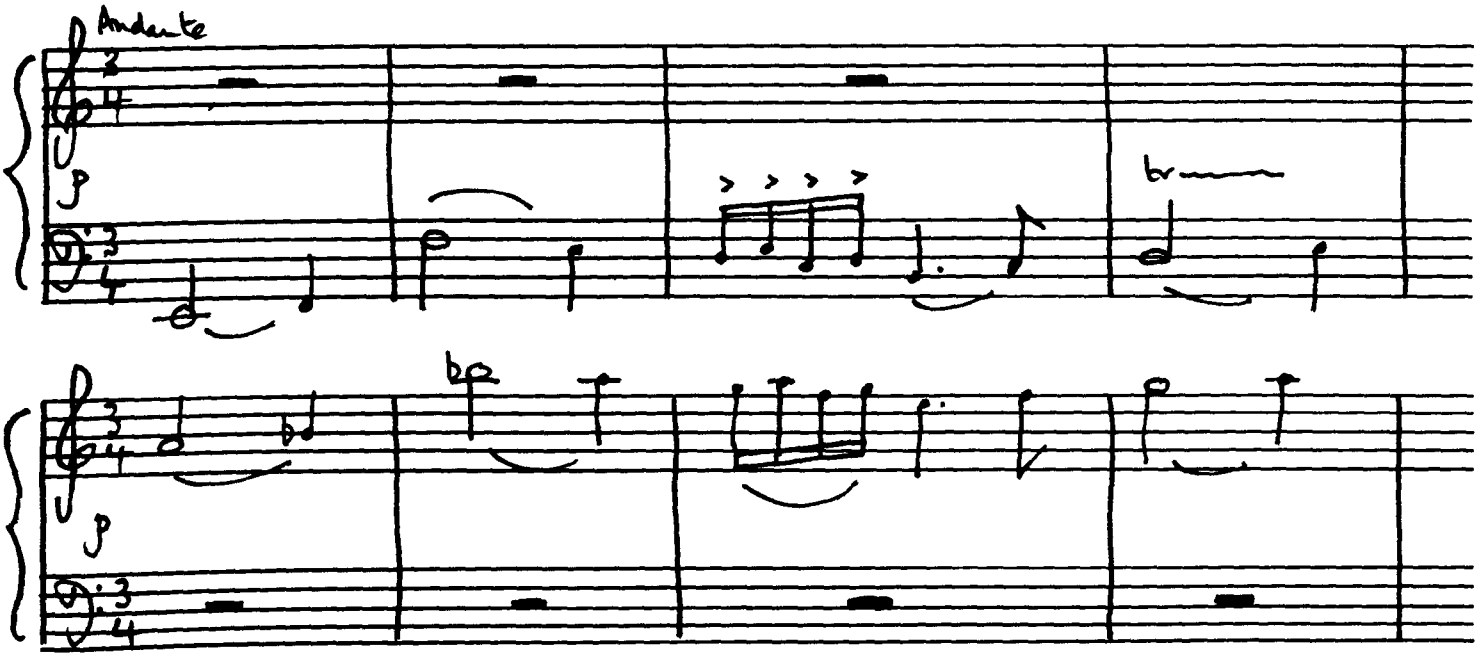
The score is written on one double sheet of 24-stave music paper, measuring 35.4 x 26.9 cms.

No title page.

4 pages - pp. [1 - 3] Music: 2.M.4 Recorded 23.2.49
p. [4] Blank

Signed by the composer at the end of the music.

3 years waiting



The score is written on one double sheet of 24-stave music paper, measuring 35.4 x 26.9 cms.

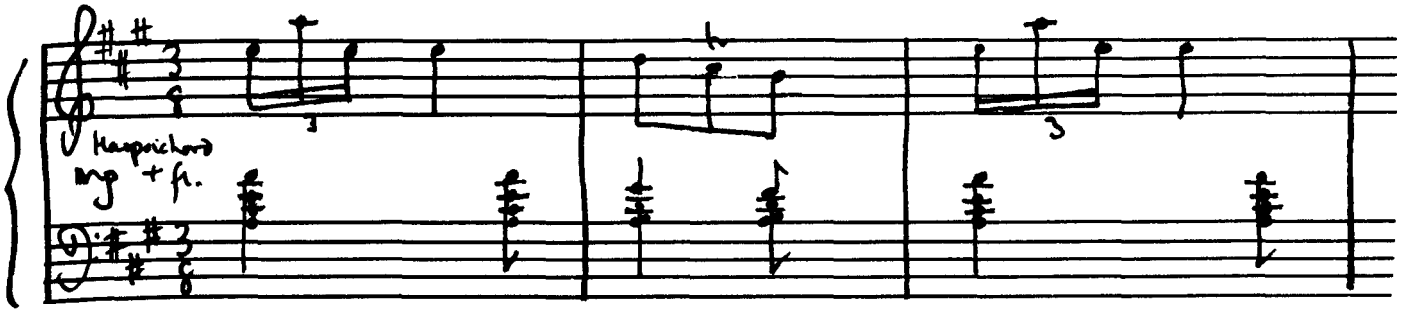
No title page.

4 pages - pp. [1 - 3] Music: 2.M.5 (3.M.1 added in pencil)
p. [4] Music: 3.M.2 Recorded 23.2.49

Signed by the composer at the end of the music (2.M.5 only).

Columbus meets the cousin from the Canaries

Juana (Hotsy Totsy) Music (3.M.2)



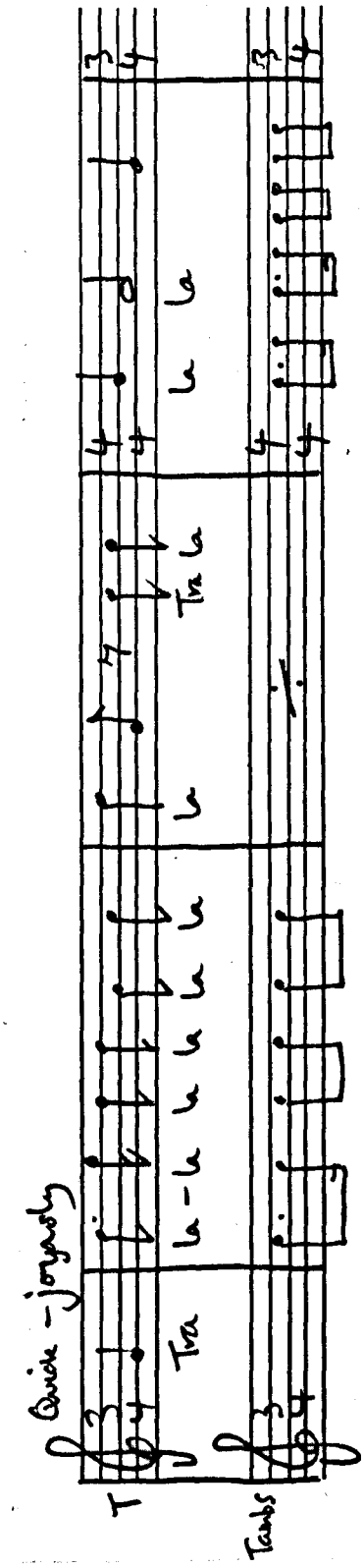
The score is written on one double sheet of 18-stave music paper, measuring 35.4. x 26.9 cms.

No title page.

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

Signed by the composer at the end of the music.

3 M 3 and 3 M 5

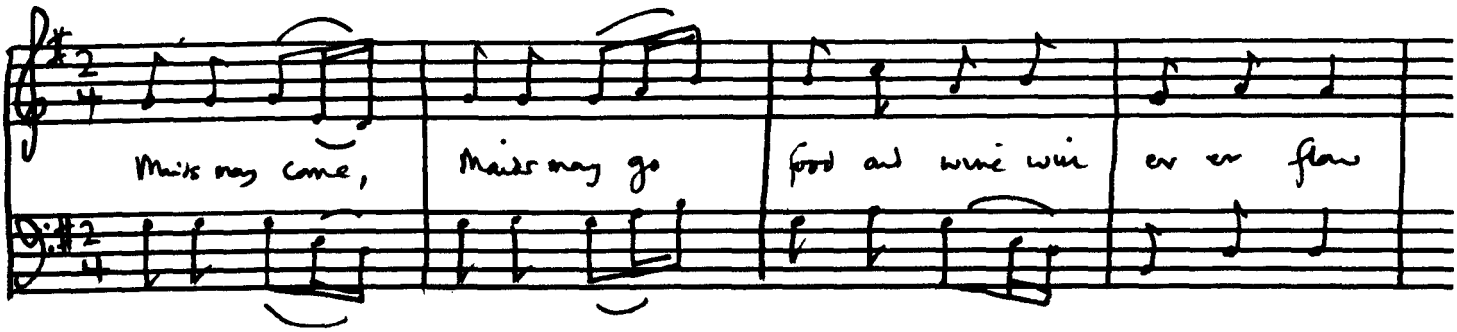


Songs in the tavern - trad. arr. Bliss

Tr la-la la (3.M.3 and 3.M.5)

Maids may come, maids may go (3.M.4)

3 M 4



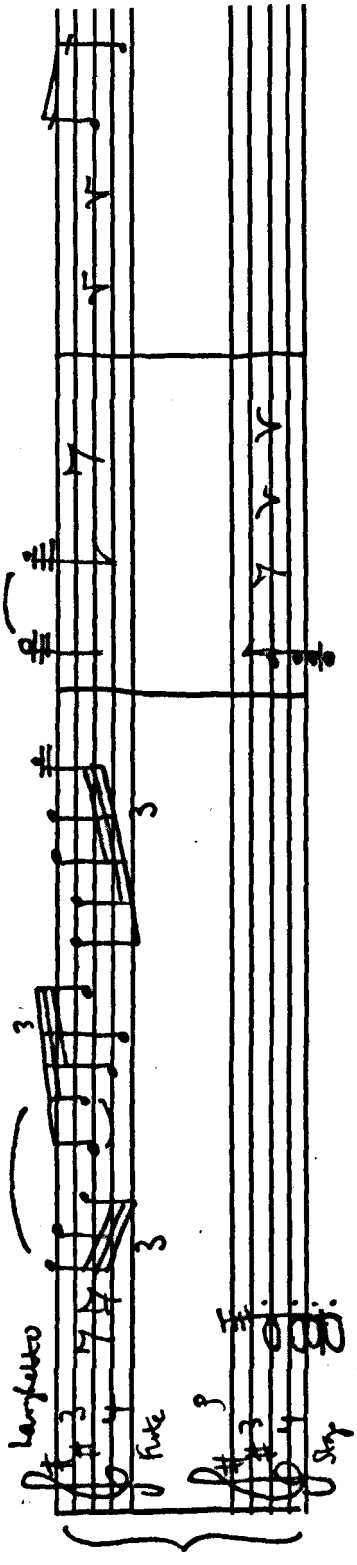
The score is written on one double sheet of 24-stave music paper, measuring 35.4 x 26.9 cms.

No title page.

4 pages -	pp. [1 - 2]	Music:	3.M.3/4	Recorded 22.2.49
	p. [1]	Music:	3.M.5	
	p. [2]	Blank		

Signed by the composer at the end of the music (3.M.5 only).

Growing friendship montage



Growing friendship montage

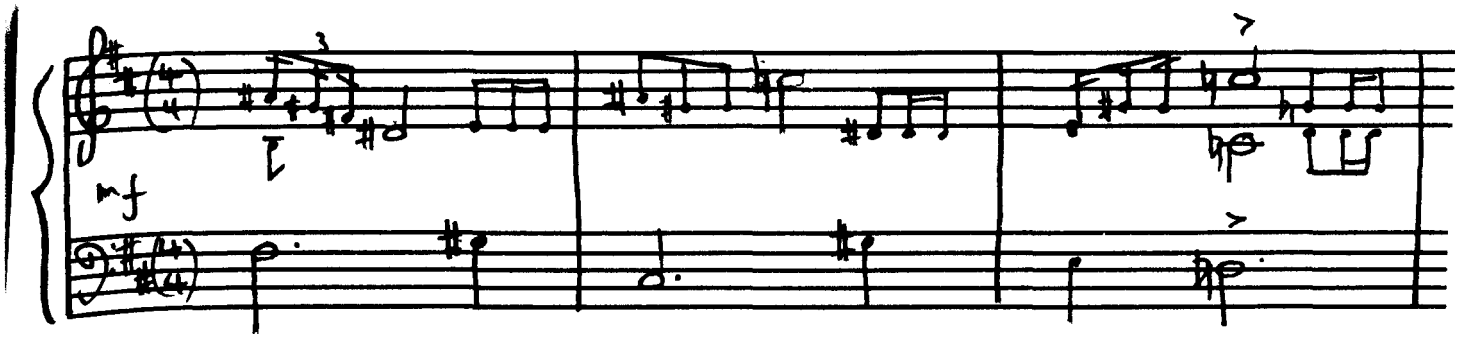
The score is written on two double sheets of 24-stave music paper, measuring 35.4 x 26.9 cms.

No title page.

8 pages - pp. 1 - 7 Romantic music (4.M.1), including the approach of the King (p. 6)
Recorded 23.2.49

p. 8 Music

Beatriz's despair (not used in the film)



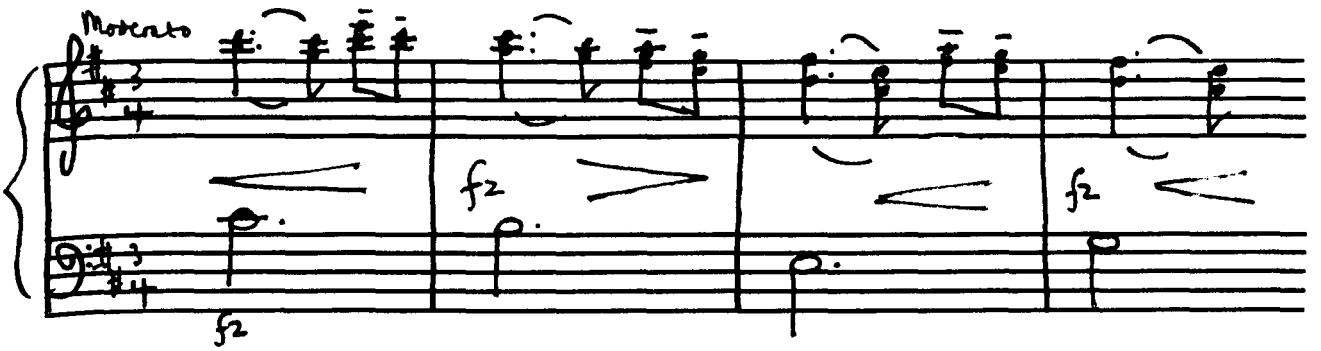
The score is written on one single sheet of 18-stave music paper, measuring 35.4 x 26.9 cms.

No title page.

2 pages - p. [1] Music (4.M.2) Recorded 23.2.49
p. [2] Blank

Signed by the composer at the end of the music.

After Columbus' interview with the Duke



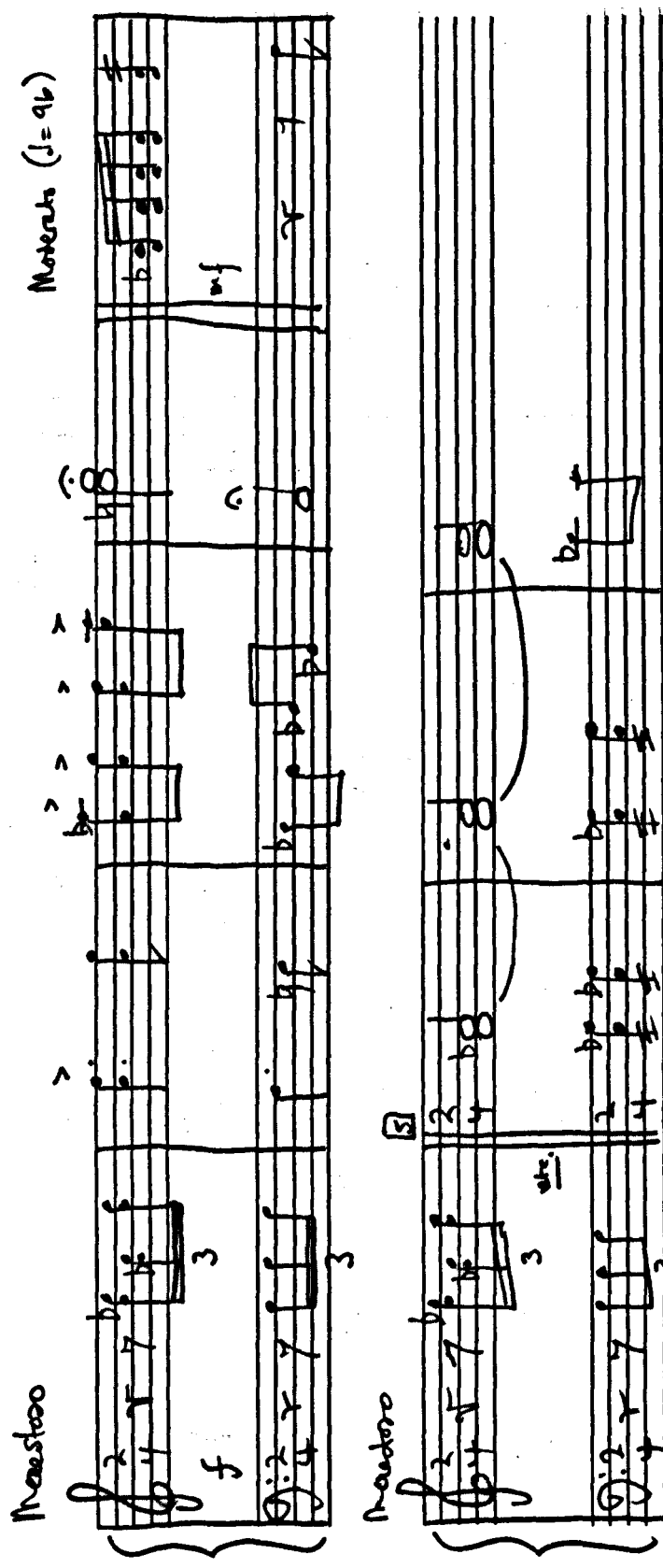
The score is written on one double sheet of 24-stave music paper, measuring 35.4 x 26.9 cms.

No title page.

4 pages - pp. [1 - 3] Music: (4.M.3) Recorded 23.2.49
p. [4] Blank

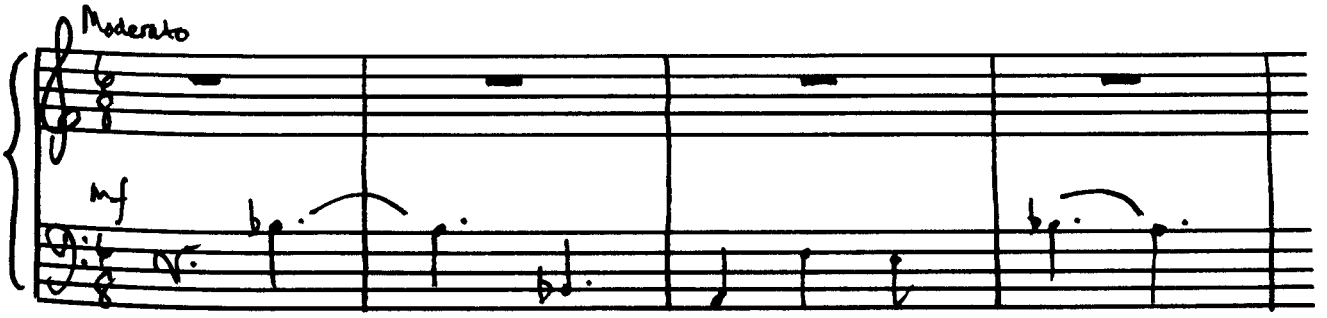
Signed by the composer at the end of the music.

5 M 1A



Columbus told to leave the Court

5 M 1



First version (later discarded)

The score is written on one double sheet of 24-stave music paper, measuring 35.4 x 26.9cms.

No title page.

4 pages - pp. [1 - 4] Music (5.M.1) Recorded 7.3.49

Signed by the composer at the end of the music

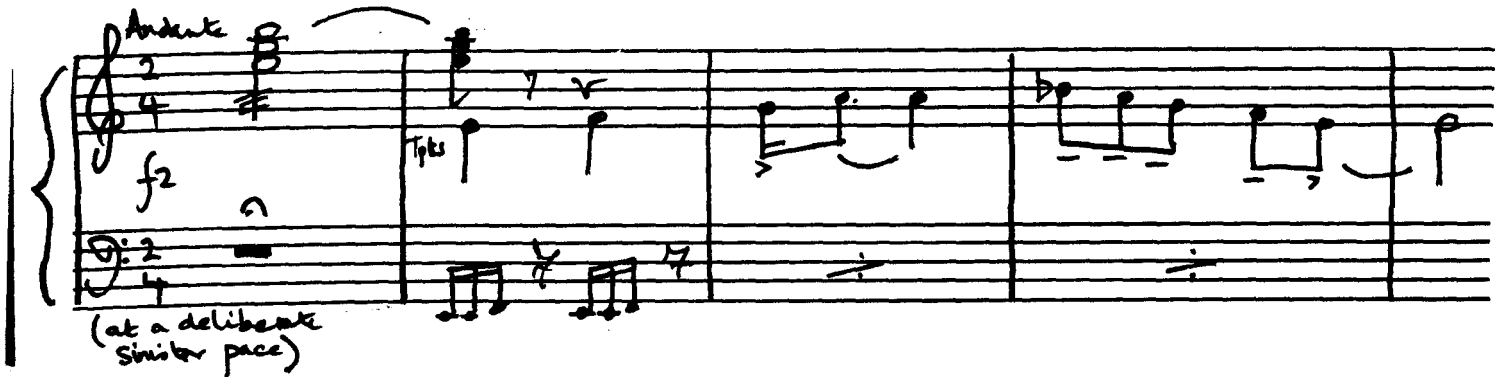
Second version

The score is written on two double sheets of 24-stave music paper, measuring 35.4 x 26.9 cms.

No title page.

8 pages - pp. 1 - 6 Music (5.M.1A)
p. 7 One single sheet of 12-stave music paper, measuring 31.3 x 23.6cms
The paper printer's mark is shown as R.C.I. Printed in England.
Music - written in another hand.
p. 8 Blank

Knife hits door (not used in the film)



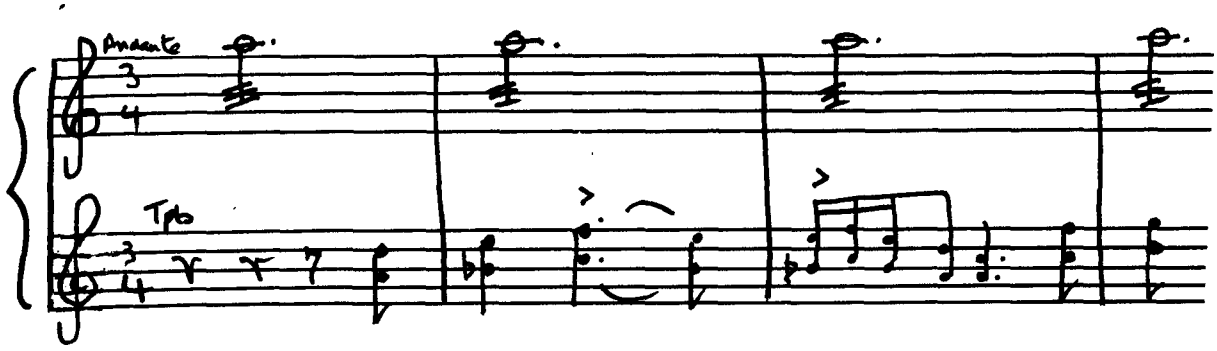
The score is written on two double sheets of 24-stave music paper, measuring 35.4 x 26.9 cms.

No title page.

8 pages - pp. 1 - 6 Music (5.M.2) Recorded 7.3.49
pp. [7 - 8] Blank

Signed by the composer at the end of the music.

Beatriz closes the bedroom door (not used in the film)



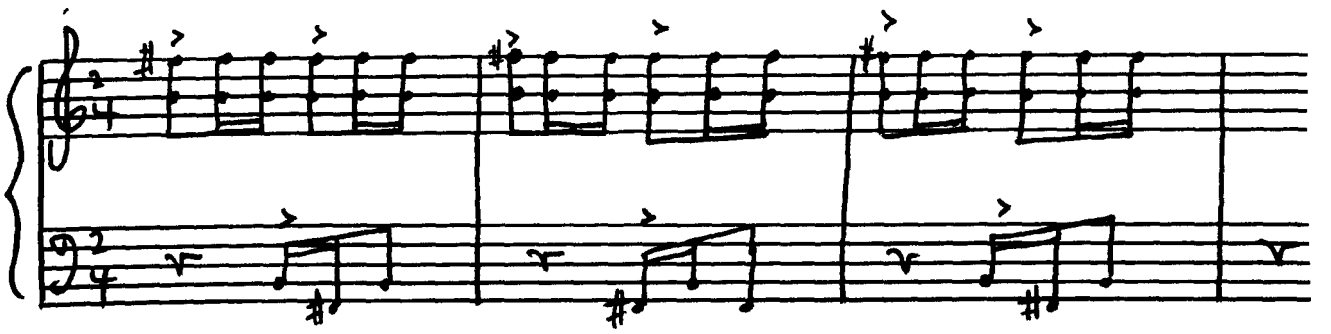
The score is written on one double sheet of 24-stave music paper, measuring 35.4 x 26.9 cms.

No title page.

4 pages - pp. [1 - 4] Music (5.M.3) Recorded 7.3.49

There is a note at the foot of page [4], at the end of the section about 5.M.4 (also not used in the film).

Columbus recalled by a messenger



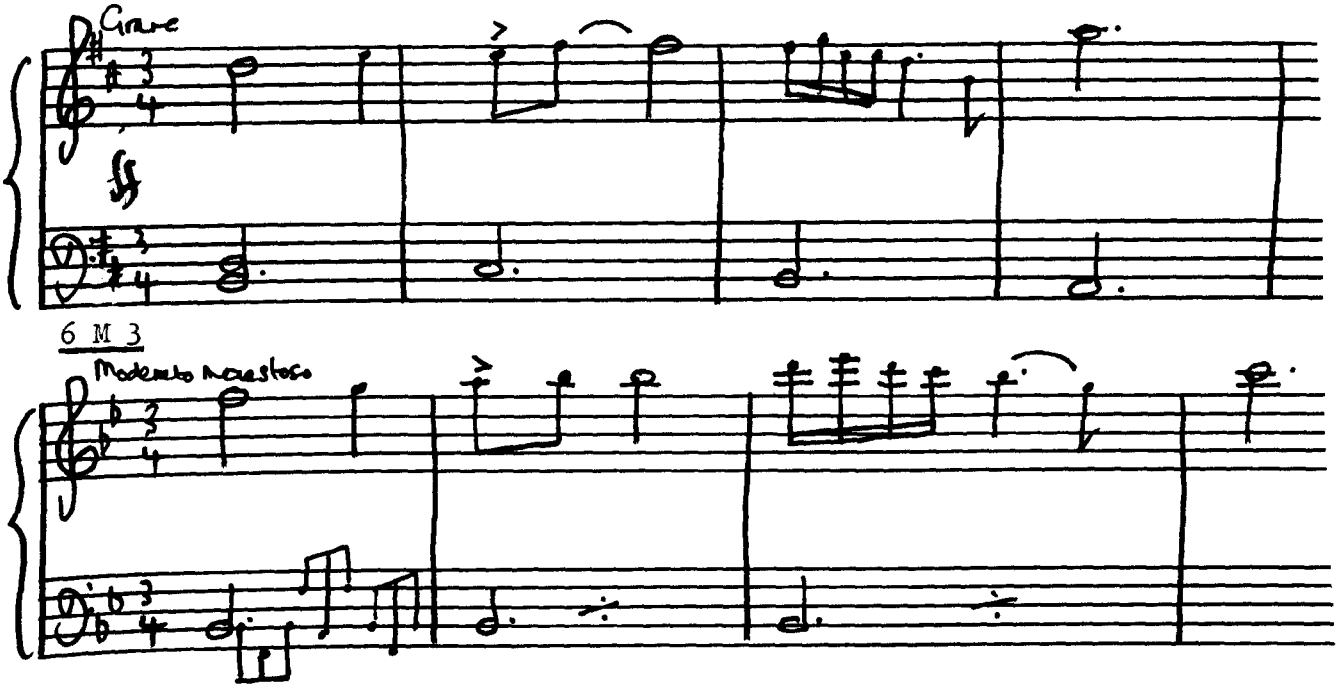
The score is written on two double and one single sheet of 24-stave music paper, measuring 35.4 x 26.9 cms.

No title page.

10 pages -	pp. 1 - 5	Music (6.M.1)	Recorded 7.3.49
	pp. 6 - 8	Blank	
	pp. [9 - 10]	Pencil sketches	

Preparations begin for the voyage

6 M 2



The score is written on a single sheet of 24-stave music paper, measuring 35.4 x 26.9 cms.

No title page.

2 pages - pp. [1 - 2] Music (6.M.2) (Recorded 28.2.49
(Retaken 7.3.49
There is a note after the music on p. [2] indication that the 'Salve Regina in D' follows

Signed by the composer at the end of the music.

"Cast off the Moorings"

The score is written on two double sheets of 24-stave music paper, measuring 35.4 x 26.9 cms.

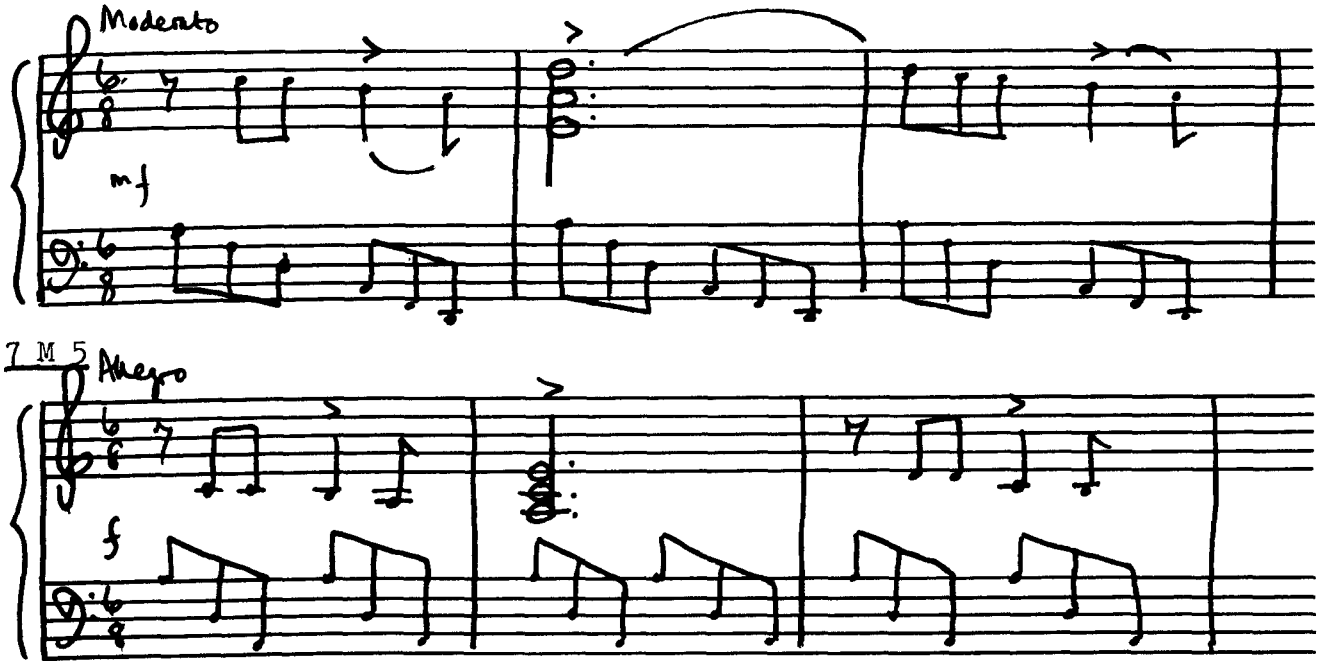
No title page.

8 pages - pp. 1 - 8 Music (6.M.3) Recorded 28.2.49

Signed by the composer at the end of the music.

A visit from the Pinzon brothers (wrongly designated in the score by Bliss as the Pinther brothers)

7 M 4



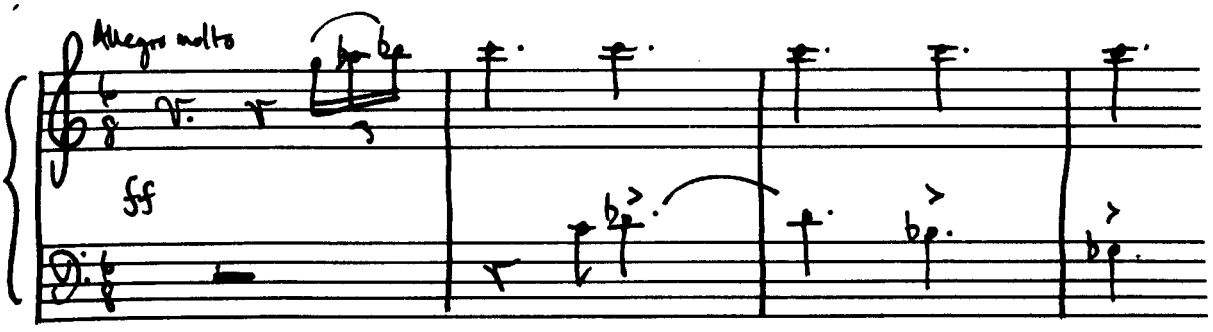
The score is written on two double sheets of 20-stave music paper, measuring 35.4 x 26.9 cms.

No title page.

8 pages - pp. 1 - 7 Music (7.M.4 and 5) Recorded 7.3.49
p. 8 Blank

Signed by the composer at the end of the music.

Mutiny

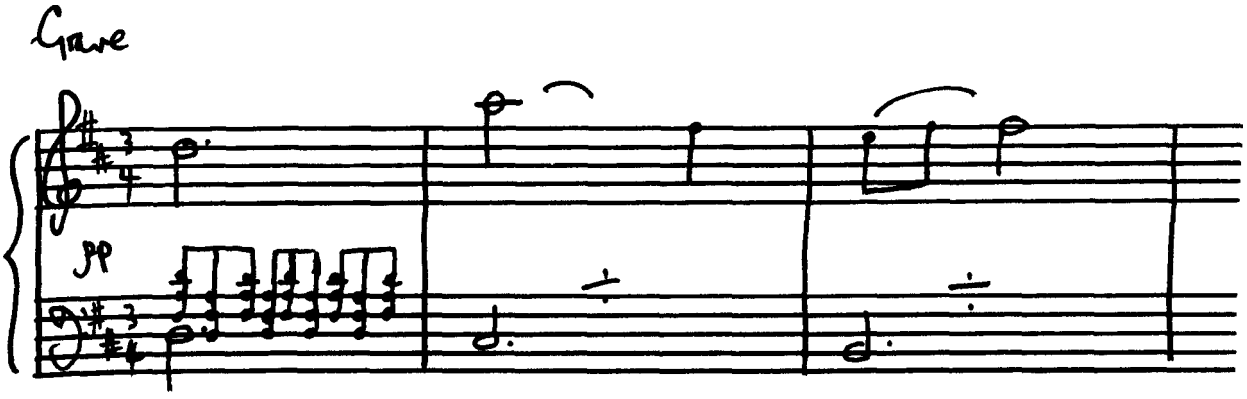


The score is written on one double and one single sheet of 24-stave music paper, measuring 35.4 x 26.9 cms.

No title page.

6 pages - pp. 1 - 6 Music (8.M.3)

The ships sail on



The score is written on three double sheets of 24-stave music paper, measuring 35.4 x 26.9 cms.

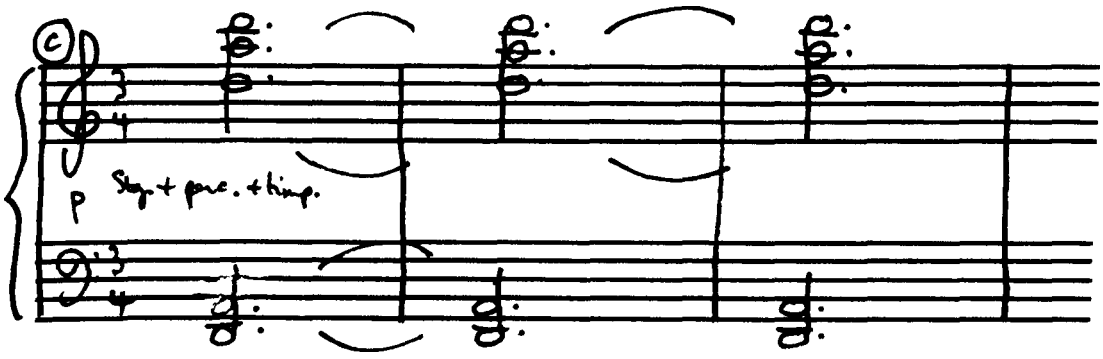
No title page.

12 pages - pp. 1 - 11 Music (9.M.1) Recorded 14.3.49
p. 12 Blank

Signed by the composer at the end of the music.

The new land

Native claps

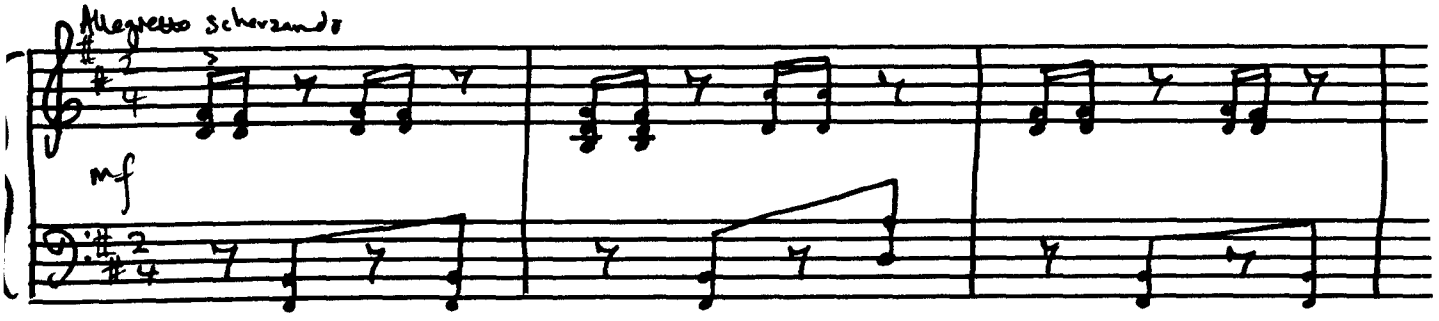


The score is written in ink on one single sheet of 24-stave music paper, measuring 35.4 x 26.9 cms.

No title page.

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

Spanish land



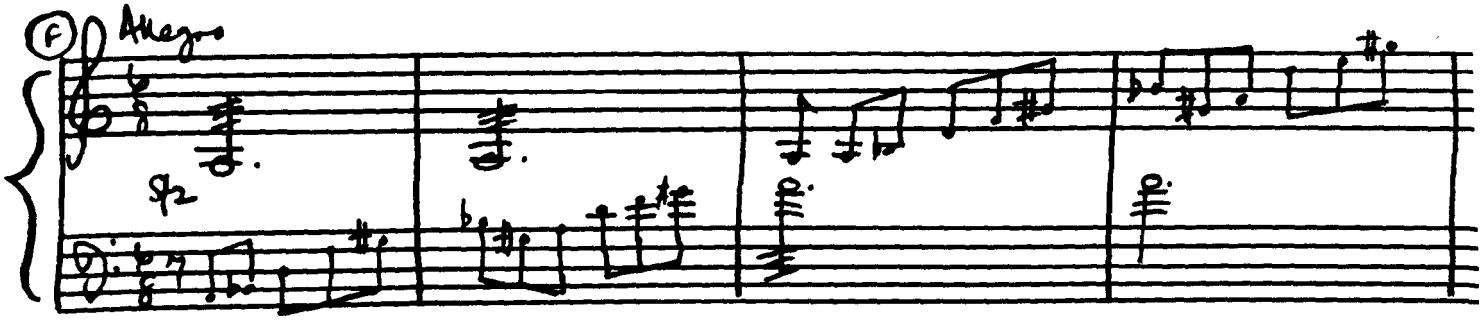
The score is written on one double sheet of 24-stave music paper, measuring 35.4 x 26.9 cms.

9.M. 3 and 10.M.1 | Christopher Columbus

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

Signed by the composer at the end of the music.

Plotting against Columbus

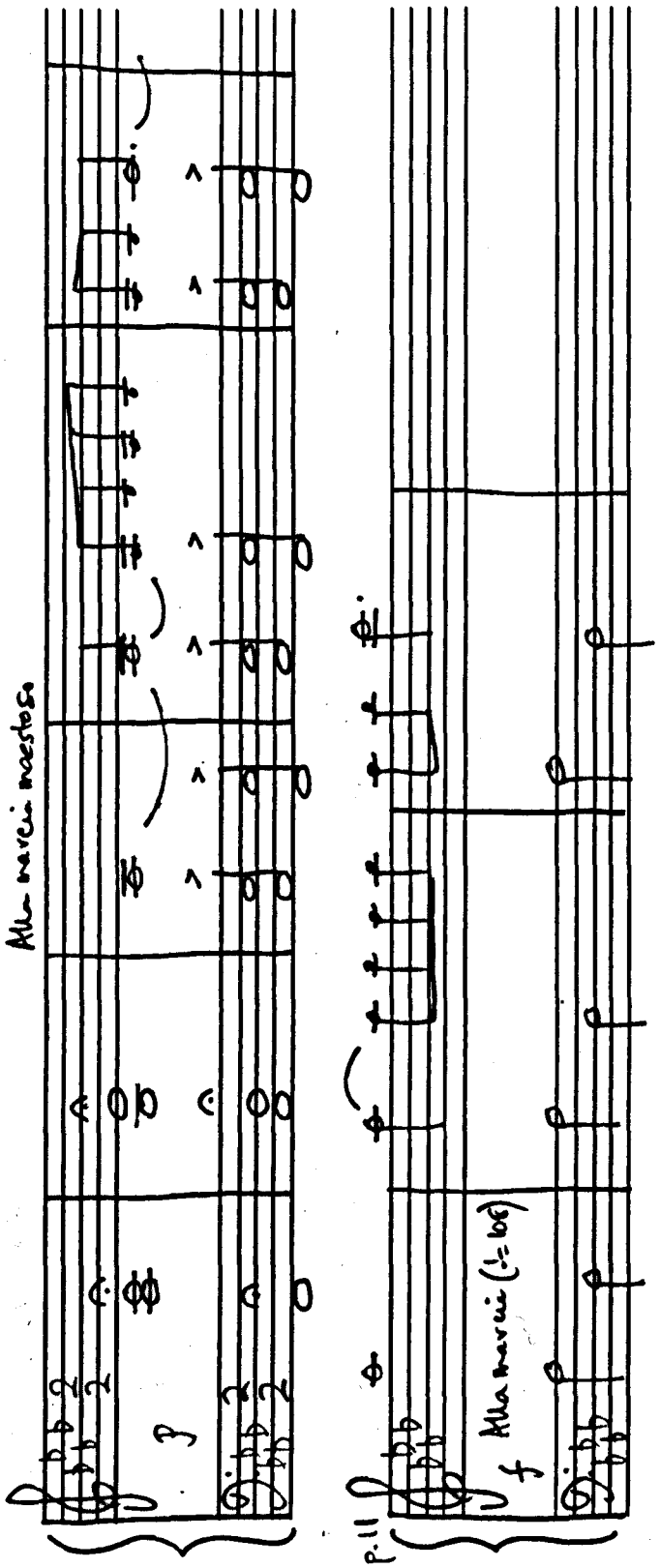


The score is written on one single sheet of 24-stave music paper, measuring 35.4 x 26.9 cms.

No title page.

2 pages - pp. 7 - 8 Music (10.M.2x) Recorded 17.3.49
This is signed by the composer, but the music is continued in pencil by an unknown hand for a further 3 pages (with one blank).

Return to Spain



Return to Spain

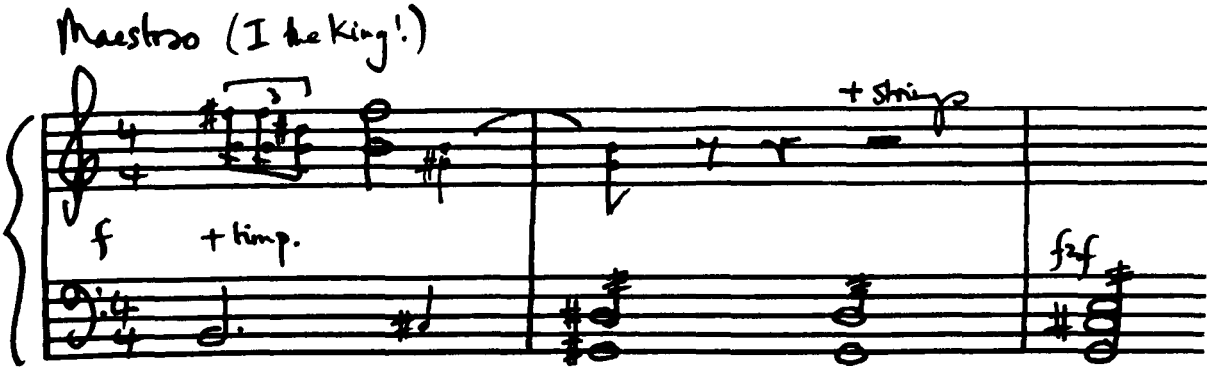
The score is written on four double sheets of 24-stave music paper, measuring 35.4 x 26.9 cms.

10.M.3 | Christopher Columbus

16 pages - p. [i] Title page
p. [ii] Blank
pp. 1 - 14 Music (10.M.3) Recorded 17.3.49

Signed by the composer at the end of the music.

The letter of authority



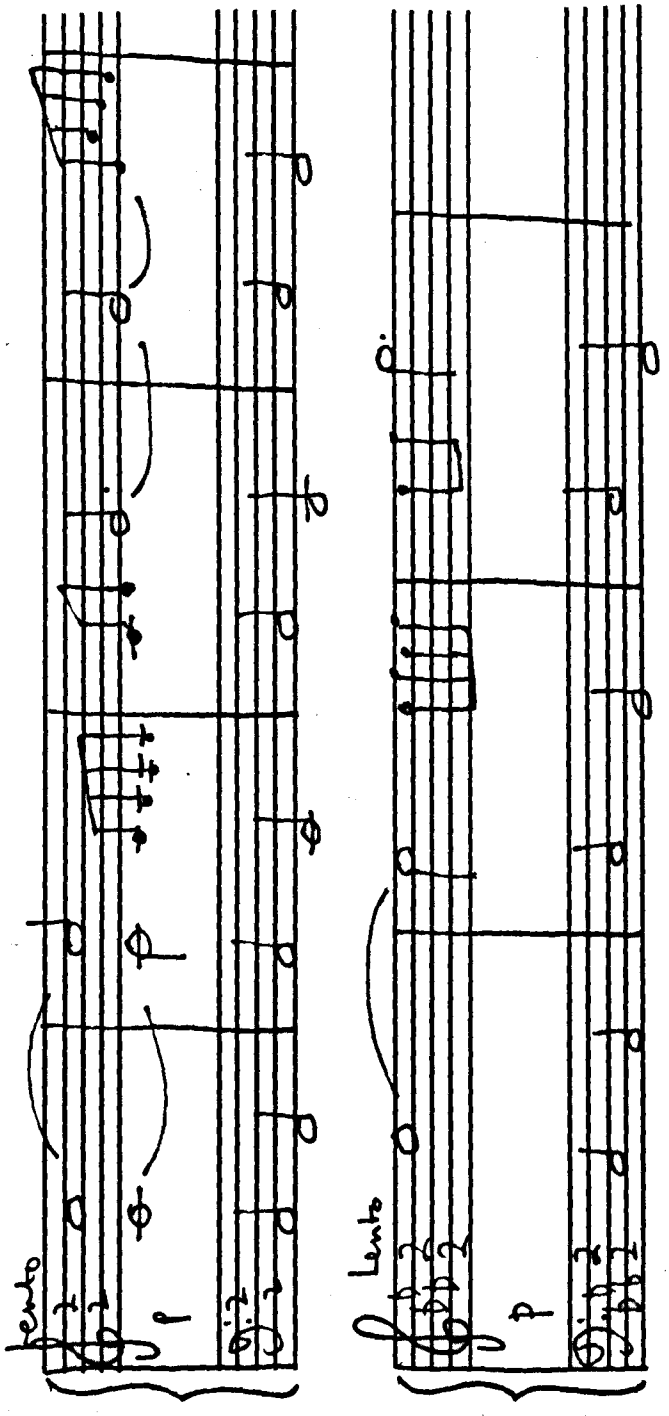
The score is written on one single sheet of 24-stave music paper, measuring 35.4 x 26.9 cms.

No title page.

2 pages - p. [1] Music (11.M.4) Recorded 17.3.49
p. [2] Blank

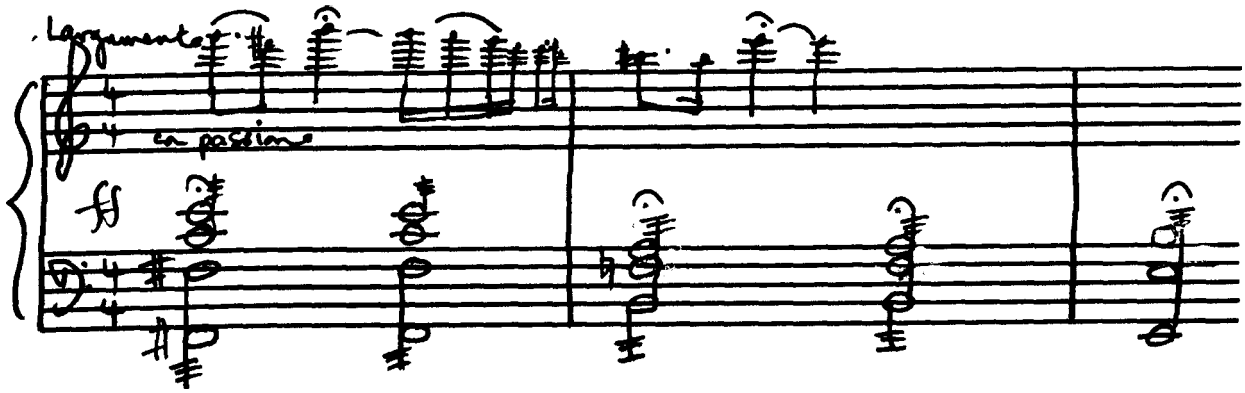
Signed by the composer at the end of the music.

12 M 1



Columbus arrested and in chains

12 M 2



The score is written on two double sheets of 24-stave music paper, measuring 35.4 x 26.9 cms.

No title page.

8 pages - pp. 1 - 4 : Music (12.M.1) Recorded 17.3.49
p. 5 : Music (12.M.2 - Columbus in chains)*
pp. 6 - 8 : Blank

Signed by the composer at the end of the music.

No date, dedication or place of composition apparent.

Present location: Department of Music, University Library, Cambridge

Unpublished

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*Another version exists on one single sheet of 24-stave music paper, measuring 35.4 x 26.9 cms.

No title page.

2 pages - p. [1] Music (12.M.2) Recorded 17.3.49
p. [2] Blank

Signed by the composer at the end of the music.

Bibliography:

The Times, 20 June 1949, p. 7e (Anon)
Film Music Notes, Vol. 9 (November/December 1949),p. 16 (Arthur Bliss and Harold Brown).
Section by Bliss reprinted in:
J.L. Limbacher, Film Music: From Violins to Video (Metuchan, New Jersey, U.S.A., Scarecrow Press, 1974). p. 123.
Film Dope, No. 5, July 1974, p.4 (Arthur Bliss)

Recording:

Copy of the film in the National Film Archive

Other versions:

1. SUITE FROM CHRISTOPHER COLUMBUS, arranged by Marcus Dods and consisting of :
   1. Main title music (1.M.1)
   2. Preparations begin for the voyage (6.M.2).
   3. The Return to Spain (10.M.3)

Instrumentation: 2 flutes, 2 oboes, 2 clarinets in B-flat, 2 bassoons, double bassoon, 4 horns in F, 3 trumpets in C, 3 trombones, timpani, percussion (2 players: side drum, tenor drum, bass drum, cymbal, bells), harp and strings.

Duration: 9 minutes 4 seconds

First public performance: Bristol, Colston Hall, Wednesday 20 August, 1980.
The BBC Radio Bristol Festival Orchestra (leader : George Lang), conducted by Alistair Jones.
(A 10th Anniversary Concert of BBC Radio Bristol)

Recordings: 33rpm

City of Birmingham Symphony Orchestra/Dods 12" HMV ASD 3797
4 TC-ASD 3797
Reviewed in Gramophone, Vol 57 (679) December 1979, p. 1024 by I.M. (i.e. Ivan March)

2. HERITAGE OF BRITAIN: Signature tune (two versions: one for the beginning of the programme, and one for the end) for (1) Heritage of Britain and (2) We, the British, (programmes connected with the 1951 Festival of Britain) derived from the music for Christopher Columbus, i.e. The Return to Spain (10.M.3).

Commissioned by: The BBC (Overseas Music Department)

Instrumentation: 2 flutes, 2 oboes, 2 clarinets in B-flat, 2 bassoons, 4 horns in F, 3 trumpets in C, 3 trombones, timpani, percussion (1 player: side drum, cymbal) and strings.

Duration: (1) 30 seconds
(2) 42 seconds

First performance: Recorded at Broadcasting House, London by the BBC Scottish Orchestra, conducted by Ian Whyte on Friday 1 December 1950 and broadcast as follows:

A. Tuesday 6 February 1951, the first of the series of 13 programmes in the BBC Overseas Services.

B. Tuesday 3 April 1951, the first of the series of 10 programmes in the BBC Domestic Services (Light Programme). The title changed from Heritage of Britain to We, the British from the fifth programme onwards, broadcast on Tuesday 1 May 1951.

Manuscript:

Whereabouts unknown

Unpublished

Bibliography:

Radio Times, 30 March 1951, p. 6 (Paul Johnstone)
BBC Internal memoranda dated 24 October 1950 [about the signature tune] 2 November 1950
Letter from C B McNair to Bliss dated 2 November 1950
Letter from Bliss to McNair dated 6 November [1950]
BBC Internal memorandum dated 8 November 1950
Letter from the BBC Copyright Dept. to Bliss dated 14 November 1950.
Letter from Bliss to the Copyright Dept. dated 16 November [1950]
BBC Internal memoranda dated 22 November 1950
14 December 1950
19 January 1951
Letter for the BBC Copyright Dept. to Bliss dated 16 February 1951
Letter from Bliss to the Copyright Dept. dated 17 February 1951
Letter for the BBC Copyright Dept. to Bliss dated 28 May 1951
Letter from Bliss to the Copyright Dept. dated 30 May 1951
(Present location: BBC Written Archives Centre, Caversham)

894 THE OLYMPIANS: Opera in three acts, with Libretto by J B Priestley (1894-) and a German translation by Werner Gallusser.

Date of composition: 1945-49 (Pen Pits)
The scene is laid in the South of France - 1836.

Instrumentation: 2 flutes and 2 piccolos, 2 oboes, 2 clarinets in B-flat, 2 bassoons, double bassoon, 4 horns in F, 2 trumpets in C, 3 trombones, tuba, timpani, percusion (3 players: side drum, tenor drum, bass drum, cymbal, triangle, glockenspiel, xylophone, gong, tubular bells, sleigh bells, tambourine), celeste, 2 harps (unis) and strings plus 6 trumpets in 2 parts off stage.

Dedication: To my friend and colleague of many years, Harold Brooke.

Duration: Act 1 : 55 minutes; Act 2 : 50 minutes
Act 3 : 42 minutes

First performance: London, the Royal Opera House, Covent Garden, Thursday 29 September 1949.

ORIGINAL CAST:

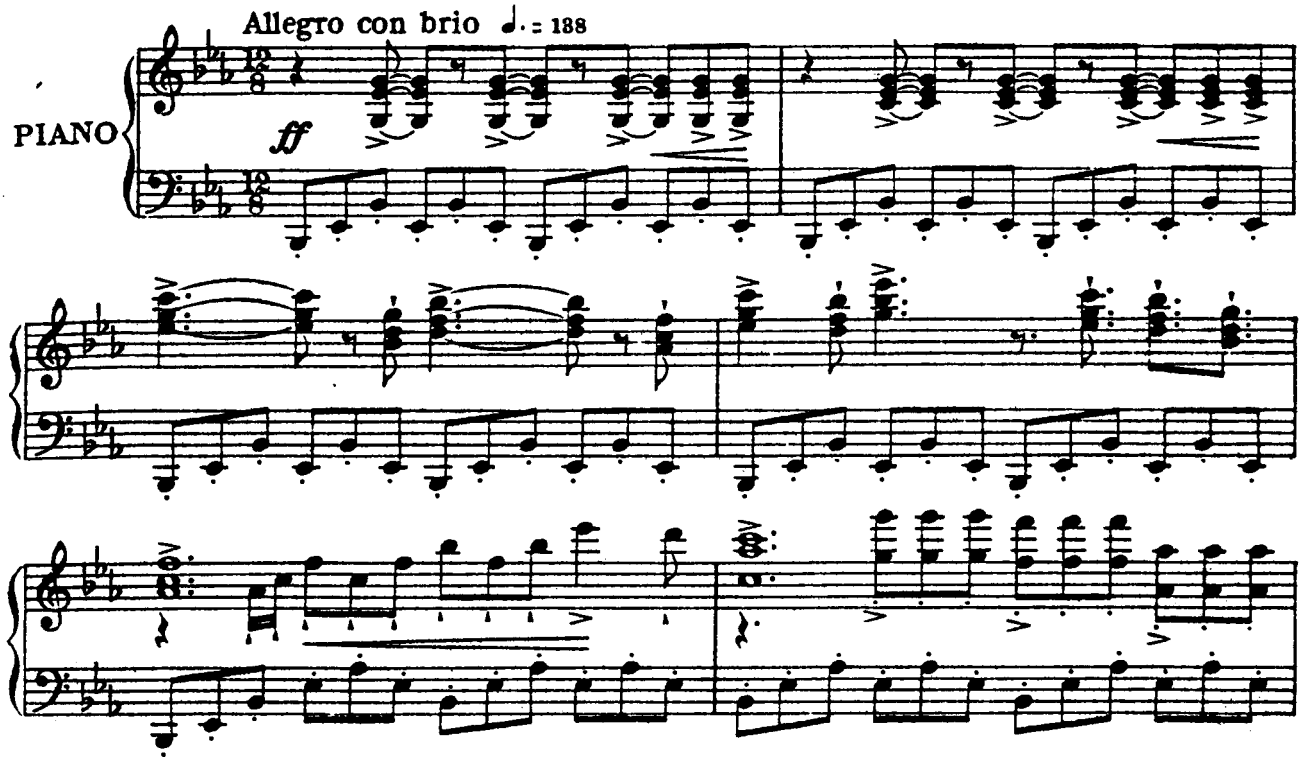
THE CURÉ, an elderly priest	MURRAY DICKIE
MADAME BARDEAU, Landlady of the "Golden Duck"	EDITH COATES
JEAN, a porter at the "Golden Duck"	RONALD LEWIS
JOSEPH LAVATTE, a rich bourgeois	HOWELL GLYNNE
HECTOR DE FLORAC, a young poet	JAMES JOHNSTON
MADELEINE, Lavatte's daughter	SHIRLEY RUSSELL
ALFRED, a night watchman in Lavette's house	RHYDDERCH DAVIES

THE OLYMPIANS, a troupe of strolling players

MERCURY	ROBERT HELPMANN
VENUS	MOYRA FRASER
BACCHUS	THORSTEINN HANNESSON
MARS	DAVID FRANKLIN
DIANA	MARGHERITA GRANDI
JUPITER	KENNETH SCHON

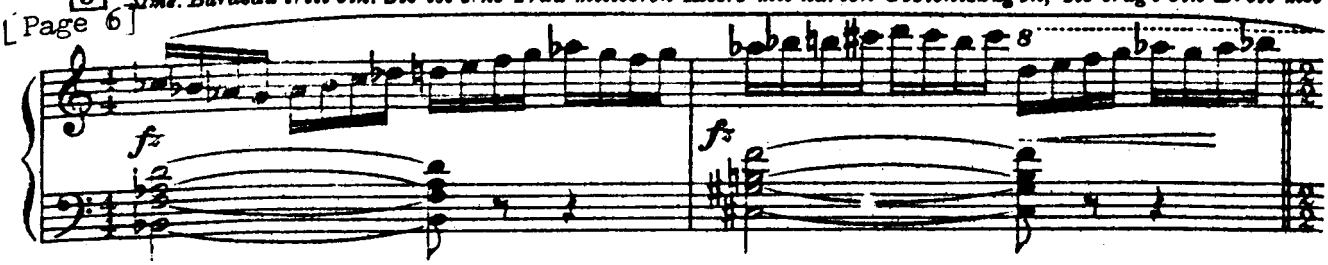
The Covent Garden Opera Chorus (Chorus Master: Douglas Robinson), the Covent Garden Orchestra (leader: Joseph Sadwick), conducted by Karl Rankl. Producer : Peter Brook.
Scenery and costumes: John Bryan. Choreography by Pauline Grant.
Corps de Ballet from the Sadler's Wells School of Ballet (Ballet Mistress: Nancy McNaught).

Act 1 : Morning of Midsummer Day. The Inn of the Golden Duck

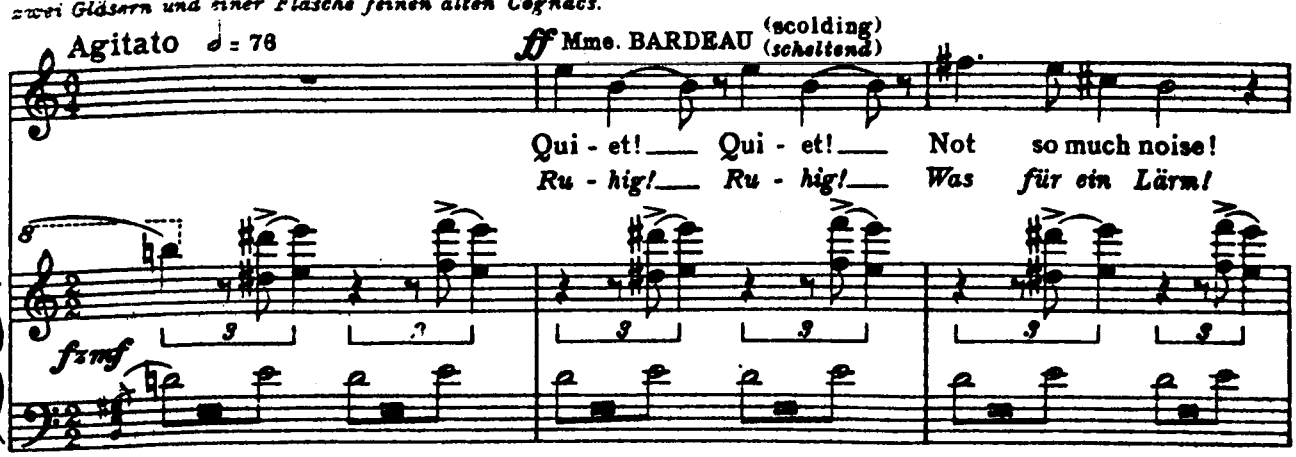


3 Enter Mme. Bardeau, a hard-faced middle-aged woman, carrying a tray with two glasses and a bottle of
Mme. Bardeau tritt ein. Sie ist eine Frau mittleren Alters mit harten Gesichtszügen; sie trägt ein Brett mit

[Page 6]

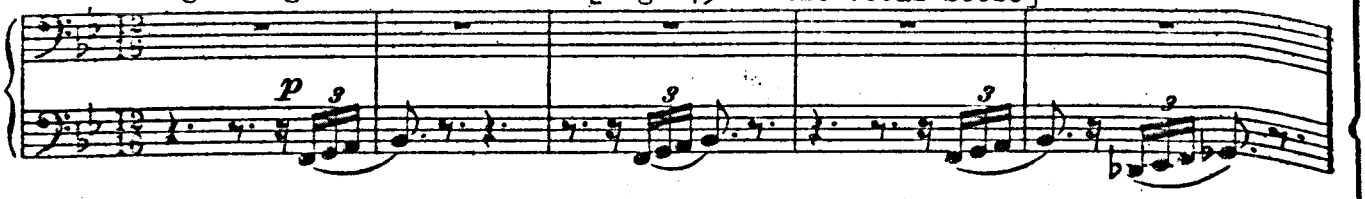


fine old brandy.
zwei Gläsern und einer Flasche feinen alten Cognacs.

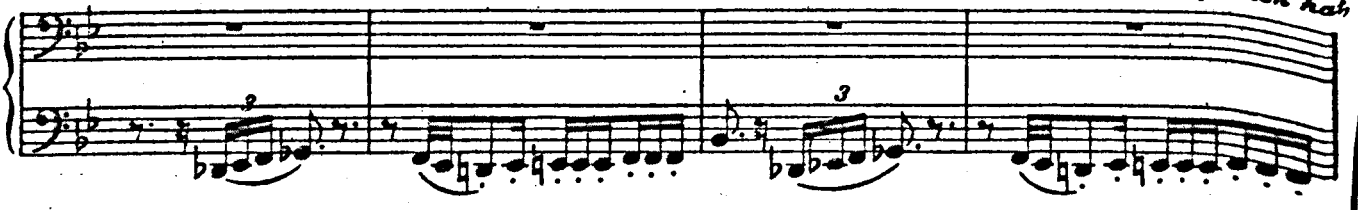


ENTRANCE OF THE PLAYERS: Mercury, apparently a young but shabby player, who moves with ex-
AUFTRITT DER SCHAUSPIELER: Merkur, der Erscheinung nach ein junger, aber verwahrloster Schauspieler,

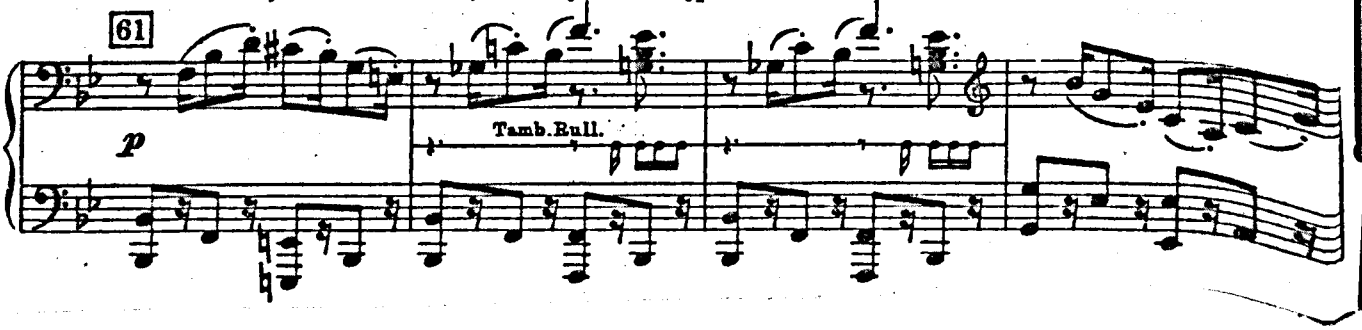
Allegretto giocoso ♩. = 72 [Page 79 of the Vocal Score]



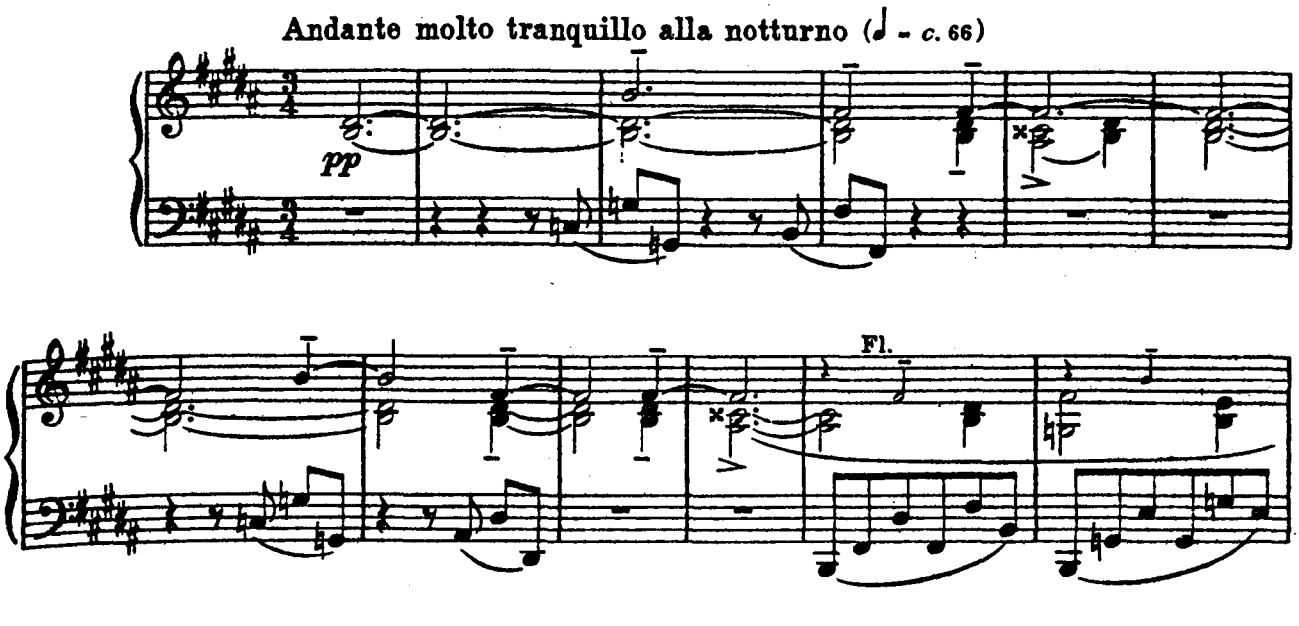
traordinary speed and grace, makes a stealthy entrance. After glancing round, he capers to the main door to
der sich mit aussergewöhnlicher Schnelligkeit und Grazie bewegt, tritt verstohlen ein. Nachdem er sich umgesehen hat,



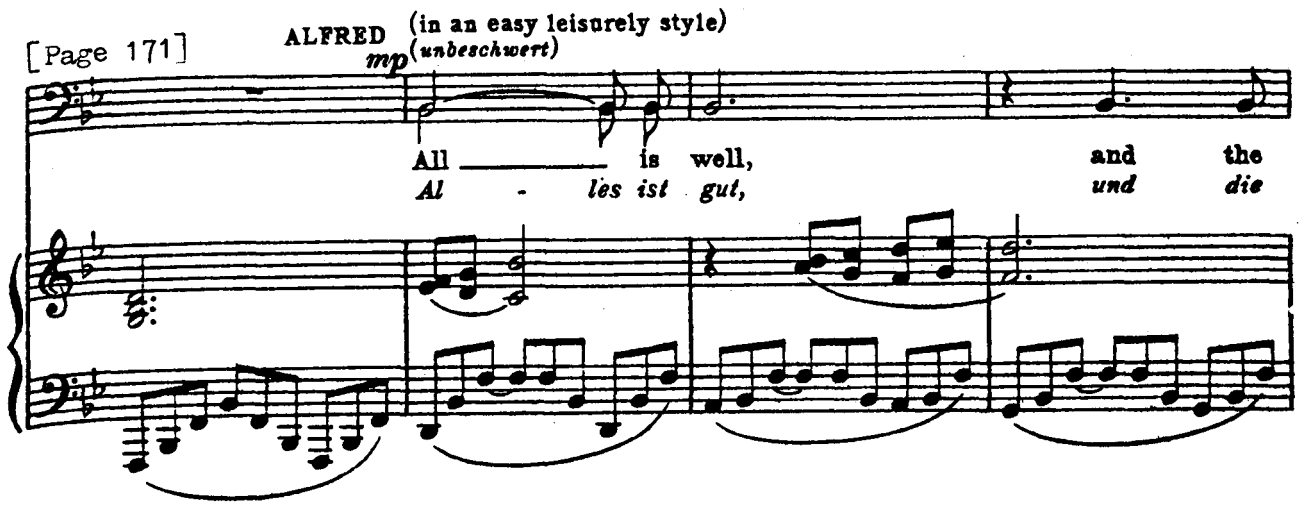
see if anybody is on the watch there.
tänzelt er zur Haustür, um nachzusehen, ob dort jemand aufpasst.



Act 2 : Outside Lavatte's House. Late that night.

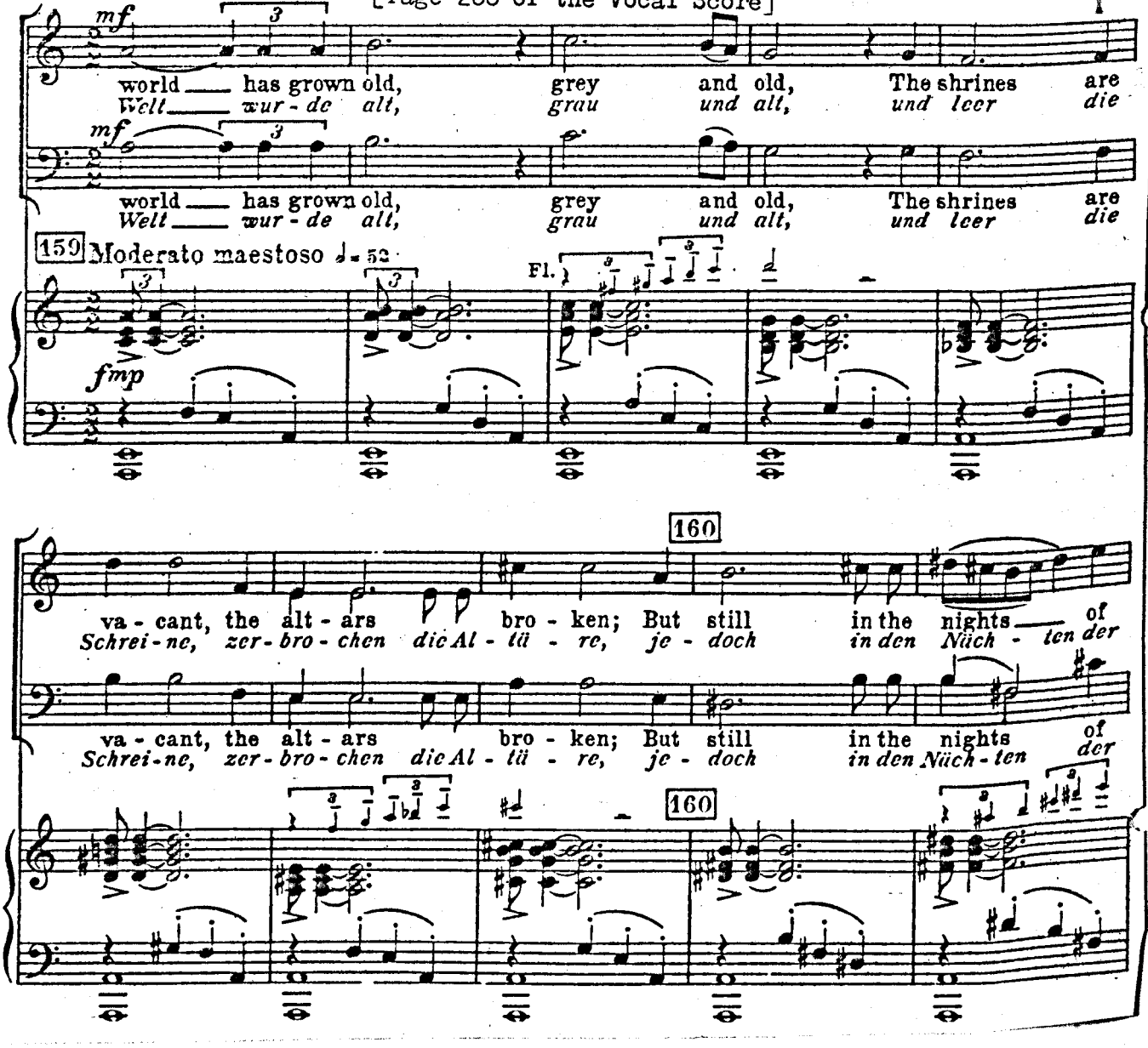


[Page 171]

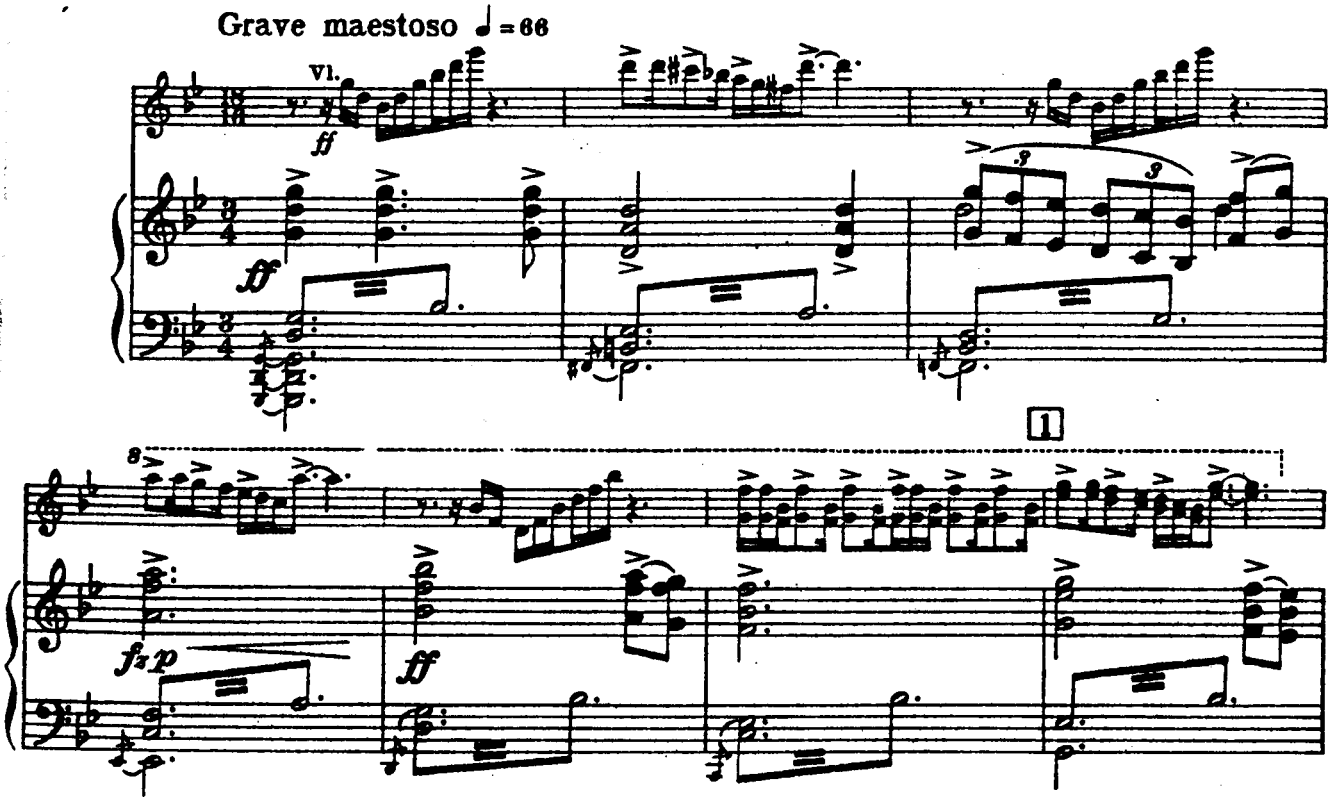


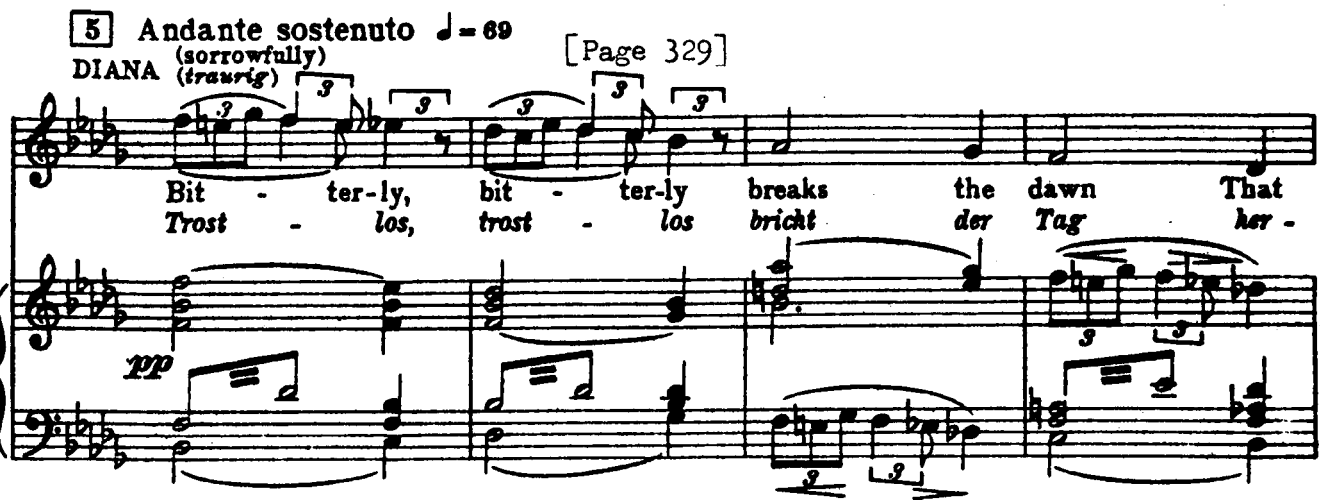
Ode to Venus

159 Moderato maestoso [Page 288 of the Vocal Score]



Act 3 : A large covered entrance at the back of Lavatte's house. Later that night.





Manuscript:

Holograph in ink, with conductor marks in blue pencil

The score (each act is bound separately in brown leather covers) is written on

Act 1 : 35-stave music paper
Act 2 : 35-stave music paper
Act 3 : 35-stave music paper,

measuring 44.6 x 37.7cms.

176 pages - pp. 1-176 Music : Act 1

194 pages - pp. 1-194 Music : Act 2 (Pages 48 to 52 are missing, apparently cut out)

120 pages - pp. 1-114 Music : Act 3
pp.115-120 Blank

Signed by the composer at the top of page 1 and below the double bar line at the end of Act 3 on p. 114.
Dedication appears on the fly leaf.
No date or place of composition apparent.

Present location of all 3 acts: Department of Music, University Library, Cambridge

First edition: (Vocal score)

THE OLYMPIANS | DIE OLYMPIER | OPERA IN 3 ACTS OPER IN 3 AKTEN | Libretto by Text von | J B PRIESTLEY | Musicby Musik von | ARTHUR BLISS | Deutsch von | WERNER GALLUSSER | PIANO SCORE KLAVIERAUSZUG | NOVELLO AND COMPANY LIMITED | 160 WARDOUR STREET | LONDON W. 1 | Made in England

416 pages. 276 x 207mm
Dark and light blue stiff paper wrappers with a design in white. Lettered in white. Trimmed edges.

Publication: © 1950 at 31/6d.

——————— (Libretto)

THE OLYMPIANS | OPERA IN THREE ACTS | Libretto by | J B PRIESTLEY | Music by | ARTHUR BLISS | NOVELLO AND CO LTD | 160 WARDOUR STREET | LONDON W.1

75 pages. 186 x 126mm
Blue stiff paper wrappers. Lettered in black.
Trimmed edges.

Publication: © 1949 at 2/6d. Revised edition published in 1950.

Bibliography:

Hubert Foss, The Olympians: a Descriptive Study (London Novello, [1950]).
Harold Rosenthal, Two Centuries of Opera at Covent Garden (London, Putman, 1958,) pp. 592-3.
The Times, 10 September 1948, p. 7d (Anon)
The Times, 12 March 1949, p. 6c (Anon)
The Times, 2 August 1949, p. 7c (Anon)
The Times, 23 August 1949, p. 8b (Anon)
The Times, 30 September 1949, p. 6c(Anon)
The Musical Times, Vol, 90, no. 1279, September 1949, pp. 312-3 (Anon)
The Musical Times, Vol. 90, no. 1280, October 1949, pp. 367-8 (W. McNaught)
Leader Magazine, Vol. 6, no. 48, 1 October 1949, pp. 10-12 (Charles Reid)
The Sunday Times, 2 October 1949, p. 2 e-f (Ernest Newman)
The Sunday Times, 9 October 1949, p. 2 e-f (Ernest Newman)
The Canon, February 1950, pp 427-8 (Hubert Foss)
Opera Vol. 1, no. 2, February 1950, pp. 10-15 (N. Cardus, H.D. Rosenthal, A. Noteutt, R. Buckle)
Music and Letters, Vol. XXXI, no. 3, July 1950, pp. 280-2 ("Terpander")
Composer, No. 20 (Summer 1966) pp. 12-13 (J.B. Priestley)
Letter from Priestley to Bliss dated 1 August 1945 (quoted in As I Remember, p. 171)
Letter from Bliss to Priestley dated 18 August 1945 (pp. 171-2)
Letter from Priestley to Bliss dated 20 August 1945 (pp. 172-3)
Letter from Bliss to Priestley dated 24 August 1945 (pp. 173-4)
Letter from Priestley to Bliss dated 5 September 1945
(I have changed the names of the young people because Hector and Madeleine seem to me more easily managed in English than Angela and Armand...)
Letter from Bliss to Priestley dated April 1946 (p. 174)
Letter from Priestley to Bliss dated 24 April 1946 (pp. 174-5)
Letter from Priestley to Bliss dated 25 June 1946
(...I am now back at work on the opera, and have already done the Drunken song (very good), and Hector's entrance, and hope to be working on the Love duet later this week.)
Letter from Priestley to Bliss dated 29 June 1946
(I enclosed Act Two scenes up to and including entrance of Mercury. The love duet stuff you must use as you think fit...)
Letter from Priestley to Bliss dated 19 July 1946 (p. 175)
Letter from Bliss to Priestley dated 29 August 1946 (pp. 175-6)
Letter from Priestley to Bliss dated 11 January 1947 (p. 176)
Letter from Bliss to Priestley dated 14 January 1947 (p. 177)
Letter from Priestley to Bliss dated 15 January 1947, (p. 177)
Letter from Priestley to Bliss dated 8 April 1947 (p. 178)
Letter from Bliss to Priestley dated 9 April 1947 (p. 178)
Letter from Bliss to Priestley dated 14 September 1947
(I want a little help on the short scene where Lavatte in Act 3 announces to the unseen crowd of guests, prompted by the Curé, the forthcoming wedding.)

Letter from Priestley to Bliss dated 24 April 1948
(...I have re-written the end of the synopsis to fit in with our new plan for the finale.)
Letter from Bliss to Priestley dated 5 May 1948 (p. 179)
Letter from Priestley to Bliss dated 7 May 1948
(...I am delighted to hear that you have now brought down the final curtain and it is good to know that you are pleased with the Act).
Letter from Bliss to Karen Bliss dated 4 July 1948
(The opera is advancing steadily and surely. We have been casting it - and 2 days ago, I played the part of 'Madelaine' ...through privately with Elizabeth Schwarzkopf of the Vienna State Opera...)
Letter from Priestley to Bliss dated 17 January 1949
Letter from E J Dent to Bliss dated 3 November 1949
(pp. 180-2 : shortened version)
(Present location : Lady Bliss, London)
BBC Internal memorandum dated 29 August 1949 [re the broadcast]
Letter from the BBC Copyright Dept to Bliss dated 29 September 1949
Letter from Bliss to the BBC Copyright Dept dated 2 October [1949]
Letter from the BBC Copyright Dept to Bliss dated 7 October 1949
Letter from Bliss to the BBC Copyright Dept dated 8 October [1949]
Letter from Bliss to the BBC Copyright Dept dated 20 December [1949]
(Concerning the shortened version of the opera for use by the BBC Overseas and Transcription Services)
(Present location : BBC Written Archives Centre, Caversham)

Other versions performed:

1. Nocturne and Love Music (Act 2)

Performed : London, the Royal Albert Hall, Wednesday 5 August 1953. Edith Osler (Madeleine) and Raymond Nilsson (Hector) with the BBC Symphony Orchestra (leader: Paul Beard), conducted by Malcolm Sargent.
(A Henry Wood Promenade Concert)

2. Act 2

Performed: London, the Royal Festival Hall, Wednesday 26 January 1955

CAST:

Madaleine, Lavatte's daughter	Jennifer Vyvyan
Hector de Florac, a young poet	David Galliver
Diana	Amy Shuard
Mars	David Franklin
Joseph Lavette, a rich bourgeois	Owen Brannigan
Bacchus	Edgar Evans
Jupiter	Jess Walters

A Royal Philharmonic Society Concert.

Bibliography:
The Times, 27 January 1955, p. 10e (Anon)

3. Excerpts from Act 2

Performed: London, Royal Albert Hall, Thursday 28 November 1957.

CAST:

Diana	Amy Shuard
Madeleine	Jacqueline Delman
Bacchus	Edgar Evans
Hector de Florac	David Galliver
Jupiter	Jess Walters

The Royal Choral Society and London Symphony Orchestra (leader : Hugh McGuire), conducted by Malcolm Sargent.

4. The Whole Opera, with optional cuts

Instrumentation: Flute and piccolo, 2 oboes, 2 clarinets in B-flat, 2 bassoons, double bassoon, 4 horns in F, 2 trumpets in C, 3 trombones, tuba, timpani, percussion (3 players: side drum, tenor drum, bass drum, cymbal, xylophone, sleigh bells, gong), harp and strings.

First concert performance: London, the Royal Festival Hall, Monday 21 February 1972.

CAST:

MADAME BARDEAU landlady of the Golden Duck	SHIRLEY MINTY mezzo - soprano
THE CURE an elderly country priest	BERNARD DICKERSON tenor
JOSEPH LAVATTE a rich bourgeois	FORBES ROBINSON bass
MADELEINE his daughter	ANNE PASHLEY soprano
HECTOR DE FLORAC a young poet	WILLIAM McALPINE tenor
OLYMPIANS	
JUPITER (Maitre Jupe) manager of the troup	THOMAS HEMSLEY baritone
DIANA (Mademoiselle Diane)	RAE WOODLAND soprano
VENUS (Madame Veen)	silent part
BACCHUS (Monsieur Bac)	EDMUND BOHAN tenor
MARS (Monsieur Mars)	RAIMUND HERINCX baritone
MERCURY (Mercure)	silent part
POLYPHONIA ORCHESTRA	Leader : Denis East
THE AMBROSIAN SINGERS	Director : John McCarthy

PRODUCER : Ande Anderson

CONDUCTOR : Bryan Fairfax

The cuts in the vocal score and libretto are as follows:

	Cut No.	Page.	From	To.	Page
PART ONE	1	6	Beginning of 3rd bar after Fig 3	Fig. 9	13
	2	19	6th bar after Fig. 13	10 bars before Fig. 18	23
	3	26	Asterrisk in 1st bar	3rd bar before Fig. 21	28
	4	46	4th bar after Fig. 31	8th bar before Fig. 34	48
	5	79	Fig. 61	Fig. 65	80
	6	88	Fig. 74	Fig. 78	92
	7	141	Asterisk in last bar	One bar before Fig. 141	144
	Short pause to mark end of Act 1.				
	8	171	3rd bar after Fig. 4	Fig. 27	190
	9	193	Asterisk 2nd bar after Fig. 33	3rd bar before Fig. 35	194
	10	204	5th bar after Fig. 45	Fig. 67	213
	11	229	Pause on Fig. 86 (orch. tacet)	Fig. 100 (tutti)	241
			- I N T E R V A L -	(bar before Fig. 122)	
PART TWO	12	263	Asterisk in last bar	5th bar after Fig. 137	269
	13	272	Fig. 140	Fig. 144	276
	14	289	5th bar after Fig. 161	Fig. 166	294
	15	309	Fig. 184	Fig. 188	312
	Short pause to mark end of Act II				
	16	349	Fig. 50	Fig. 55	353
	17	369	Fig. 87	Fig. 95	373
	18	374	Fig. 98	Fig. 109	383
	19	396	Fig. 124	Fig. 133	399
	20	415	Opera concluded with three new chords at Fig. 161:		

CUTS TO LIBRETTO:

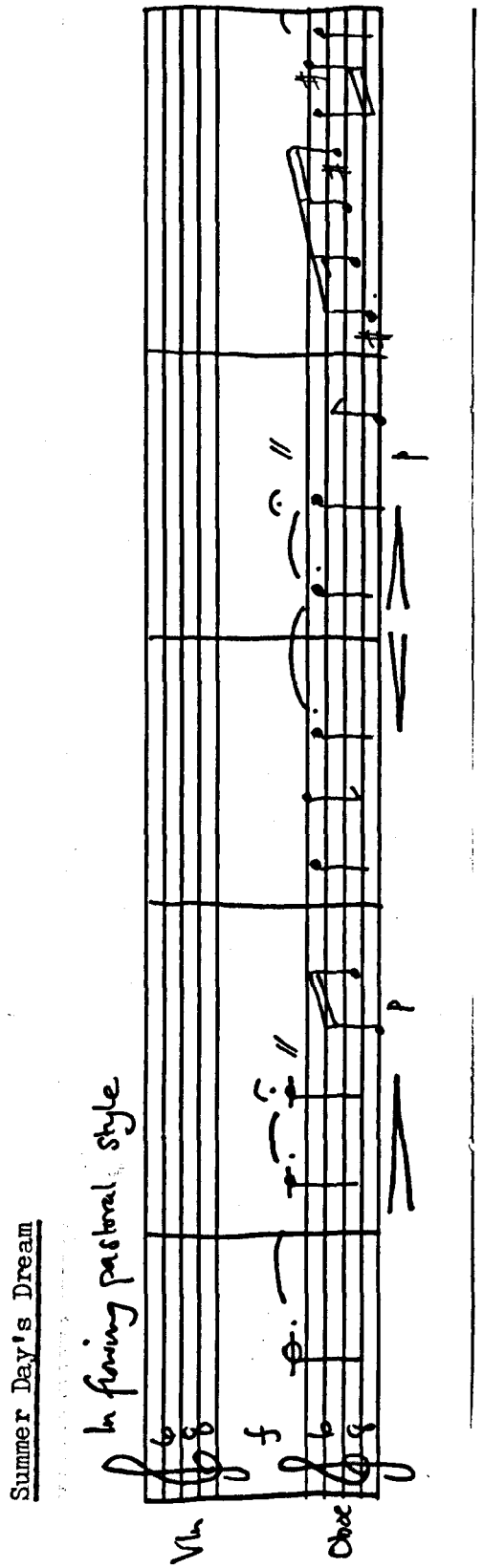
	Cut No.	Page.	From.	To.	Page
PART ONE	1	11	Bardeau "Quiet, Quiet...	Bardeau. "M. Lavatte...	12
	2	14	Bardeau. "Hey you Jean..	(Jean)Cure. "M.Lavatte..	15
	3	15	Lavatte. "I must borrow..	Lavatte."Tonight is the..	16
	4	19	Cure."One moment please..	Hector."Most noble..	20
	5	— -	Orchestral - -		
	6	28	Diana."Leave the stage..	Diana."Leave the South..	29
	7	36	Lavatte."But remember..	Hector."And tell..	36
	Short pause to mark end of Act I.				
	8	39	Alfred."All is well..	Madeleine."Oh, bitter..	42
	9	43	Madeleine."Oh, Hector..	Hector."Madeleine I am here	43
	10	- - -	Orchestral - -		
	11	66	Diana."Now in the haunted.	Diana."Madeleine! Come away	47
			- I N T E R V A L -		
PART TWO	12	49	Lavatte."Gentlemen..	Mars."March & fight..	50
	13	- - -	Orchestral - -		
	14	52	Chorus."We remember..	Bacchus."Venus,Aphrodite..	52
	15	55	Hupiter."O, restless..	Jupiter."Now you have seen	55
	Short pause to mark end of Act II				
	16	62	Cure."Monsieur Lavatte..	Lavatte."Wreck & ruination	63
	17	67	Cure."Joseph Lavatte.	Cure."Friends, devils..	68
	18	69	Cure."O unbeliever..	Jupiter."Well, my dear..	71
	19	73	Cure."You guests are..	Guests."Hail to the bride.	74
	20	75	Guests."Here stands..	to end of libretto	

Bibliography:

A note by the composer, which also appeared in the programme.
The Times, 21 January 1972, p. 3d-f(Anon)
Musical Opinion, Vol. 95 (February 1972), pp.236-7 (B. Fairfax)
Musical Times, Vol. 113, no. 1548, February 1972, pp.145-7
(E. Dent, N. Cardus, W.McNaught)
The Listener, Vol, 87 (17 February 1972), p.222 (B. Fairfax)
The Times, 18 February 1972, p. 12h (Anon)

(Emergency lighting provided for the performance)
Musical Opinion, Vol 95 (April 1972), pp. 347-8 (E.M. Webster)
Opera, Vol. 23, no. 4, April 1972, pp. 379-380 (H. Rosenthal)

Letter from Bliss to George Dannatt, dated 21 August 1972
Letter from Bliss to Dannatt, dated 22 August 1972
Letter from Dannatt to Bliss, dated 25 August 1971
Letter from Bliss to Dannatt, dated 2 September 1971
Letter from Bliss to Dannatt, dated 2 September [1971]
Letter from Bliss to Dannatt, dated 6 September 1971
Letter from Bliss to Dannatt, dated 26 December 1971
Letter from Bliss to Dannatt, dated 1 January [1972]
Letter from Bliss to Dannatt, dated 4 January 1972
Letter from Bliss to Dannatt, dated 14 February 1972
Letter from Bliss to Dannatt, dated 5 March 1972
(Present location: George Dannatt, Esq)


Summer Day's Dream
In flowing pastoral style
Vln
Oboe
f
p

B95 SUMMER DAY'S DREAM: Incidental music ("...an oboe and violin duet [which] has an English pastoral feeling and great tenderness" : used in Act I, Scene 2 and Act II, Scene 2) to J.B. Priestley's play.

Date of composition: 1949 (Pen Pits)

Instrumentation: Oboe and violin

Duration: 1 minute 20 seconds

First performance: Bradford, the Prince's theatre, Monday 8 August 1949.

CAST:

STEPHEN DAWLISH (an old man)	HERBERT LOMAS
FRED VOLES (a farm bailiff)	CHARLES LAMB
MARAGET DAWLISH (Stephen's daughter in law)	EILEEN THORNDIKE
ROSALIE DAWLISH (Stephen's granddaughter)	ADRIENNE CORRI
FRANKLYN HEIMER (an American industrialist)	JOHN SALEW
MADAME IRINA SHESTOVA (a Russian official)	ADINA MANDLOVA
CHRISTOPHER DAWLISH (Stephen's grandson)	JOHN WESTBROOK
DR BAHRU (an Indian research chemist)	OLAF POOLEY
The Play directed by	MICHAEL MACOWAN
Decor by	REECE PEMBERTON
Costumes designed/executed by	BEN PEARSON

SYNOPSIS OF SCENES

The action of the play takes place at Larks Lea, an old country house on the South Downs; and the time is around Midsummer, 1975.

Act I Scene 1 - The Entrance Hall. Early Afternoon
Scene 2 The same. Evening. The same day.
Act II Scene 1 - The Terrace. Afternoon. Three days later.
Scene 2 The same. Night. The same day.

First London performance: St Martin's Theatre, Thursday 8 September 1949 with the same cast.
The music was pre-recorded. Unable to trace performers.

Manuscript:

Holograph in ink

The unbound score is written on one double sheet of 18-stave music paper, measuring 35.9 x 26.3 cms.

Christopher's theme | for | Summer Day's Dream [written in ink] | Play by J B Priestley [written in blue biro]

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

Signed by the composer at the end of the music.
The date 'June 1949' also appears at the end of the music.
No dedication or place of composition apparent.

Present location: Lady Bliss, London

Unpublished

Bibliography:

J.B. Priestley, [Introduction to] The Plays of J.B. Priestley, Vol III (London, Heinemann, 1950), pp. xiii - xiv.
The Yorkshire Post, 9 August 1949, p. 3d-f (H.M. Raleigh)
The Times, 9 September 1949, p. 2e (Anon)
Punch, 21 September 1949, p. 331 (E. Keown)

B96 QUARTET [No. 4] FOR STRINGS: for two violins, viola and cello*

Date of composition: 1950 (Pen Pitë)

Dedication: To the Griller Quartet

Duration: 30 minutes

First performance: Edinburgh, Freemasons Hall, Friday 1 September 1950. The Griller String Quartet (Sidney Griller (1st violin), Jack O'Brien (2nd violin), Philip Burton (viola), Colin Hampton (cello)).

First London performance: Unable to trace

Manuscript:

Holograph in ink, with occasional performance indications in pencil

The score, bound in a brown paper cover, is written on 20-stave music paper, measuring 36 x 26.5cms.

First movement:

2nd String Quartet | by | Arthur Bliss | 1st Movement

5 double and 2 single sheets:

24 pages -	p. [i]	Title Page
	p. [ii]	Blank
	pp. 1 - 20	Music
	pp. [iii-iv]	Blank

Second movement:

Quartet No 2 | by | Arthur Bliss | Second movement

2 double and 1 single sheet:

10 pages -	p. [i]	Title Page
	p. [ii]	Blank
	pp. 1 - 5	Music (p.4 contains half a page of alterations and revisions)
	p. 6	Blank
	pp. [iii-iv]	Blank

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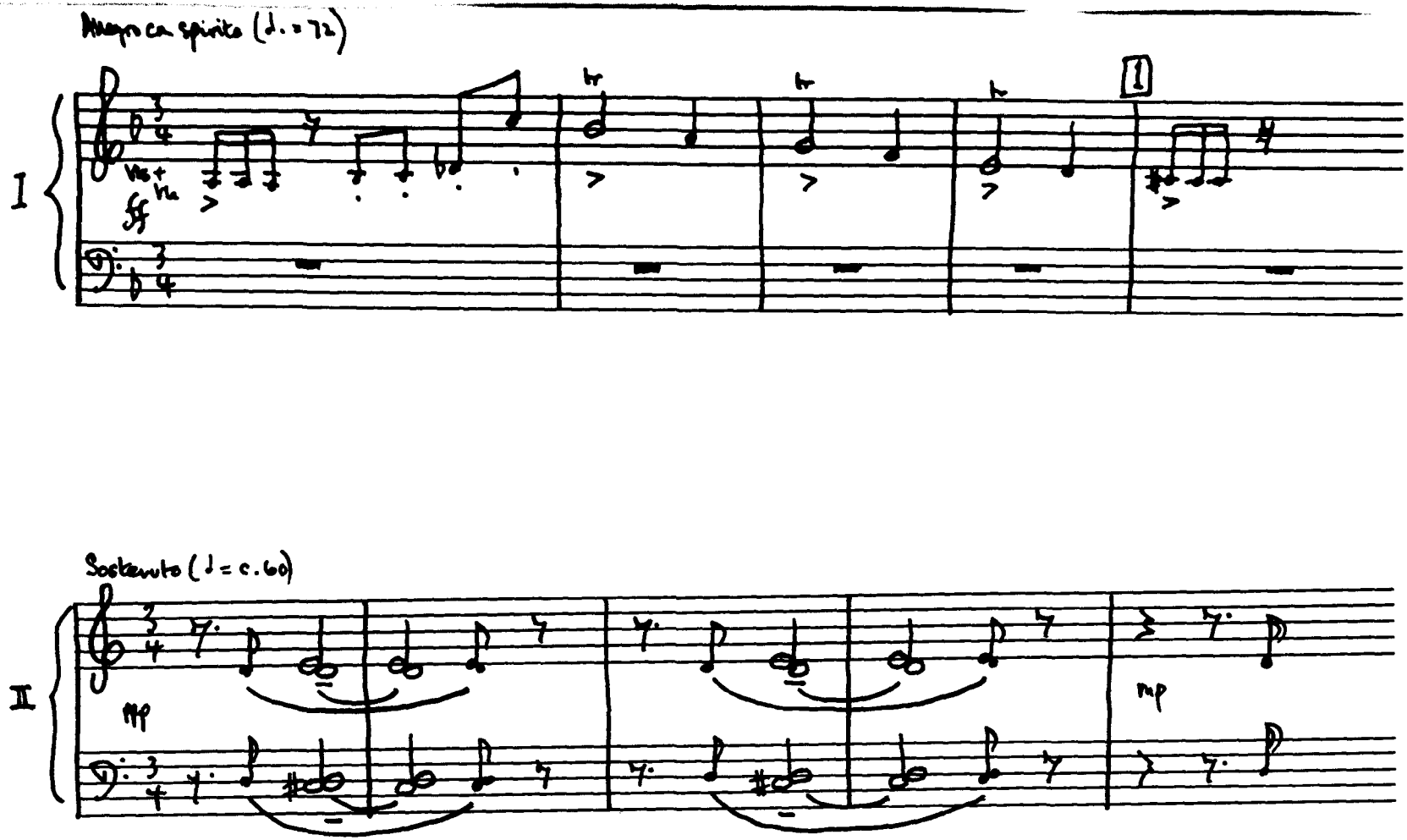
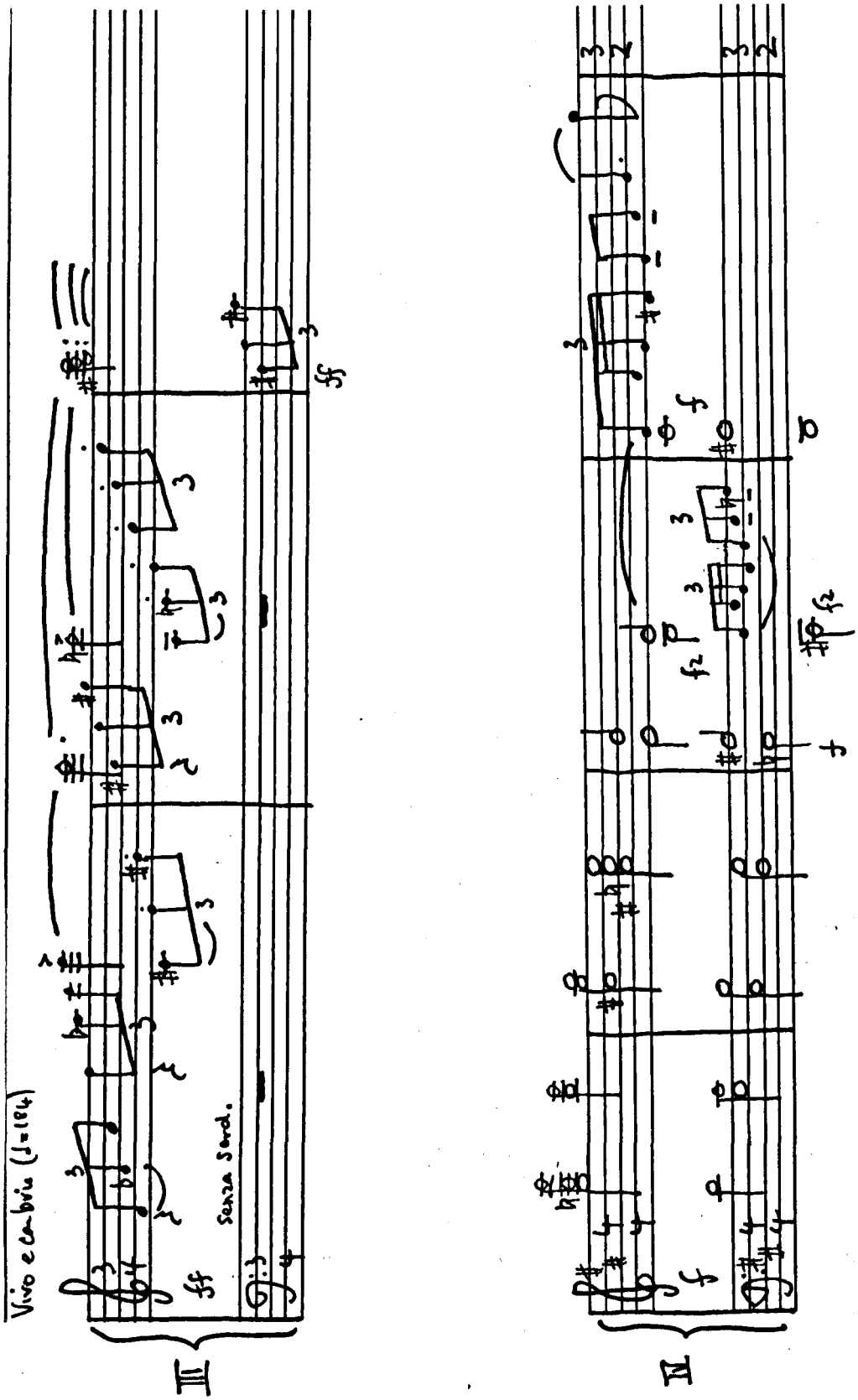
* Written in honour of the twentieth anniversary of the formation of the Griller Quartet.


Allegro ma spirito (♩. = 72)
I
ff
1
II
Sostenuto (♩ = c. 60)
ppp
mp


Vivo e cambia (♩=184)
Senza Sord.

Third movement:

2nd Quartet | by | Arthur Bliss. | III | Movement

4 double and 1 single sheet:

18 pages -	p. [i]	Title Page
	p. [ii]	Blank
	pp. 1 - 15	Music
	p. 16	Blank

Fourth movement:

2nd Quartet | 4th movement | Arthur Bliss

4 double and 2 single sheets:

20 pages -	p. [i]	Title Page
	p. [ii]	Blank
	pp. 1 - 16	Music
	p. [iii]	Blank
	p. [iv]	Blank

Signed by the composer on the title page of each movement, and at the end of the music.
The date 'June 1950' is also given at the end of the music.
No dedication or place of composition apparent.

Present location: University of California, Berkeley Music Library. Presented to the Library by Sidney Griller in 1957.

First edition: (miniature score)

ARTHUR BLISS | SECOND STRING QUARTET | NOVELLO AND COMPANY LIMITED | 160 WARDOUR STREET | LONDON, W.1 | MADE IN ENGLAND

67 pages. 188 x 136mm
Straw stiff paper wrappers. Lettered in black.
Trimmed edges.

Publication: © 1951 at 5/-. Parts also available.

Bibliography:

The Times, 2 September 1950. p. 8d (Anon)

Recordings: 33rpm:

The Griller String Quartet 10" Decca LX 3038
Reviewed in The Gramophone, Vol XXIX (337) June 1951, p.8 by A.R. (i.e. Alec Robertson)

Other versions:

TWO CONTRASTS FOR STRING ORCHESTRA: Arranged from Quartet No. 2 (movements 2 and 3) by Arthur Bliss who added a double bass part, with the upper parts remaining the same (1972).

Instrumentation: Violins I and II, violas, cellos and double basses.

Duration: 10 minutes 37 seconds

First performance: Cheltenham, the Town Hall, Sunday 16 July 1972.
The Academy of St. Martin-in-the-Fields, conducted by Neville Marriner.
(The Cheltenham International Festival of Music).

Manuscript: (Double bass part only)

Holograph in ink and biro

The unbound score is written on one double sheet of 28-stave music paper, measuring 36.6 x 27.1cms.

4 pages - p.[1] I : Sostenuto (2nd movement of quartet)
pp.[2-4] II: Vivocanbrio (3rd movement of quartet)

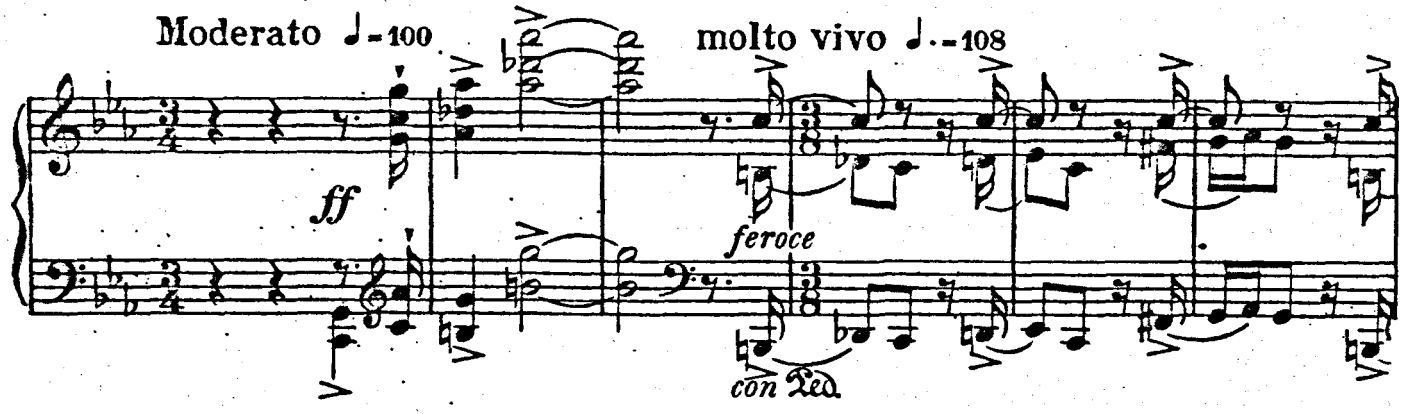
No date, dedication, place of publication or signature of the composer apparent.

Present location: Lady Bliss, London

Unpublished

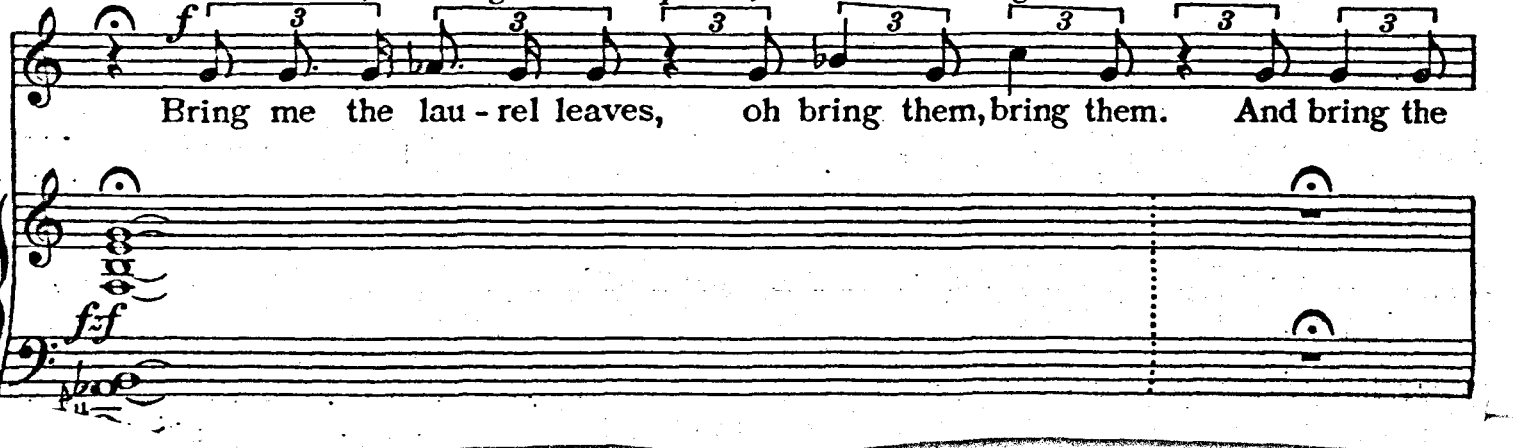
Bibliography:

The Times, 17 July 1972, p. 71 (Joan Chissell)



4 RECIT.
Moderato

SIMAETHA, *distraught and desperate, calls to her slave girl*



B97 THE ENCHANTRESS: Scena for contralto and orchestra.
Words adapted from the Second Idyll of Theocritus (c. 310-250 BC) by Henry Read (1914-).

Date of composition: 1951 (Pen Pits)

Instrumentation: 2 flutes and piccolo, oboe and cor anglais, 4 horns in F, 2 trumpets in C, 3 trombones, timpani, percussion (1 player: cymbals), harp and strings.

Dedication: To Kathleen Ferrier

Duration: c. 17 minutes

First performance: Manchester, orchestral studio in the Milton Hall, Deans gate, Tuesday 2 October 1951.
Kathleen Ferrier (contralto) with the BBC Northern Orchestra (leader: Reginald Stead), conducted by Charles Groves. Broadcast in the 3rd Programme of the BBC.

First London Performance: the Royal Festival Hall, Sunday 6 April 1952.
Kathleen Ferrier (contralto) with the London Symphony Orchestra, conducted by Hugo Rignold.

Manuscript:

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

The score, bound in dark blue cloth, is written on 28-stave music paper, measuring 35.6 x 26.6 cms.

The Enchantress | Scena for Contralto and Orchestra | by | Arthur Bliss | Words adapted from the Second Idyll of Theocritus | by | Henry Reed

74 pages -	p. [i]	Title Page
	p. [ii]	Dedication, Orchestration, Duration and Plot
	pp. 1 - 71	Music
	p. 72	Blank
	pp. [73-74]	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 'June 1951' at the end of the music.
Dedication at the top of page [ii]
No place of composition apparent.

Present Location: Lady Bliss, London

First edition: (Vocal Score)

ARTHUR BLISS | THE ENCHANTRESS | SCENA FOR CONTRALTO | AND ORCHESTRA | WORDS ADAPTED FROM THE | SECOND IDYLL OF THEOCRITUS | by | HENRY REED | 6s. Od. | (1951) | MADE IN ENGLAND | NOVELLO | AND COMPANY LIMITED | 160 WARDOUR STREET | LONDON W.1

26 pages. 298 x 228mm
Black stiff paper wrappers. Lettered in red. Trimmed edges.

Publication: © 1952 at 6/-

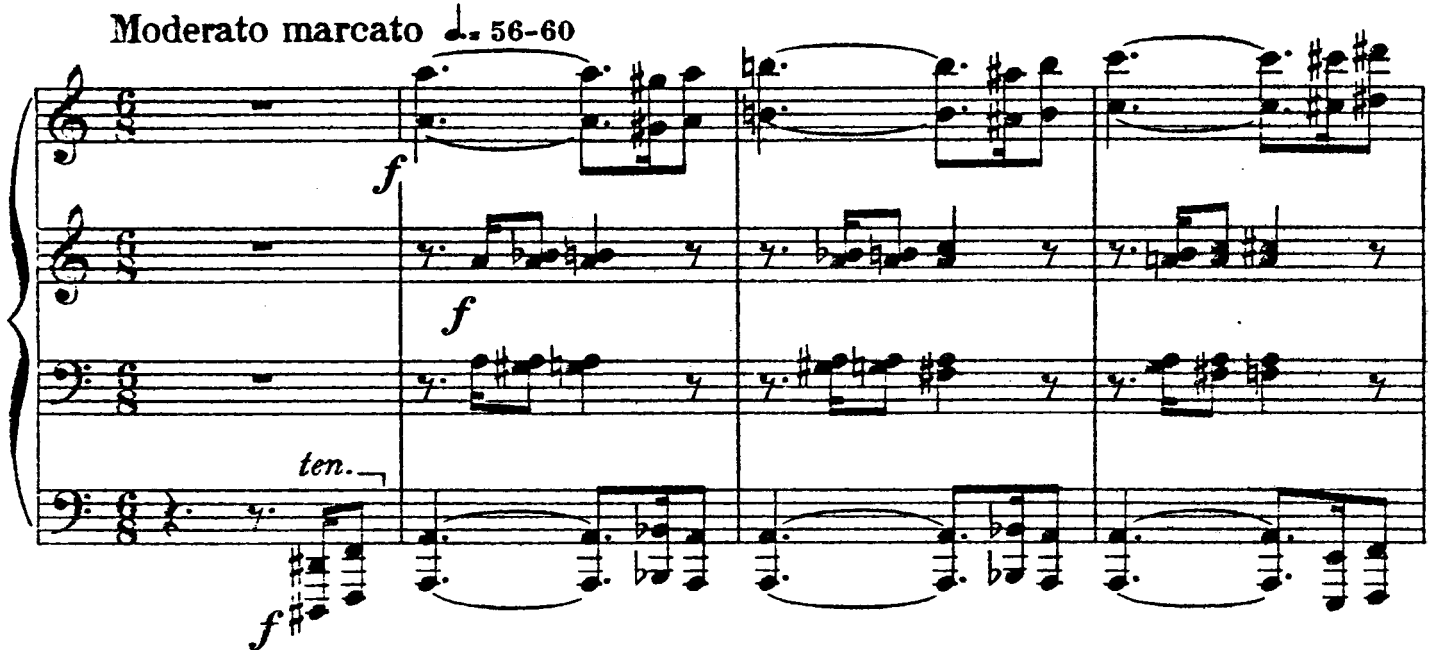
Bibliography:

Winifred Ferrier, The Life of Kathleen Ferrier (Hamish Hamilton, London, 1955), p.160.
The Times, 7 April 1952, p.3c (Anon)
The Musical Times, Vol, 93, no. 1311, May 1952, p.224 (Arthur Jacobs)
Letter from Bliss to Herbert Murrill dated 3 June 1951 (I have written... a scena 'The Enchantress' for Kathleen Ferrier...I have now made an orchestral version, which is really how I wanted it produced.)
Letter from Murrill to Bliss dated 7 June 1951
Letter from Bliss to Murrill dated 9 June 1951
BBC Internal memorandum dated 9 July 1951
Letter from Robert Simpson to Bliss dated 11 July 1951
(Present location: BBC Written Archives Centre, Caversham)

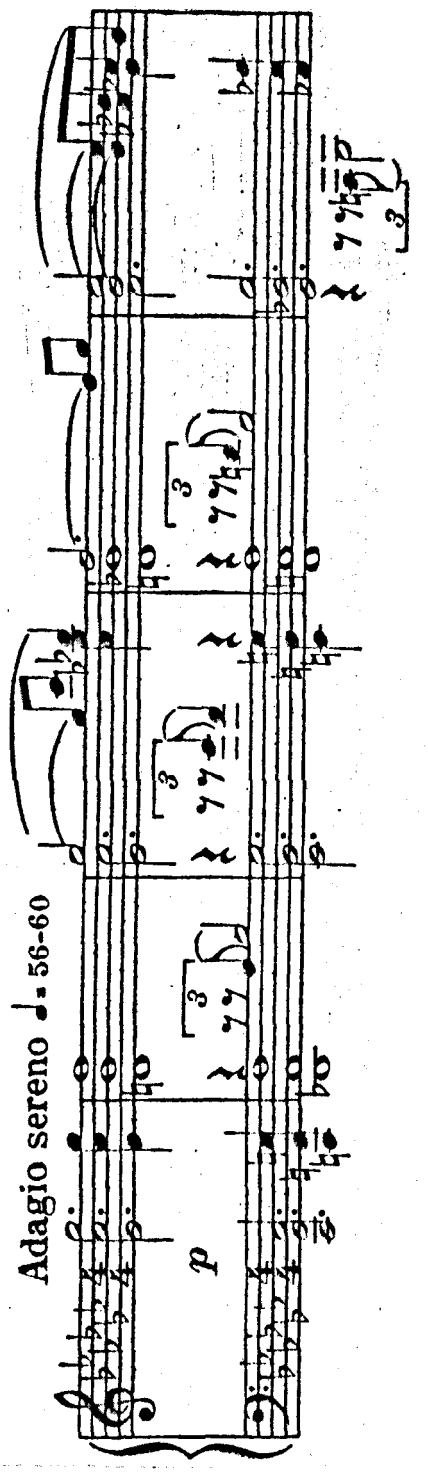
B98 : SONATA FOR PIANO

Sonata for Piano

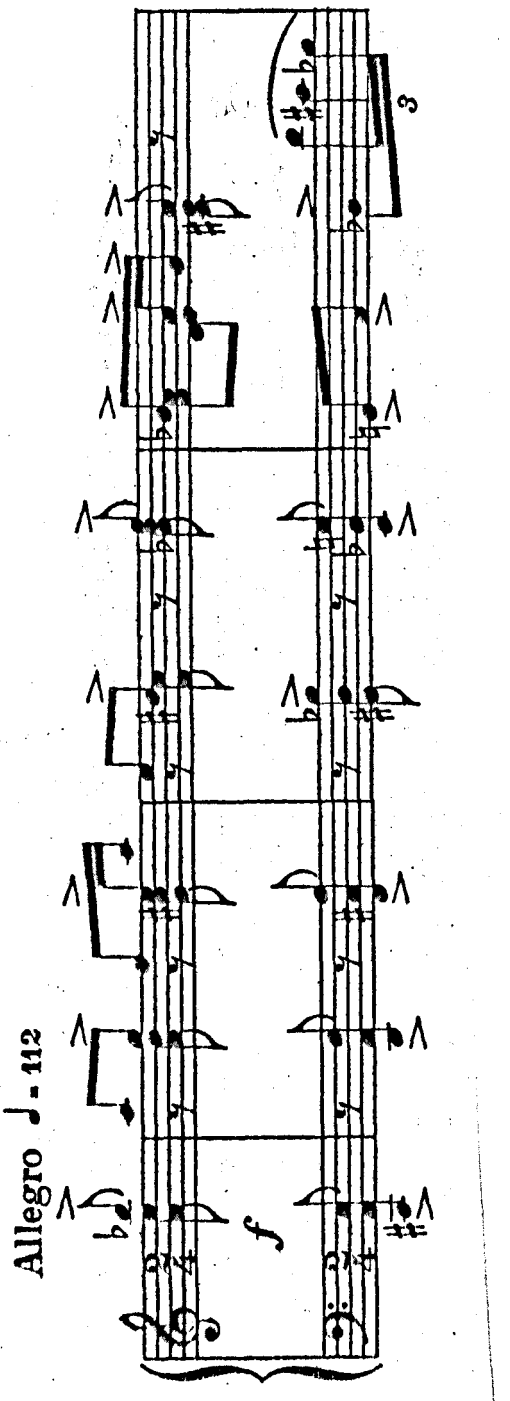
I



II



III



B98 SONATA FOR PIANO [solo]

Date of composition: 1952 (Pen Pitœ)

Dedication: To Noel Mewton-Wood

Duration: 21 - 22 minutes

First performance: London, Broadcasting House, Friday 24 April 1953.
Noel Mewton-Wood (piano)
Broadcast in the 3rd Programme of the BBC

Manuscript: Whereabouts inknown

First edition:

ARTHUR BLISS | SONATA | FOR | PIANOFORTE | 7s. 6d. | (1951) | NOVELLO | AND COMPANY LIMITED | 160 WARDOUR STREET | LONDON W.1

37 pages. 306 x 240mm
Red stiff paper wrappers. Lettered in black.
Trimmed edges.

Publication: © 1953 at 7/6d. Reprinted in 1976 with the composer's final corrections.

Bibliography:

Programme note by the composer
Radio Times, 17 April 1953, p. 27 (Andrew Porter)
News Chronicle, 25 April 1953, p. 3h (Scott Goddard)

Recordings: 33rpm:

Rhonda Gillespie (piano) 12" Argo ZRG 786 (stereo)
Reviewed in Gramophone, Vol 52 (621) February 1975, p. 1516 by J.W. (i.e. John Warrack)

B99 THE BEGGAR'S OPERA: Musical additions and arrangements, realised from the original airs, for the film. Shepperton and Denham Studios. Produced by Lord Olivier and Herbert Wilcox. Directed by Peter Brook.

Date of arrangement/composition: 1952/53 (Pen Pits)
Bliss's contract was signed with Imperadio Pictures 30 April 1953.

CREDITS:

SCREEN PLAY	DENIS CANNAN
ADDITIONAL DIALOGUE AND LYRICS	CHRISTOPHER FRY
TECHNICOLOR CONSULTANT	JOHN BRIDGE
PHOTOGRAPHY	GUY GREEN
ART DIRECTOR	WILLIAM C ANDREWS
OPERA SETS AND COSTUMES	GEORGE WAKHEVITCH
SUPERVISING EDITOR	REGINALD BECK
PRODUCTION MANAGER	J D WILCOX
ASSOCIATE PRODUCER	ERIC GOODHEAD
SOUND RECORDISTS	PETER HANDFORD
	RED LAW
CAMERA OPERATOR	AUSTIN DEMISTER
ASSISTANT DIRECTOR	FRANK HOLLANDS
PRODUCTION ASSISTANT	JOHN BRABOURNE
SPECIAL EFFECTS	WALLY VEEVERS
	GEORGE SAMUELS
WARDROBE SUPERVISOR	MAUDE CHURCHILL
CASTING	PATRICIA SMITH
CONTINUITY	ELAINE SCHRLYECK
SET DRESSER	LEONARD TOWNSEND
MAKE-UP	TONY SFORZINI
HAIRDRESSING	JOYCE WOOD
DANCE ARRANGEMENT	FRANK STAFF
REPETITEUR	WILLIAM BLEZARD

CAST:

CAPTAIN MACHEATH	LAURENCE OLIVIER
LOCKIT	STANLEY HOLLOWAY
PEACHUM	GEORGE DEVINE
MRS PEACHUM	MARY CLARE
MRS TRAPES	ATHENE SEYLER
POLLY PEACHUM	DOROTHY TUTIN
LUCY LOCKIT	DAPHNE ANDERSON
THE BEGGAR	HUGH GRIFFITH
THE ACTRESS	MARGOT GRAHAME
THE FOOTMAN	DENNIS CARMAN

1st TURNKEY	GEORGE ROSE
1st PRISONER	STUART BURGE
2nd PRISONER	CYRIL CONWAY
3rd PRISONER	GERALD LAWSON
YOUNG FEMALE TRAVELLER	EILEEN HARVEY
FILCH	EDWARD FRYER
INN KEEPER	ERIC POHLMAN
MRS COAXER	EDITH COATES
JENNY DIVER	YVONNE FURNEAUX
JACK, THE POT BOY	KENNETH WILLIAMS
SUKEY TAWDREY	SANDRA DORNE
MATT OF THE MINT	LAURENCE NAISMITH
A DRUNKARD	MAX BRENT
DOLLY TRULL	MERCY HAYSTEAD
MRS SLAMMEKIN	PATRICIA RHINE
MOLLY BRAZON	JOCELYN JAMES
MRS VIXEN	ISABEL GEORGE
BETTY DOXEY	HELEN CHRISTIE
2nd TURNKEY	JOHN KIDD
3rd TURNKEY	H C WALTON
4th TURNKEY	EUGENE LEAHY
5th TURNKEY	EDGAR NORFOLK
1st CHAIRMAN	OLIVER HUNTER
2nd CHAIRMAN	JOHN BAKER
Gin SELLER	MADGE BRINDLEY
THE GOVERNOR	FELIX FELTON
NEGRO PAGE	TAMBA ALLENEY
CHAPLAIN	TERENCE GREENIDGE
HANGMAN	BILLY WELLS

The Singers: Laurence Olivier, Adele Leigh, Jennifer Vyvyan, Edith Coates, John Cross, John Cameron, Bruce Boyce and Stanley Holloway.

Music composed/arranged for the following episodes:* Title music - consisting of "How Happy Could I Be" [original Air number 35] and "Youth's the Season" [Air 22], with an original composition by Bliss to accompany the Prison Scene; "My heart was so free" [Air 15]; Macheath rides up to gallows - orchestral version of "My heart was so free," "How shall I chase the dull days" [Original composition by Bliss, with words by Christopher Fry]; "Our Polly is a sad slut" [Air 7]; "Can love be controlled" [Air 8]; "In the days of my youth" [Air 46]; "Oh Lucy what made you sink so low" [Original composition by Bliss, with words by Fry]; "Oh ponder well" [Air 12], Orchestral music over Polly's soliloquy. "My heart was so free" [Air 15]; "Pretty Polly say" [Air 14]; "Were I laid on Greenland's coast" [Air 16]; "Oh what pain it is part" [Air 17]; Fight in the barn - orchestral music by Bliss; "My heart was so free" [Air 15]; " Fill every glass" [Air 19]; "Let us take the road" [Air 20]; "If the heart of a man" - with orchestral introduction by Bliss [Air 12]; "Youth's the season" - with orchestral introduction by Bliss [Air 13]; "At the gallows I'll suffer with pleasure" [Air 25]; "Young Joan was a maid of Paddington Green" [Original composition with words by Fry]; "In Old England" [Original composition, with words by Fry]; "Man may escape" [Air 26]; "I'm bubbled, I'm bubbled" [Air 36]; "How happy could I be with either" [Air 35]; "Why how now Madame Flirt" [Air 38]; "No power on earth" [Air 39]; "How Happy" [Air 35]; Lucy releases Macheath [original composition includes repeat of Prison scene music] "Rest you, sleep you (lullaby)" [original composition, with words by Fry]; Macheath escapes - orchestral music by Bliss, "The modes of the Court" [Air 44]; "Before the barn door crowing" [Air 23]; "In the days of my youth" [Air 46]; "I'm like a sliff on the ocean toss'd" [Air 10]; "Come sweet lass" [Air 51]; "The modes of the Court" [Air 44]; Gaming room chase - orchestral music by Bliss; "Come sweet lass" [Air 51]; "In Old England" [original composition]; "Hither dear husband" [Air 52]; "You'll think ere many days ensure" [Air 32]; "Oh cruel, cruel case" [Air 58]; Procession to Tyburn through the street - orchestral music by Bliss; "Since laws were made" [Air 61]; "World I might be hanged" [Air 68]; "He's away" [Original composition, with orchestral introduction, by Bliss, with words by Fry]; "My heart was so free" [Air 15]; End titles incorporating "Youth's the season" [Air 22].

Instrumentation: 2 flutes and 2 piccolos, 2 oboes and cor anglais, 2 clarinets in B-flat, 2 bassoons, 2 horns in F, 2 trumpets in C, 3 trombones, 1 tuba, timpani, percussion (2 players : side drum, tenor drum, bass drum, cymbals, glockenspiel, xylophone, tubular bells, low bell in F, tambourine, gong, chains, iron bar), harp, celeste and strings.

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* These are as they appear in the film (details from the music cue sheet)

Film first shown: London, the Rialto Theatre, Coventry Street, Sunday 31 May 1953.
Shown privately to royal guests for the Coronation Premiere at the Rialto on Friday 5 June 1953.
Music played by the London Symphony Orchestra, conducted by Muir Mathieson.

Manuscript:

N.B. The extant manuscripts provide a clue to what Bliss actually arranged for the film version of The Beggar's Opera. The following are provided, wherever possible:-

1. The printed incipits from a vocal score used in the Lyric Theatre, Hammersmith, production, first given in June 1920.
2. Incipits from Bliss's own short score for the film version which show any changes in pitch time and key signature, etc.

Details of manuscripts are given in the following order existing numbers:

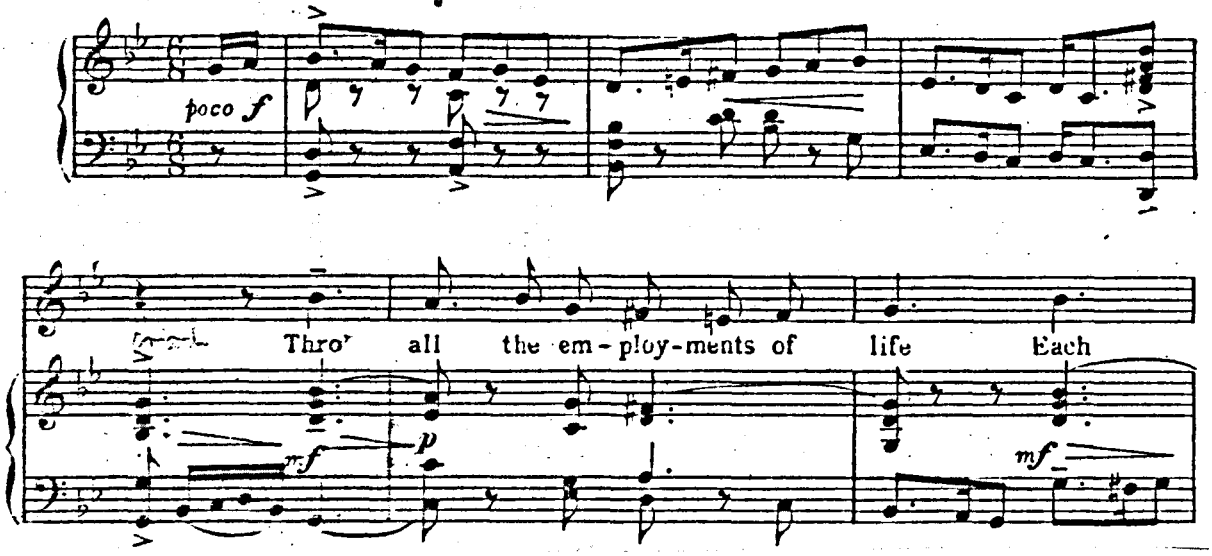
A : Vocal Score - in original order, with an indication of original air numbers. Some of these settings were not used in the film.
B : New extra items, composed by Bliss for the film version in vocal score (with words by Christopher Fry);
C : Full Score: orchestral items.

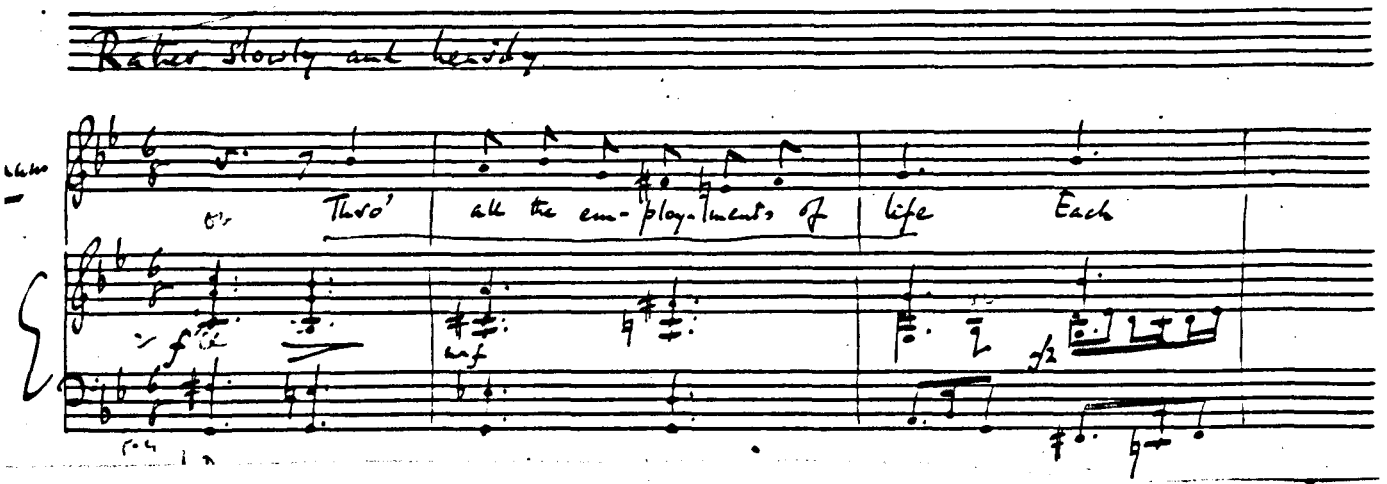
Present location of all items: Lady Bliss, London

Unpublished except Air 1 - Through all the employments of life (Full Score) in Max Henrichsen (Ed). 9th Music Book, Hinrichsen Ed Ltd., [1956], pp. [88-94].
See also other versions.

Air 1 : Through all the employments

Rather deliberately.





A : Vocal Score

Air 1 : Through all the employments of life

Holograph in ink, with blue/red pencil additions

The unbound vocal score is written on one double sheet of 16-stave music paper, measuring 36.0 x 26.3cms.

Air 2[sic] | Beggar's Opera | Air 1 (crossed out in red pencil) | Through all the employments of life | (Peachum) | (Sketch in pencil)

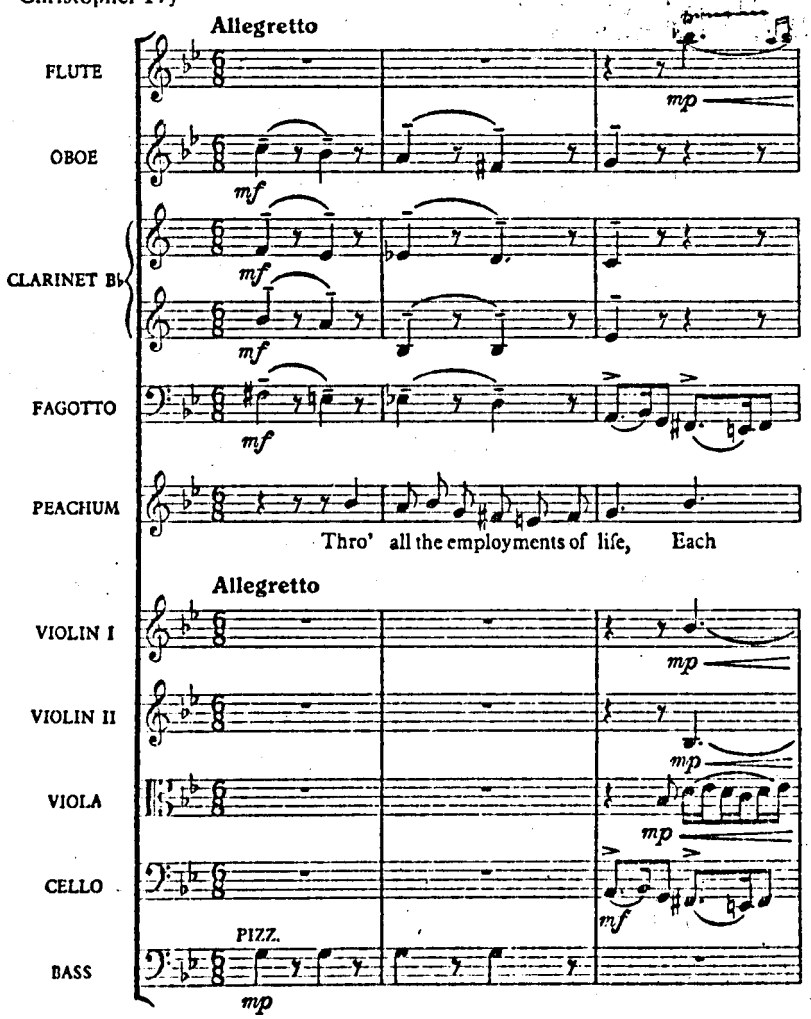
p. [i]	Title page
pp. [1-2]	Music
p. [3]	Text of Peachum's speech 'A man may grow' (Air 3) in Bliss's hand.

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

Through all the employments

Words by
Christopher Fry

ARTHUR BLISS



Orchestral Score:

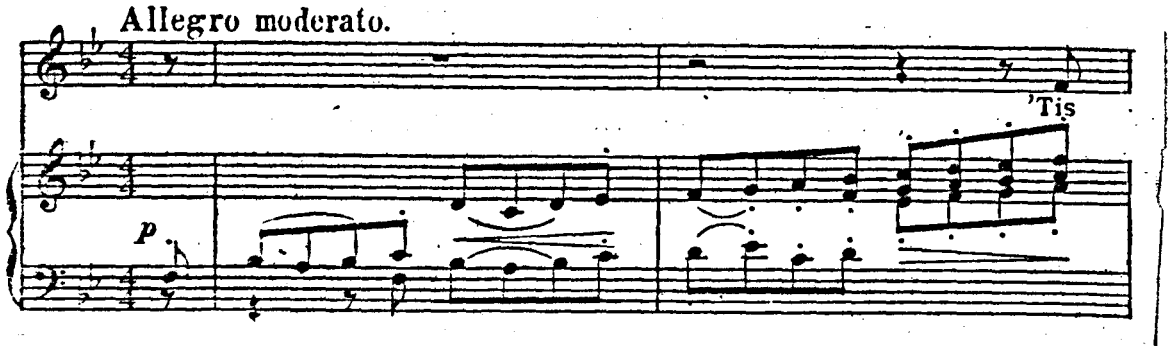
Holograph in black ink, with blue/lead pencil additions.

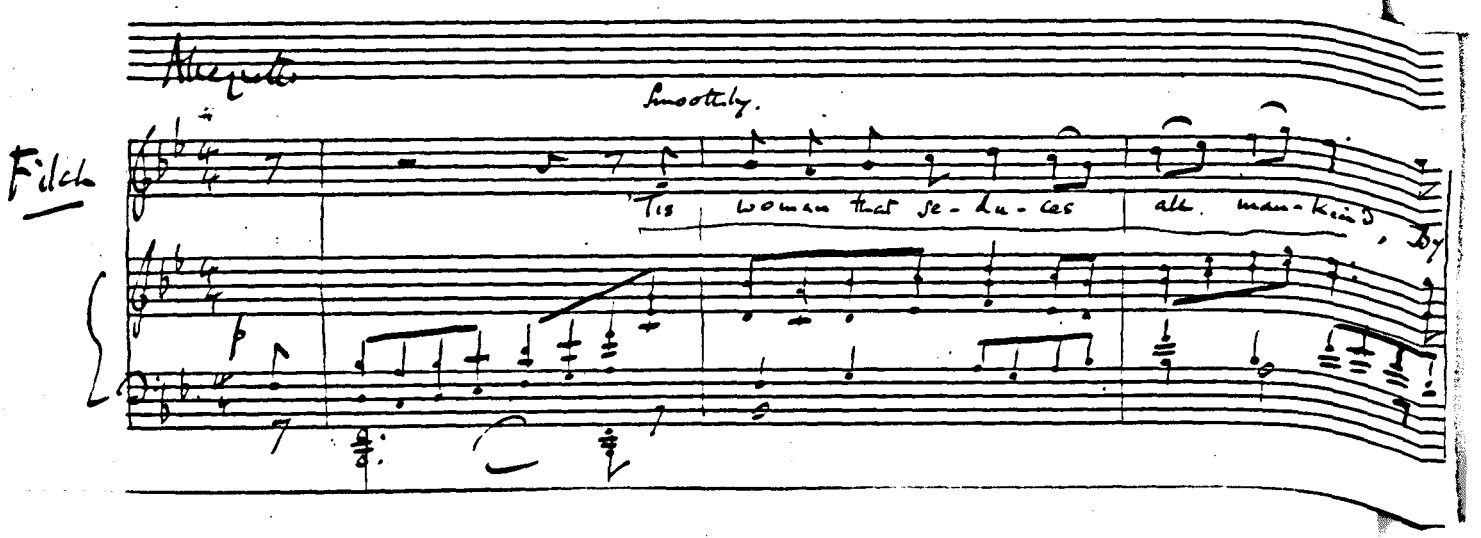
The unbound score is written on one double sheet of 20-stave music paper, measuring 36.0 x 26.4cms.

4 pages	-	pp. [1-3]	Music
		p. [4]	Extra music

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

Air 2 : 'Tis woman that seduces





Air 2 : 'Tis woman that seduces all mankind'

Holograph in ink, with black/red pencil additions

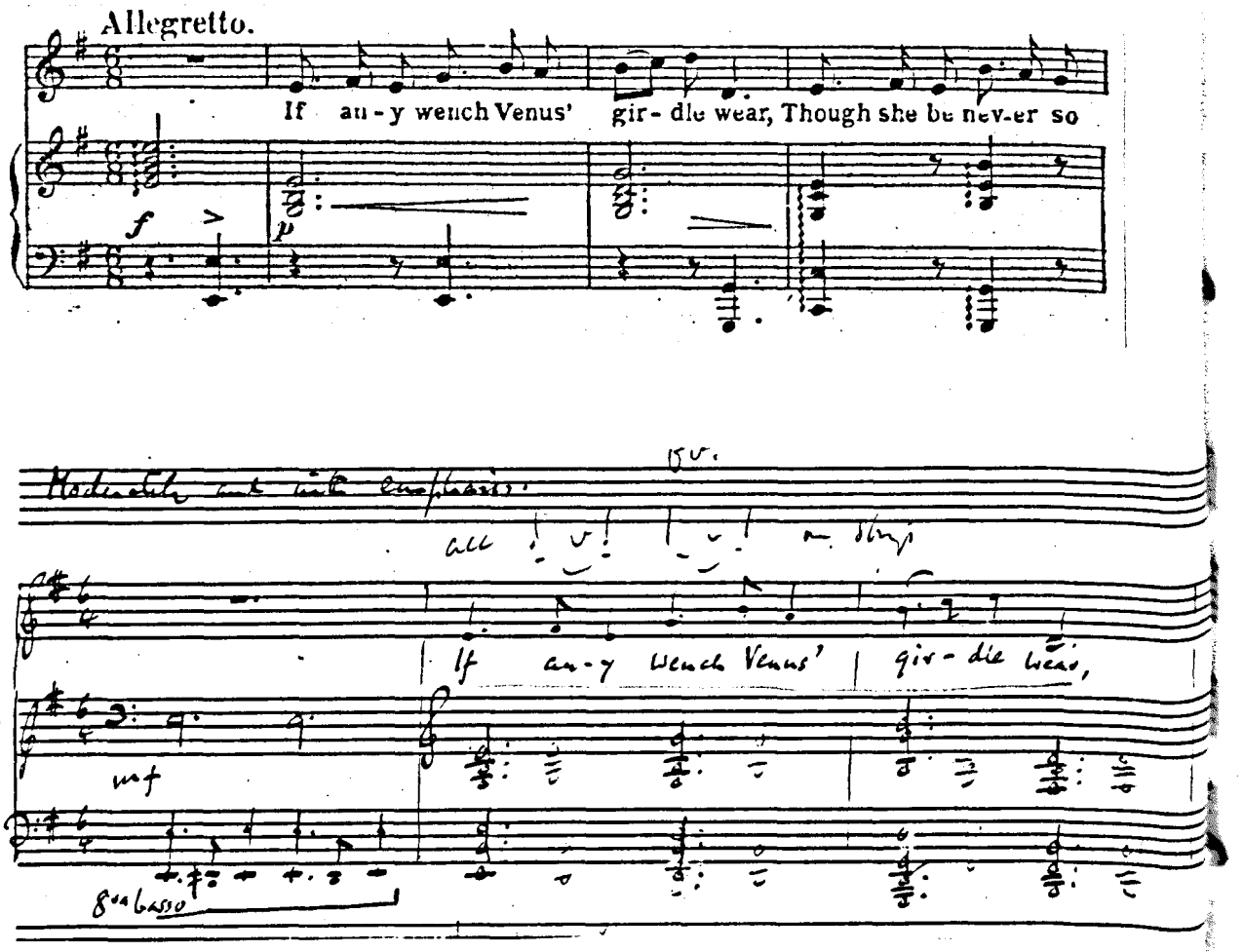
The unbound vocal score is written on one double sheet of 16-stave music paper, measuring 36.0 x 26.3cms.

Beggar's Opera | AIR **2** | 'This woman that seduces all mankind | (Filch)

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.
No date, dedication, or place of composition apparent.

Air 3 : If any wench Venus' girdle wear



Air 3 : If any wench Venus's girdle wear

Holograph in ink with black/blue pencil additions

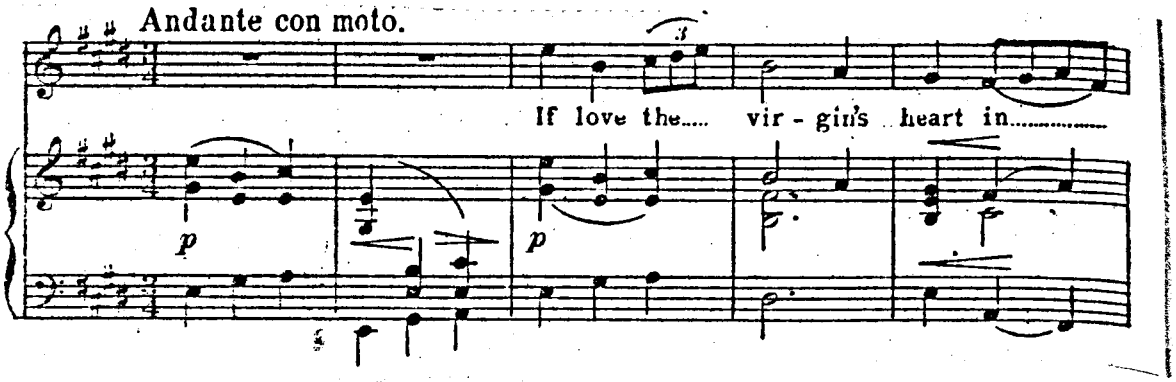
The unbound coval score is written on one double sheet of 16-stave music paper, measuring 36.0 x 26.3cms.

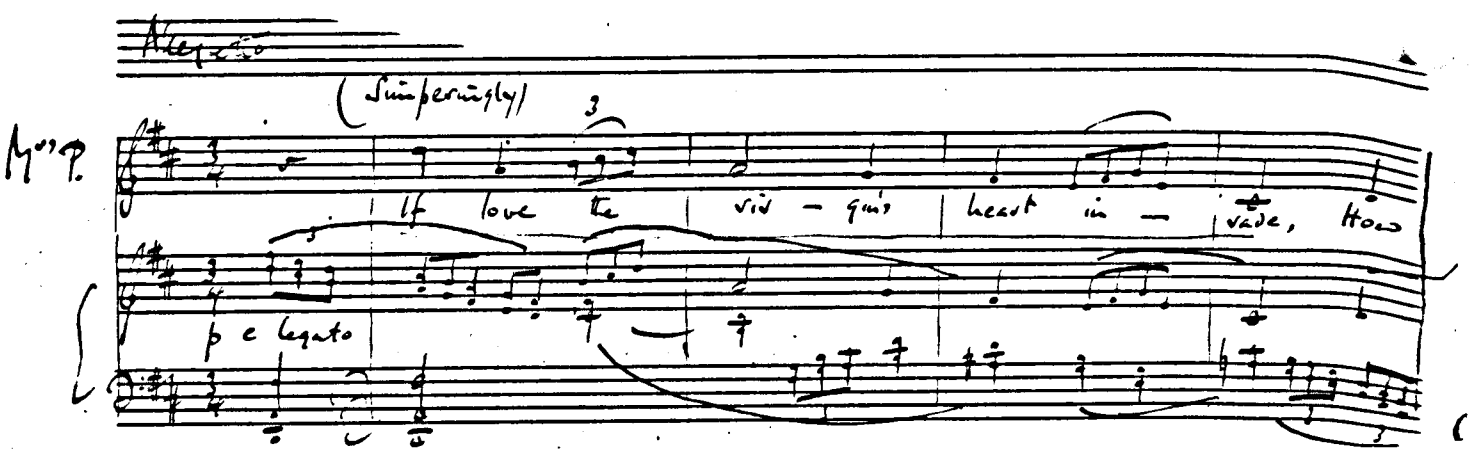
Beggar's Opera | AIR 3 | If any wench Venus's girdle wear | (Mrs Peachum)

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.
No date, dedication, or place of composition apparent.

Air 4 : If love the virgin's heart invade





Air 4 - If love the virgin's heart invade

Holograph in ink with blue pencil addition

The unbound vocal score is written on one double sheet of 16-stave music paper, measuring 36.0 x 26.3cms.

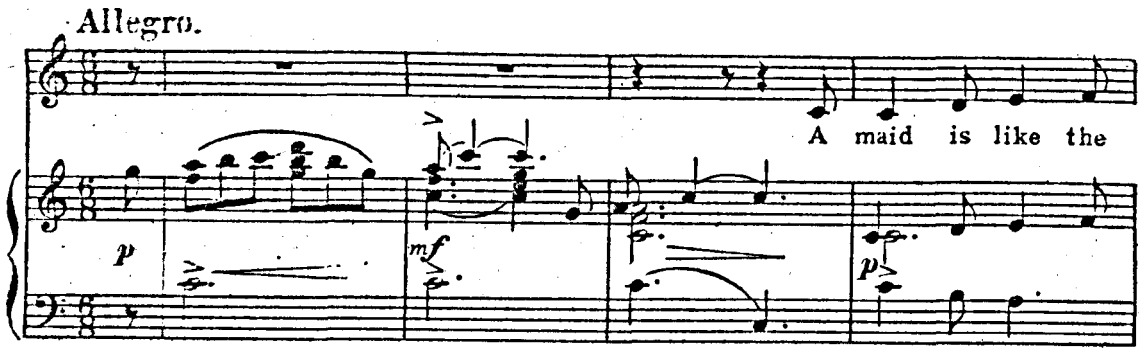
Beggar's Opera | AIR 4 | If love the virgin's heart invade |
(Mrs Peachum)

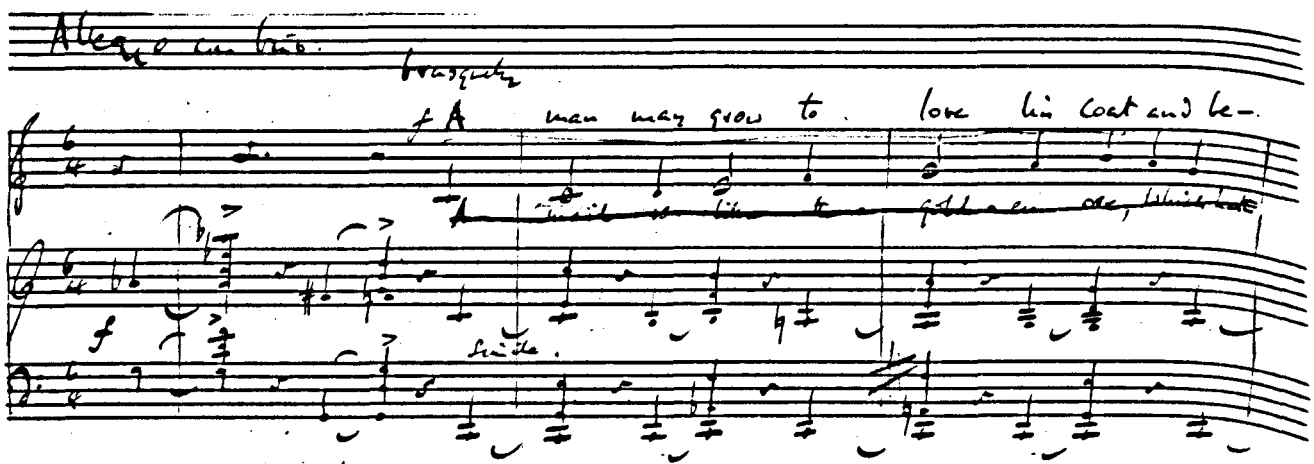
4 pages - p. [i] Title page
pp. [1-2] Music
p. [3] Blank

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

B99

Air 5: A maid is like the golden ore





Air 5 - A maid is like the golden one, with new words by Christopher Fry : A man may grow to love his coat

Holograph in ink with blue/red pencil additions

The unbound vocal score is written on one double sheet of 16-stave music paper, measuring 36.0 x 26.3cms.

Beggar's Opera | Air 5 (crossed out and 'Air 3' substituted) | A maid is like the golden one (crossed out and 'A man may grow to love his coat' substituted) | (Mrs Peachum)

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.
No date, dedication or place of composition apparent.

Orchestral Score:

Holograph in black and red ink with blue/lead/red pencil additions

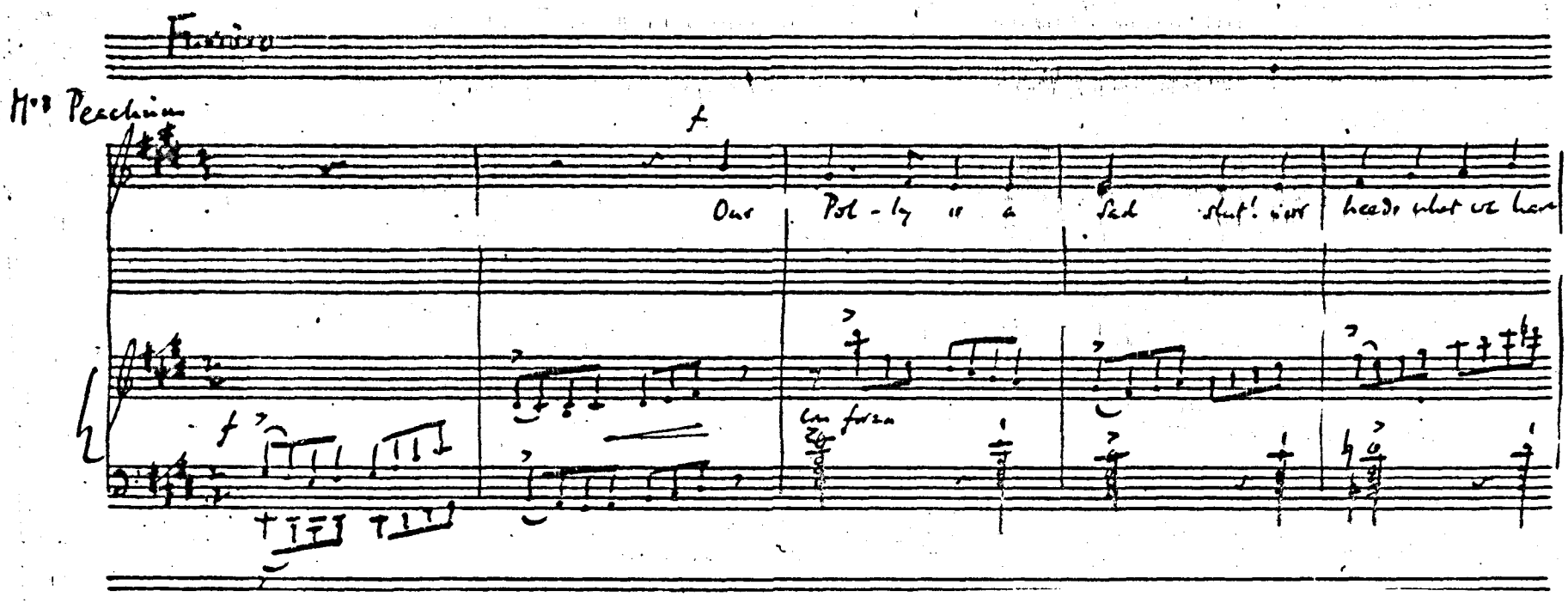
The unbound score is written on one double sheet of 28-stave music paper, measuring 36.0 x 26.3cms.

4 pages - p. [i] Title Page: AIR 3 | Beggar's Opera | A man may grow to love his coat | (Mrs Peachum)
pp. [1-2] Music
p. [3] Blank

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

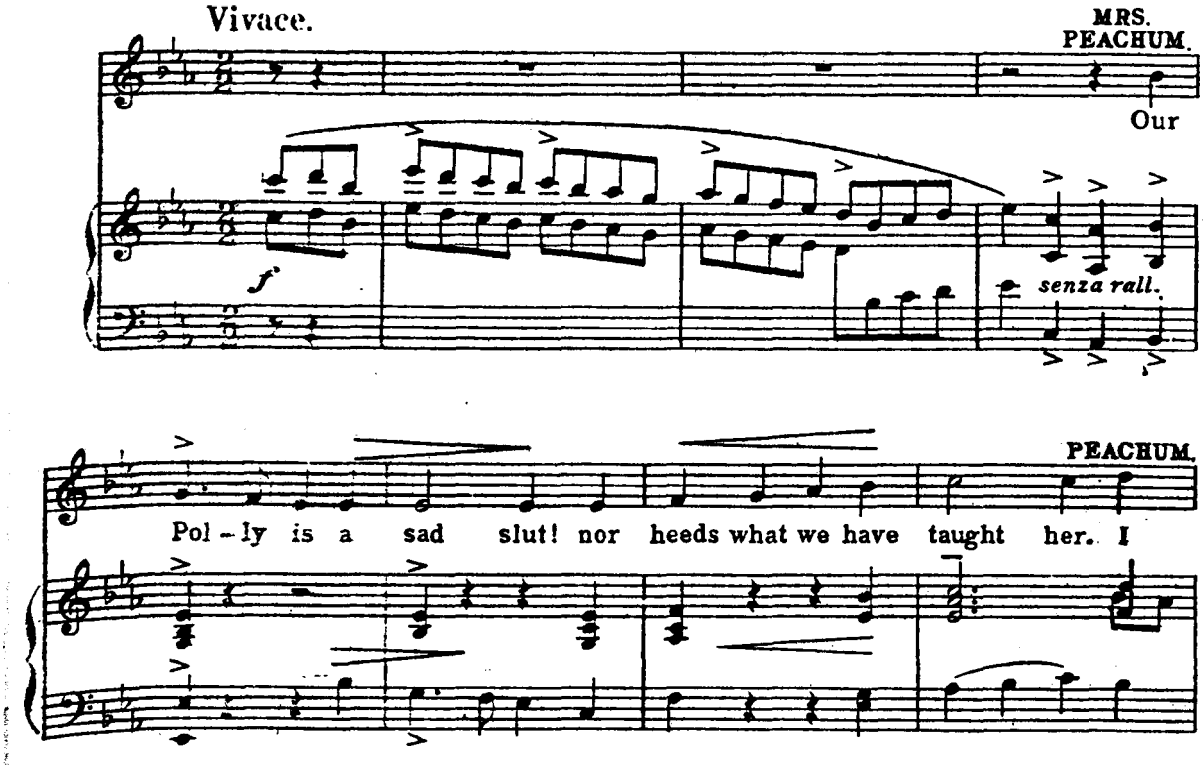
Air 6 : Virgins are like the fair flower: Whereabouts unknown

Air 7 : Our Polly is a sad slut!



1 5104 1

Air 7 : Our Polly is a sad slut!



Whereabouts of original unknown

The following details are taken from a photocopy of the number in the concert version, written in Bliss's hand:

Holograph [in ink]

The score is written on both sides of one single sheet of 20-stave music paper.

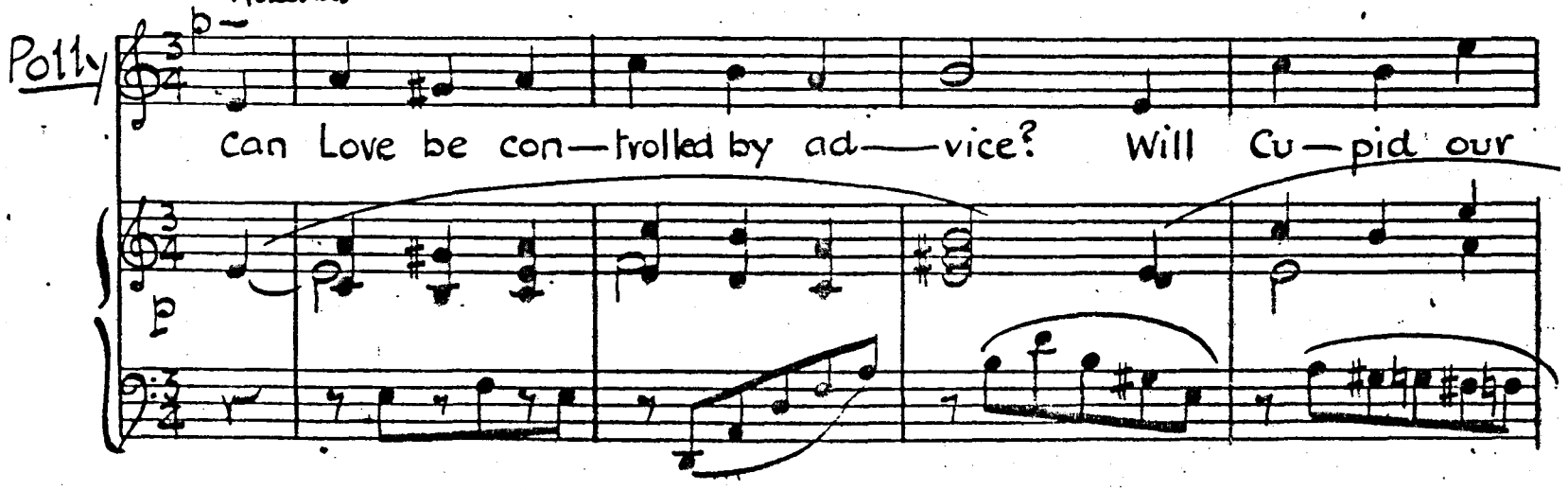
2 pages - pp. [1-2] Music

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

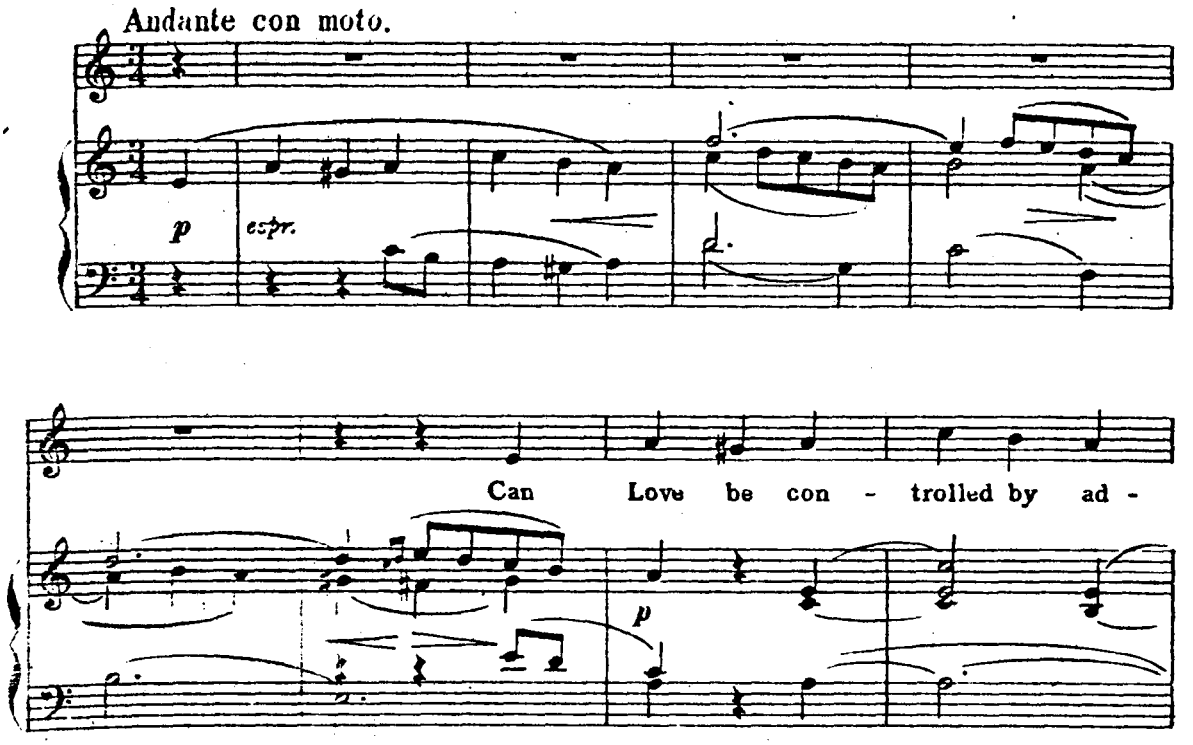
Air 8 : Can love be controlled

~~Andante~~ Moderato.

Moderato

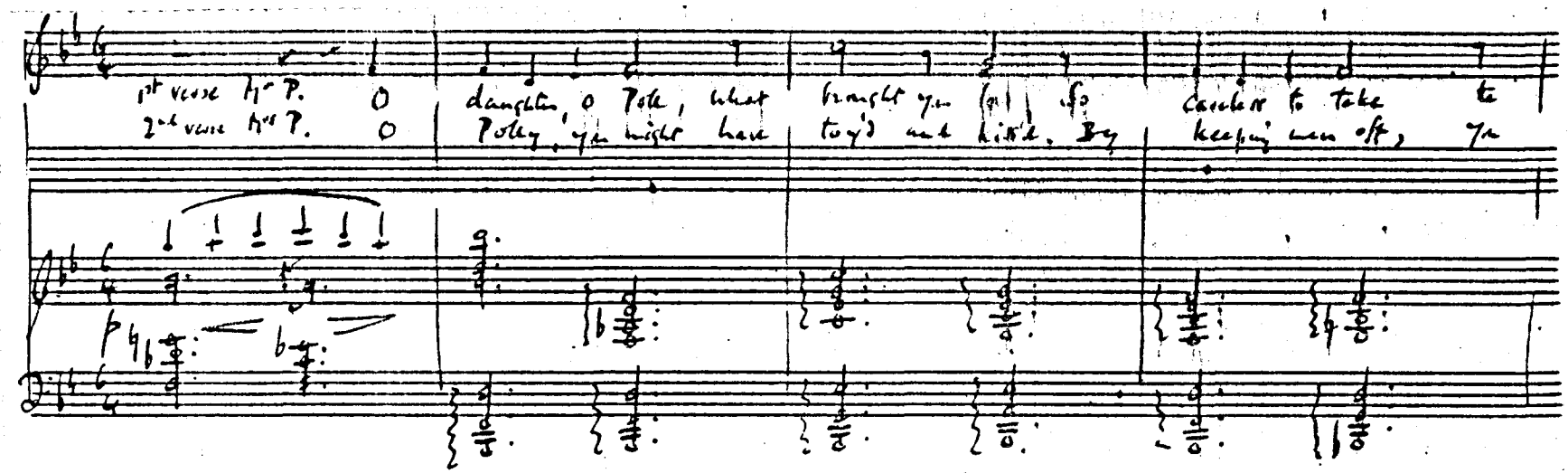


Air 8 : Can love be controlled: Whereabouts unknown

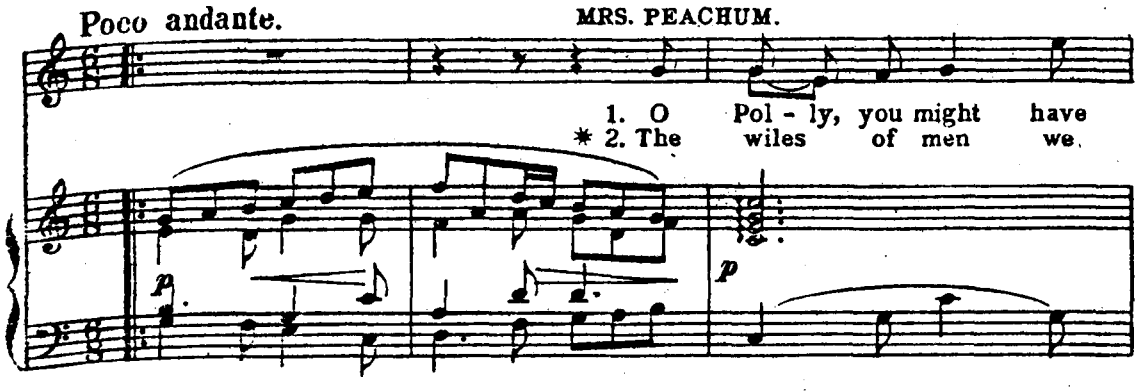


Photocopy of the number, in the concert version, is written by a copyist, but with alterations in the composer's hand.

Air 9 : O Polly, you might have toy'd



Air 9 : O Polly you might have toy'd (First verse by Christopher Fry)



Whereabouts of original unknown

The following details are taken from a photocopy of the number in the concert version, written in Bliss's hand:

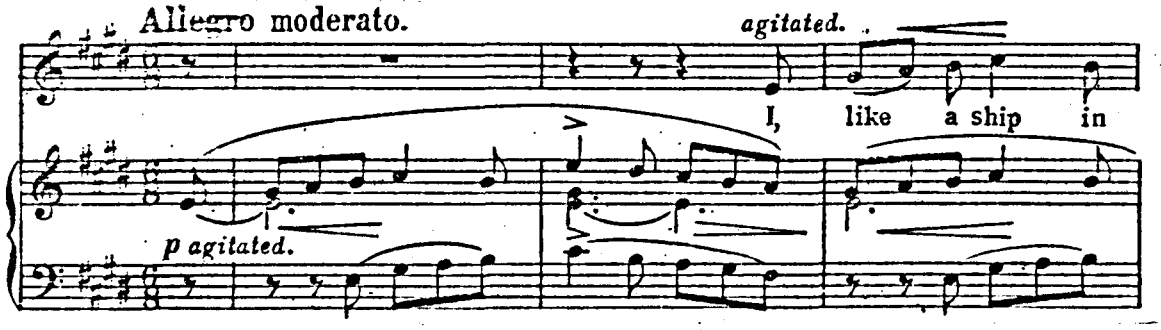
Holograph [in ink]

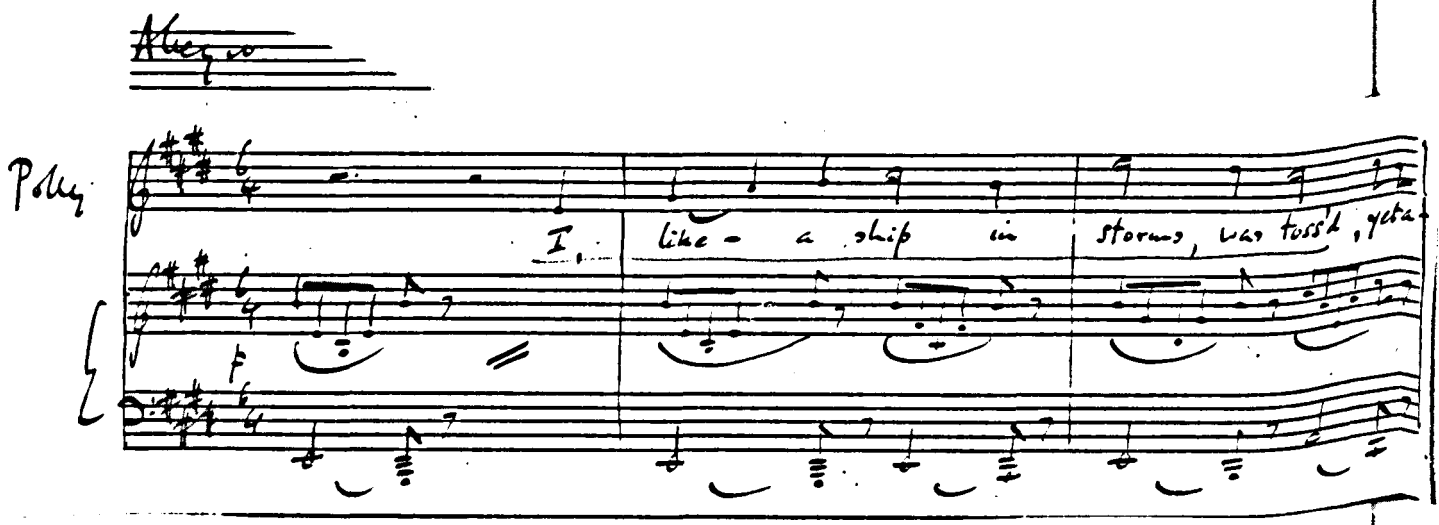
The score is written on both sides of one single sheet of 20-stave music paper.

2 pages - pp [1-2] Music

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

Air 10 : I, like a ship in storms





Air 10 : I, like a ship in storms, was toss'd

Holograph in ink with black/blue pencil additions

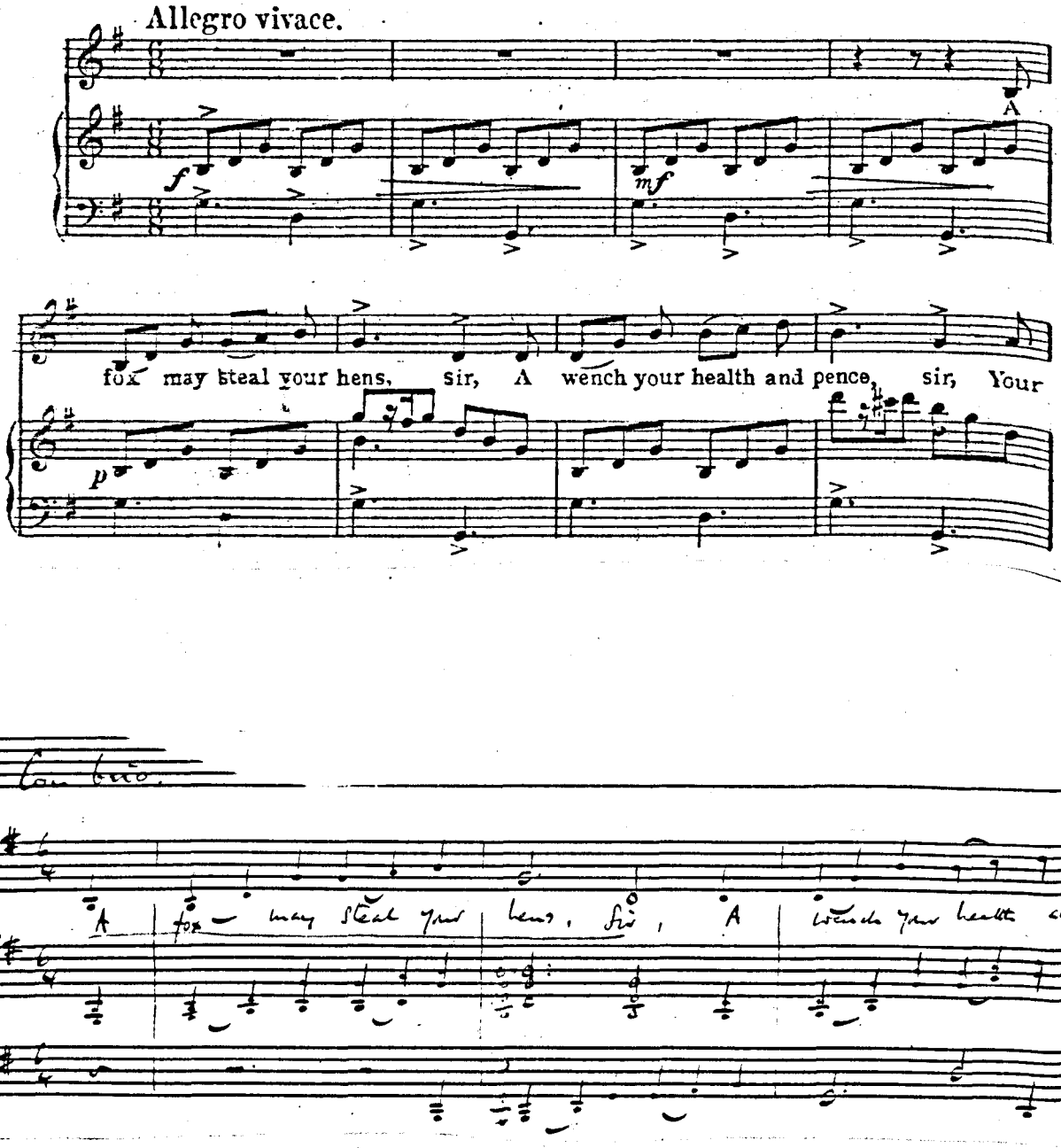
The unbound vocal score is written on one double sheet of 16-stave music paper, measuring 36.0 x 26.3cms.

Beggar's Opera | AIR 10 | I, like a ship in storms, was toss'd | (Polly)

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.
No date, dedication or place of composition apparent.

Air 11 : A fox may steal your hens



Air 11 : A fox may steel your hens, Sir

Holograph in ink with black/blue pencil additions

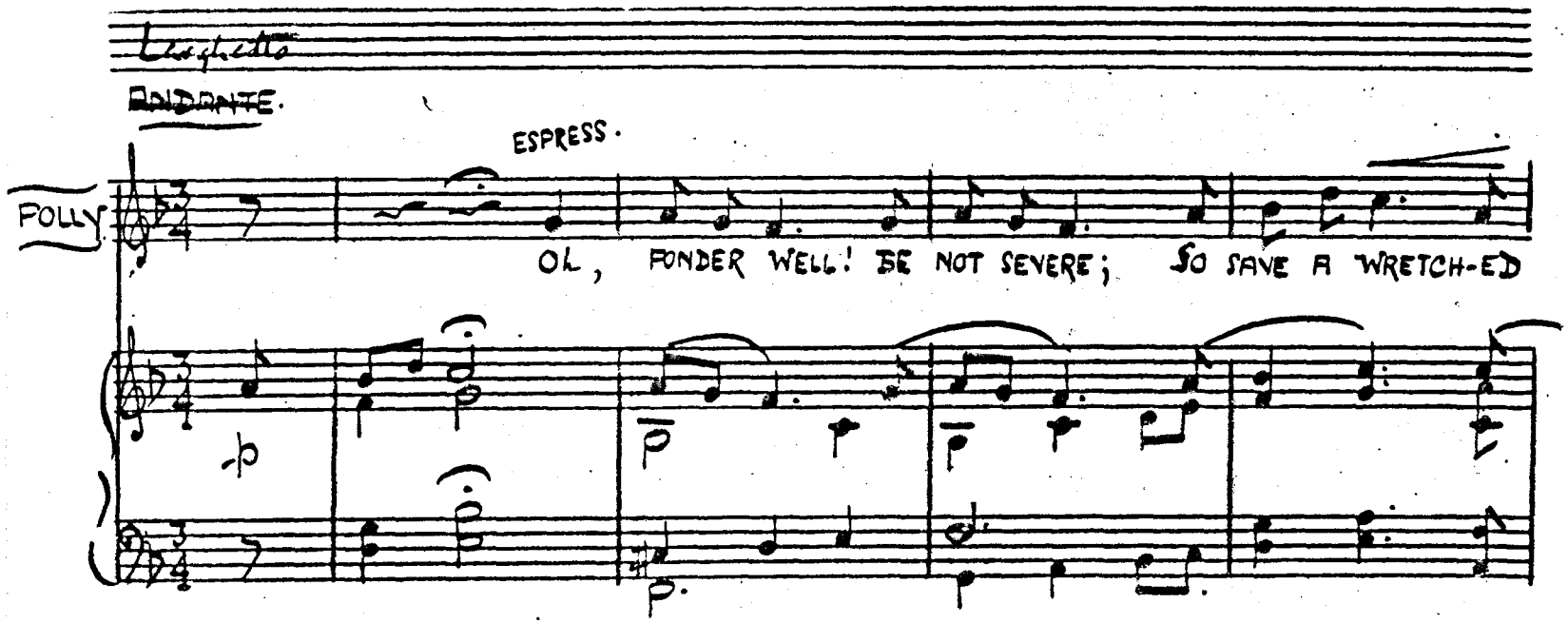
Unbound vocal score - one double sheet of 16-stave music paper, measuring 36.0 x 26.3cms.

Beggar's Opera | AIR 11 | A fox may steel your hen, Sir | (Mr & Mrs Peachum)

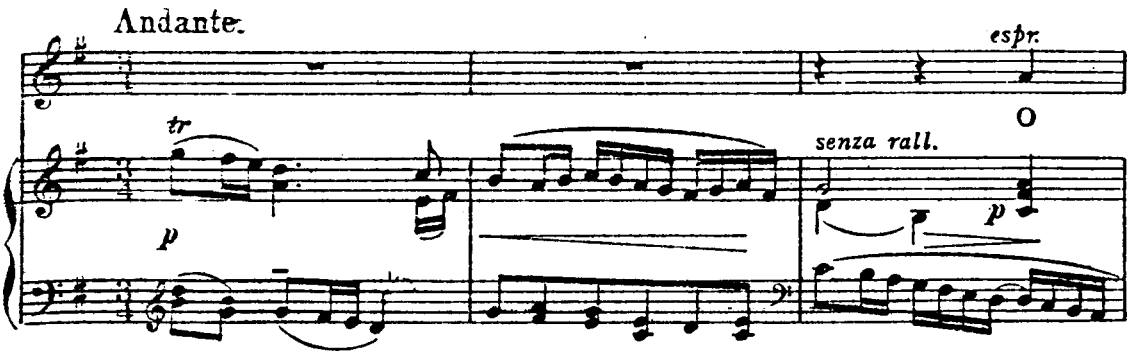
4 pages -	p. [i]	Title page
	pp. [1-2]	Music
	p. [3]	Blank

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

Air 12 : O, ponder well!

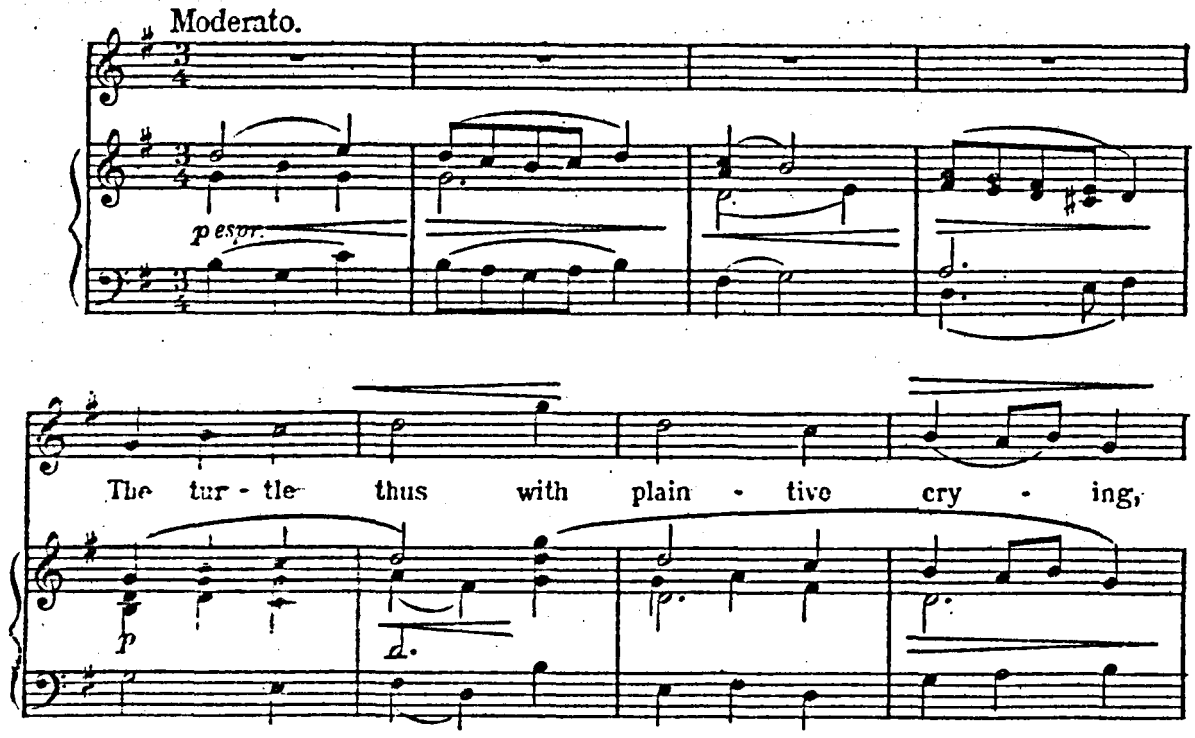


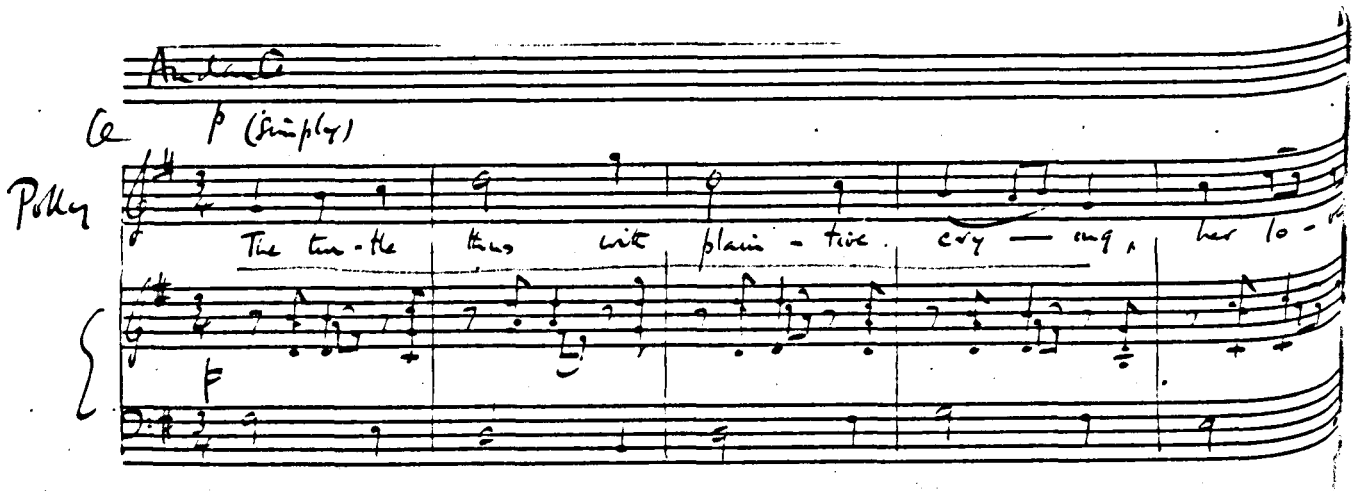
Air 12: Oh, ponder well! : Whereabouts unknown



Photocopy of the number, in the concert version, is written by a copyist, but with alterations in the composer's hand.

Air 13 : The turtle with plaintive crying





Air 13 : The turtle thus with plaintive crying

Holograph in ink with black/blue pencil additions

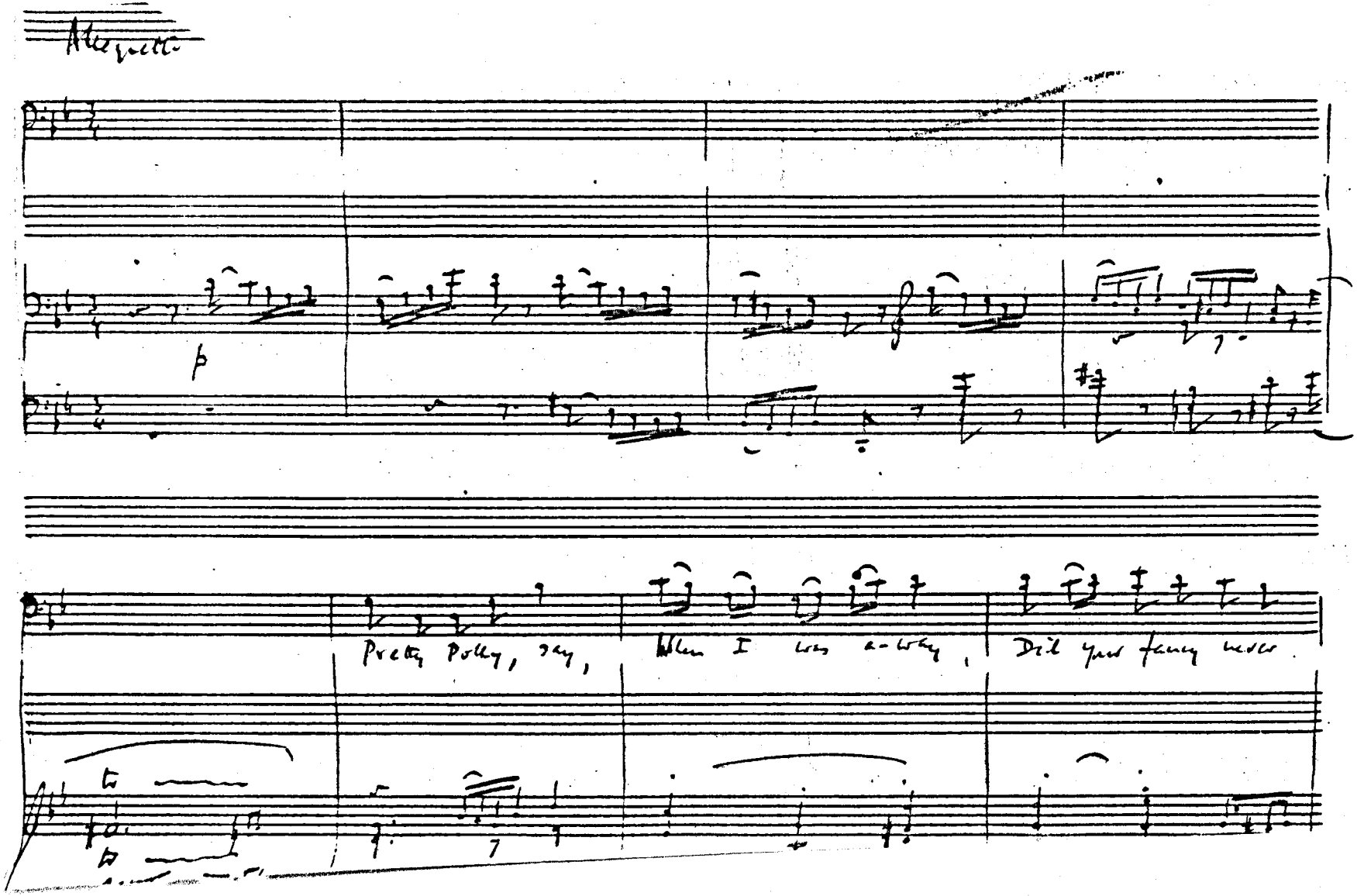
Unbound vocal score on one double sheet of 16-stave music paper, measuring 36.0 x 26.3cms.

Beggar's Opera | AIR 13 | The turtle thus with plaintive crying | (Polly)

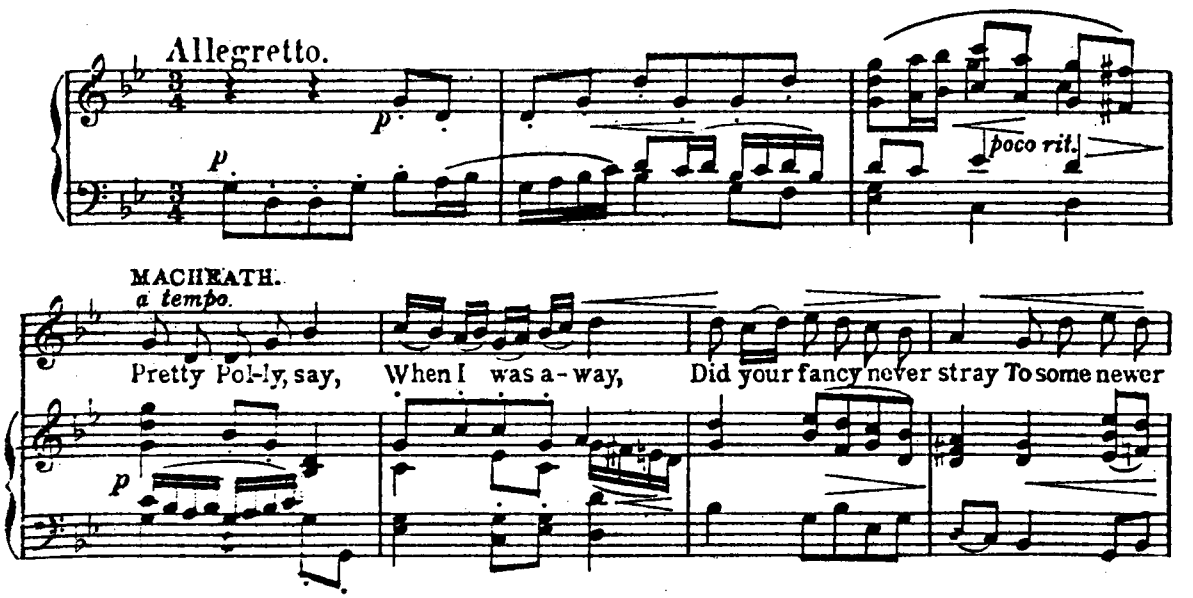
4 pages - p. [i] Title page
pp. [1-2] Music
p. [3] Blank

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

Air 14 : Pretty Polly, say



Air 14 : Pretty Polly Say



Whereabouts of original unknown

The following details are taken from a photocopy of the number in the concert version, written in Bliss's hand.

Holograph [in ink]

The score is written on one double sheet of 20-stave music paper.

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

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

Air 15 :

arranged Anthony Bliss

(1) My heart is so free

2nd verse words by Christopher Fry.

(Macheath sings on horseback)

Allegro con brio

p

Cresc

fz

mf

fz

f

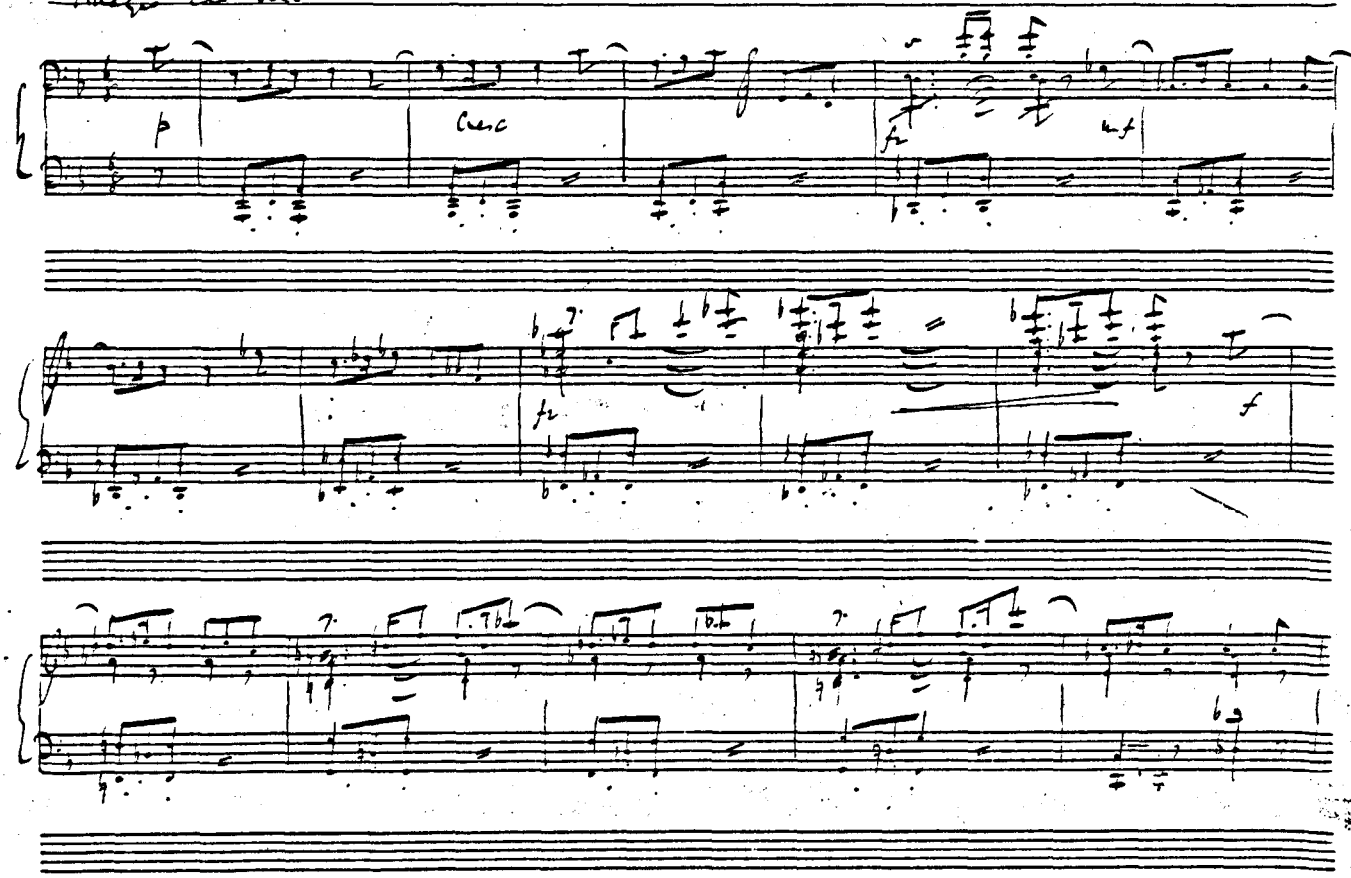
Macheath

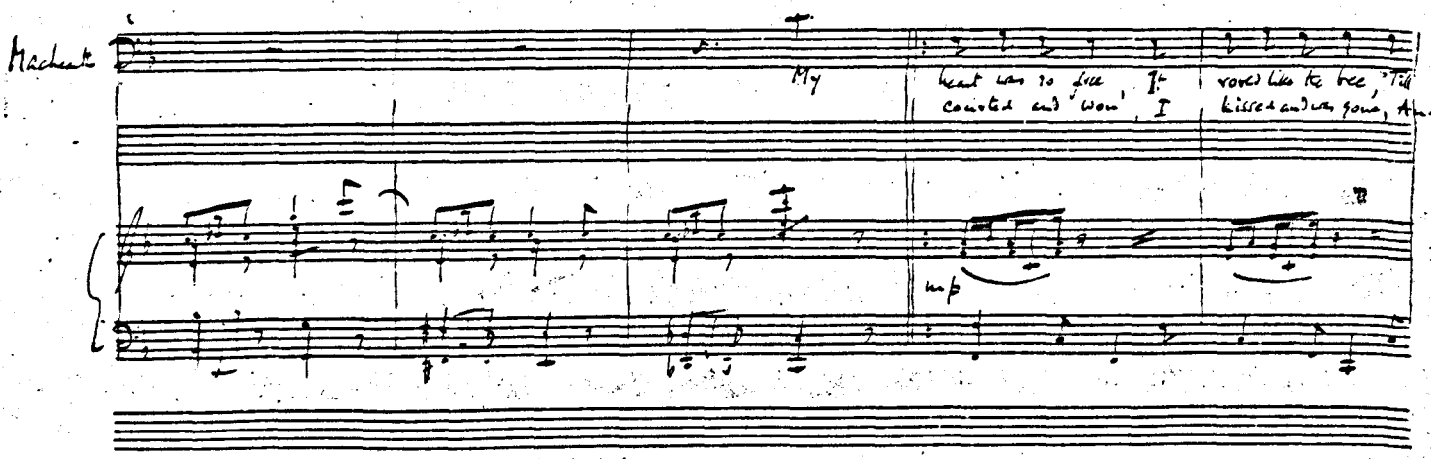
My heart was so free, It roved like the bee, 'Till
courted and won, I kissed and was gone, And

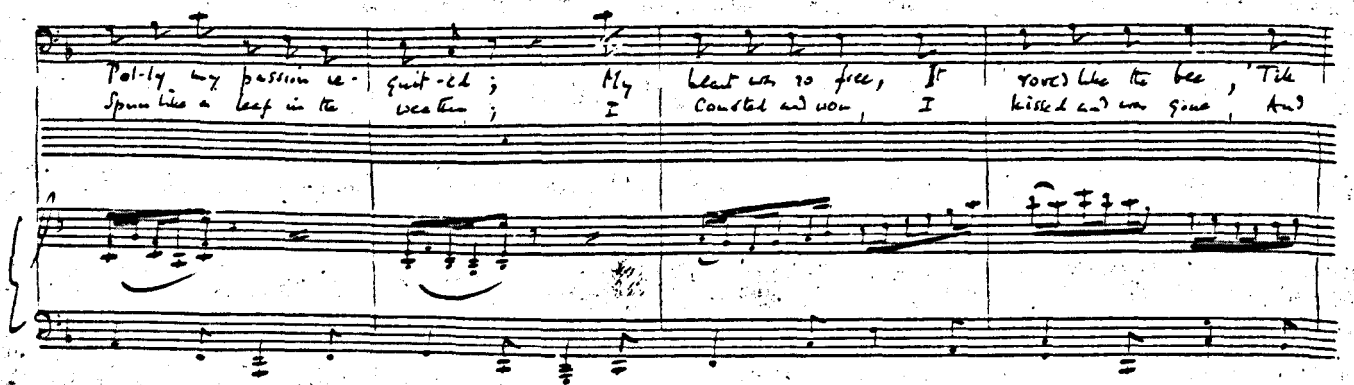
mp

M.

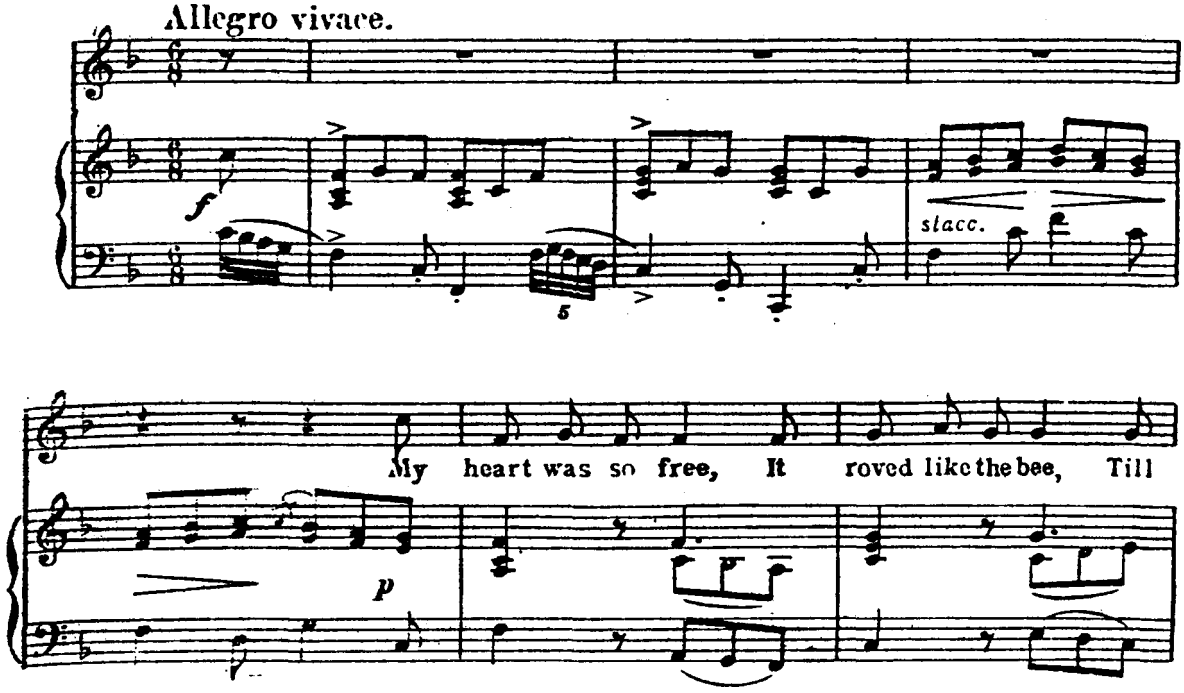
Pol-ly my passion re- quit-ed; My heart was so free, It roved like the bee, 'Till
Spun like a leaf in the weather; I courted and won, I kissed and was gone, And







Air 15 : My heart was so free (Second verse by Christopher Fry)



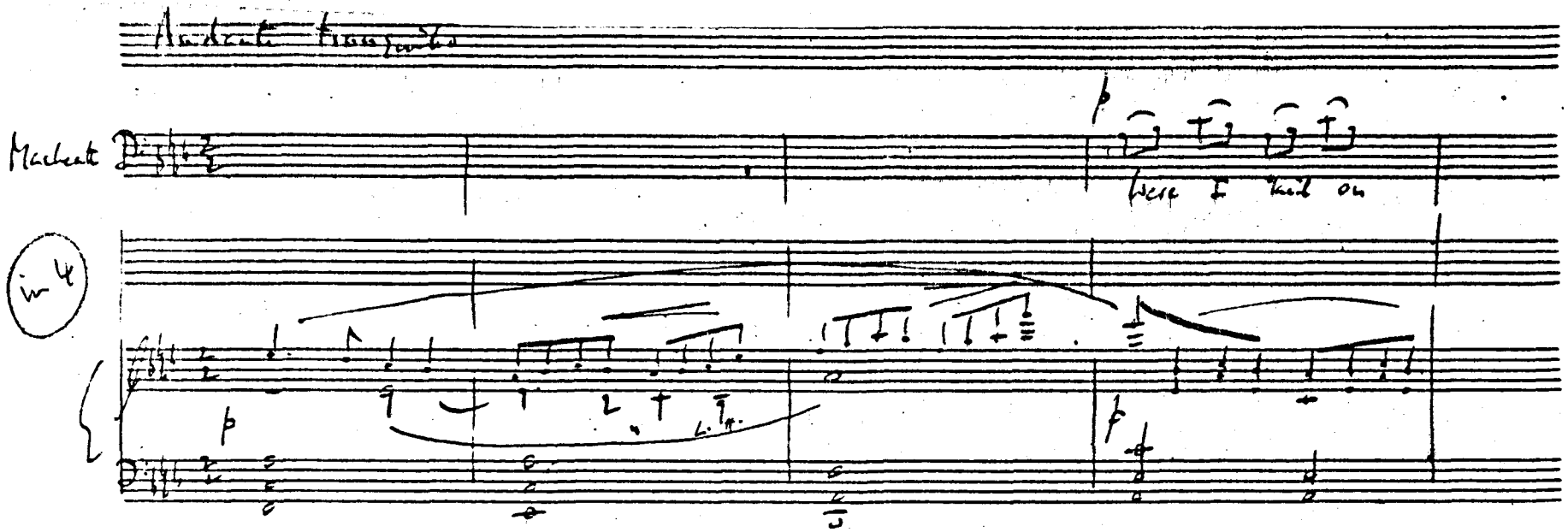
Holograph in ink with blue pencil additions

Unbound vocal score is written on one double sheet of 20-stave music paper, measuring 36 2 x 26.5cms.

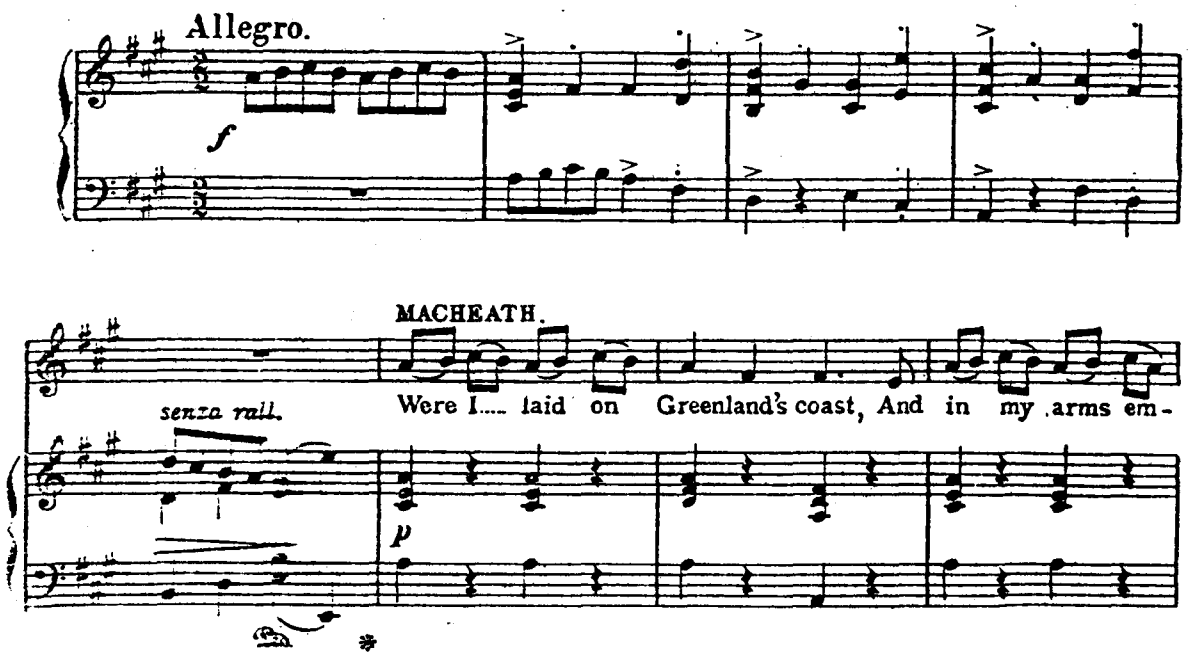
4 pages - pp. [1-3] Music
p [4] Blank

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

Air 16 : Were I laid



Air 16 : Were I laid on Greenland's coast



Whereabouts of original unknown

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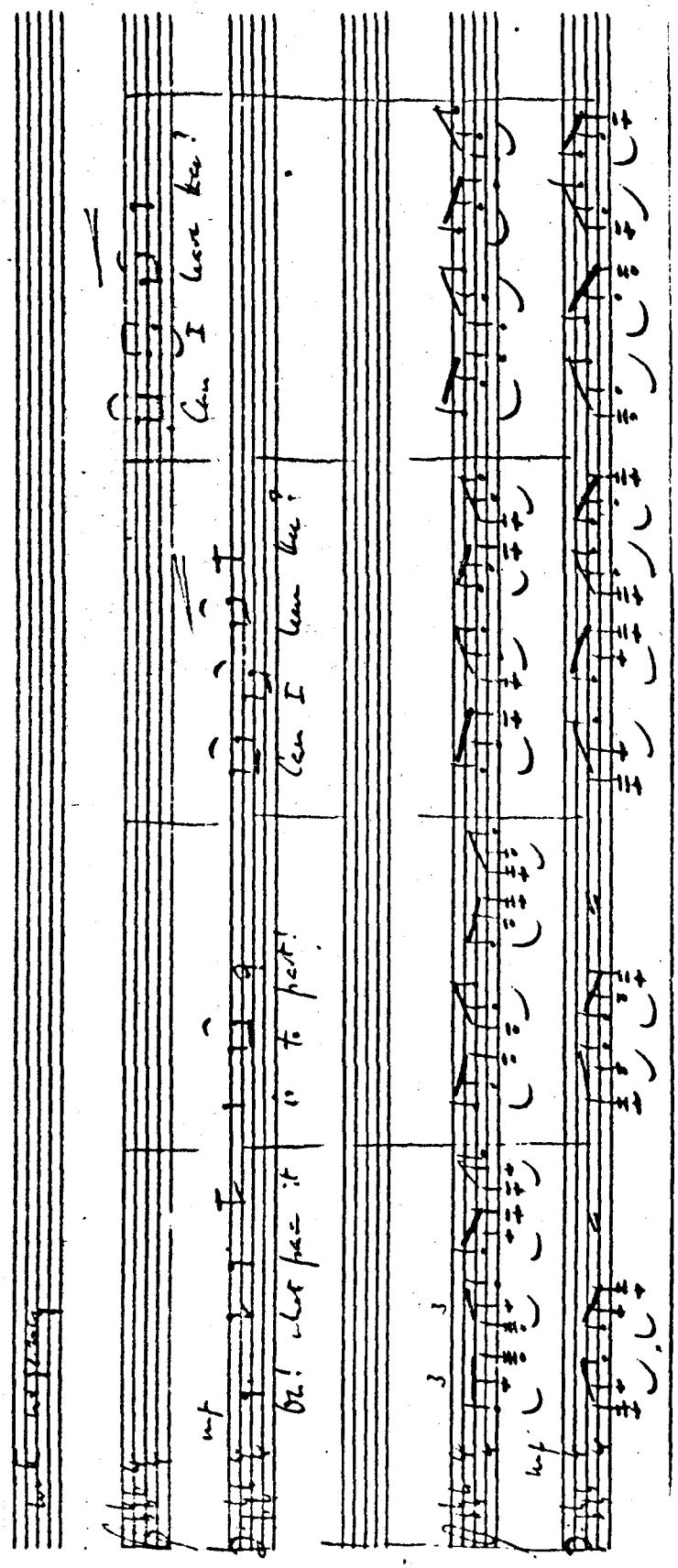
Holograph [in ink]

The score is written on one double sheet of 20-stave music paper.

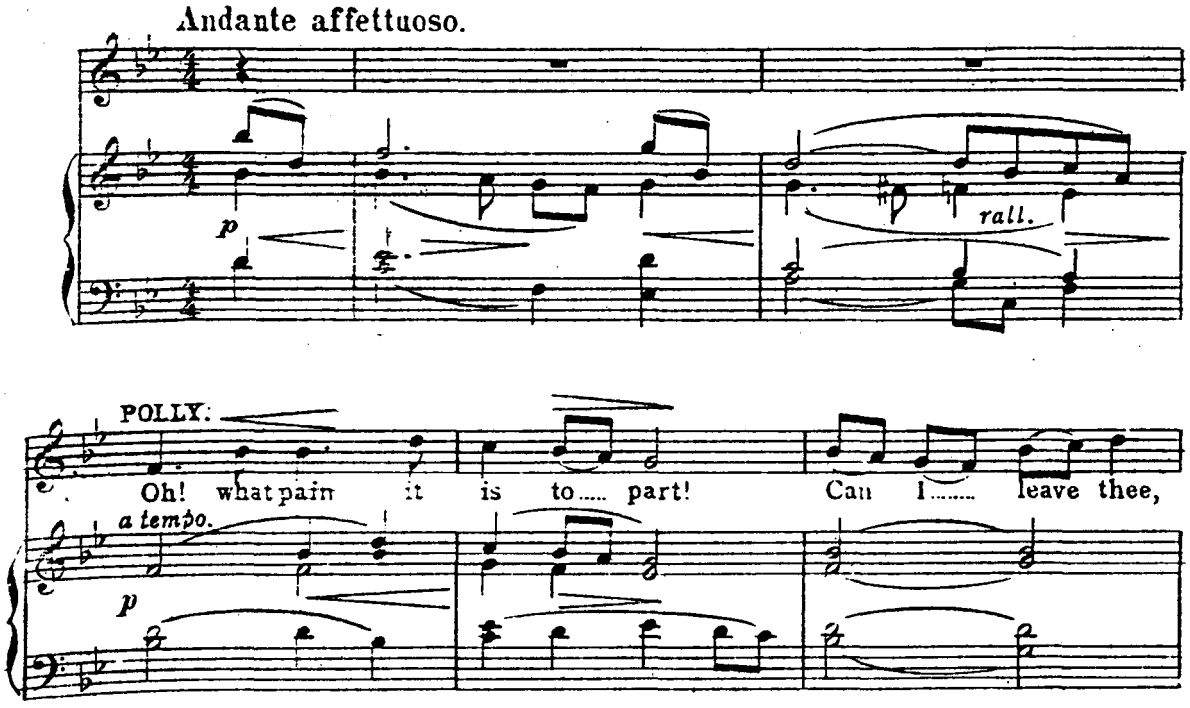
4 pages - [p. [i] Title page]
pp. [1-3] Music

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

Air 17 : O what pain it is to part



Air 17 : Oh! what pain it is to part



Whereabouts of original unknown

The following details are taken from a photocopy of the number in the concert version, written in Bliss's hand:

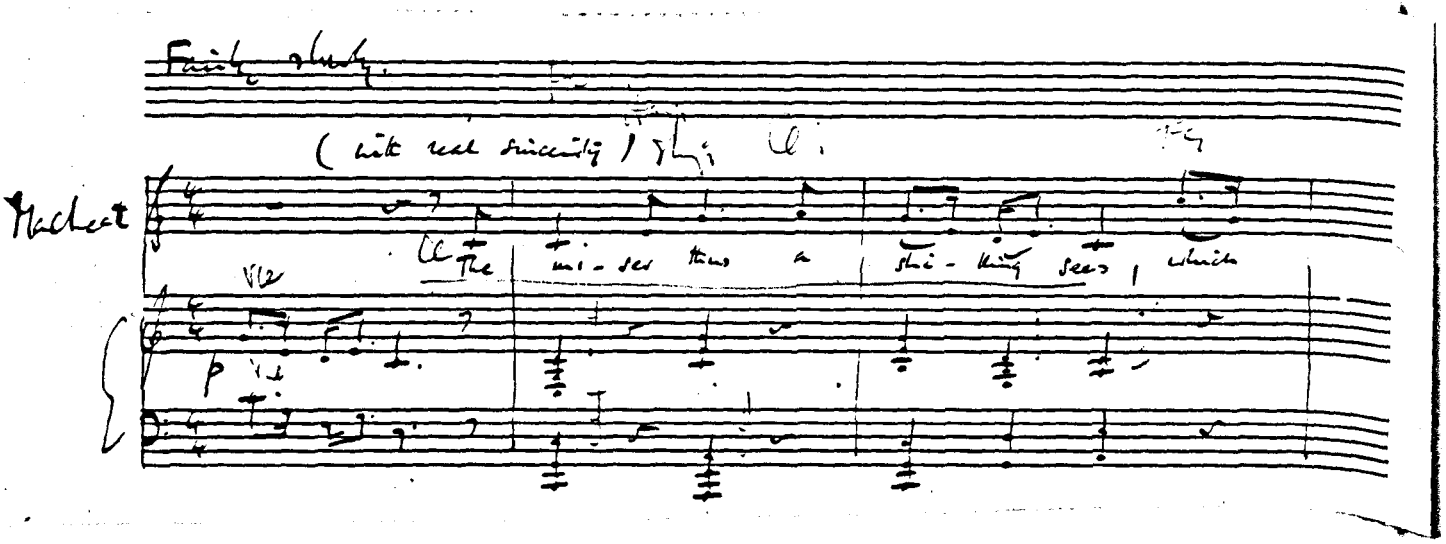
Holograph [in ink]

The score is written on both sides of one single sheet of 22-stave music paper.

2 pages - pp [1-2] Music

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

Air 18 : The miser thus a shilling sees



Air 18 : The miser thus a shilling sees

Holograph in ink, with black/blue pencil additions

Unbound vocal score written on one double sheet of 16-stave music paper, measuring 36.0 x 26.3cms.

Beggar's Opera | AIR 18 | The miser thus a shilling sees | (Macheath and Polly)

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.
No date, dedication or place of composition apparent.

Orchestral Score

Holograph in ink, with blue/red pencil additions

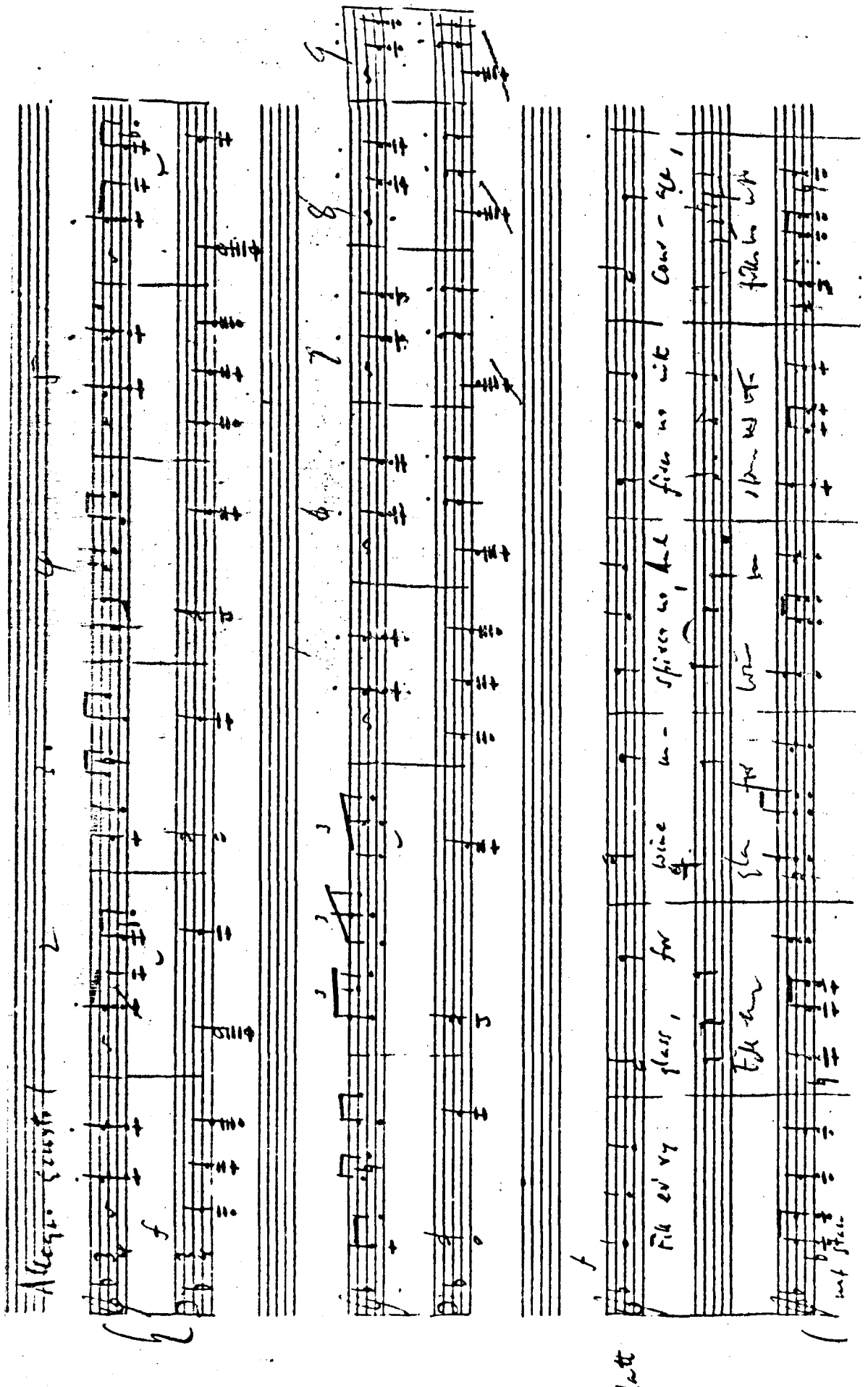
The unbound score is written on one double sheet of 22-stave music paper, measuring 36.0 x 26.5cms

Beggar's Opera | 8 M 4 | The Miller and the Shilling (extra)

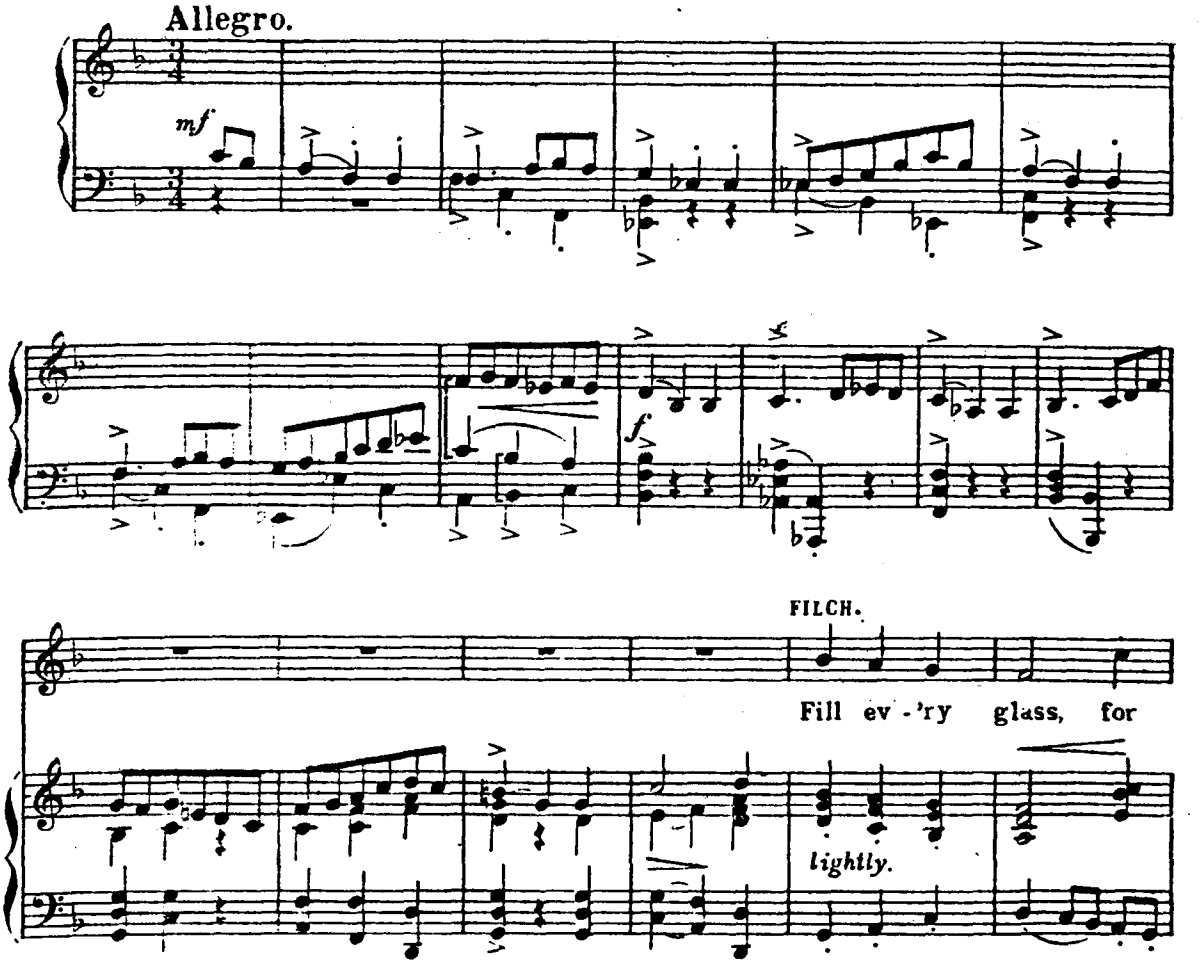
4 pages -	p. [i]	Title page
	pp. 1-2	Music
	p. [3]	Blank

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

Air 19 : Fill ev'ry glass



Air 19 : Fill every glass



Whereabouts of original unknown

The following details are taken from a photocopy of the number in the concert version, written in Bliss's hand:

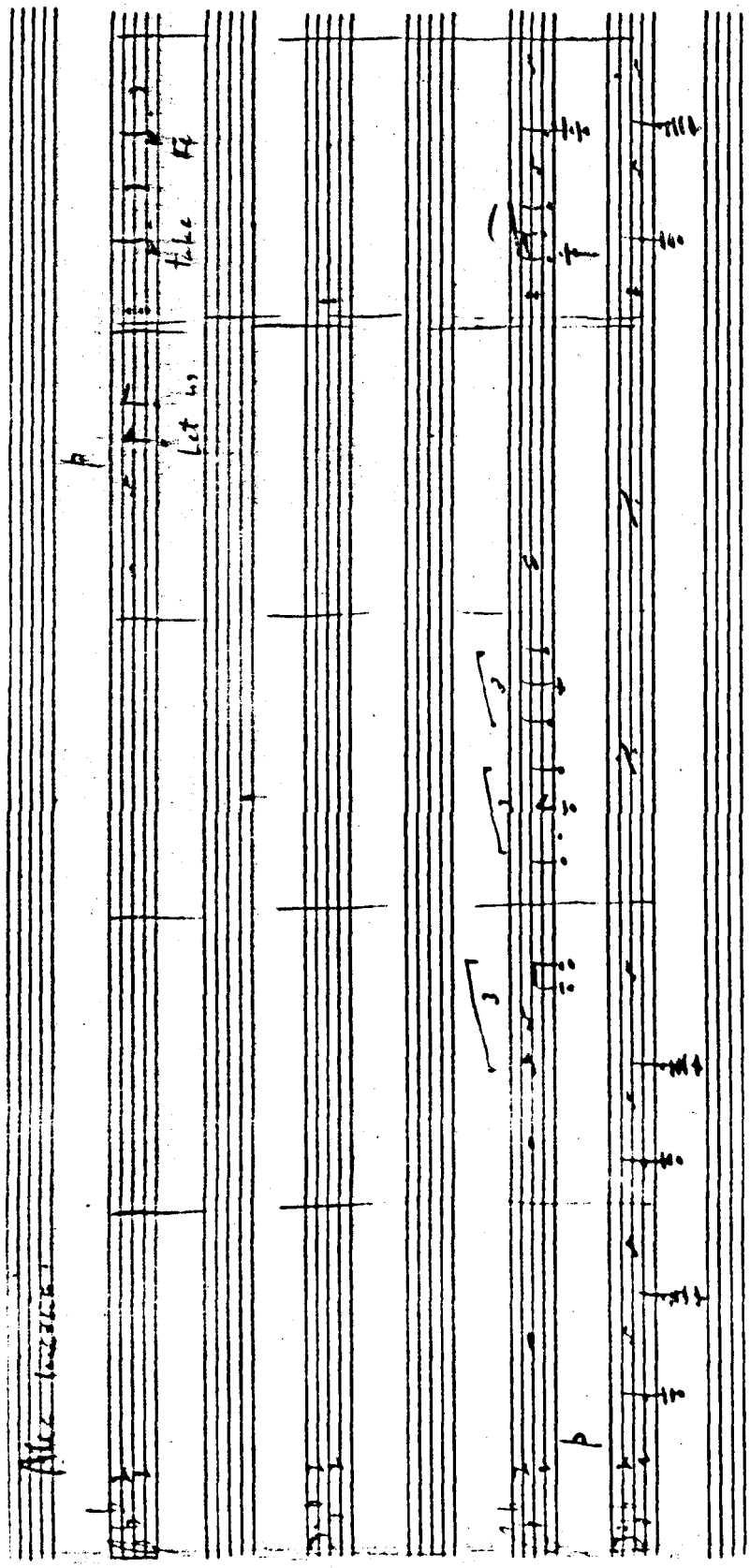
Holograph [in ink]

The score is written on two double sheets of 22-stave music paper.

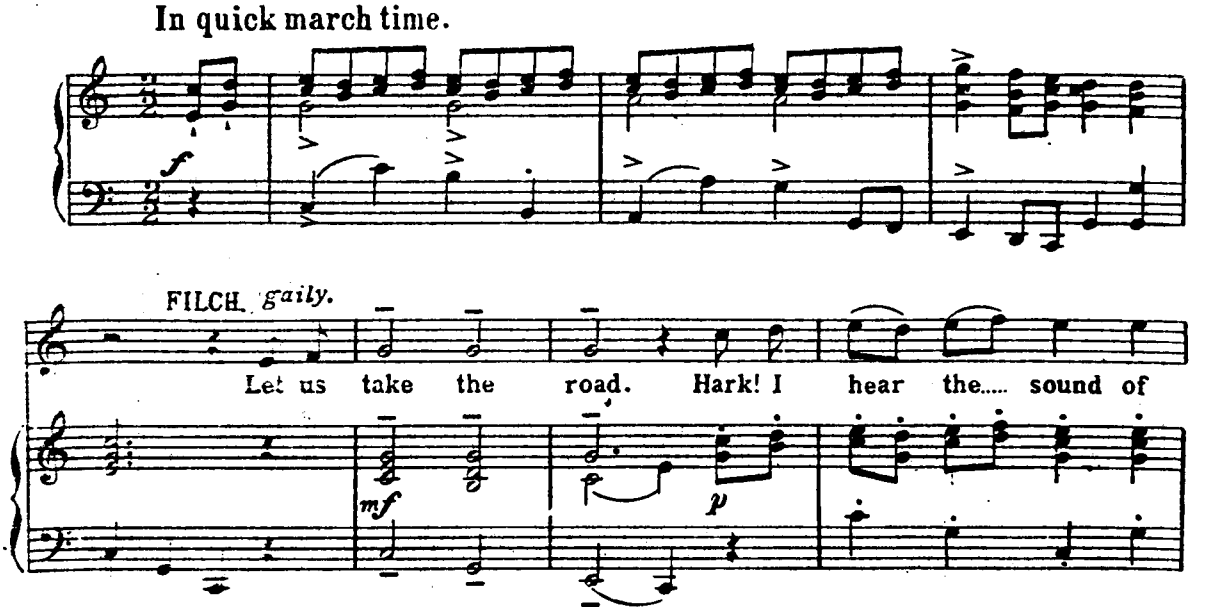
8 pages -	[p. [1]	Title page]
	[p. [2]	Blank]
	pp. 3-7	Music
	p. [8]	Blank

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

Air 20 : Let us take the road



Air 20 : Let us take to road (words varied by Christopher Fry)



Whereabouts unknown

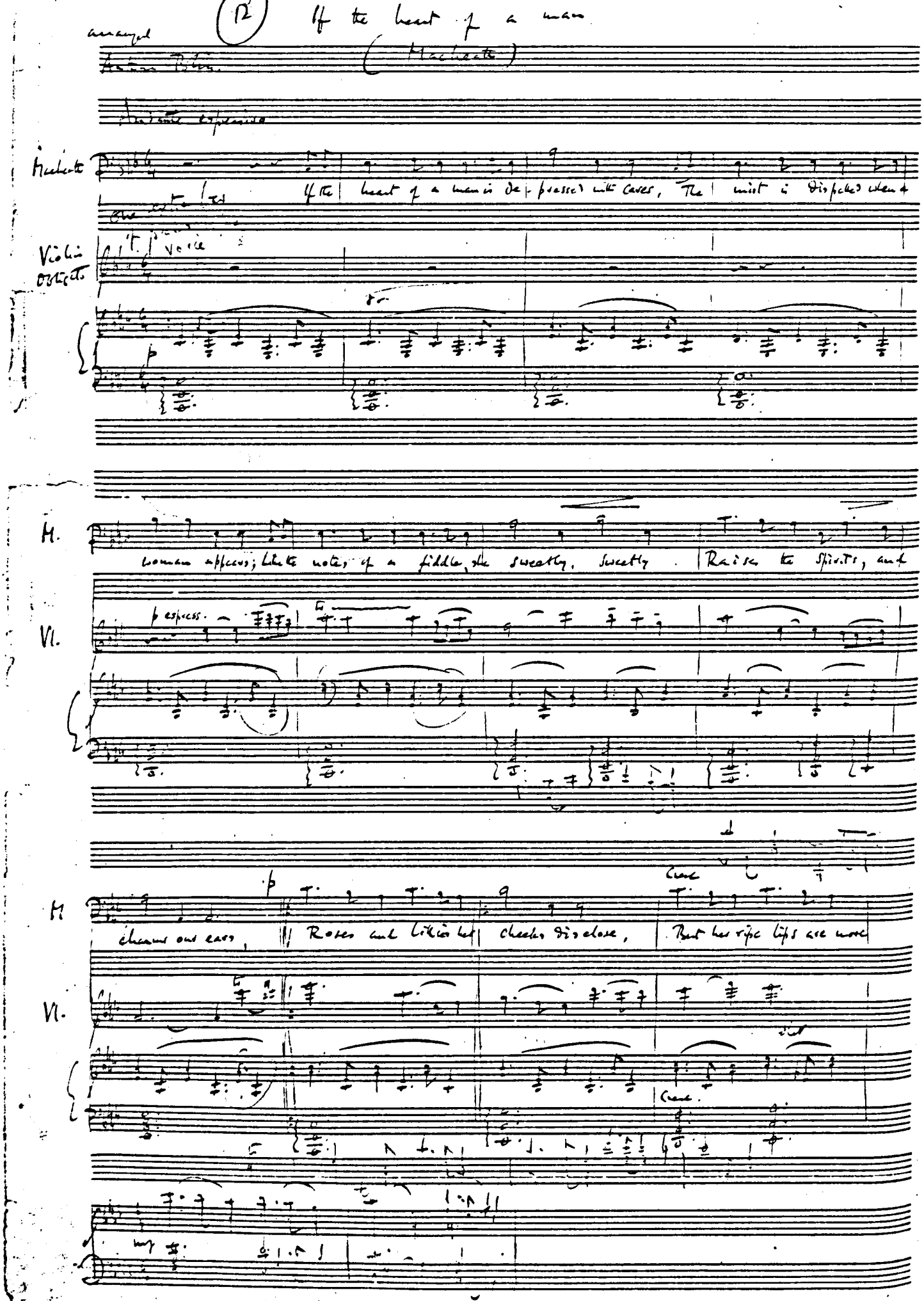
The following details are taken from a photocopy of the number in the concert version, written in Bliss's hand:

Holograph [in ink]

The score is written on one double sheet of 24-stave music paper.

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

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



(12) If the heart of a man

(Macheath)

arranged

Andante espressivo

Macheath

If the heart of a man is de-pressed with cares, The mist is dispelled when a

Violin Obligato

M.

woman appears; Like the notes of a fiddle, she sweetly, sweetly Raises the spirits, and

Vl.

p espress.

M

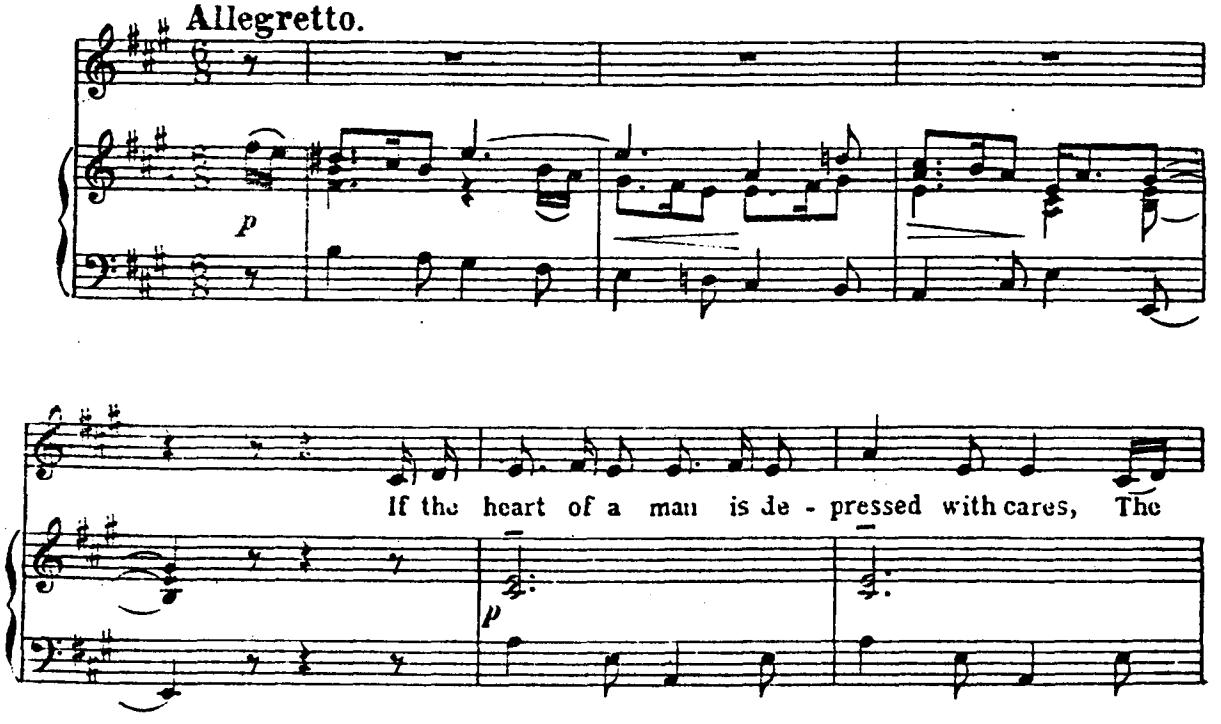
charms our ears, Roses and lilies her cheeks disclose, But her ripe lips are more

Vl.

Cresc.

Cresc.

Air 21 : If the heart of a man



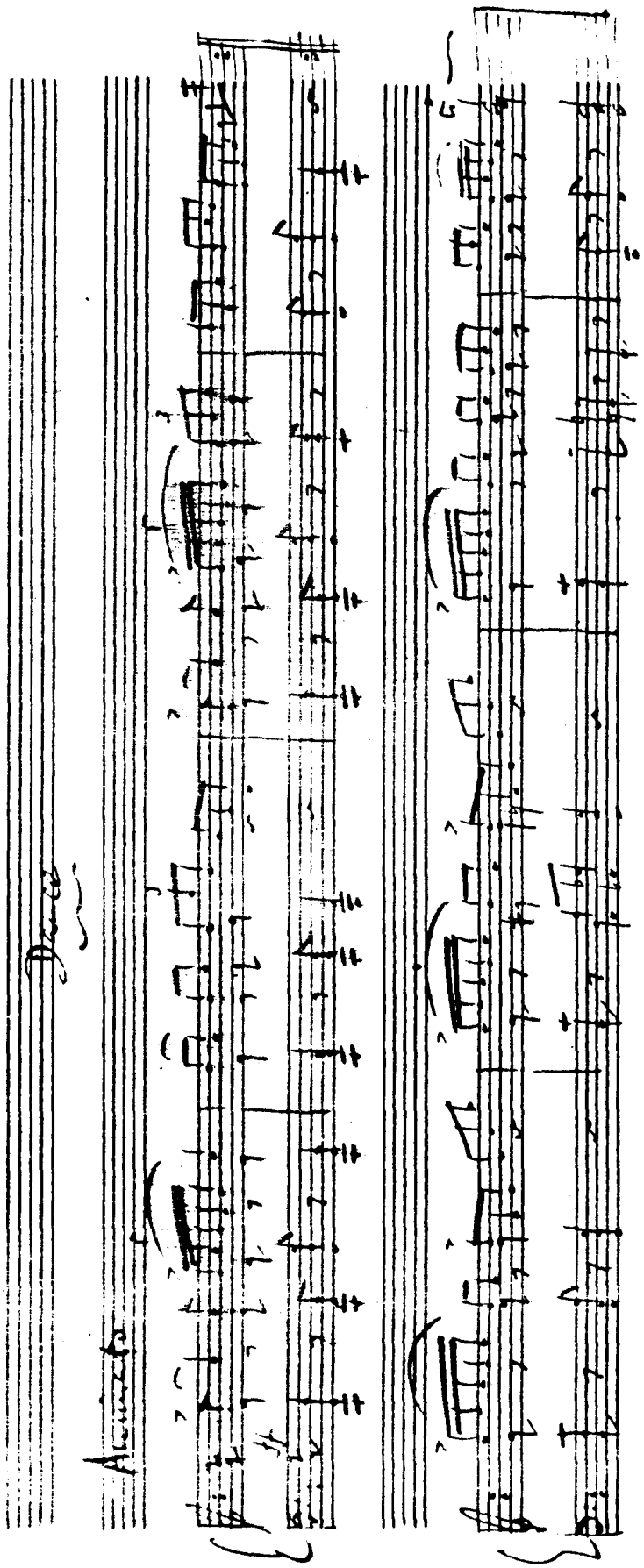
Holograph in ink, with blue/lead pencil additions

Unbound vocal score written on both sides of one single sheet of 24-stave music paper, measuring 35.9 x 26.5cms.

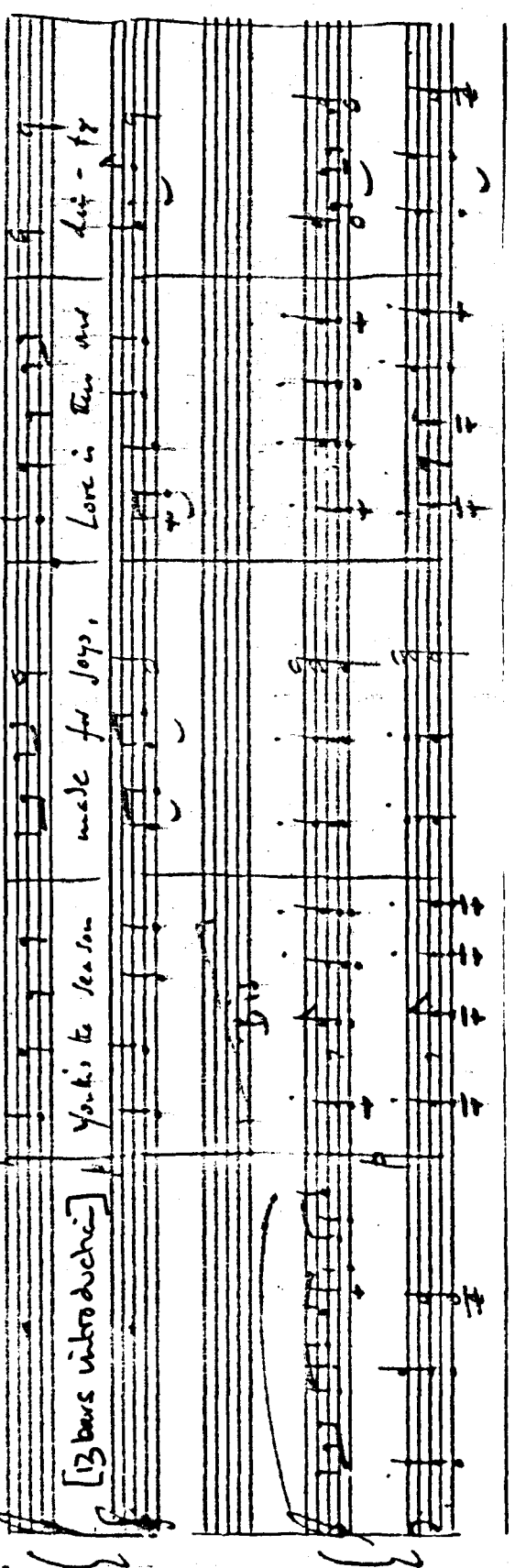
2 pages - pp. [1-2] Music

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

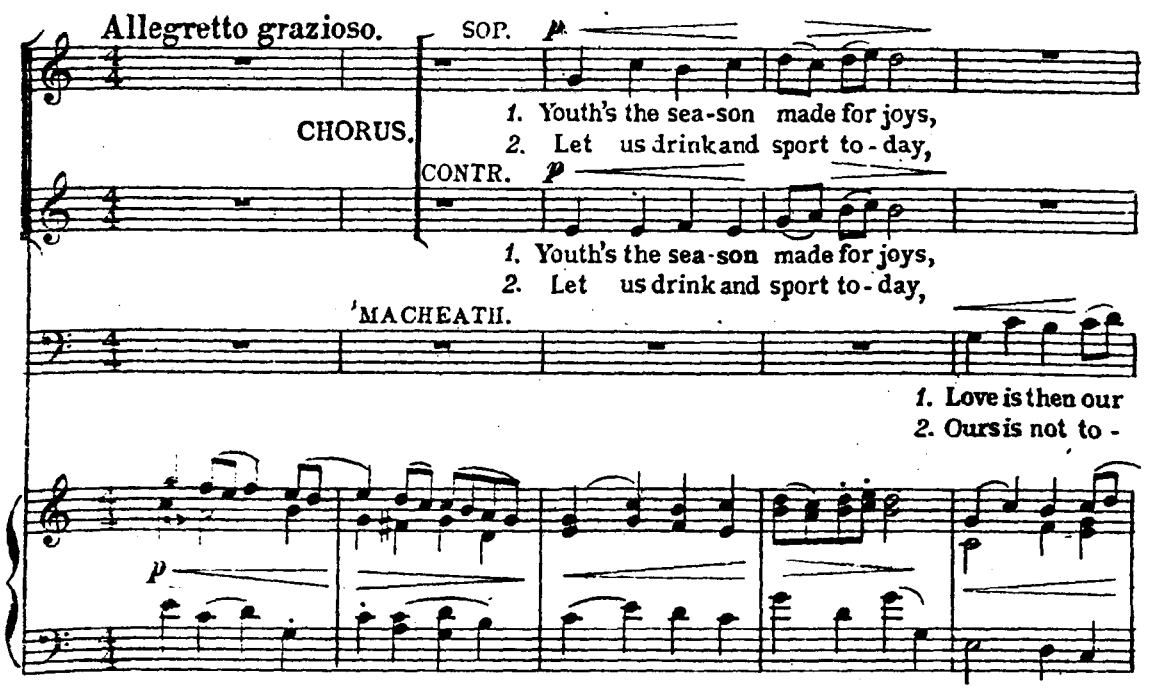
Dance



Air 22 : Youth's the season



Air 22 : Youth's the season/Dance



Whereabouts unknown

The following details are taken from a photocopy of the number in the concert version, written in Bliss's hand:

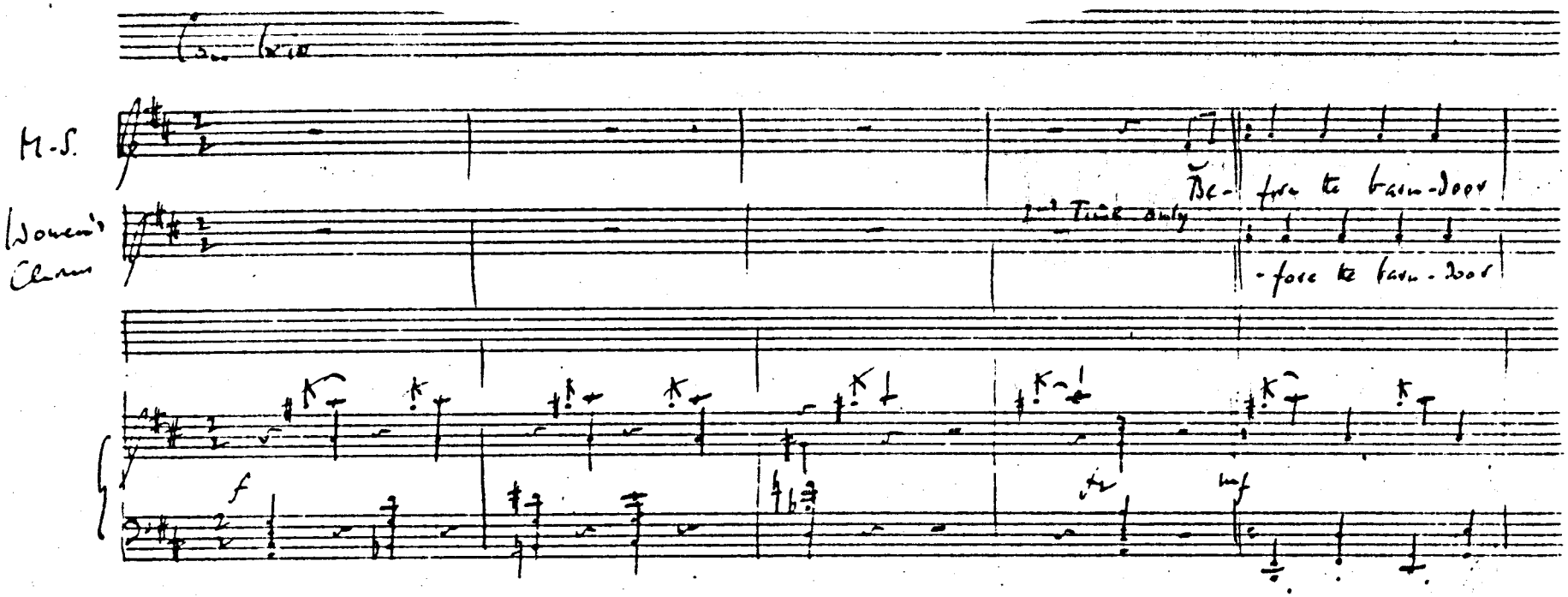
Holograph [in ink]

The score is written on one double sheet of 24-stave music paper.

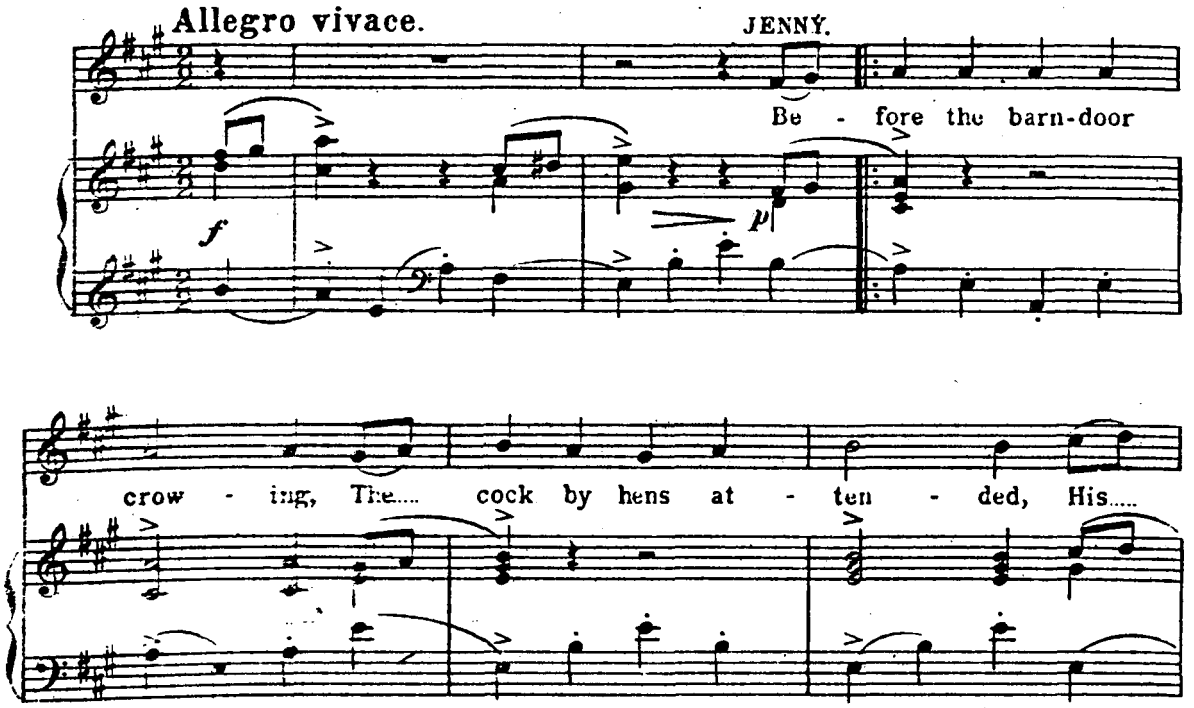
4 pages - pp. 1-3 Youth's the season
p. 4 Dance

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

Air 23 : Before the barn-door crowing



Air 23 : Before the barn-door crowing



Whereabouts unknown

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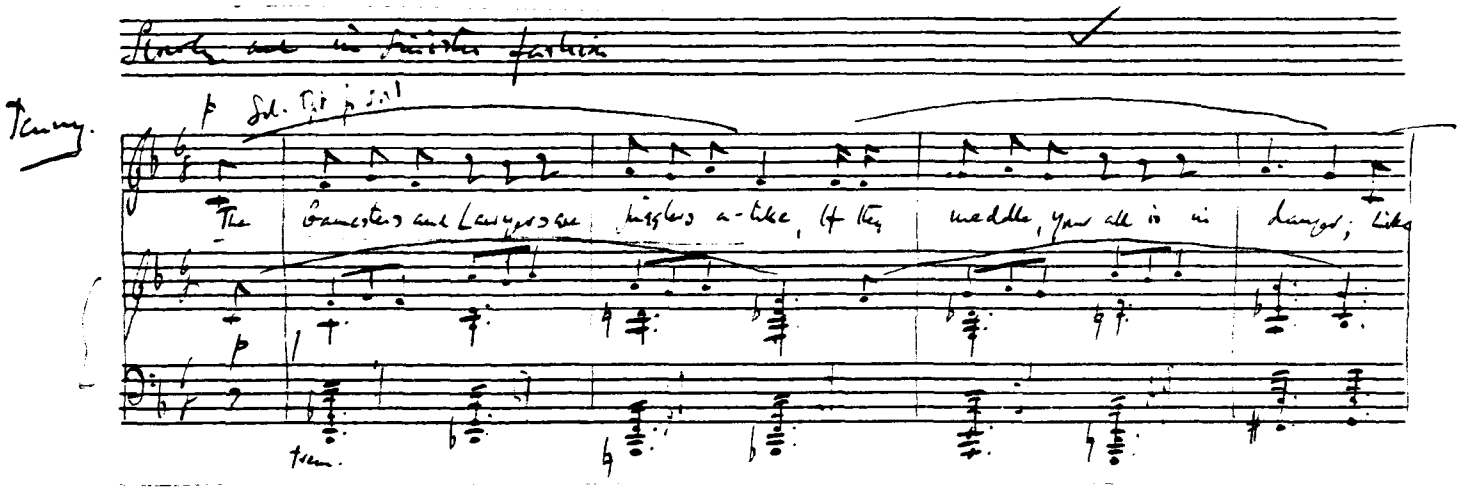
Holograph [in ink]

The score is written on both sides of one single sheet of 22-stave music paper.

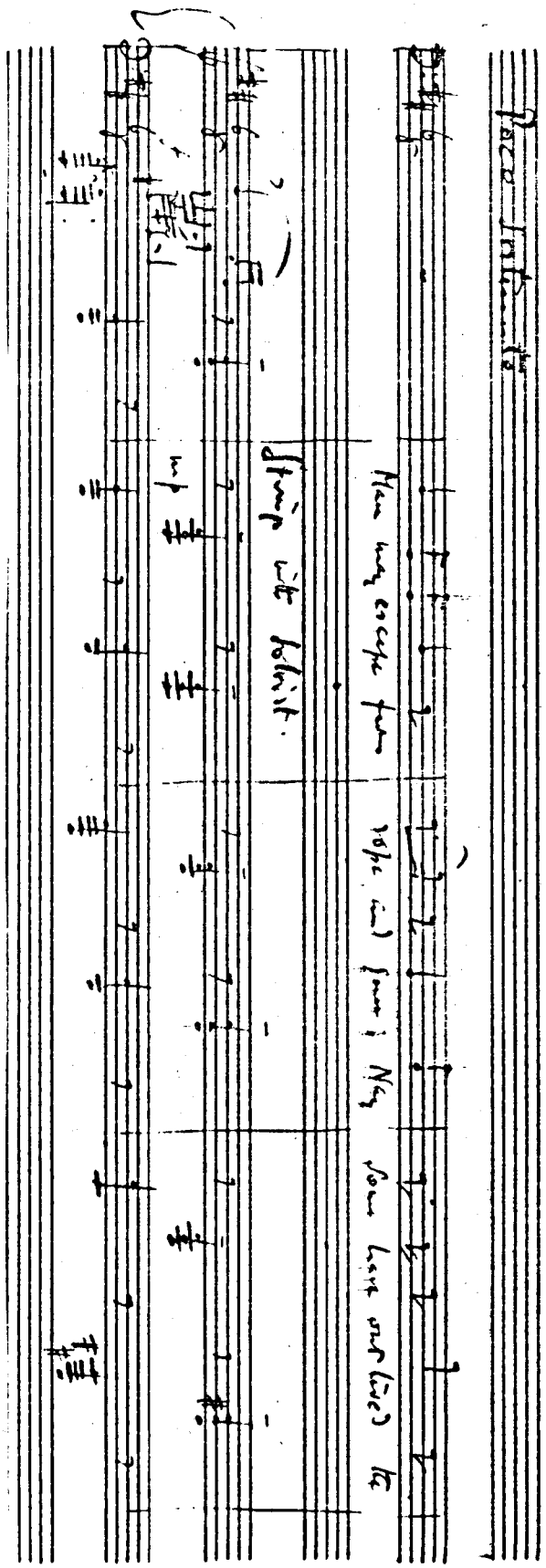
2 pages - pp. [1-2] Music

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

Air 24 : The gamesters and lawyers

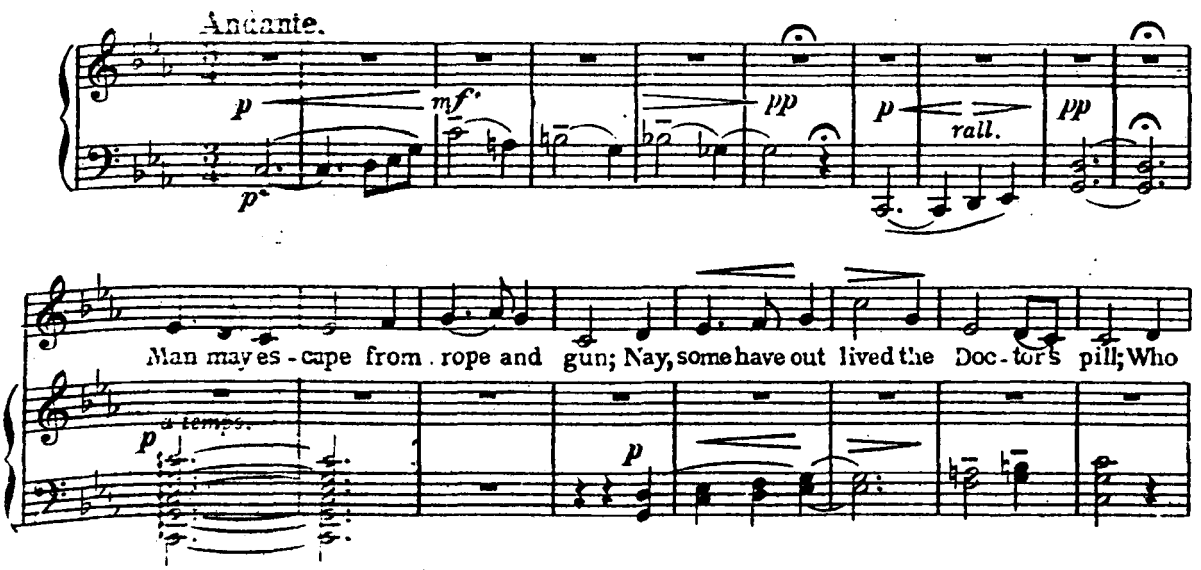


Air 26: Man may escape



Air 24 : The Gamsters and Lawyers are jugglers alike, and

Air 26 : Man may escape from rope and gun



Holograph in ink, with blue/lead pencil additions

Unbound vocal score written on one double sheet of 16-stave music paper, measuring 35.9 x 26.2 cms.

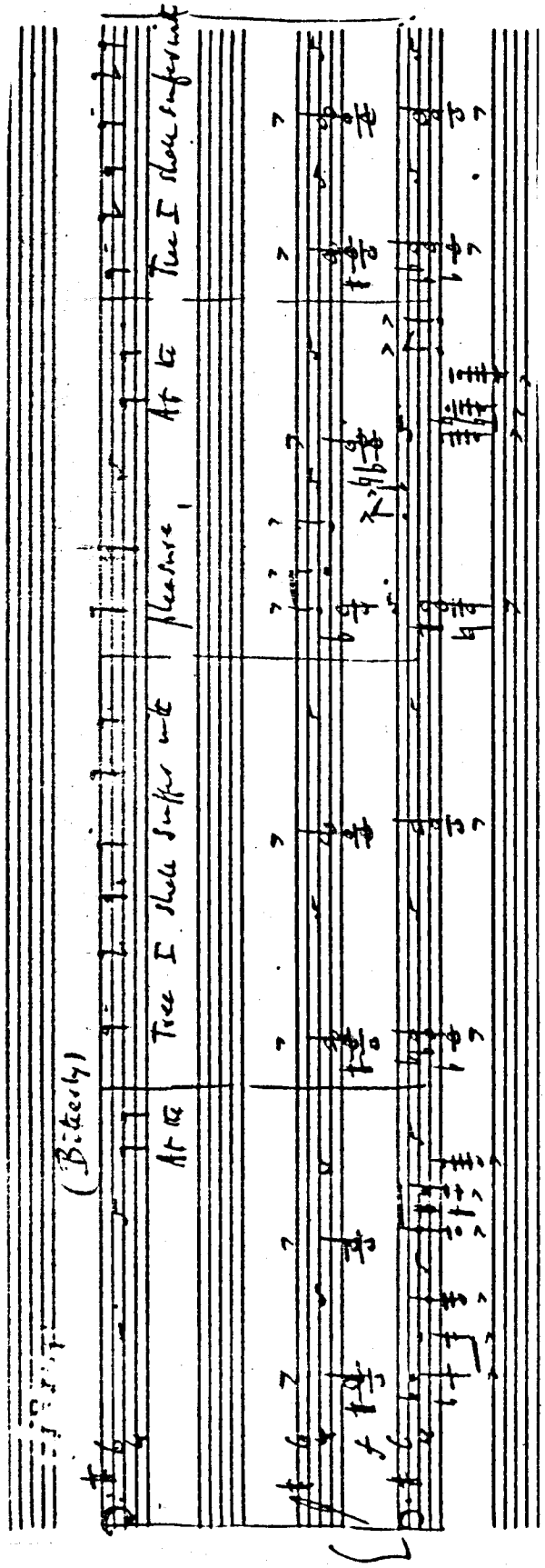
Beggar's Opera | AIRS 24 and 26 | The Gamsters and Lawyers are jugglers alike | (Jenny) | Man may escape from rope and gun (Macheath)

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

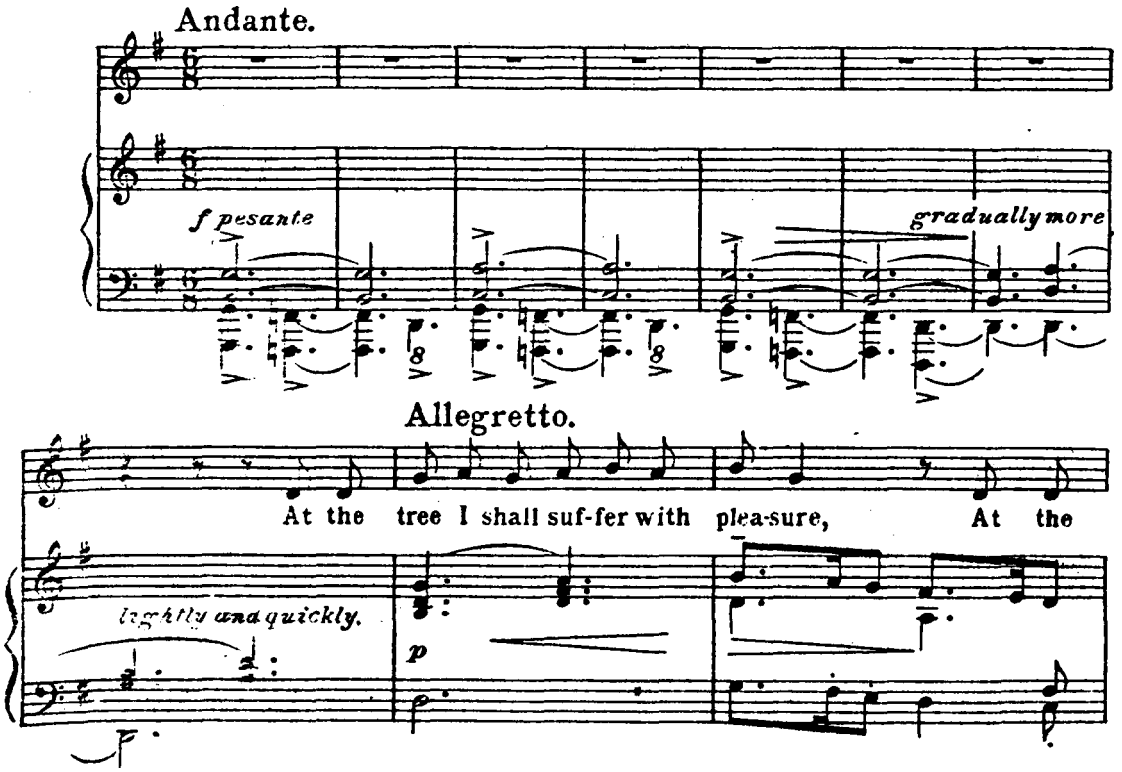
pp. [2-3] Music

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

Air 25 : At the tree I shall suffer



Air 25 : At the Tree I shall suffer with pleasure



Whereabouts unknown

The following details are taken from a photocopy of the number in the concert version, written in Bliss's hand:

Holograph [in ink]

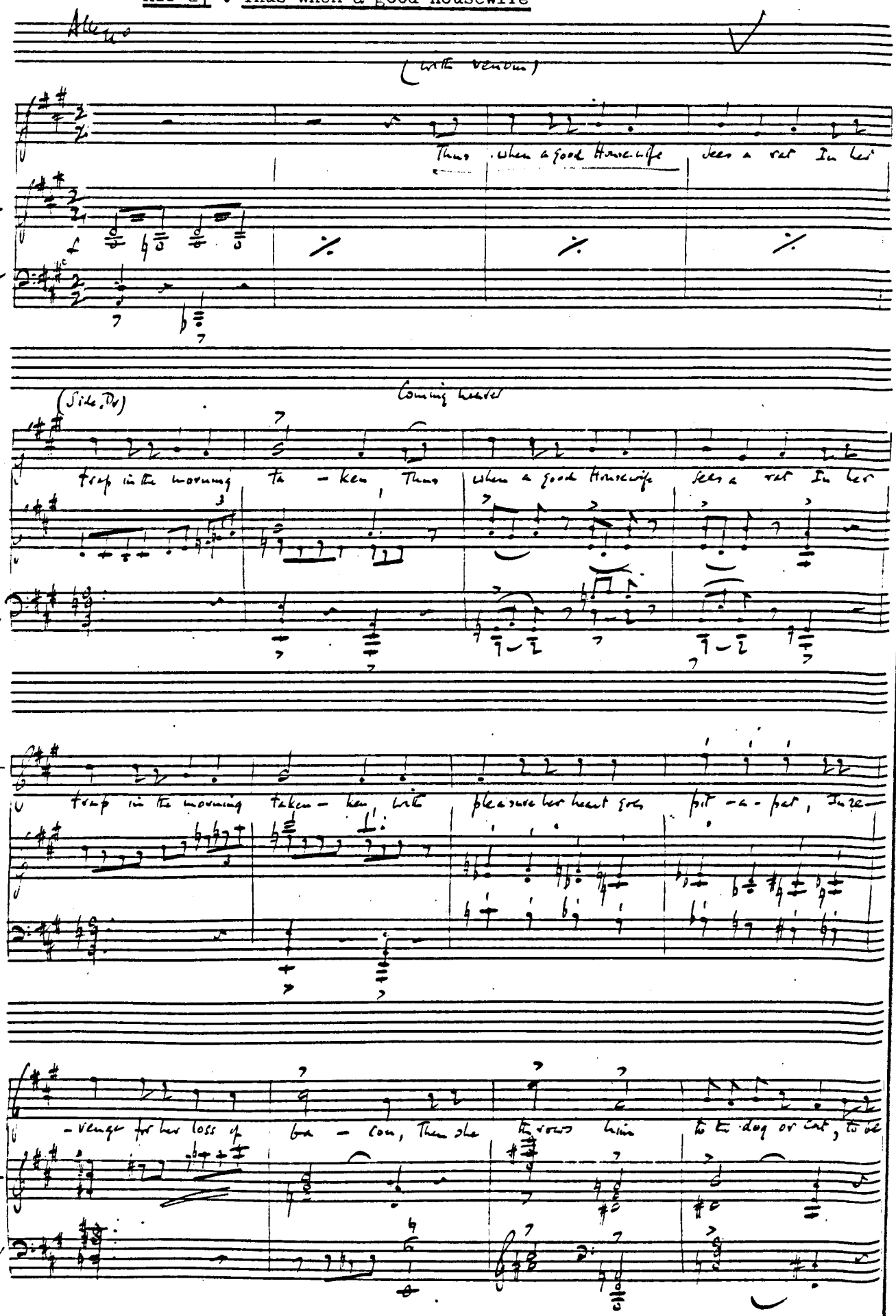
The score is written on both sides of one single sheet of 24-stave music paper.

2 pages - pp [1-2] Music

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

27

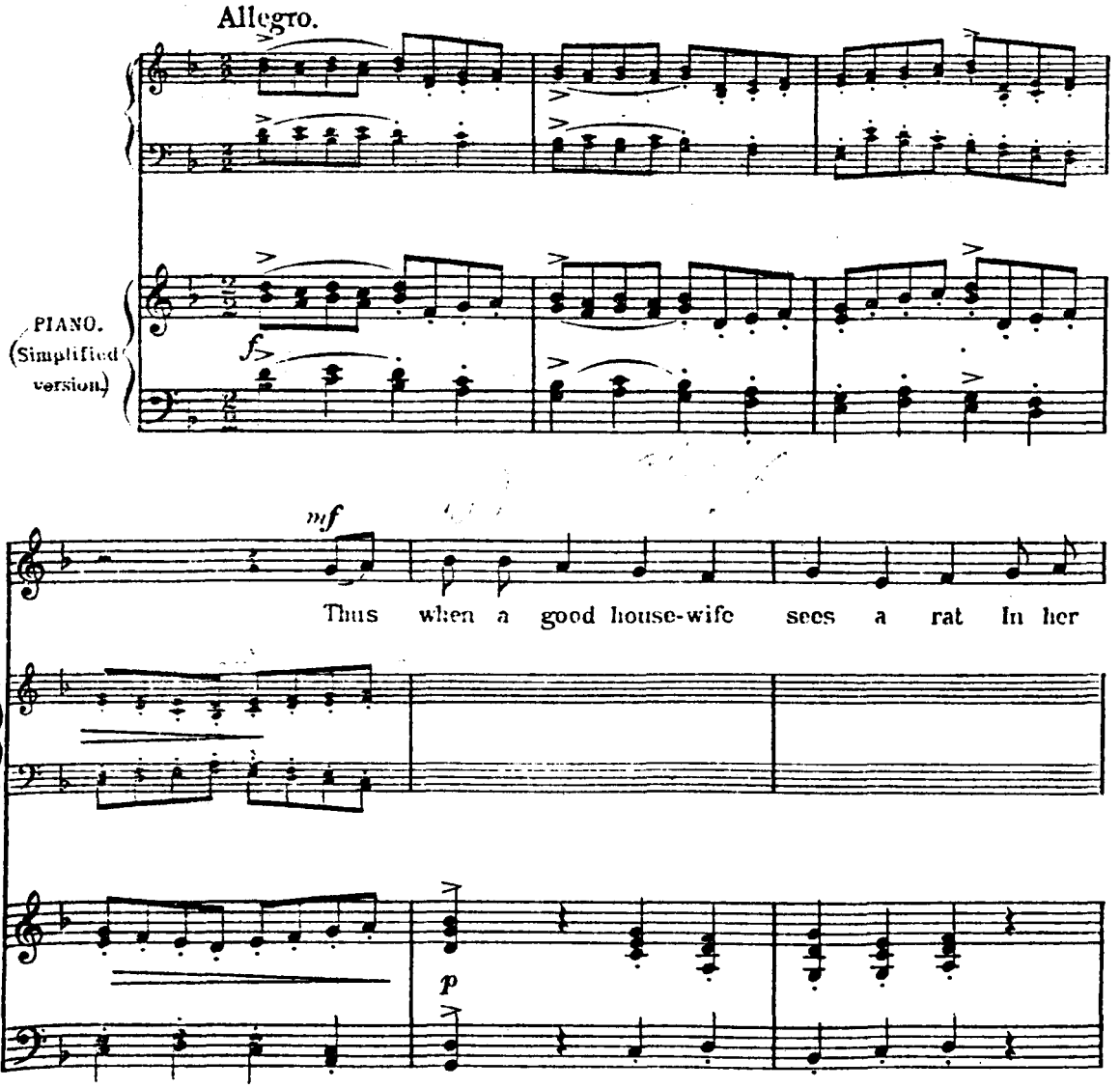
Air 27 : Thus when a good housewife



Air 27 : Thus when a good housewife sees a rat

Holograph in ink, with blue pencil additions

Unbound vocal score written on both sides of one single sheet of 16-stave music paper, measuring 35.9 x 26.2cms.

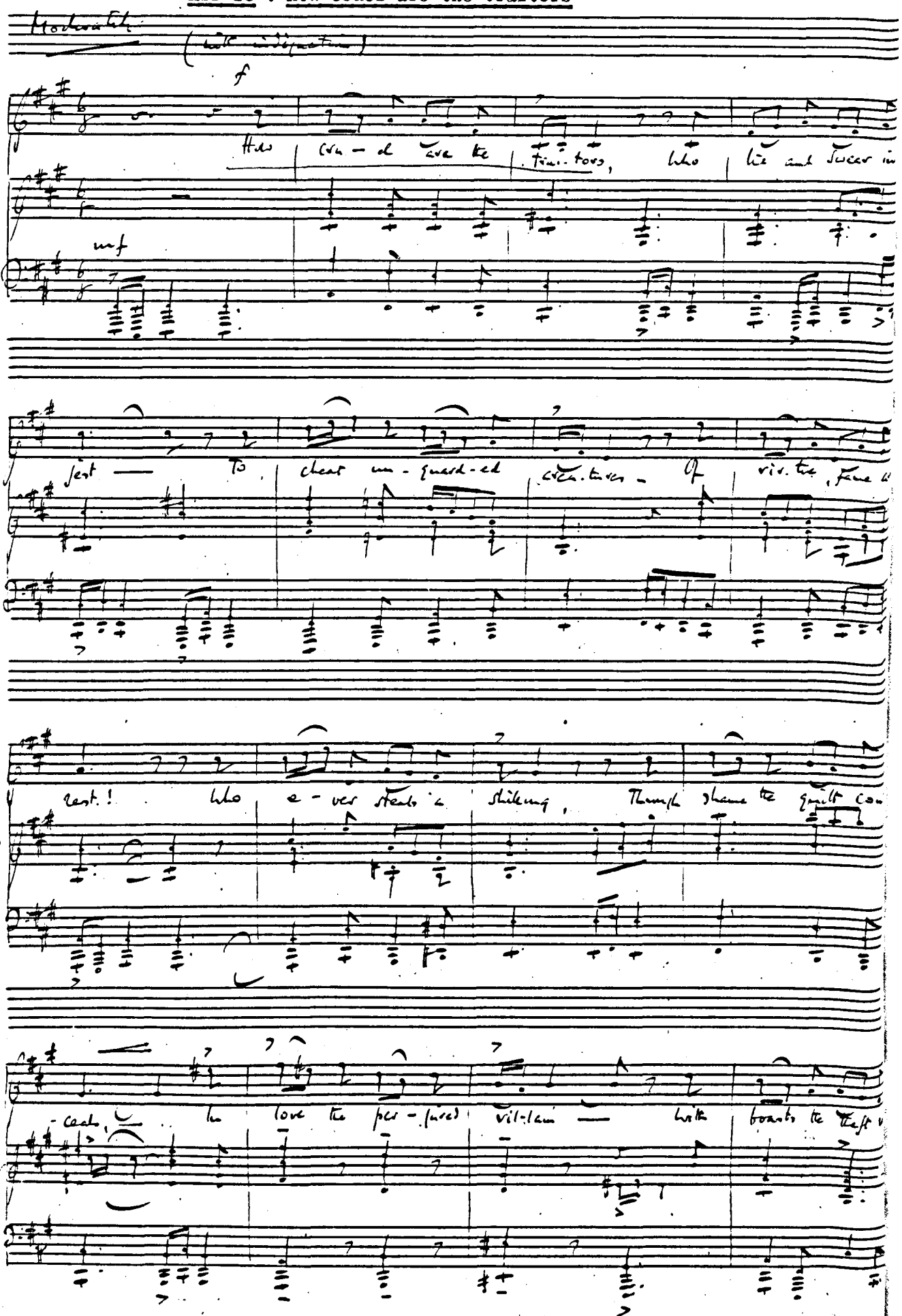


2 pages - pp. [1-2] Music

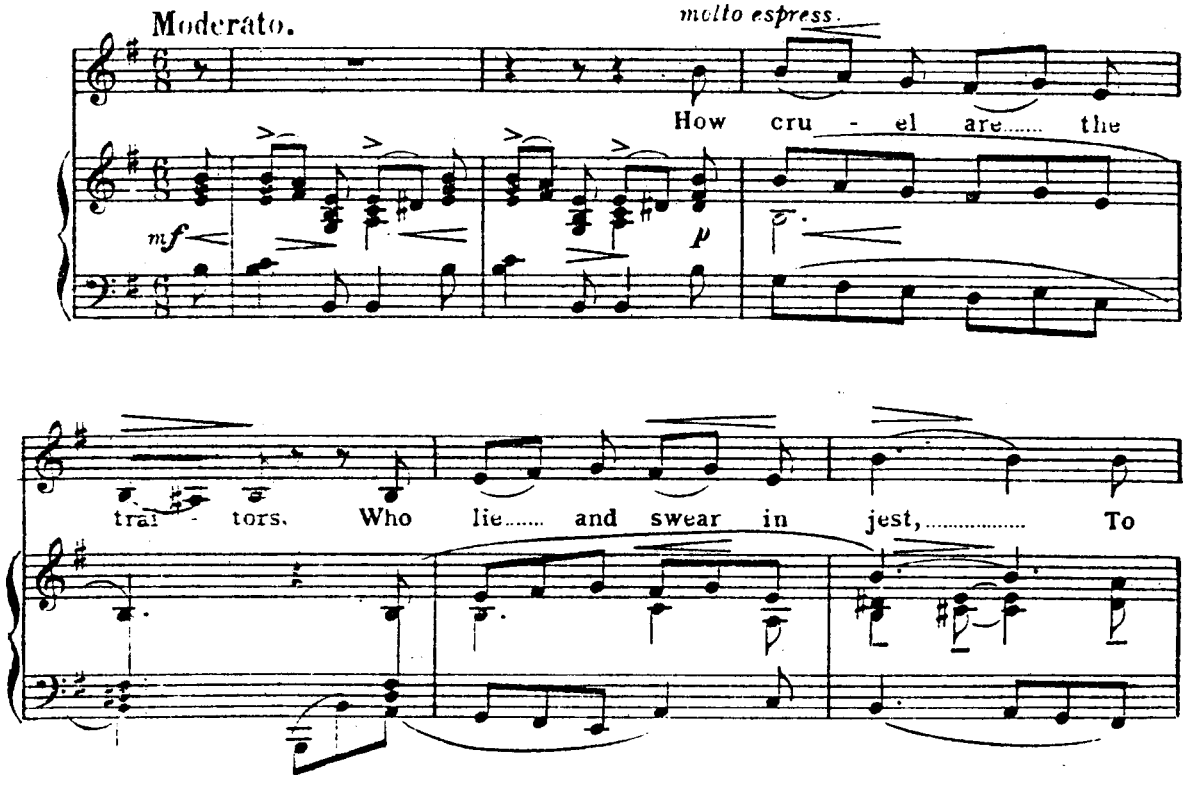
Signed by the composer at the end of the music, after the double barline.
No date, dedication or place of composition apparent.

A. (22)

Air 28 : How cruel are the traitors



Air 28: How cruel are the traitors



Holograph in ink, with black/blue pencil additions

Unbound vocal score written on one double sheet of 16-stave music paper, measuring 36.1 x 26.7cms.

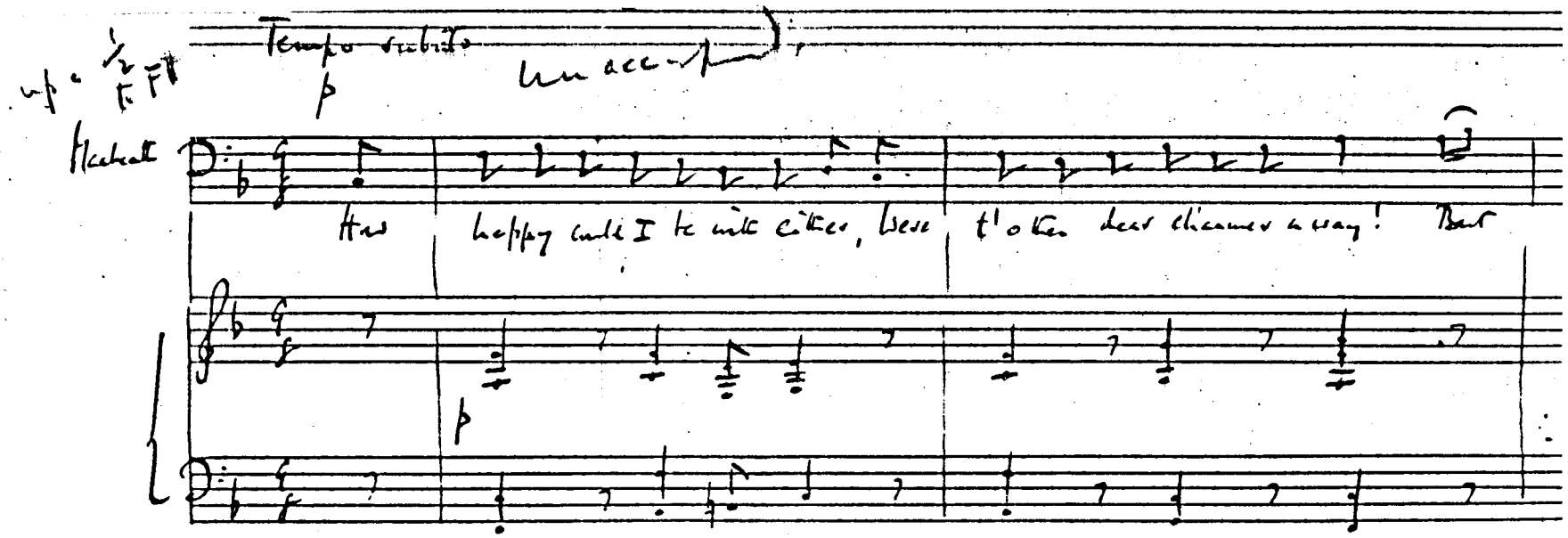
Beggar's Opera | AIR 28 (crossed out) | How cruel are the traitors | (Lucy)

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

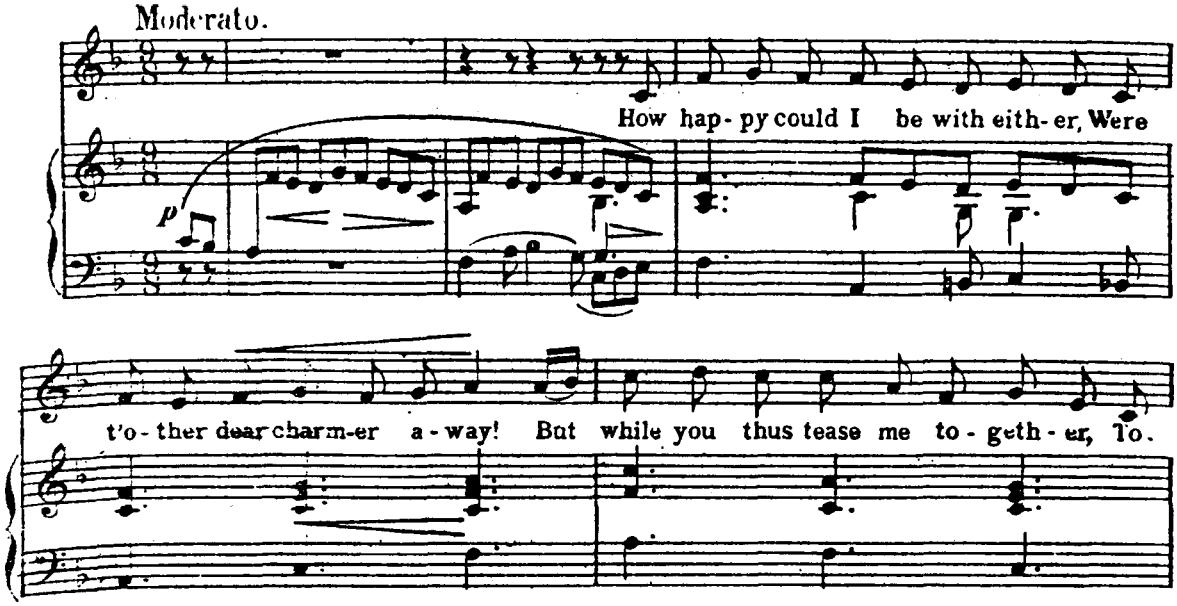
Signed by the composer at the end of the music, after the double barline.
No date, dedication or place of composition apparent.

Air 29	:	The first time at the looking glass	Whereabouts unknown
Air 30	:	When you consume the age	
Air 31	:	Is then his fate?	
Air 32	:	You'll think e'er	
Air 33	:	If you at an office	
Air 34	:	Thus when the swallow	

Air 35 : How happy could I be



Air 35 : How happy could I be with either



Whereabouts unknown

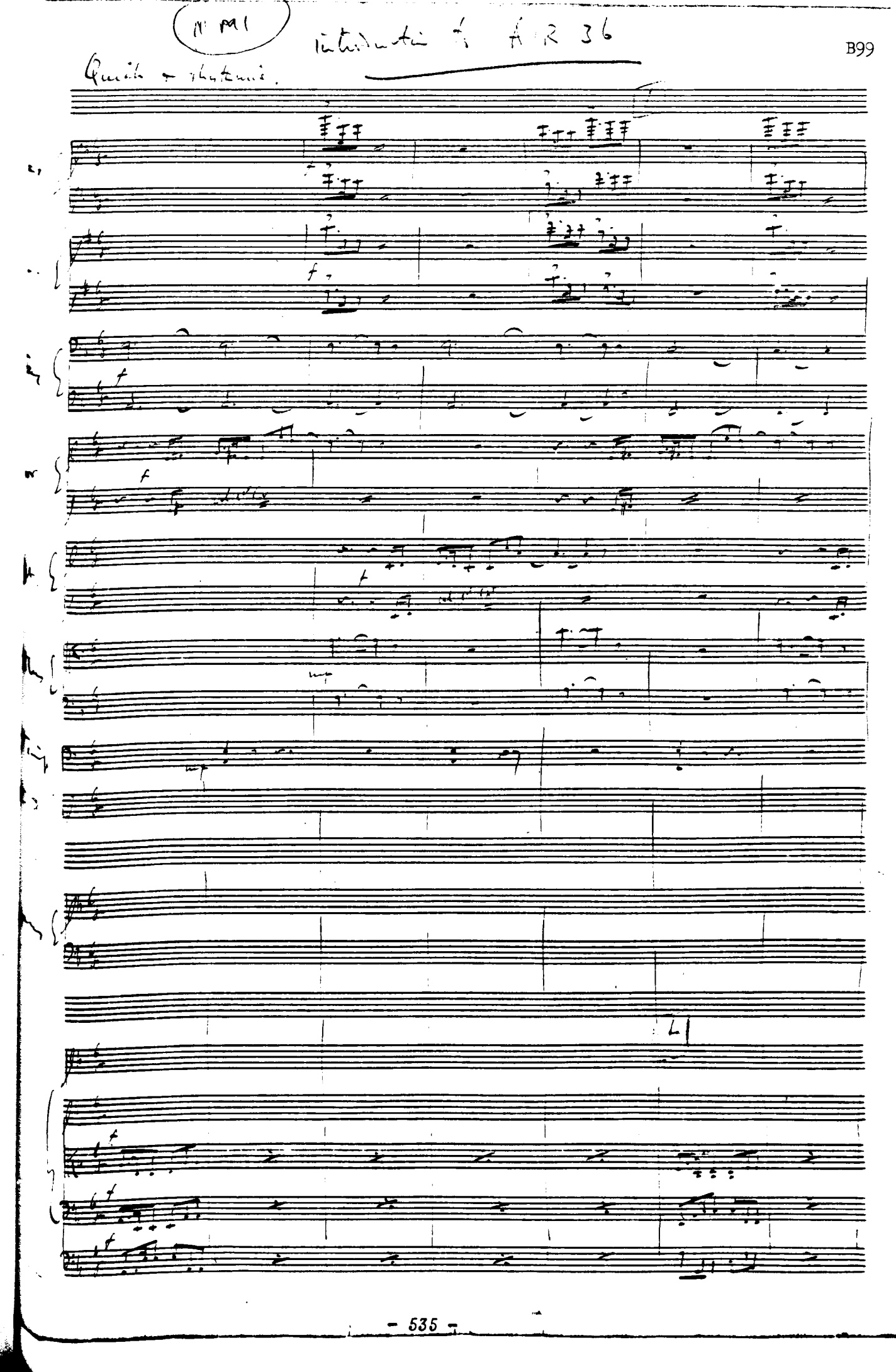
The following details are taken from a photocopy of the number in the concert version, written in Bliss's hand:

Holograph [in ink]

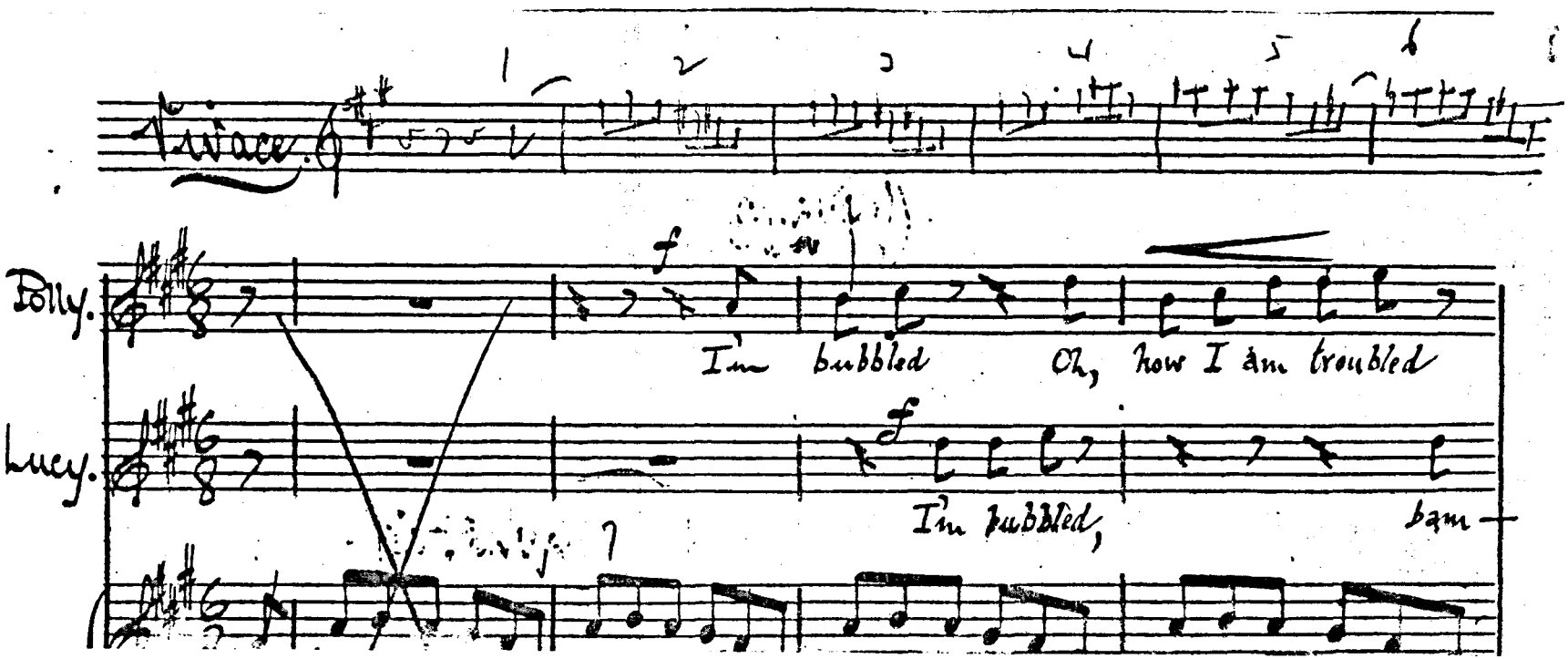
The score is written on both sides of one single sheet of 12-stave music paper.

2 pages - pp. [1-2] Music

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



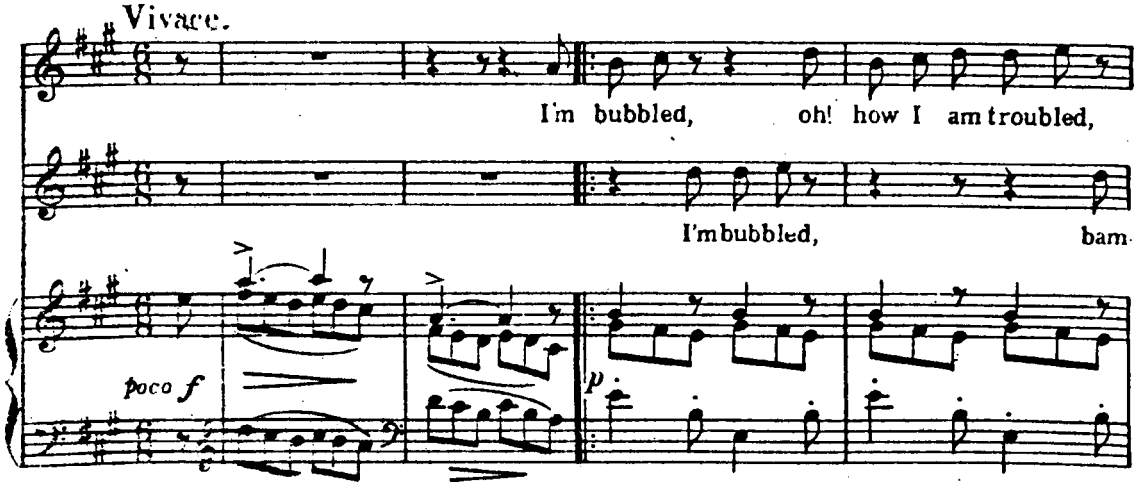
Air 36 : I'm bubbled



Air 36 : I'm bubbled, I'm bubbled : Whereabouts unknown

Photocopy of the number, in the concert version, written by a copyist, but with additions in the composer's hand.

Orchestral Score:



Holograph in ink

The unbound score is written on one double sheet of 24-stave music paper, measuring 36.0 x 26.4cms.

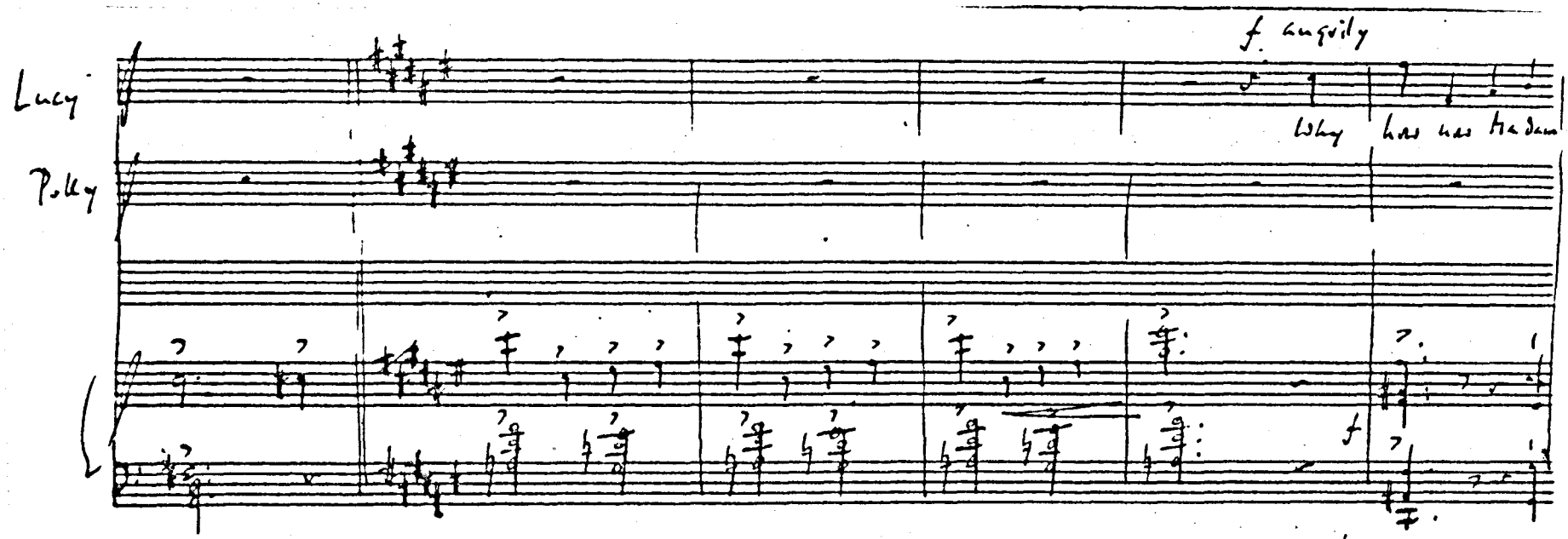
Introduction to AIR 36 [in pencil] | Beggar's Opera | 11.M.1

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

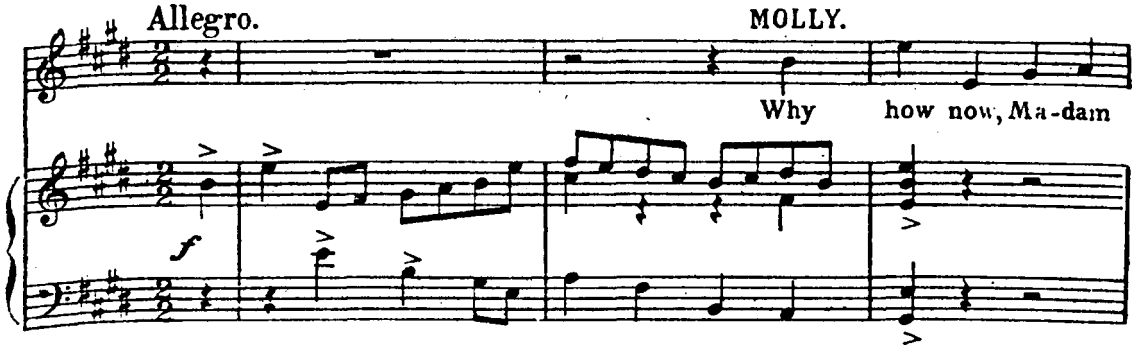
Signed by the composer at the end of the music, after the double barline.
No date, dedication or place of composition apparent.

Air 37 : Cease your funning - whereabouts unknown

Air 38 : Why how now



Air 38 : Why how now, Madam Flirt?



Whereabouts unknown

The following details are taken from a photocopy of the number in the concert version, written in Bliss's hand:

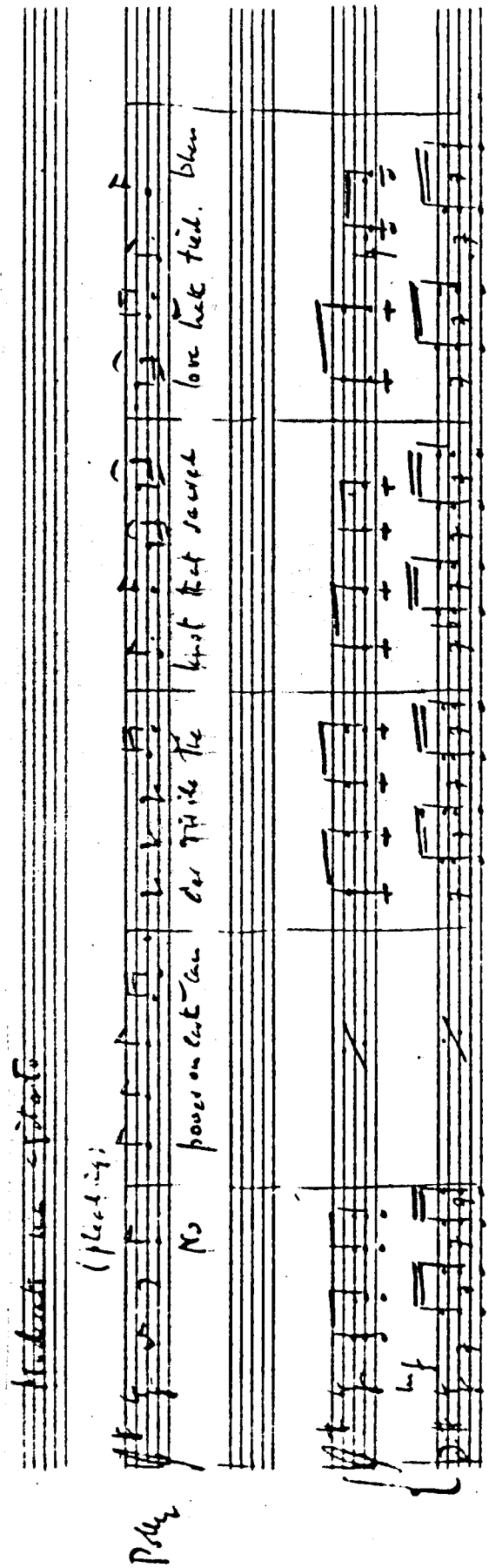
Holograph [in ink]

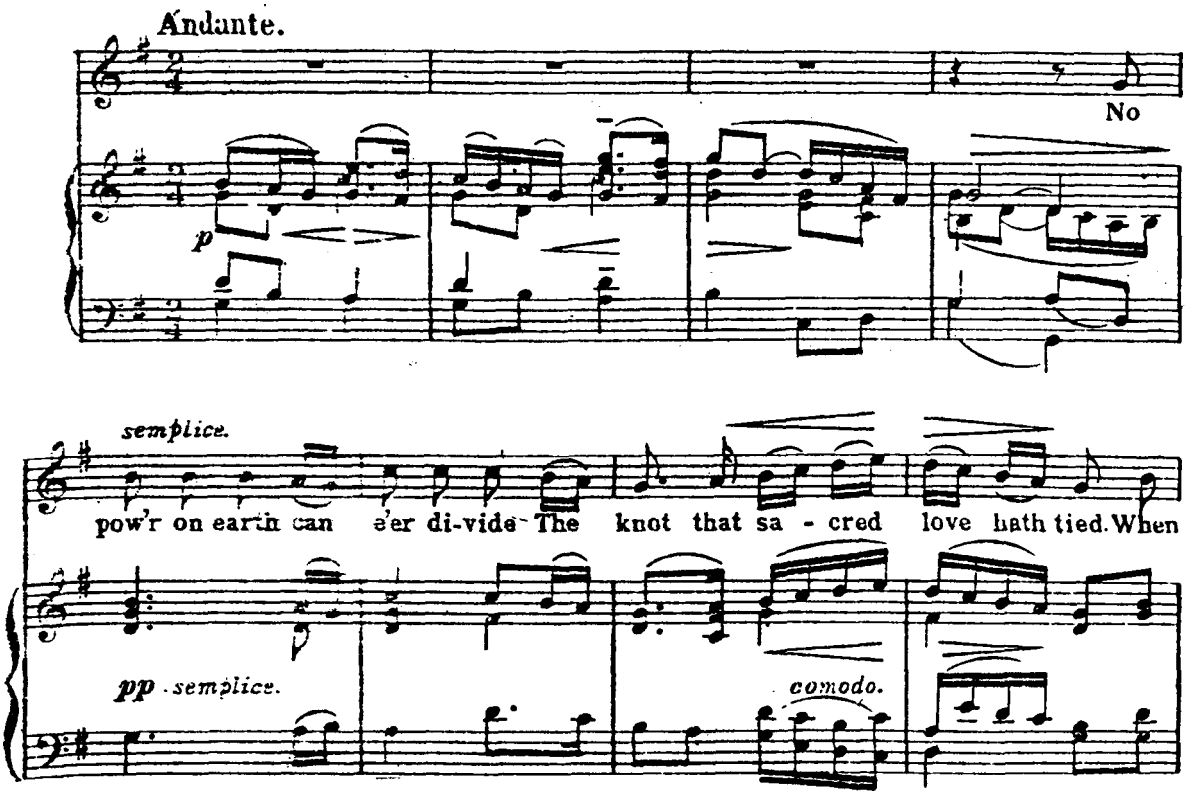
The score is written on one side of one single sheet of 22-stave music paper.

2 pages - pp. [1-2] Music

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

Air 39 : No power on earth





Whereabouts unknown

The following details are taken from a photocopy of the number in the concert version, written in Bliss's hand:

Holograph [in ink]

The score is written on one double sheet of 22-stave music paper.

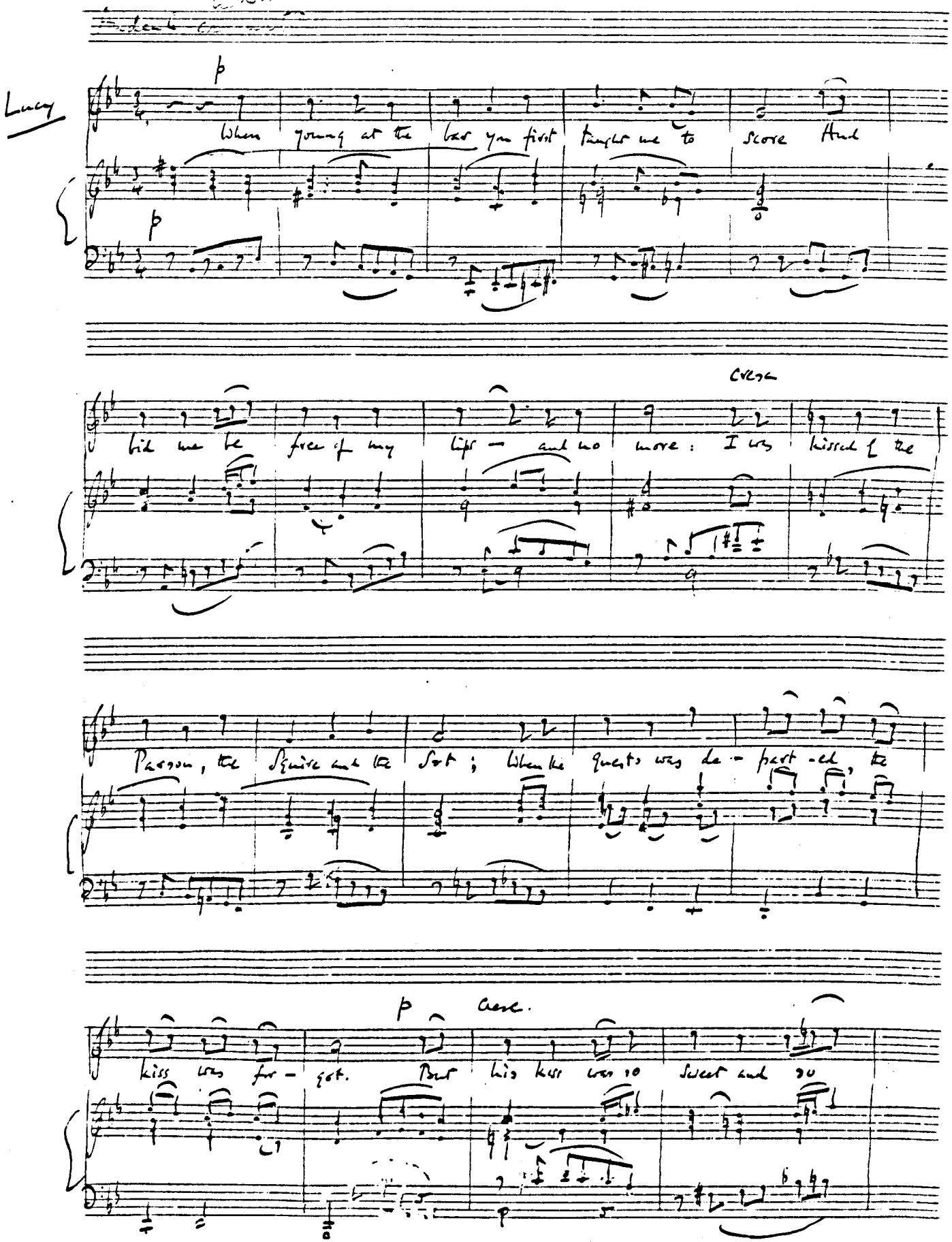
4 pages - [p. [i] Title page]
pp. [1-3] Music

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

Air 40 : I like the fox - whereabouts unknown

A-41

Air 41 : When young at the bar



Air 41 : When young at the Bar

Holograph in ink, with blue/lead pencil additions

Unbound vocal score is written on one double sheet of 16-stave music paper, measuring 34.3 x 26.8cms.

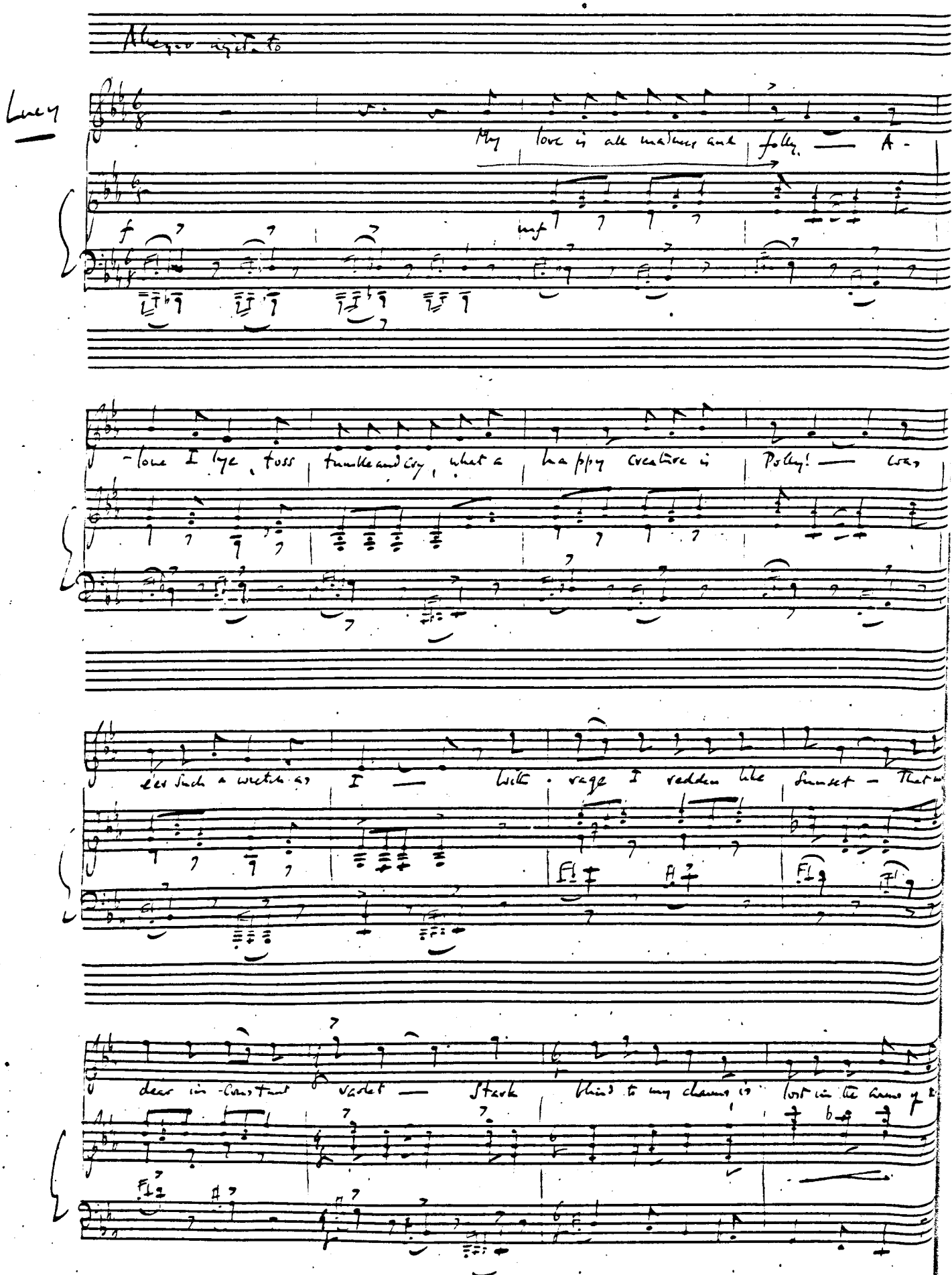
Beggar's Opera | AIR 41 | When young at the Bar | (Lucy)

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

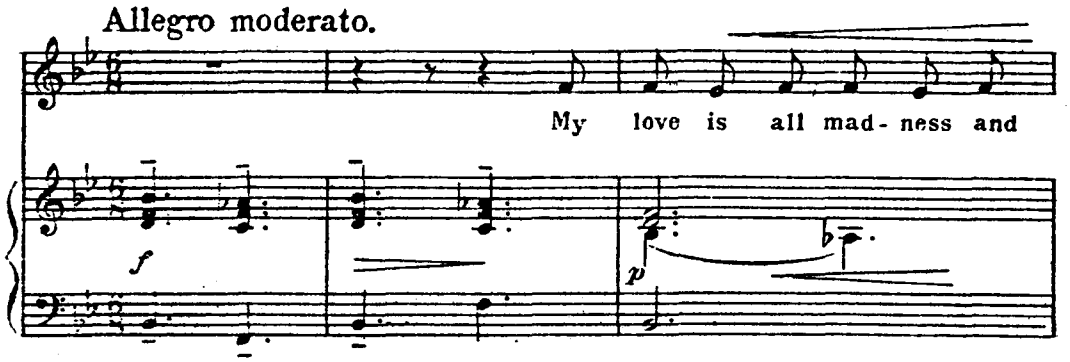
Signed by the composer at the end of the music, after the double barline.
No date, dedication or place of composition apparent.

Air (42)

Air 42 : My love is all madness



Air 42 : My love is all madness and folly



Holograph in ink, with black/blue pencil additions

Unbound vocal score is written on one double sheet of 16-stave music paper, measuring 36.1 x 26.6cms.

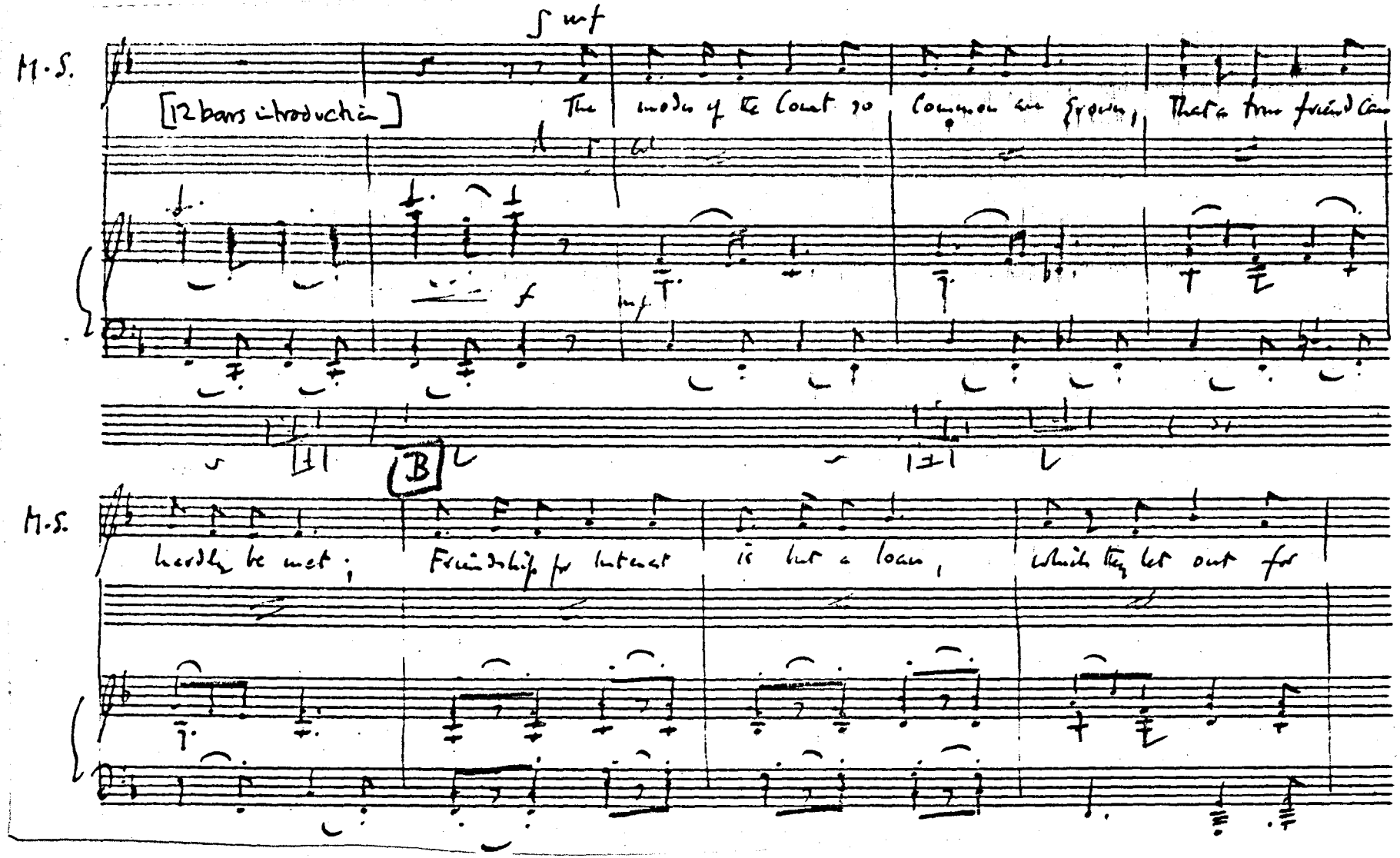
Beggar's Opera | AIR 42 | My love is all madness and folly | (Lucy)

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

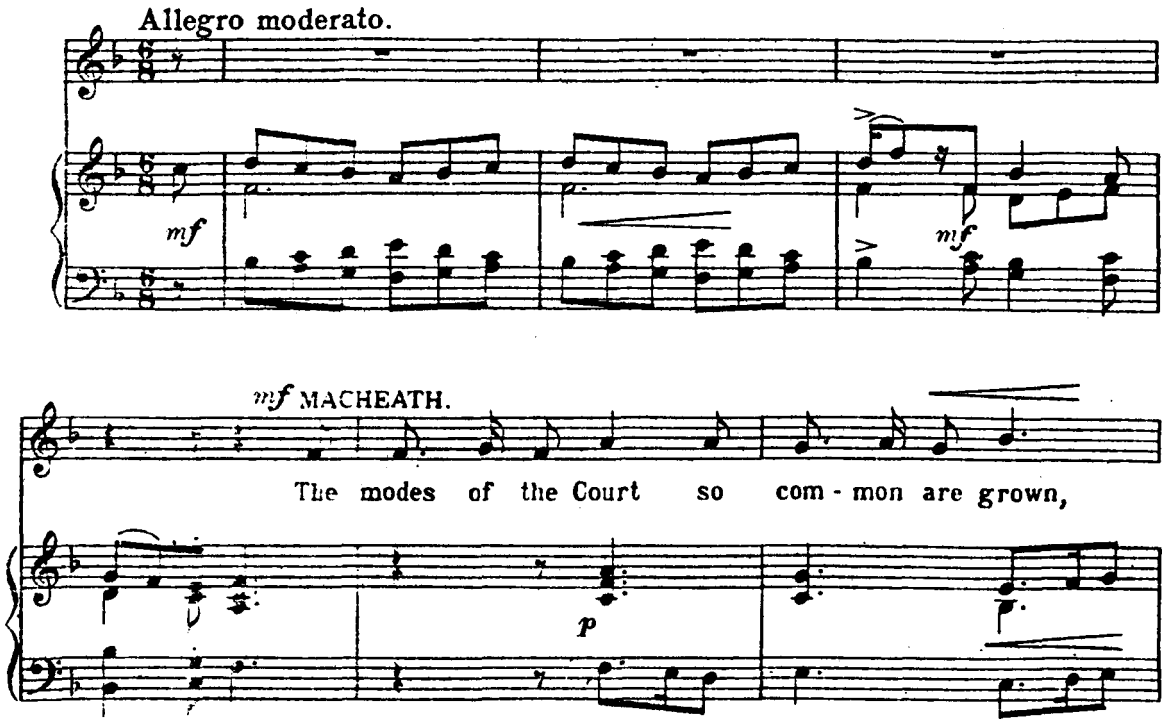
Signed by the composer at the end of the music, after the double barline.
No date, dedication or place of composition apparent.

Air 43 : Thus gamesters united - whereabouts unknown

Air 44 : The modes of the Court



Air 44: The modes of the Court



Whereabouts unknown

The following details are taken from a photocopy of the number in the concert version, written in Bliss's hand:

Holograph [in ink]

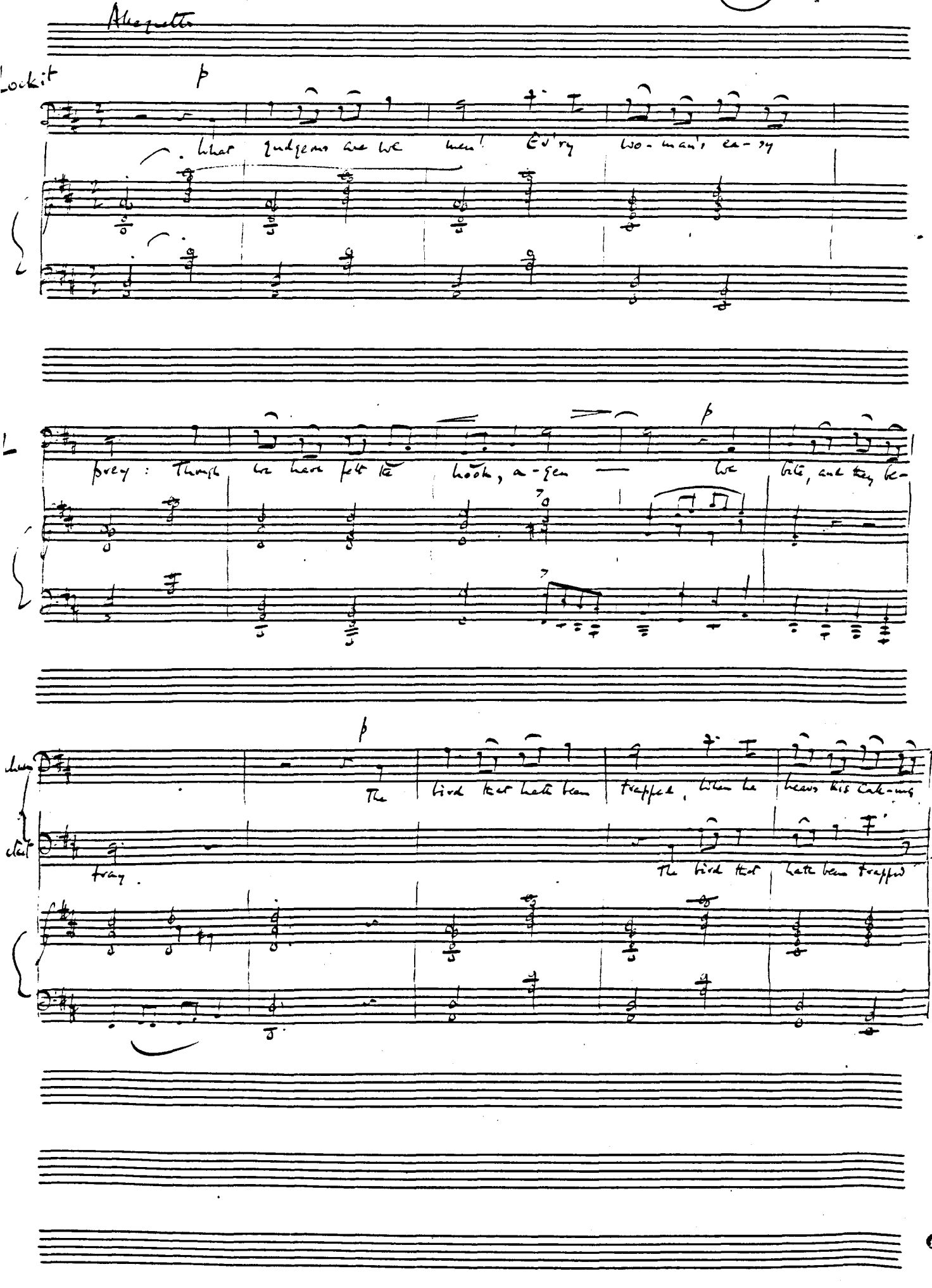
The score is written on one double sheet of 22-stave music paper.

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

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

Air 45 : What gudgeons are we men!

Air (45)



Air 45: What gudgeons are we men!

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

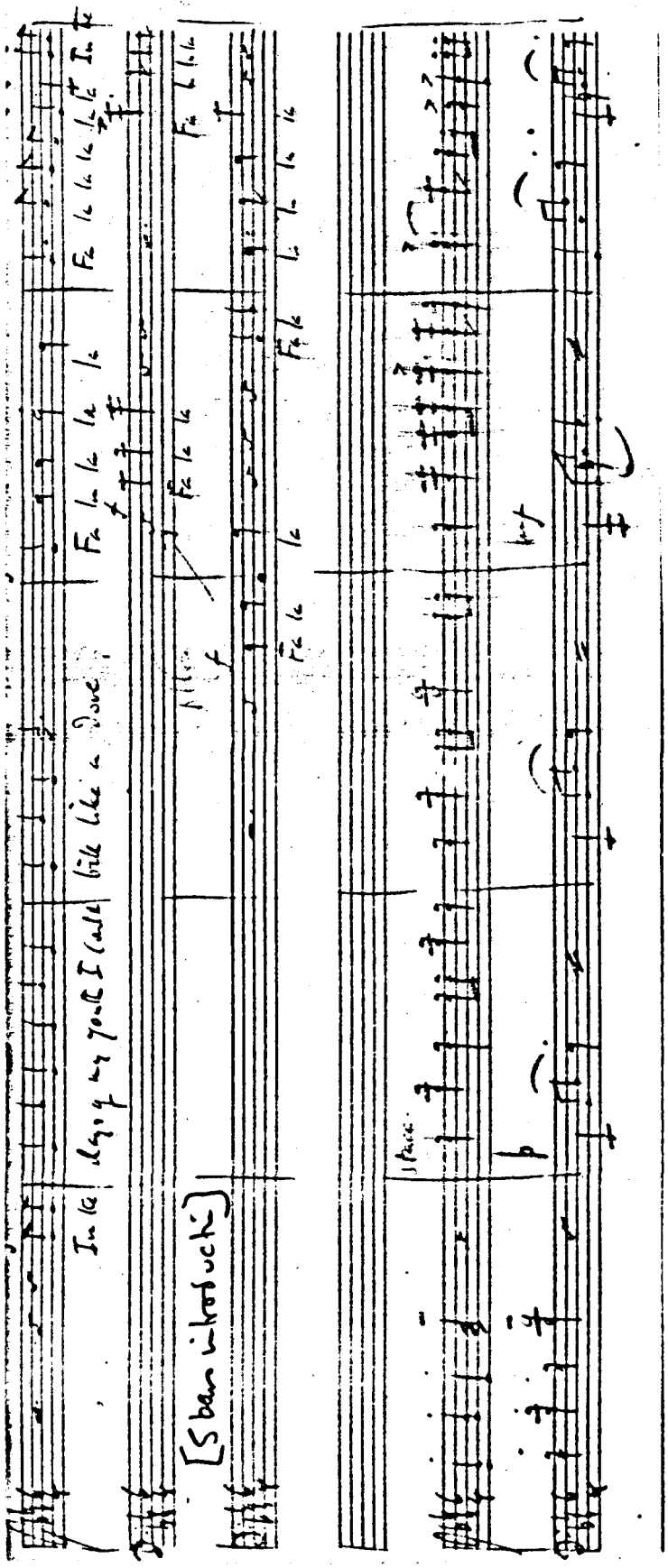
Unbound vocal score written on one double sheet of 16-stave music paper, measuring 37.1 x 26.7cms.

AIR 26 [in red] | Beggar's Opera | AIR 45 [45 crossed out] |
What gudgeons are we men | (Lockitt and Peachum) | OUT

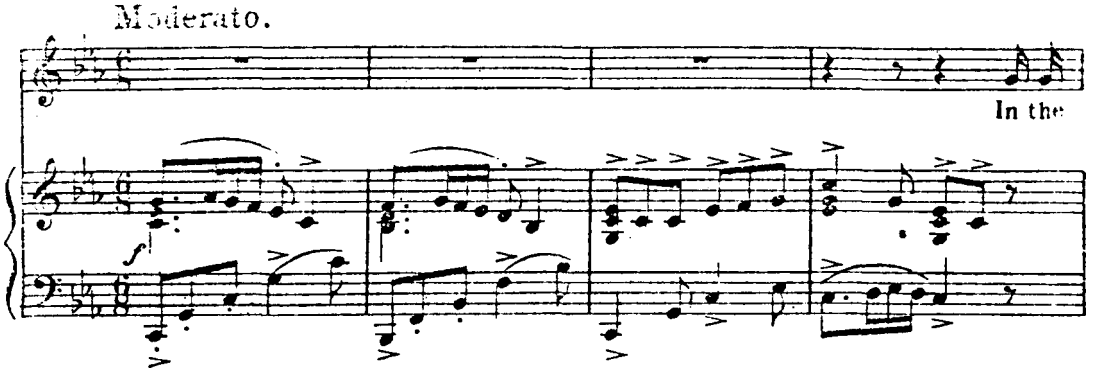
4 pages - p. [i] Title page
pp. [1-2] Music
p. [3] Blank

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

Air 46 : In the days of my youth



Air 46 : In the days of my youth



Whereabouts unknown

The following details are taken from a photocopy of the number in the concert version, written in Bliss's hand:

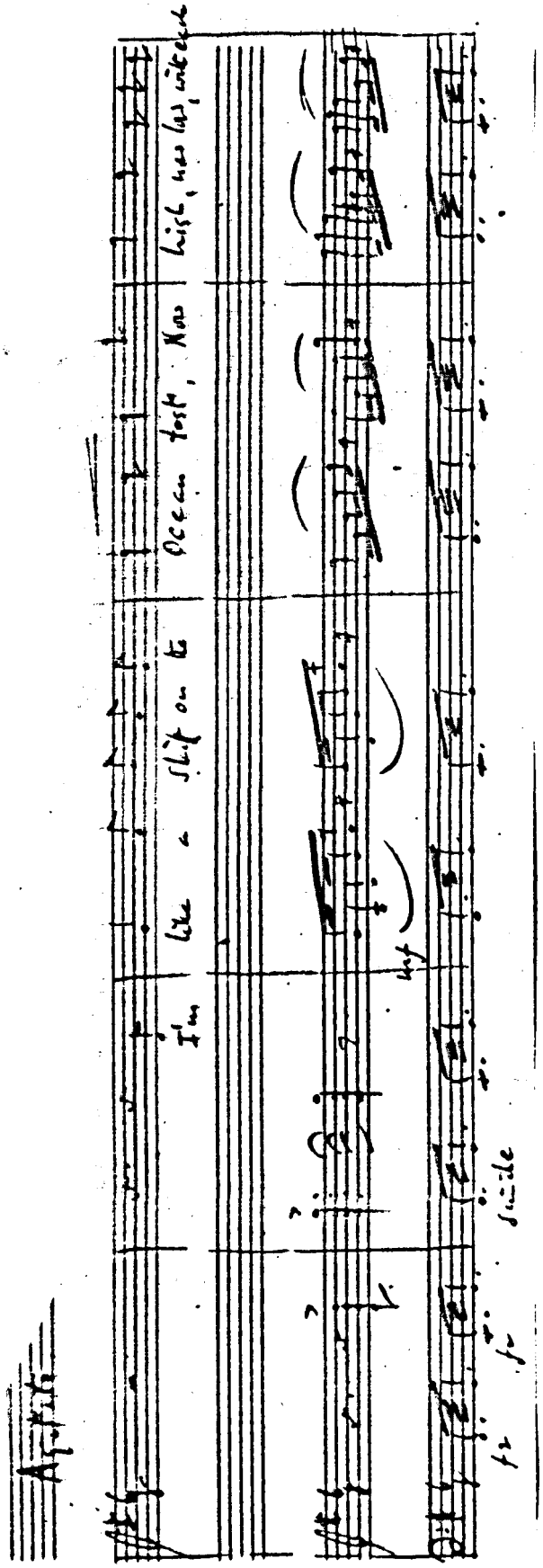
Holograph [in ink]

The score is written on one double sheet of 22-stave music paper.

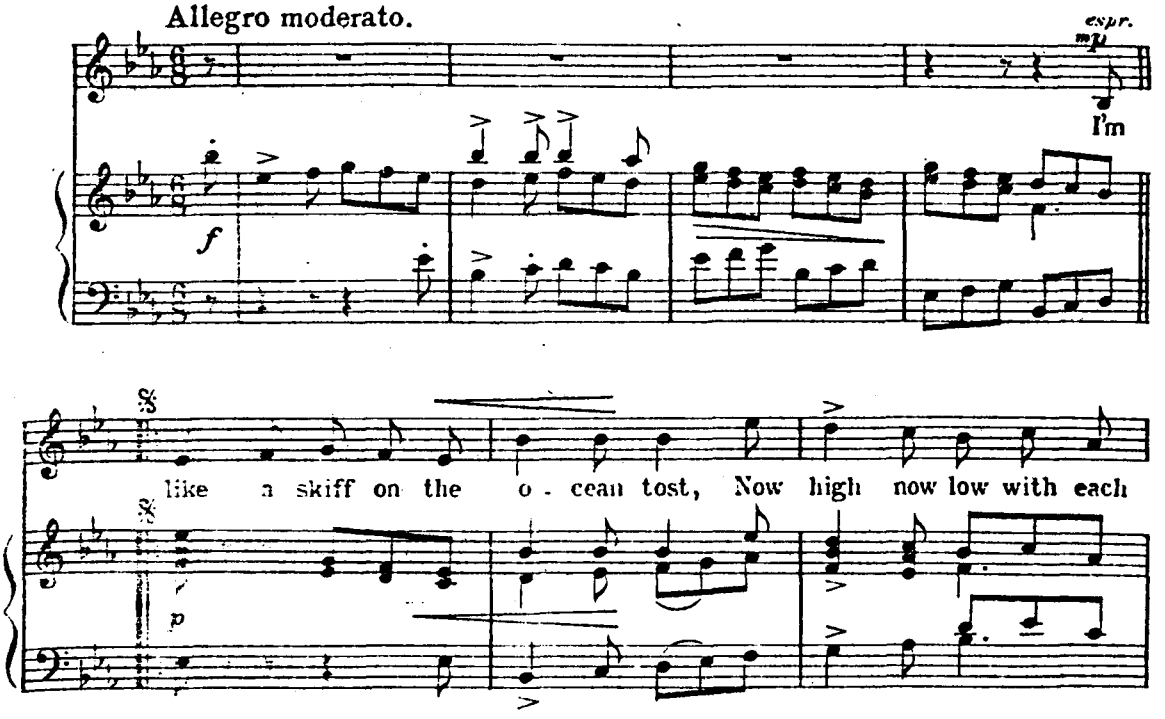
4 pages - [p. [i] Title page]
pp. [1-3] Music

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

Air 47 : I'm like a skiff



Air 47 : I'm like a skiff



Whereabouts unknown

The following details are taken from a photocopy of the number in the concert version, written in Bliss's hand:

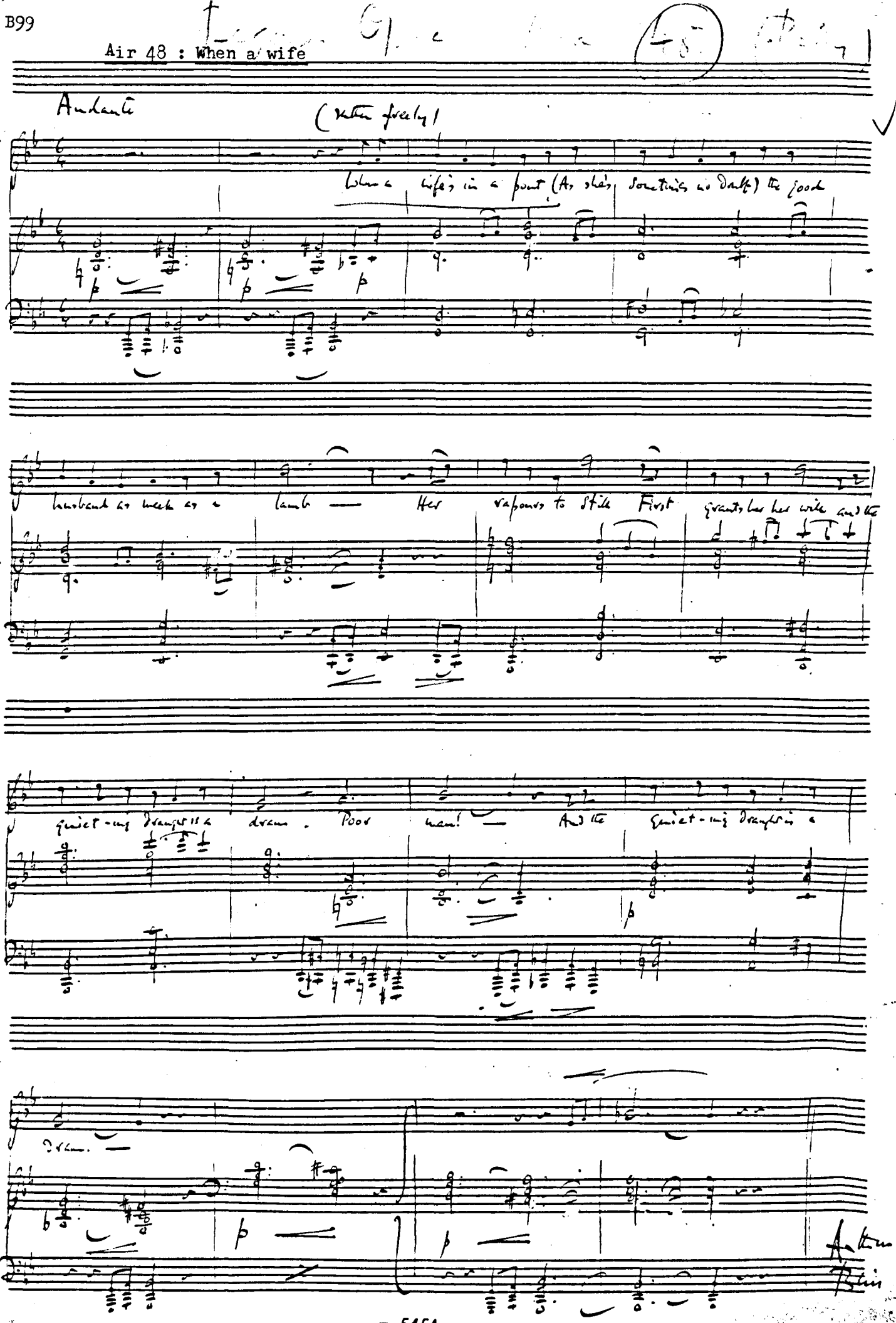
Holograph [in ink]

The score is written on both sides of one single sheet of 22-stave music paper.

2 pages - pp [1-2] Music

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

Air 48 : When a wife



Air 48 : When a wife's in a pout

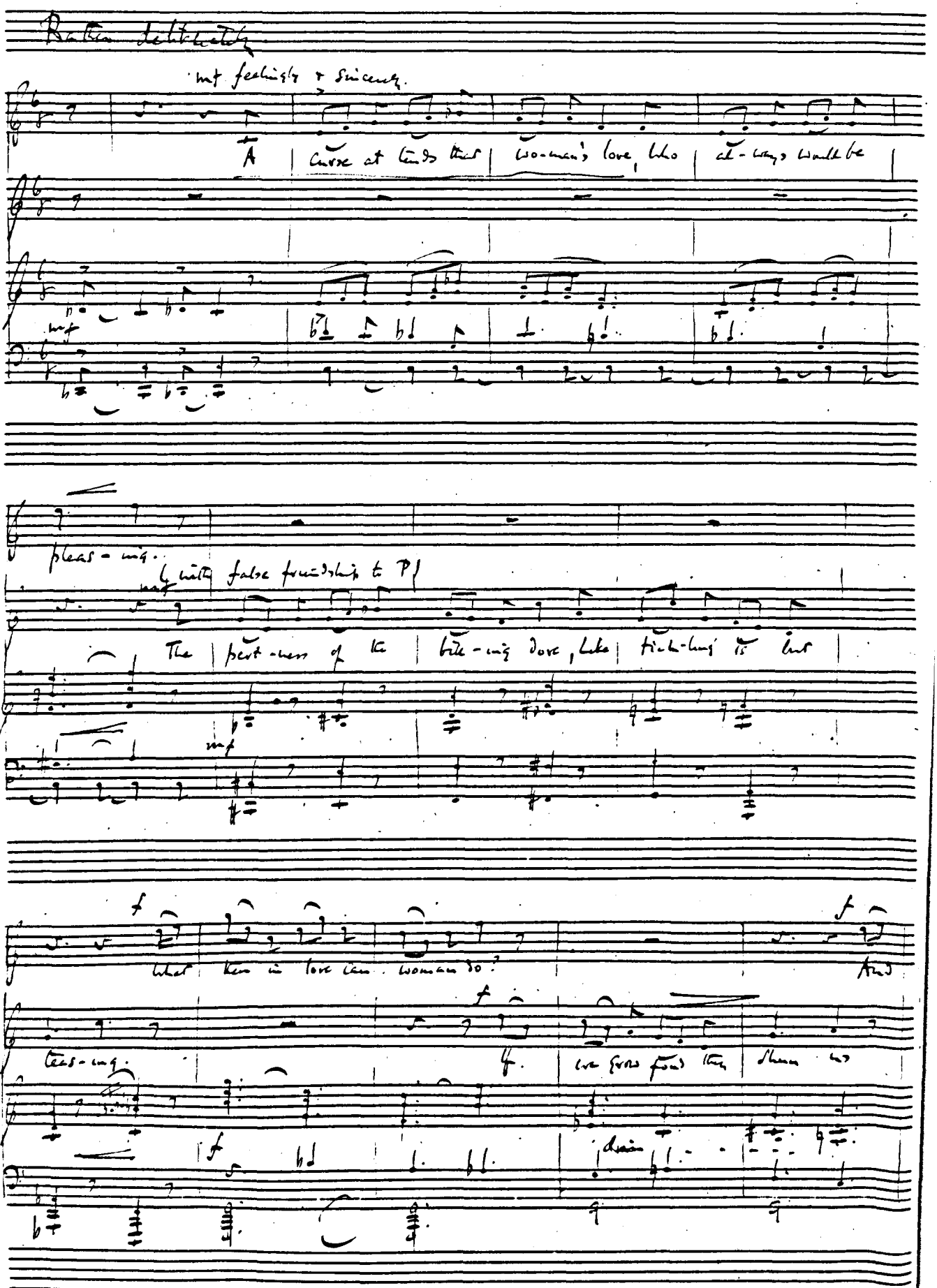
Holograph in ink, with blue pencil additions

Unbound vocal score written on both sides of one single sheet of 16-stave music paper, measuring 36.9 x 27.3cms.

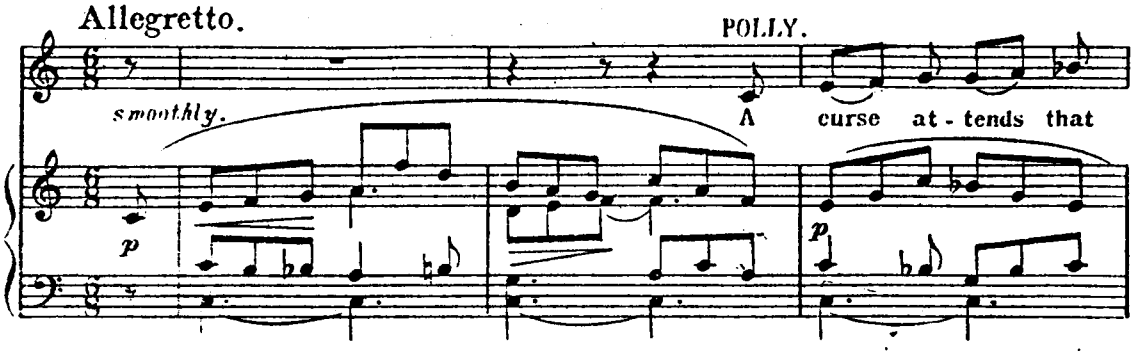
2 pages - p. [1] Music
p. [2] Blank

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

Air 49 : A curse attends that woman's love



Air 49 : A curse attends that woman's love



Holograph in ink, with blue/lead pencil additions

Unbound vocal score written on one double sheet of 16-stave music paper, measuring 36.1 x 26.6cms.

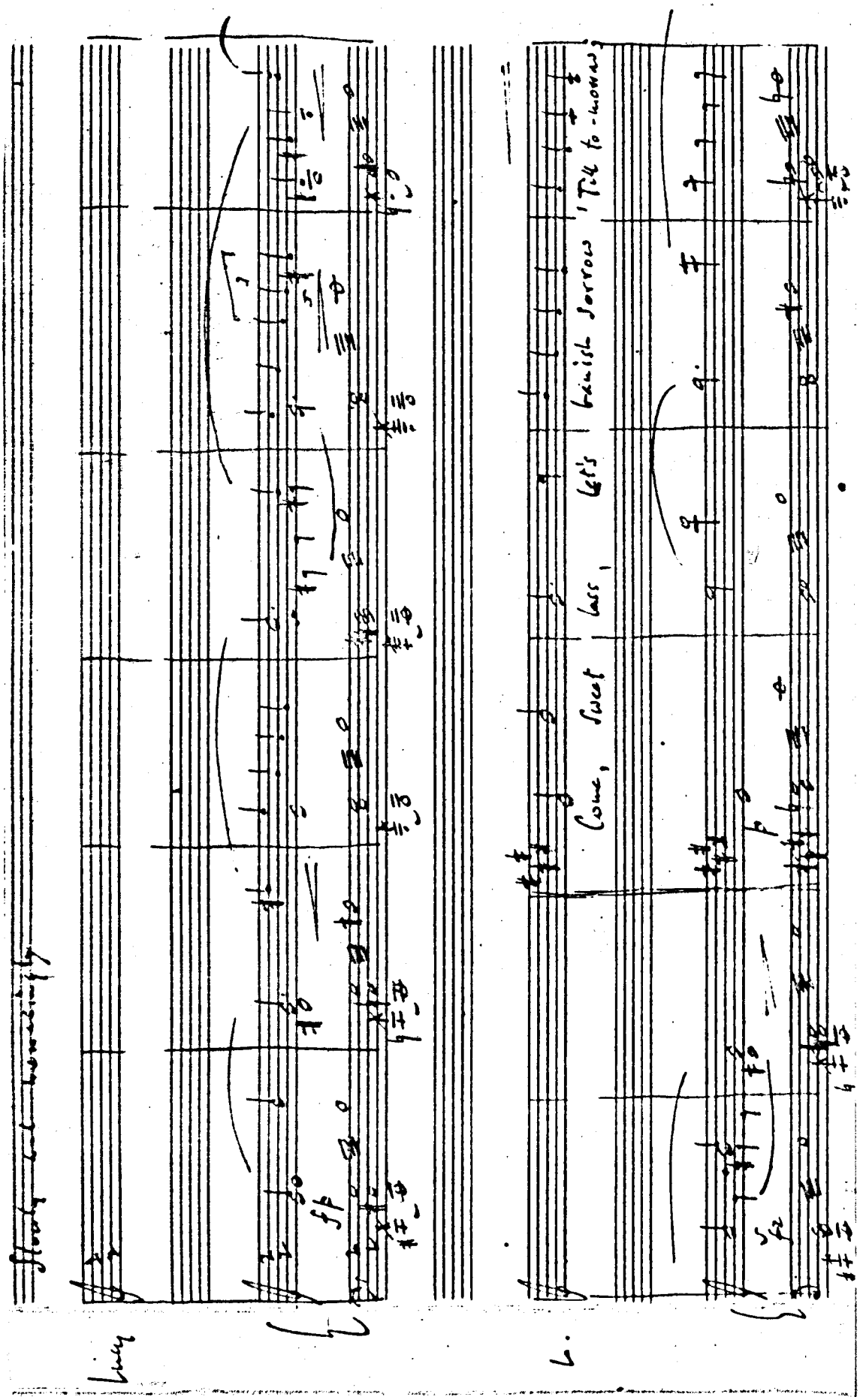
Beggar's Opera | AIR 49 | A curse attends that woman's love | (Polly and Lucy)

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

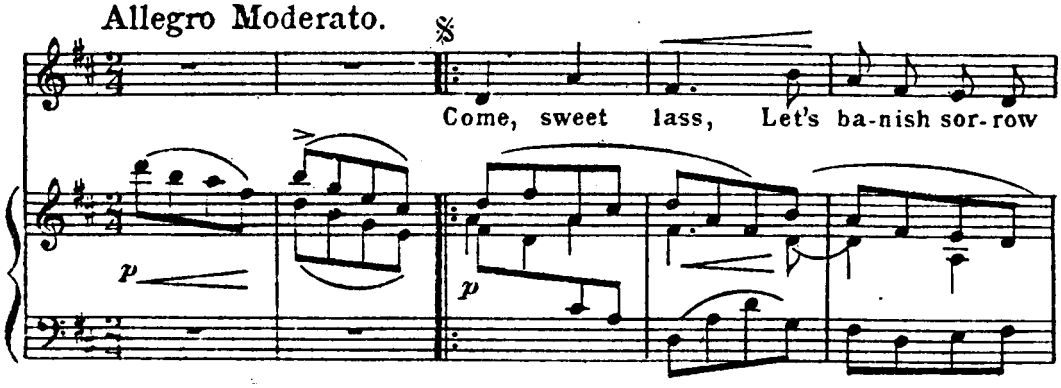
Signed by the composer at the end of the music, after the double barline.
No date, dedication or place of composition apparent.

Air 50 : Array the men - whereabouts unknown

Air 51 : Come, sweet lass



Air 51 : Come, sweet lass



Whereabouts unknown

The following details are taken from a photocopy of the number in the concert version, written in Bliss's hand:

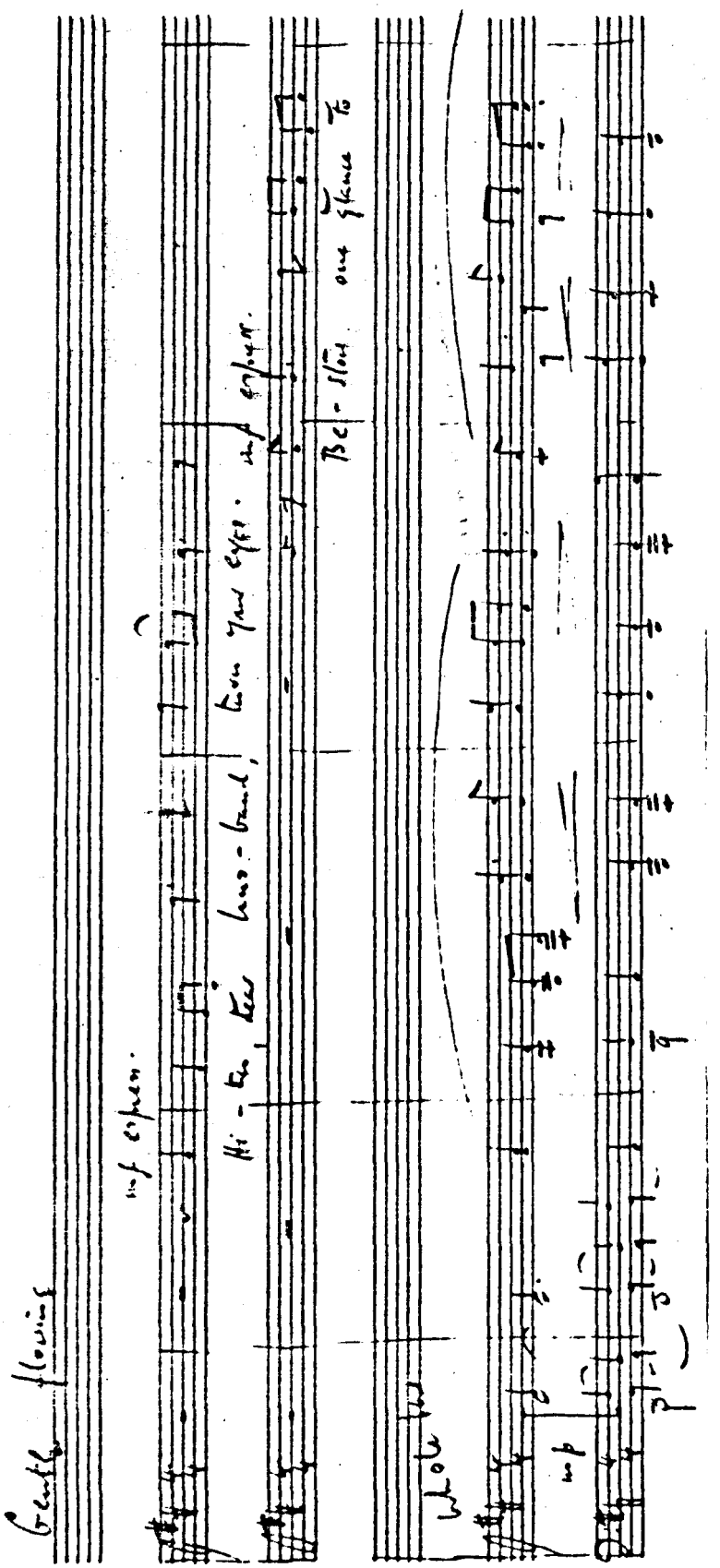
Holograph [in ink]

The score is written on both sides of one single sheet of 22-stave music paper.

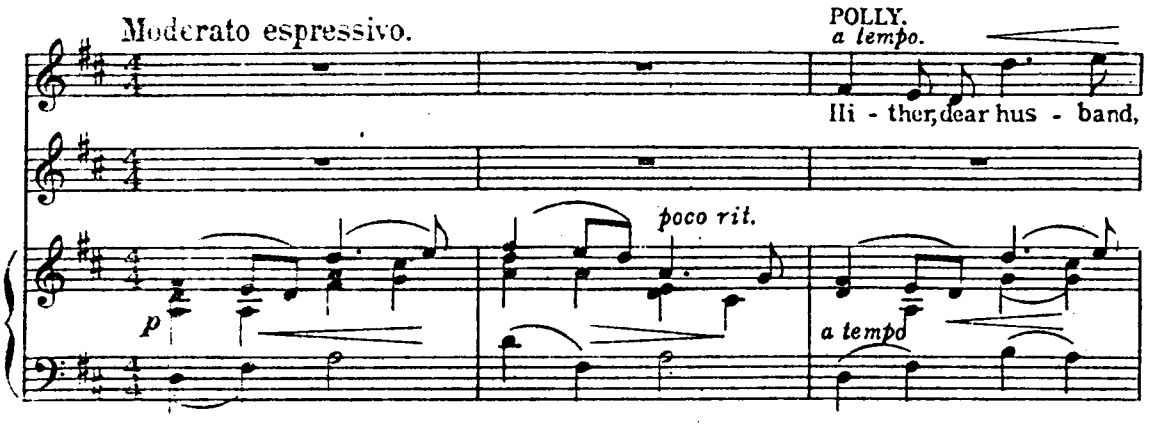
2 pages - pp [1-2] Music

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

Air 52 : Hither, dear husband



Air 52: Hither, dear husband



Whereabouts unknown

The following details are taken from a photocopy of the number in the concert version, written in Bliss's hand:

The score is written on both sides of one single sheet of 22-stave music paper.

2 pages - pp [1-2] Music

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

Air 53 : Which way shall I

Air 54 : When my hero in court

Air 55 : When he holds up his hand

Air 56 : Our selves like the great

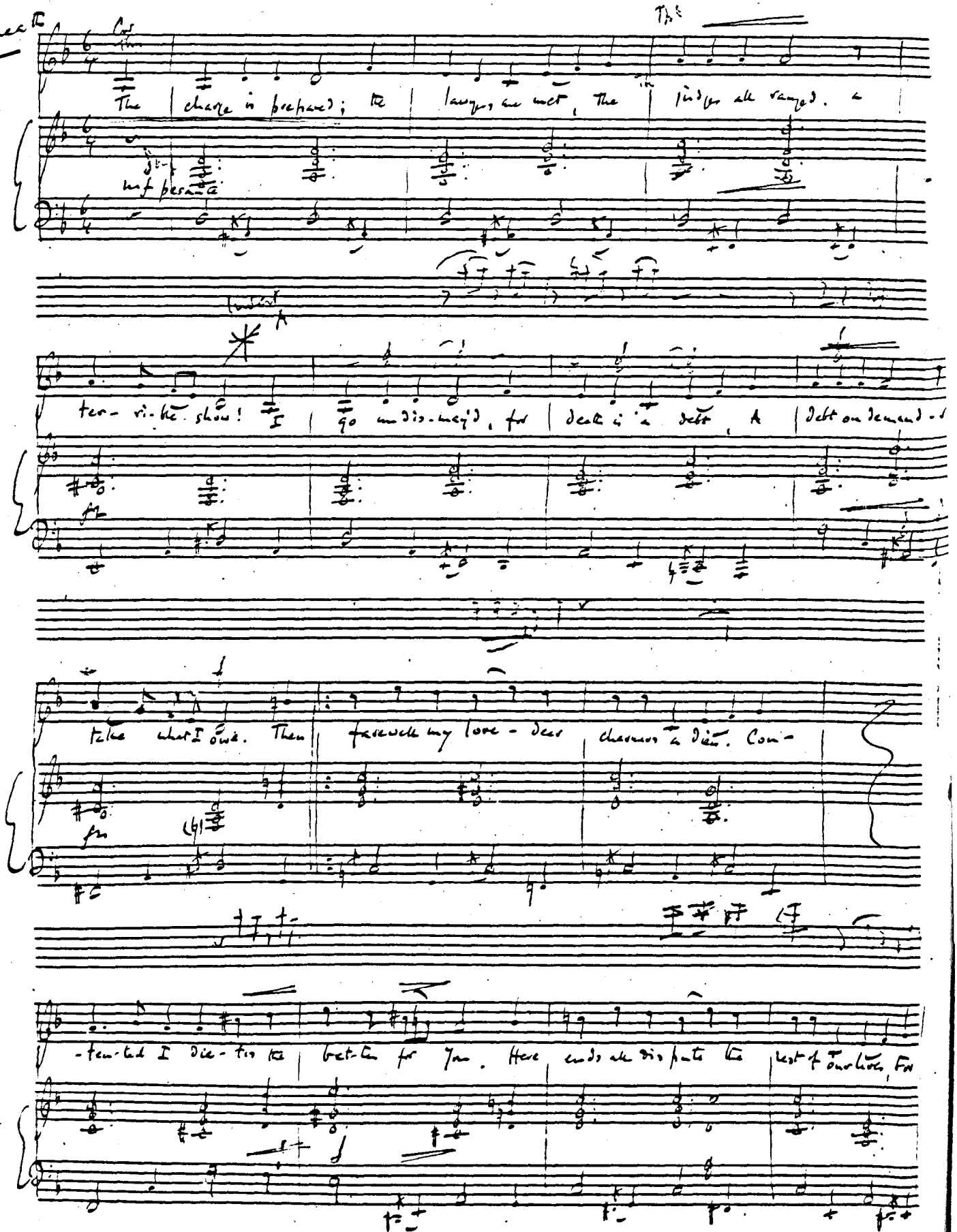
} Whereabouts unknown

Air 57 : The charge is prepared

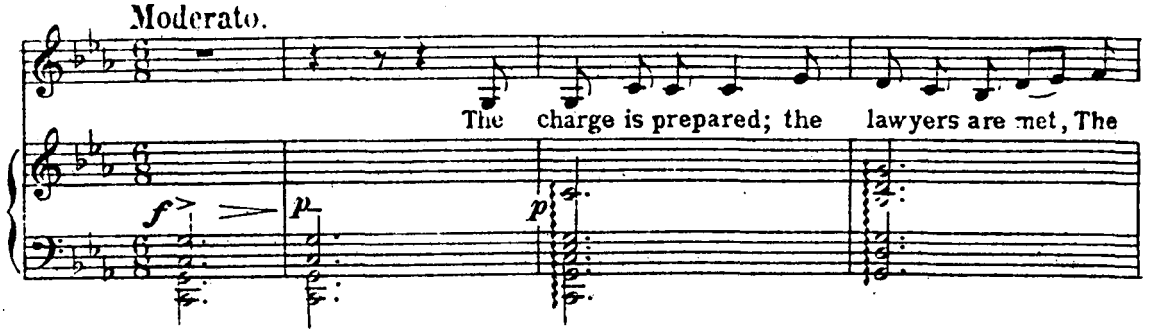
Air 57

Fairly slowly

Machea



Air 57 : The charge is prepared



Holograph in ink, with blue pencil additions

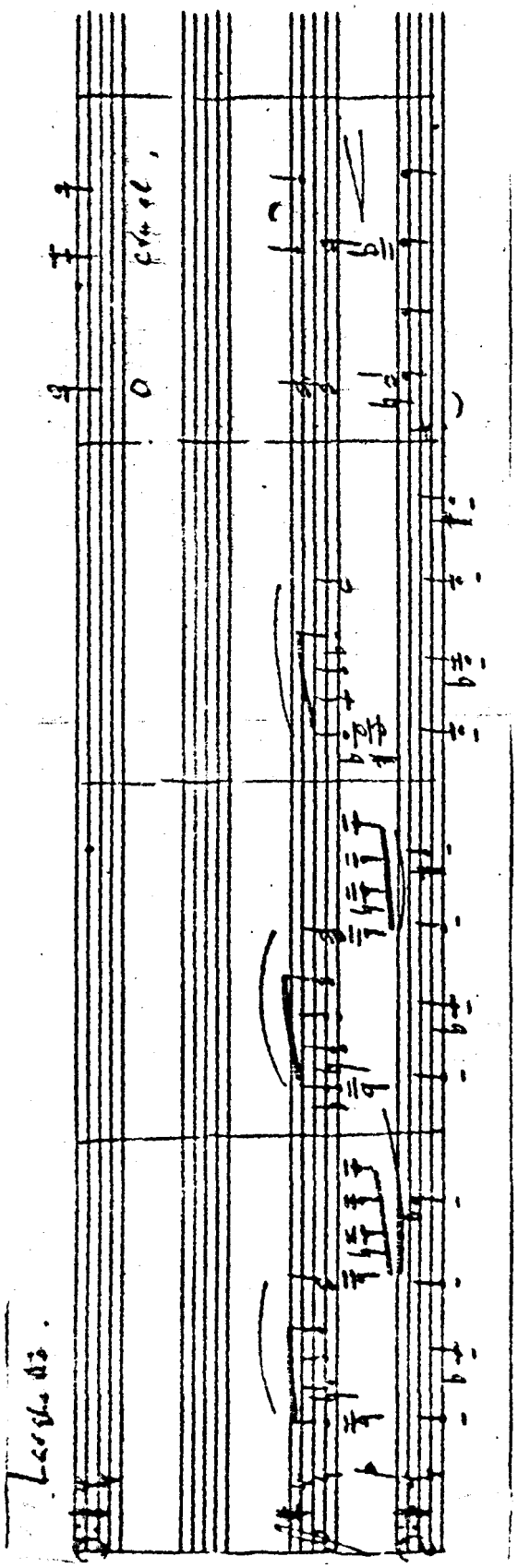
Unbound vocal score written on one double sheet of 16-stave music paper, measuring 36.0 x 26.6cms.

Beggar's Opera | AIR 57 | The charge is prepared | (Macheath) [Bliss adds in pencil - New words coming | This will be [done] | also as a funeral march

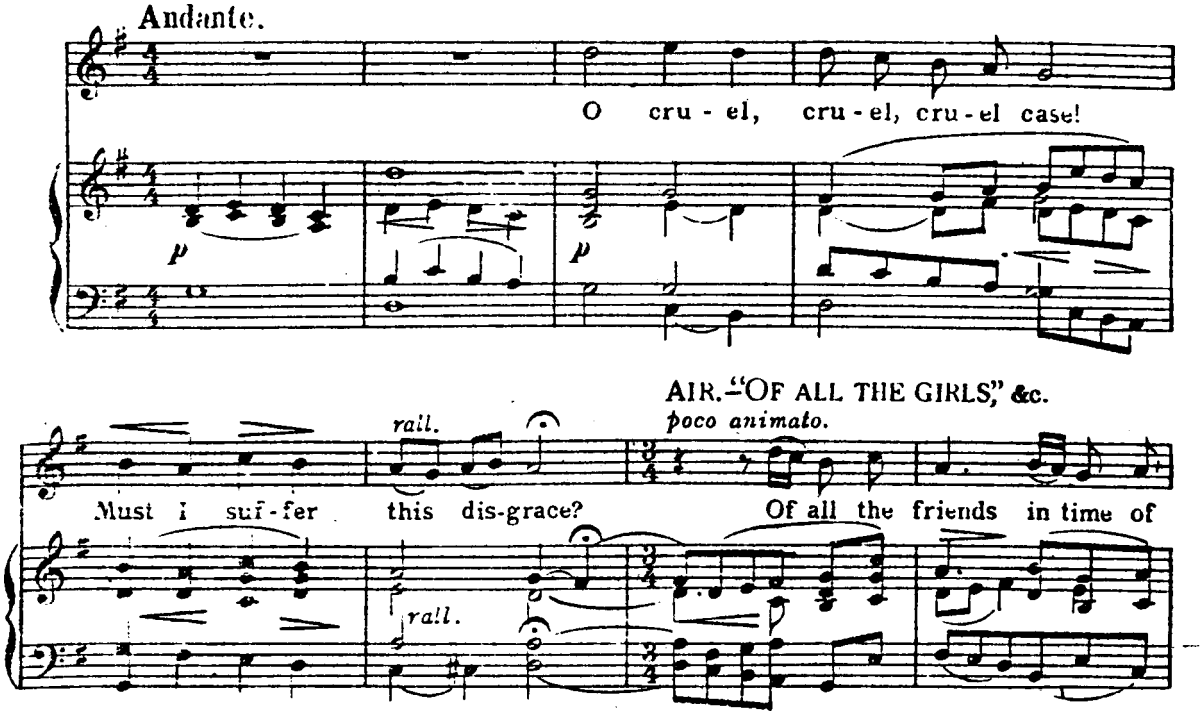
4 pages - p. [i] Title page
pp. [1-2] Music - with pencilled sketch on p. [2]
p. [3] Blank

Signed by the composer at the end of the music, after the double barline.
No date, dedication of place of composition apparent.

Air 58 : O cruel, cruel case



Air 58 : O cruel, cruel case



Whereabouts unknown

The following details are taken from a photocopy of the number in the concert version, written in Bliss's hand:

The score is written on two double sheet of 22-stave music paper.

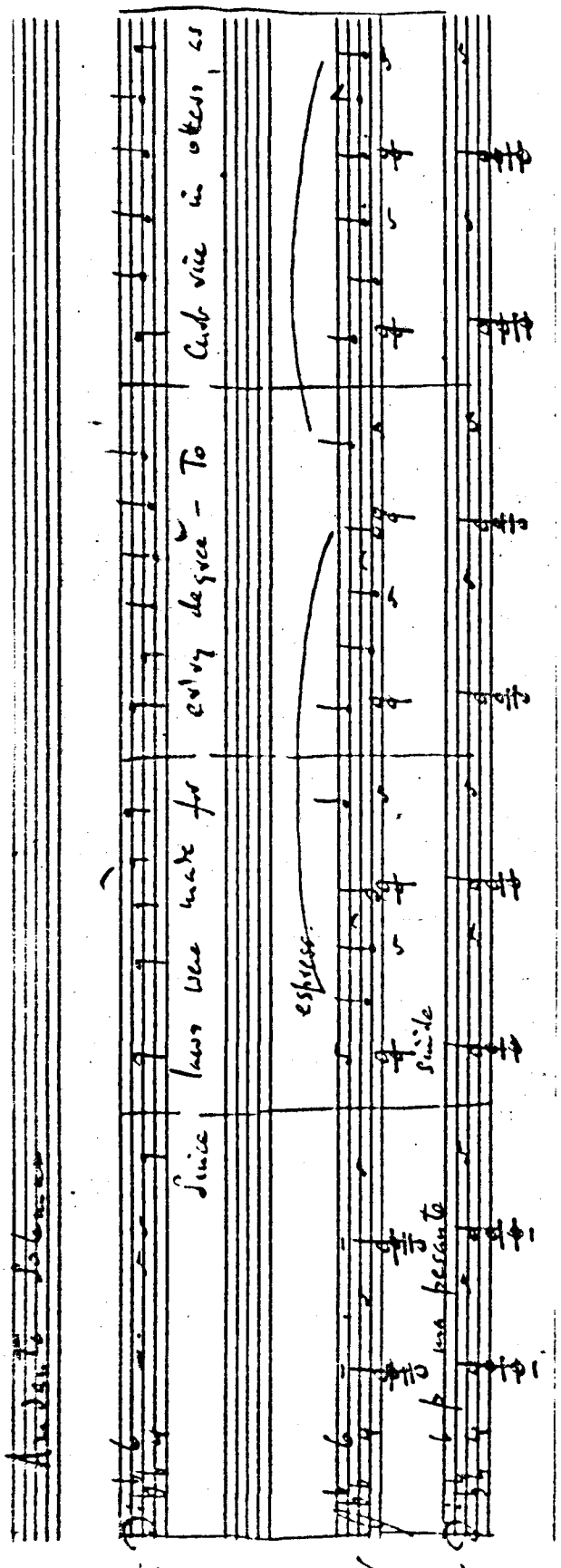
8 pages - [p. [i] Title page]
pp 1-5 Music
pp [6-8] Blank

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

Air 59 : Off all the friends
Air 60 : Since I must swing
Air 61 : But how again my spirits
Air 62 : But valour the stronger
Air 63 : If thus a man
Air 64 : So I drink
Air 65 : But can I leave
Air 66 : Their eyes, their lips

Whereabouts unknown

Air 67 : Since laws were made



Air 67 : Since laws were made

Whereabouts unknown

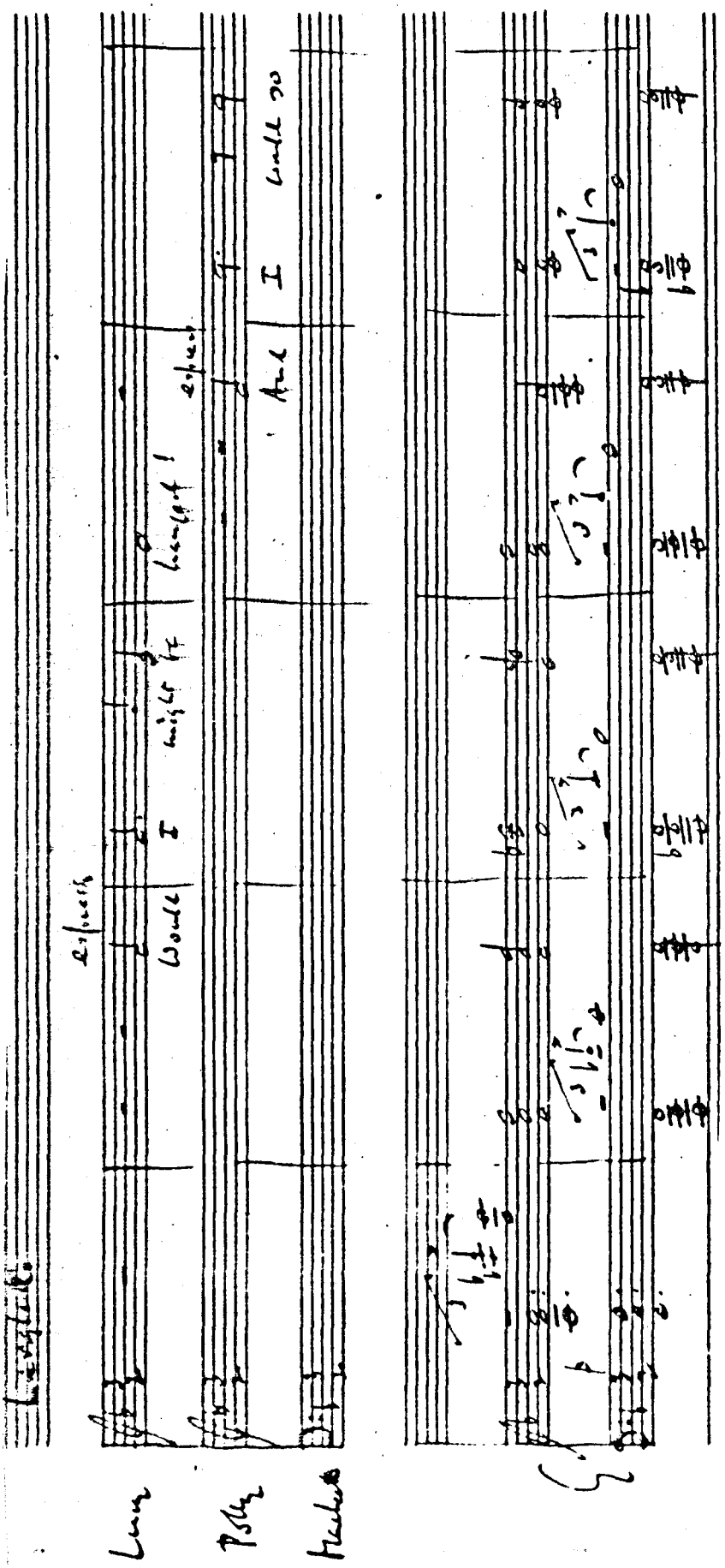
The following details are taken from a photocopy of the number in the concert version, written in Bliss's hand:

The score is written on both sides of one single sheet of 22-stave music paper.

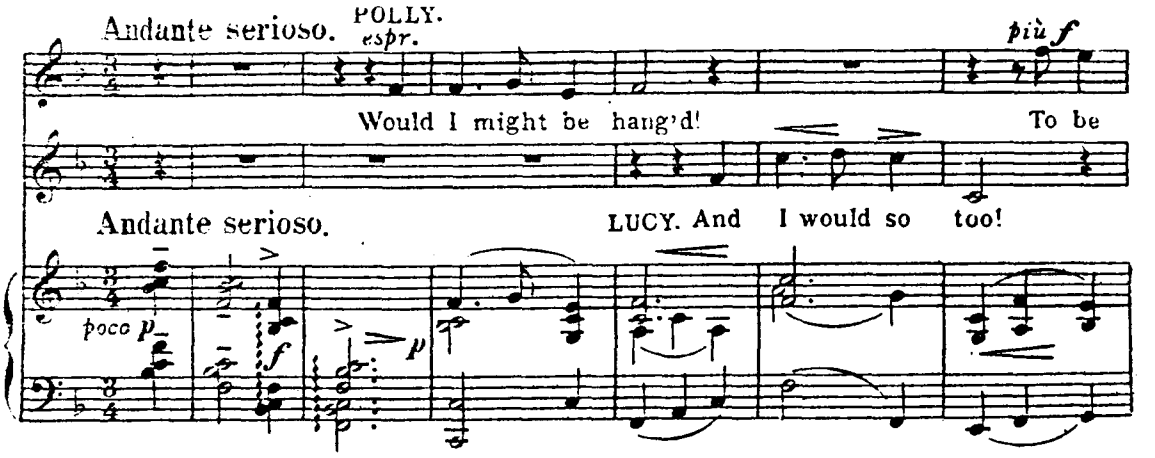
2 pages - pp. 6-7 [sic] Music

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

Air 68 : Would I might be hanged



Air 68 : Would I might be hanged



Whereabouts unknown

The following details are taken from a photocopy of the number in the concert version, written in Bliss's hand:

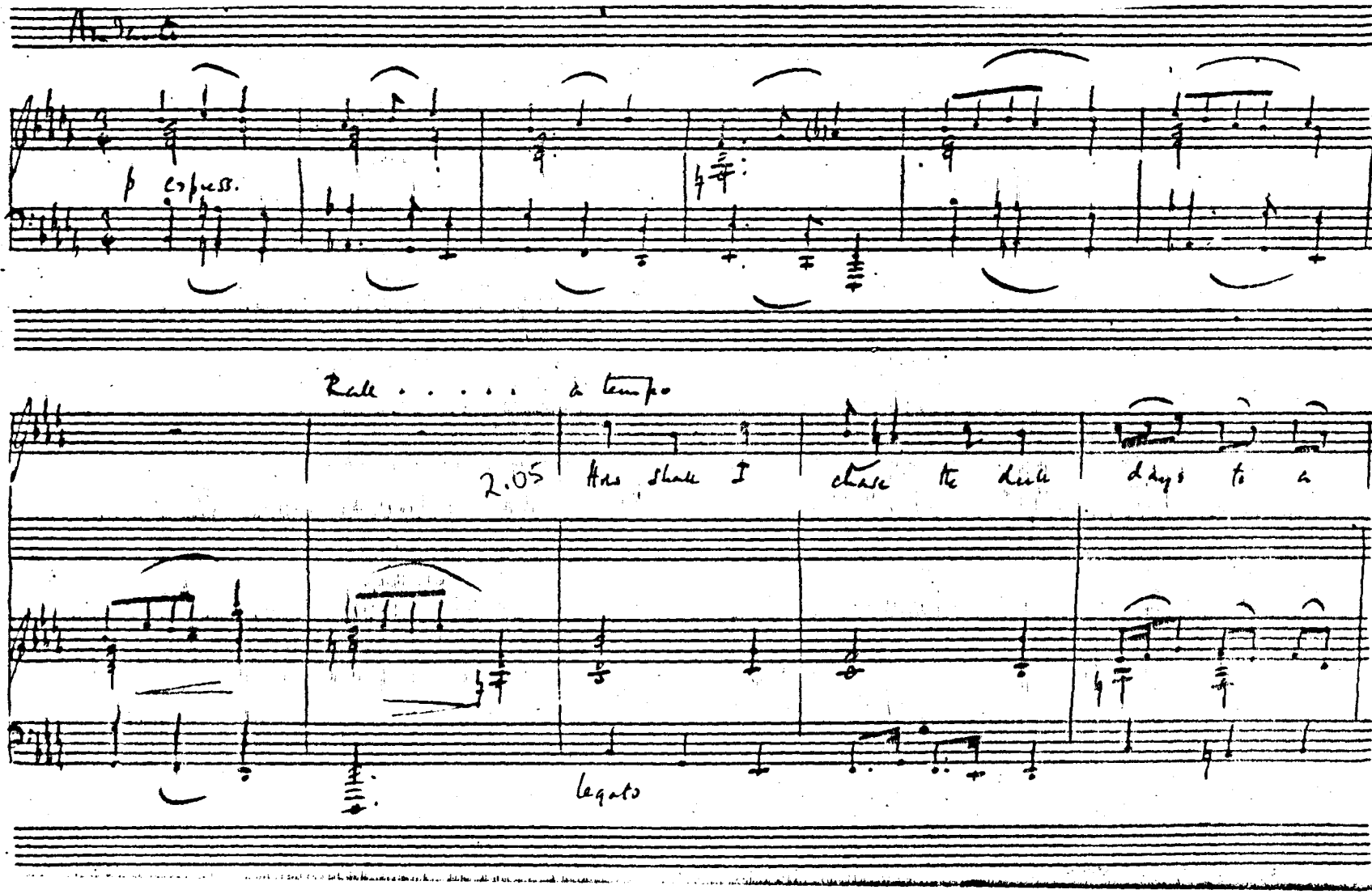
The score is written on one double sheet of 22-stave music paper.

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

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

Air 69 : Thus I stand like the Turk - whereabouts unknown

How shall I chase dull days



B : New items, with words by Christopher Fry

1 - How shall I chase dull days

Whereabouts unknown

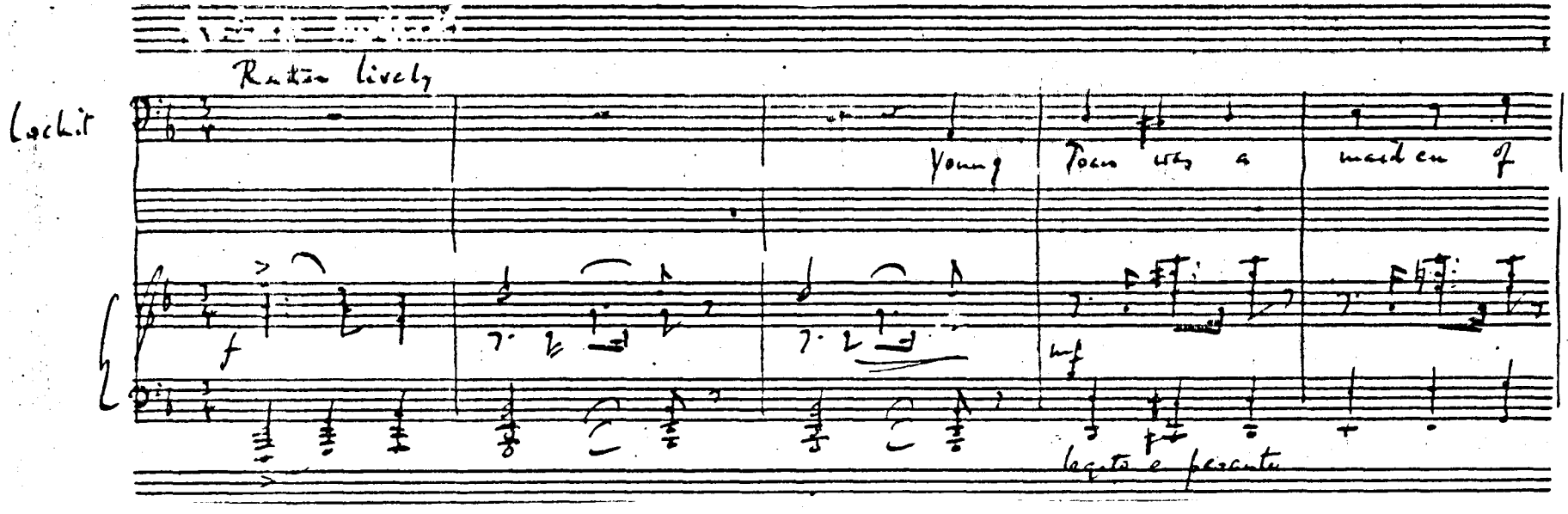
The following details are taken from a photocopy of the number in the concert version, written in Bliss's hand:

The score is written on one double sheet of 20-stave music paper.

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

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

Young Joan was a maiden



2 - Young Joan was a maiden

Whereabouts unknown

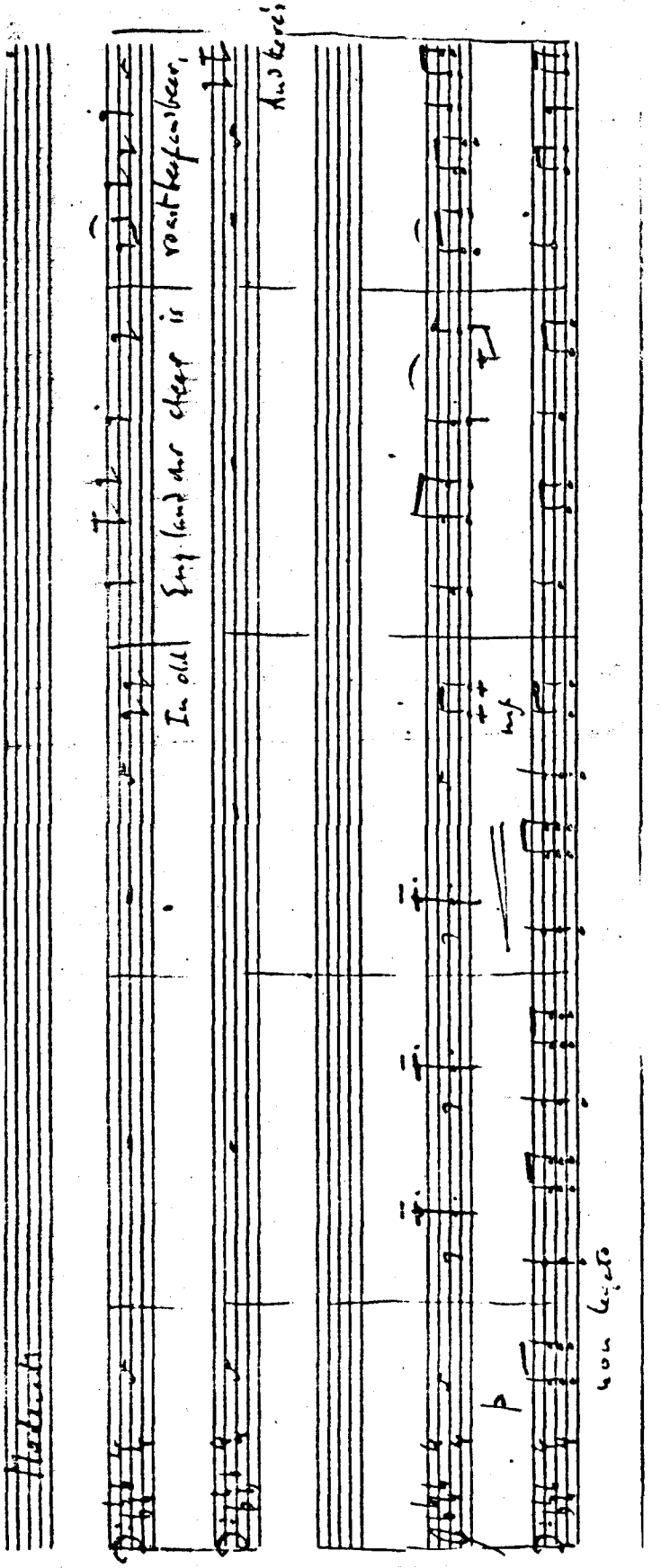
The following details are taken from a photocopy of the number in the concert version, written in Bliss's hand:

The score written on both sides of one single sheet of 25-stave music paper.

2 pages - pp. [1-2] Music

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

In old England our cheer



3 - In old England our cheer

Whereabouts unknown

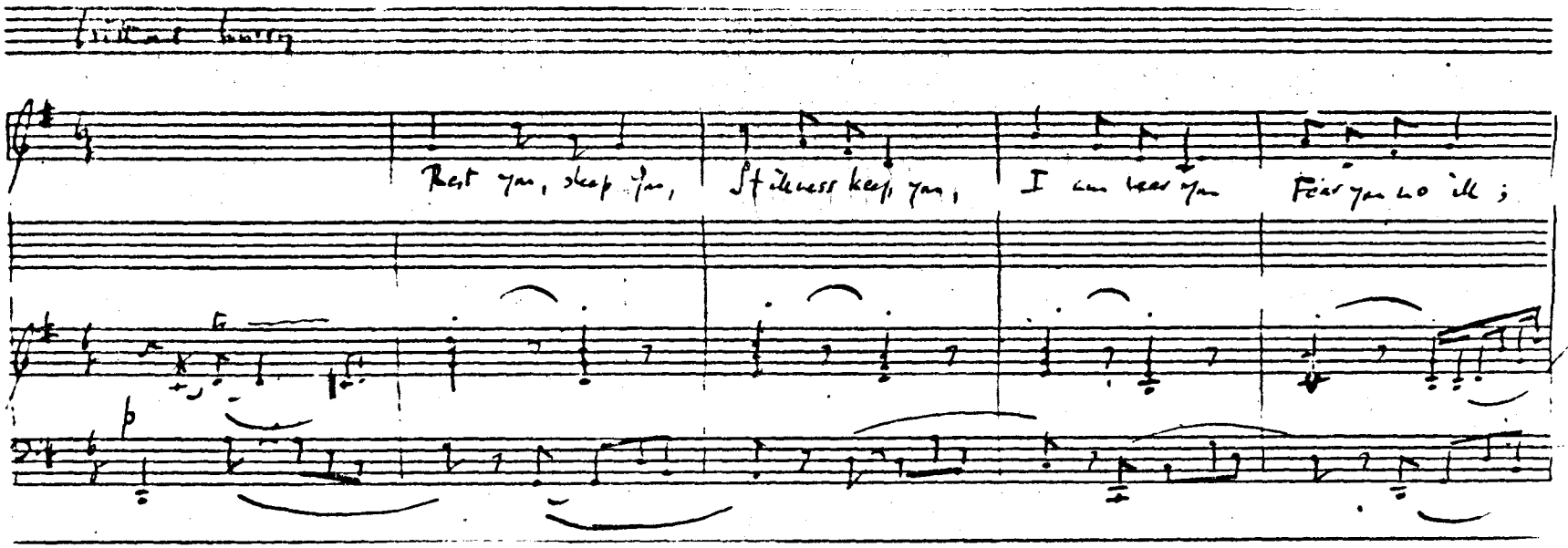
The following details are taken from a photocopy of the number in the concert version, written in Bliss's hand:

The score is written on one double sheet of 22-stave music paper.

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

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

Lullaby


Rest you, sleep you, Stillness keep you, I can hear you Fear you no ill;

4 - Lullaby

Whereabouts unknown

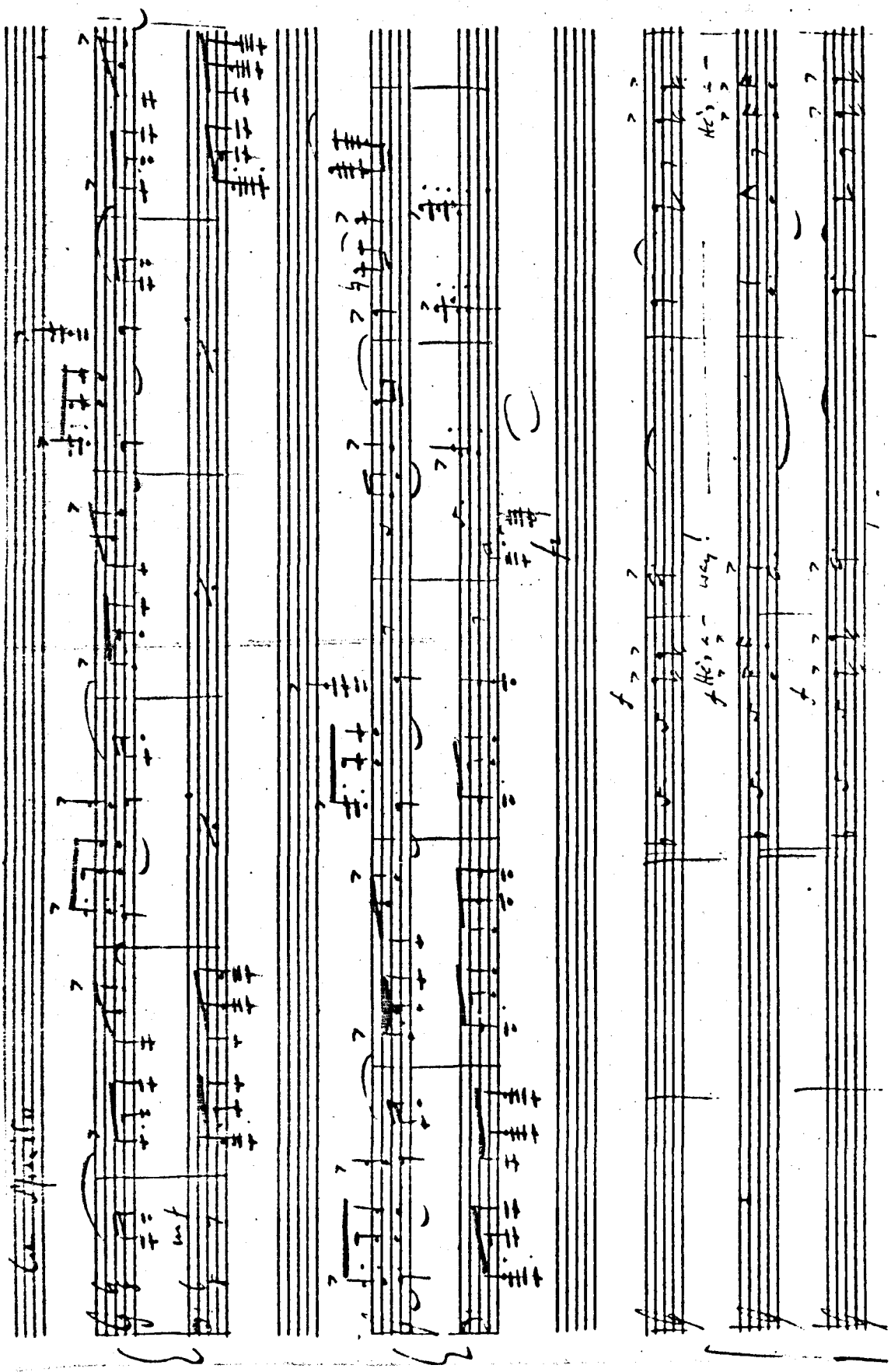
The following details are taken from a photocopy of the number in the concert version, written in Bliss's hand:

The score is written on one side of a single sheet of 22-stave music paper.

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.

Finale : He's away



5 - Finale : He's away

Whereabouts unknown

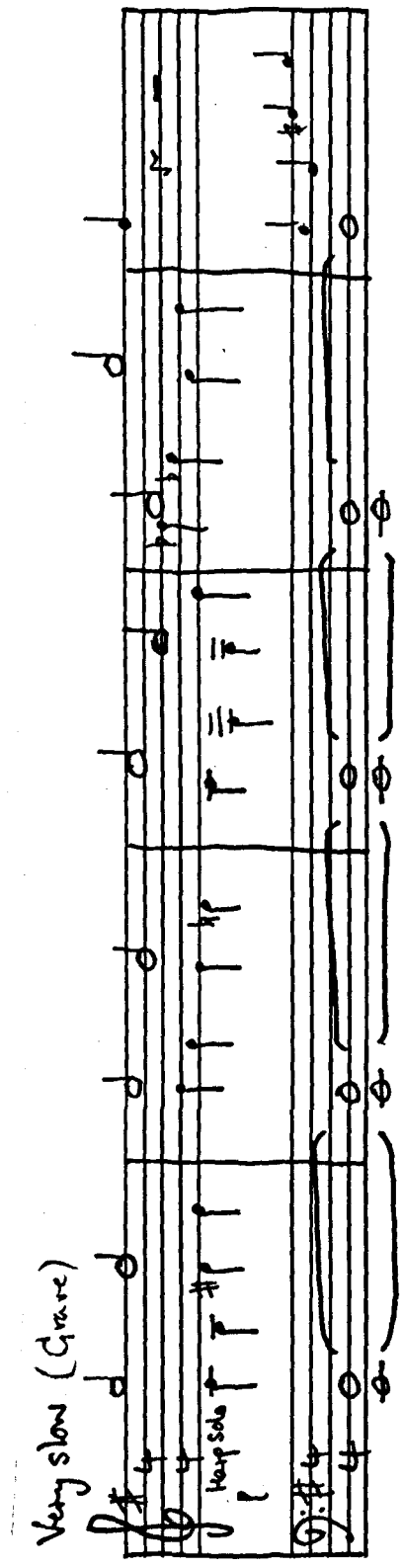
The following details are taken from a photocopy of the number in the concert version, written in Bliss's hand:

The score is written on two double sheet of 22-stave music paper.

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

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

Prison Scene



C : Full Score

1 - Prison Scene

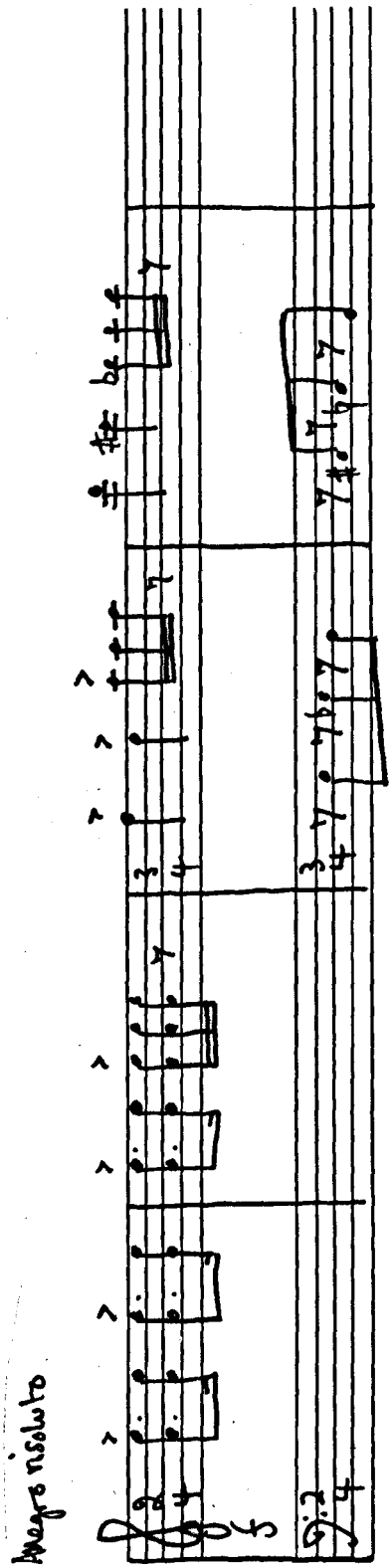
Holograph in blue and red ink, with blue/lead/red pencil additions

Unbound score written on one double sheet of 22-stave music paper, measuring 36.0 x 26.5cms.

4 pages -	p. 5[sic]	Music (I.M.I) - all crossed out
	pp. 6-7	Music : Prison Scene
	p. 8	Blank - except for 1.55 - 2.6 | 1.55, written in blue pencil

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

The fight in the barn



2 - The fight in the barn

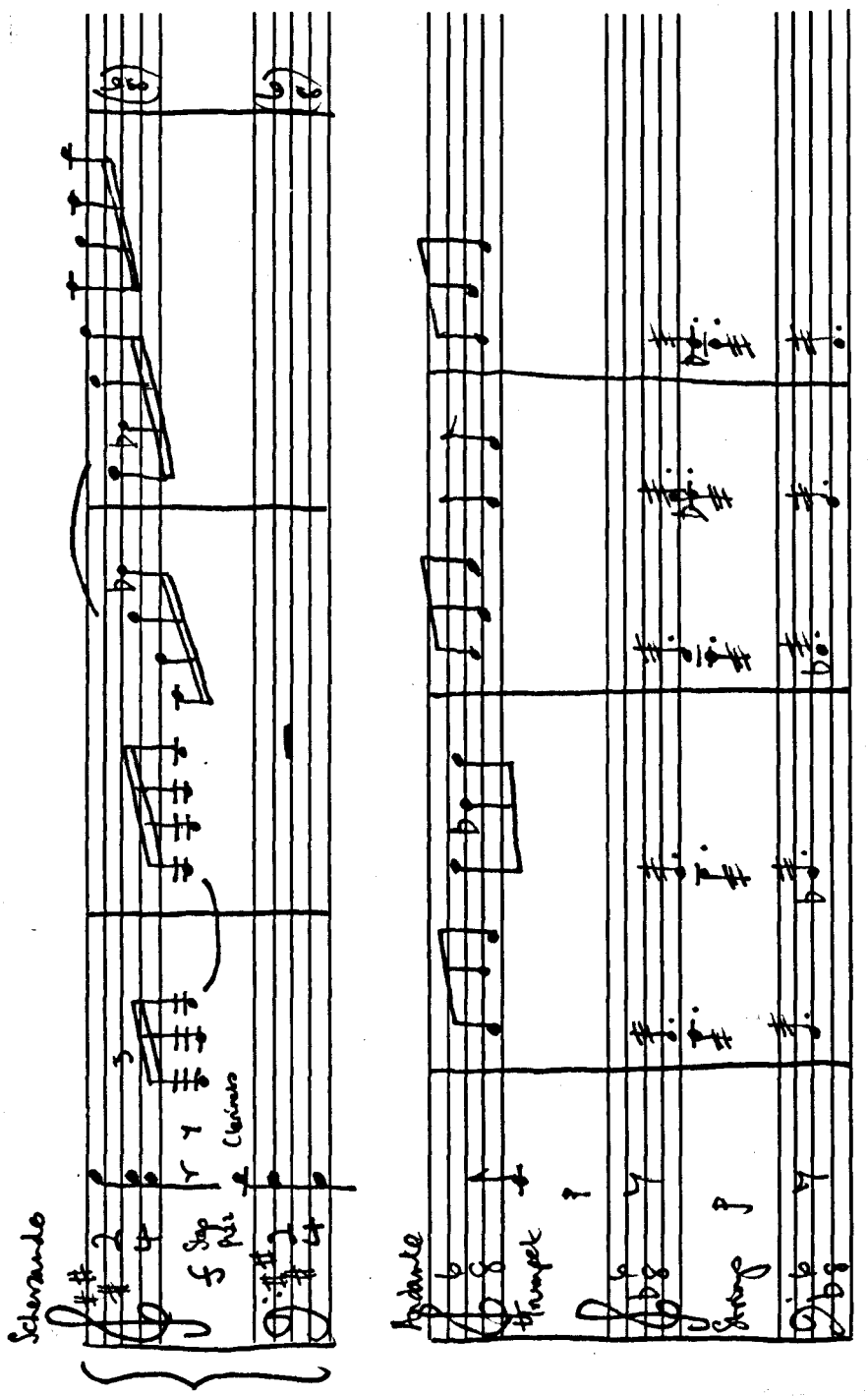
Holograph in ink with blue/lead/red pencil additions

Unbound score written on one double sheet of 24-stave music paper, measuring 36.1 x 26.5cms.

4 pages - pp. 3-6 [sic] Music

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

Lucy releases Macheath



3 - Lucy releases Macheath

Holograph in ink, with blue/red pencil additions

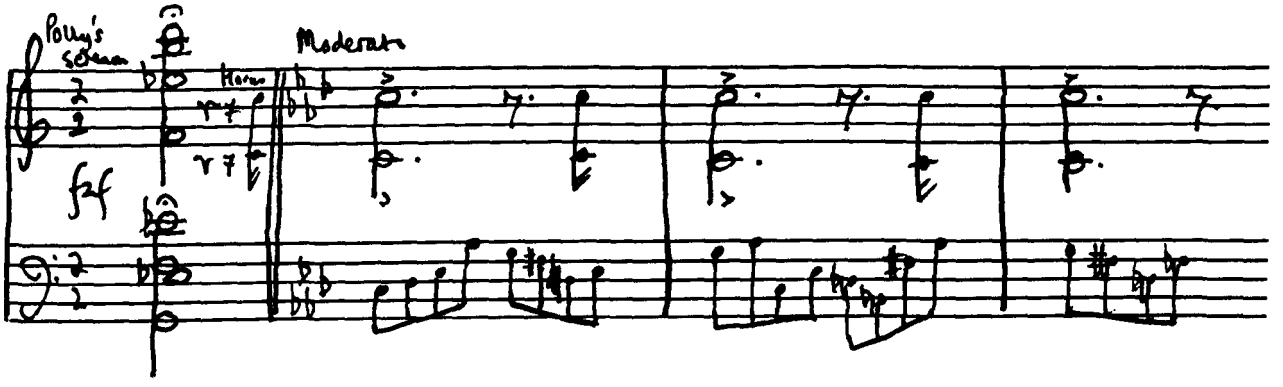
Unbound score written on two double sheet of
20-stave music paper, measuring 36.1 x 26.6cms.

Beggar's Opera | 7.M.1 | 7.M.2

8 pages - p. 1 Title page
pp.2-5 Music
pp.6-8 Blank

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

4 - Macheath escapes



Holograph in ink, with red pencil additions

Unbound score is written on two double sheets
of 24-stave music paper, measuring 36.1 x 26.5cms.

Beggar's Opera | 7.M.3

8 pages - p. 1 Title page
pp 2-8 Music

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

Bibliography:

The Times, 11 May 1953, p.3f (Anon)
Music and Muscians, June 1953, p.13 (F.G. Barker)
The Times, 5 June 1953, p. 9d (Anon)
(Sir Arthur Bliss... sets the tunes in joyful neo-romantic idiom.)
The Observer, 7 June 1953, p. 11e-f (C.A. Lejeure)
The Sunday Express, 7 June 1953, p. 8d-e (B. Baxter)
The Sunday Times, 7 June 1953, p. 9h (Cyril Ray)
Film Dope, No 5, July 1974, p. 4 (Arthur Bliss)
Letter from Bliss to Christopher Fry, dated 17 April [1953]

(Present location: Christopher Fry.)

Recording :

Copy of the film in the National Film Archive

Other versions:

1. THE BEGGAR'S OPERA: Arranged for concert use by Arthur Bliss and comprising of:-

1 - Introduction : orchestra*
2 - My heart was so free*
How shall I chase*
3 - Our Polly is a sad slut
Can love
O daughter, O Polly
O ponder well
4 - Pretty Polly say*
Were I laid*
O what pain
5 - Fill every glass*
Let us take the road*
6 - If the heart*
Youth's the season*
Dance
At the tree
7 - Young Joan
In old England
8 - Man may escape
I'm bubbled*
How happy could I be*
Why how now Madame Flirt*
No power on earth
9 - Lullaby
10 - The modes of the court
Before the barn door
11 - In the days
I'm like a skiff
Come, sweet love
12 - Hither, dear husband
O cruel case
13 - Melodrama - The procession to Tyburn
Since laws were made
Would I might be hanged*
14 - Finale : He's away*

Instrumentation: 2 flutes (both doubling piccolo), 2 oboes, 2 clarinets in B-flat and A, 2 bassoons, 2 horns in F, 2 trumpets in C, 2 tenor trombones, bass trombone, tuba, timpani percussion (2 players: side drum, tenor drum, cymbals) harp, celeste (optional) and strings.

Duration: 35 minutes

First performance: those items marked thus*): Leicester De Montfort Hall, Saturday 11 October 1958. Marian Studholme (sop), Joyce Gartside (mezzo-sop), Gwent Lewis (tenor), John Cameron (bass), with "the massed choirs of Leicester", the BBC Concert Orchestra, conducted by Arthur Bliss.
Linking narration by Mark Lubbock.

2. THE BEGGAR'S OPERA: 2 Songs - 1. Let us take the road
2. Fill every glass
Arranged for male (TTB) voices with orchestra or piano by Arthur Bliss.

Duration: 1. 1 minute 15 seconds
2. 1 minute 10 seconds

First performance: Unable to trace

Manuscript:
Holograph in ink and biro, with annotations in red ink

The unbound score is written on three double sheets of 24-stave music paper, measuring 35.8 x 26.4cms.

Two Songs from the Film (The Beggar's Opera 1953) | for men's voices and pianoforte | arranged by Arthur Bliss |
(a) Let us take the road | (b) Fill every glass

12 pages - p. [i] Title page
p. [ii] Text - written in Bliss's hand
pp. [1-4] Music (with following poem on p. [4]
pp. [5-8] Music
pp. [9-10] Blank

Signed by the composer on p. [8].
No date, dedication or place of arrangement apparent.

Present location: Lady Bliss, London

First edition: (Vocal Score)
No title page

11 pages. 247 x 170mm.
White stiff paper. Lettered in black. Trimmed edges.

Publication: Novello & Co Ltd © 1968 (Orph. 703) at 2/-

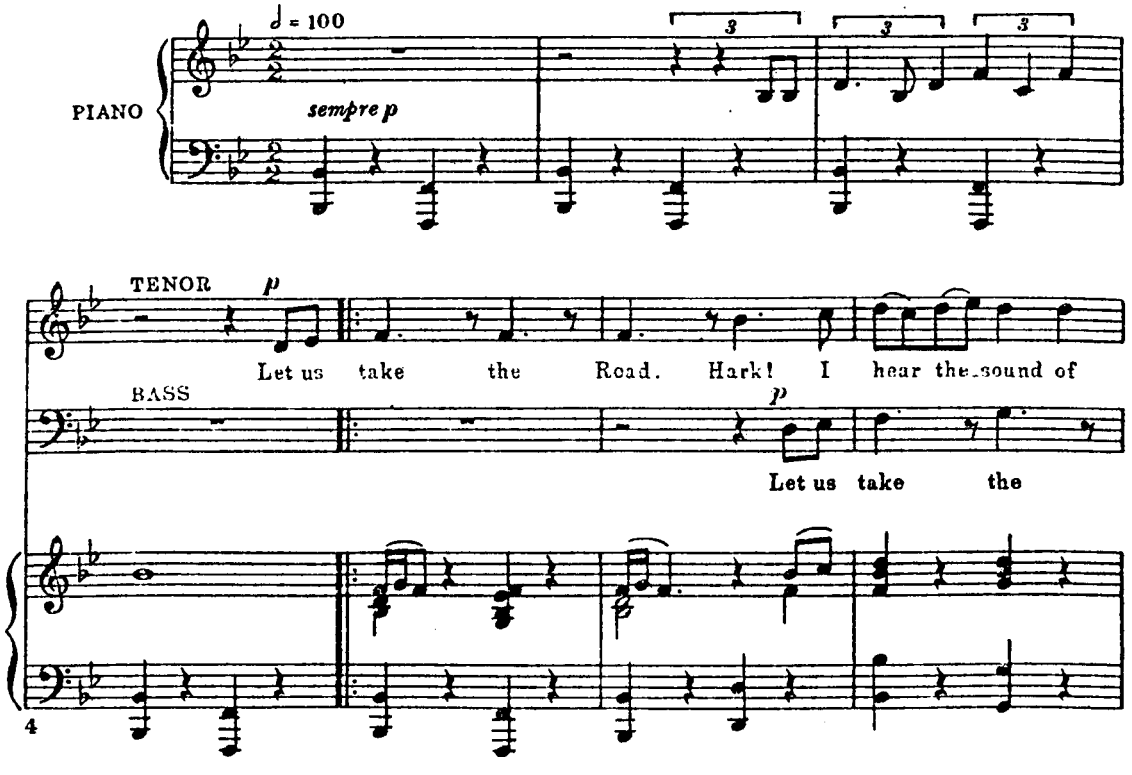
1 LET US TAKE THE ROAD

(*Words varied by Christopher Fry*)

Melody from the March in *Rinaldo* (Handel)

Let us take the Road.
Hark! I hear the sound of Coaches!
The hour of Attack approaches,
To your Arms, brave Boys, and load,
To each man a Gun!
The Business of the day decided,
The Gold of the World divided
Will prosper ev'ry one.

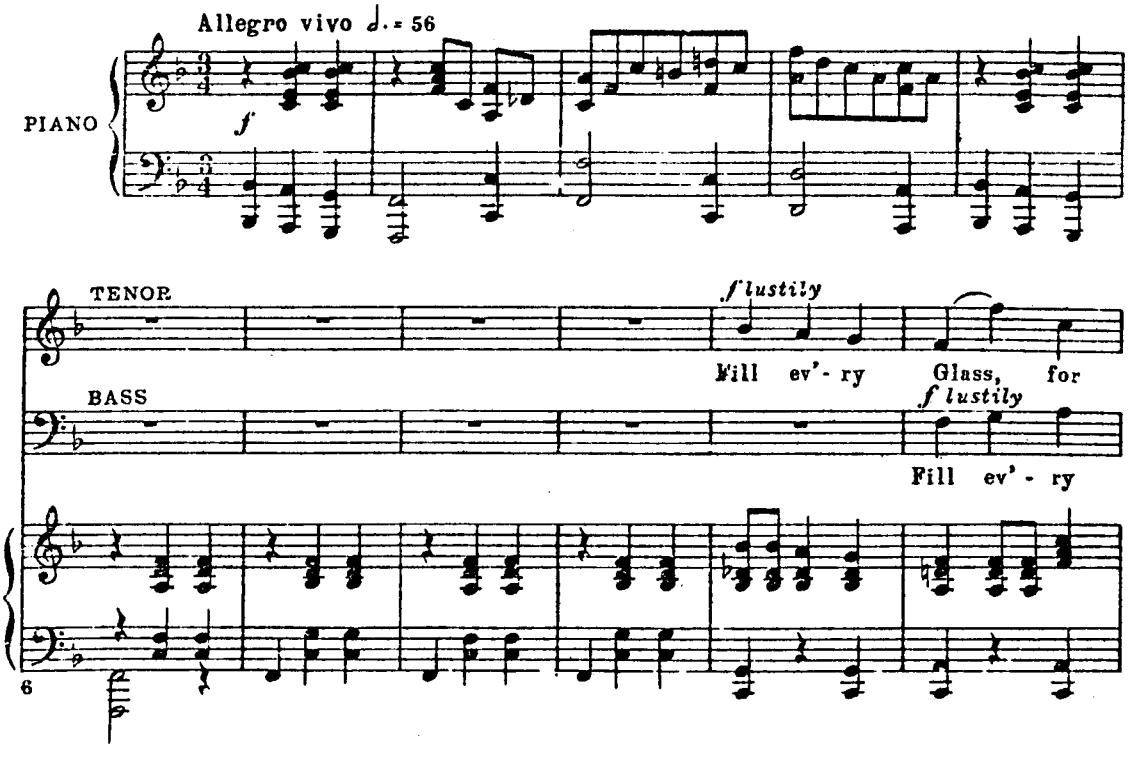
Macheath's gang goes off stealthily, to rob the stage coach.



2 FILL EV'RY GLASS

Fill ev'ry Glass, for Wine inspires us,
And fires us
With Courage, Love and Joy.
Women and Wine should Life employ.
Is there ought else on Earth desirous?
Fill ev'ry Glass, for Wine inspires us,
And fires us
With Courage, Love and Joy.

Macheath's gang are sitting in a tavern near Newgate.



3. THE BEGGAR'S OPERA: 2 songs - 1. Youth's the season made
2. The modes of the court
Arranged for female (SSA) voices with orchestra or piano by Arthur Bliss.

Duration: 1. 1 minute 25 seconds
2. 1 minute

First performance: Unable to trace

Manuscript:
Holograph in ink and biro, with annotations in red ink

The unbound score is written on three double sheet of 24-stave music paper, measuring 35.8 x 26.4cms.

Two Songs for the Film (The Beggar's Opera 1953) | for women's voices and pianoforte | arranged by Arthur Bliss |
(a) Youth's the season | (b) The modes of the Court (Lillebullero)

12 pages - p. [i] Title page
p. [ii] Text - written in Bliss's hand
pp. [1-3] Music
p. [4] Poem - but crossed out
pp. [5-7] Music
p. [8] Text - written in Bliss's hand
pp. [9-10] Blank

Signed by the composer on pp. [3] and [7].
No date, dedication or place of arrangement apparent.
Present location: Lady Bliss, London

First edition: (Vocal Score)
No title page

12 pages. 246 x 171mm.
White stiff paper. Lettered in black. Trimmed edges.

Publication: Novello & Co Ltd © 1968 (Trios 669) at 2/-

Bibliography:
Letters from Bliss to Christopher Fry, dated 16 January 1968
23 January 1968

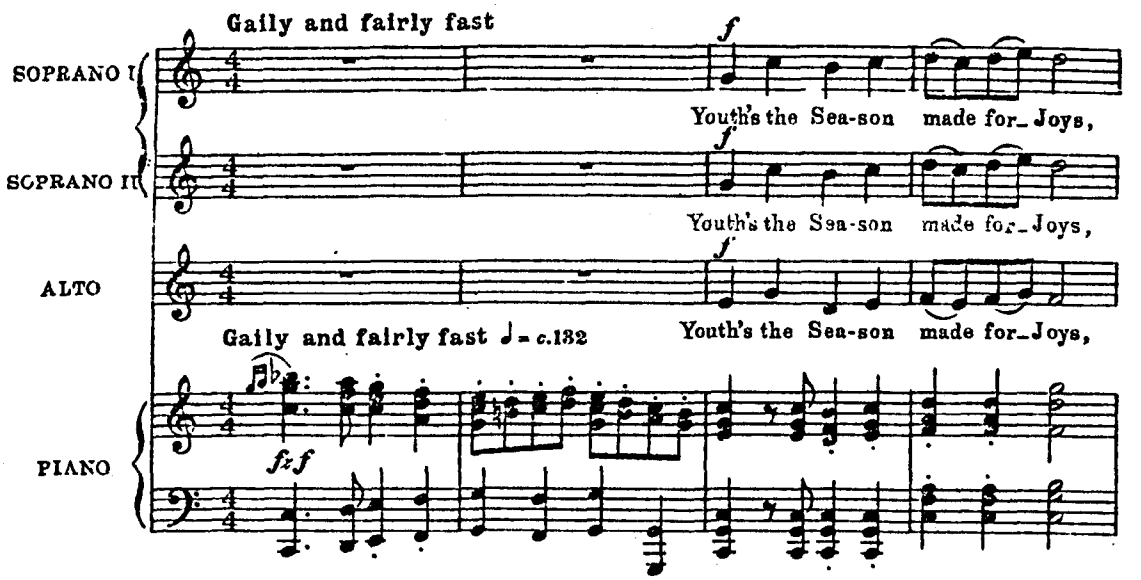
(Present location: Christopher Fry)

1 YOUTH'S THE SEASON MADE FOR JOYS

Youth's the Season made for Joys,
Love is then our Duty,
She alone who that employs,
Well deserves her Beauty.
Let's be gay,
While we may,
Beauty's a Flower, despised in decay.
Youth's the Season, *etc.*

Let us drink and sport to-day,
Ours is not to-morrow.
Love with Youth flies swift away,
Age is nought but Sorrow.
Dance and sing,
Time's on the Wing,
Life never knows the return of Spring.
Let us drink, *etc.*

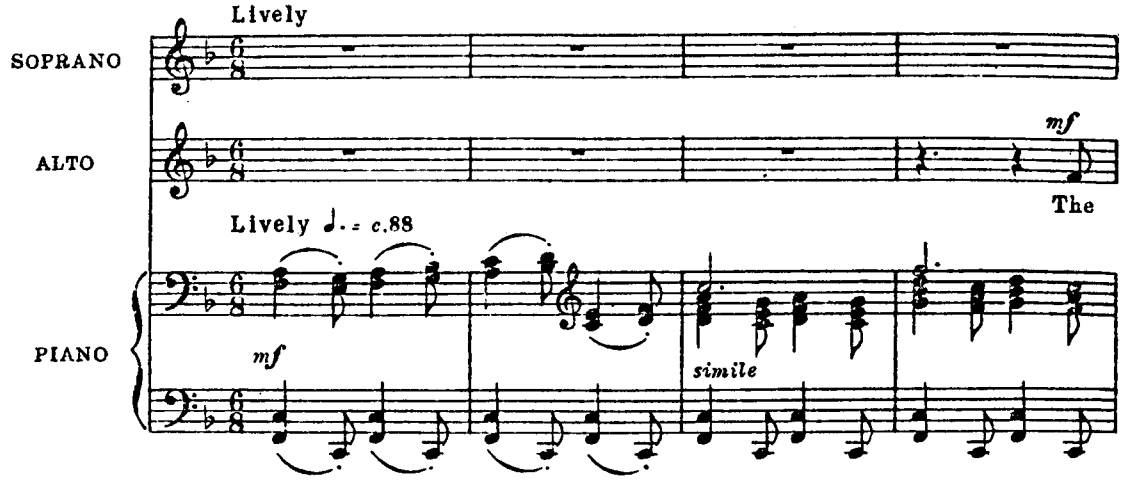
The Women of the Town beguile Macheath with song and dance.



2 THE MODES OF THE COURT SO COMMON ARE GROWN
(Lillibullero)

The Modes of the Court so common are grown,
That a true Friend can hardly be met;
Friendship for Interest is but a Loan,
Which they let out for what they can get.
'Tis true, you find
Some Friends so kind,
Who'll give you good Counsel themselves to defend,
In sorrowful Ditty,
They promise, they pity,
But shift you for Money from Friend to Friend.

In a Gaming-House.



4. THE BEGGAR'S OPERA: 2 songs 1. Fill every glass
2. Let us take the road
Transcribed for military band by Jonathan Elkus.

First performance: Lehigh University, Eugene Gifford Grace Hall, 25 October 1969.
Lehigh University Glee Club (conductor: Robert Cutler) and Band, conducted by Jonathan Elkus.

Manuscript:
Lehigh University Band Library.

Unpublished

5. THE BEGGAR'S OPERA: If the heart of a man - adapted for tenor soloist etc with solo flute, solo calrinet in B-flat and piano by Jonathan Elkus.

First performance: Lehigh University, Eugene Gifford Grace Hall, 25 October 1969.
Thomas Darrow (tenor) with the Lehigh University Glee Club and soloists.

Manuscript: Professor Jonathan Elkus

Unpublished