

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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Thematic Catalogue,  
arranged by date

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Karen's Piece

Handwritten musical notation for the first system of 'Karen's Piece'. It consists of two staves. The left staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The right staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The music is written in a simple, rhythmic style with quarter and eighth notes, and rests. There are several measures of music, with some notes beamed together and some measures containing rests.

Handwritten musical notation for the second system of 'Karen's Piece'. It consists of two staves. The left staff is in treble clef with a 3/2 time signature. The right staff is in treble clef with a 3/2 time signature. The music is written in a simple, rhythmic style with quarter and eighth notes, and rests. There are several measures of music, with some notes beamed together and some measures containing rests.

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Unpublished.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

---

\*This song cycle was originally called Summer 1940



Seven American Poems

1. Gone, gone again is Summer

Andantino (♩ = circa 98) *mf*

Gone, gone a - gain is Summer the love-ly,...

*p* *mp*

Musical score for 'Gone, gone again is Summer'. It features a vocal line and a piano accompaniment. The tempo is Andantino with a quarter note equal to approximately 98 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line starts with a mezzo-forte (mf) dynamic and includes the lyrics 'Gone, gone a - gain is Summer the love-ly...'. The piano accompaniment includes a piano (p) dynamic in the first measure and mezzo-piano (mp) in the second. The piano part consists of a flowing eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand.

2. Siege

Allegro moderato (♩ = 120) *mf*

*marcato* *mf* This I do ..... be-ing mad.

*simile*

Musical score for 'Siege'. It features a vocal line and a piano accompaniment. The tempo is Allegro moderato with a quarter note equal to 120 beats per minute. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line starts with a mezzo-forte (mf) dynamic and includes the lyrics 'This I do ..... be-ing mad.'. The piano accompaniment includes a marcato dynamic in the first measure and mezzo-forte (mf) in the second. The piano part features a rhythmic accompaniment with many accents and slurs, and a triplet in the final measure.

3. Feast

Andante sostenuto (♩ = circa 72)

*p*

I drank from ev - 'ry vine, The last was like the first. I

*p*

Detailed description: This musical score is for a piece titled 'Feast'. It is in 4/4 time and marked 'Andante sostenuto' with a tempo of approximately 72 beats per minute. The music is in a key with two flats (B-flat major or D-flat minor). The vocal line begins with a piano (*p*) dynamic and features a melody with some grace notes. The piano accompaniment also starts piano and includes chords with a sharp sign (F#) and various rhythmic patterns.

4. Little Elegy

Andante tranquillo (♩ = circa 60)

*p dolce*

*mp*

With-out - en you no rose o

*ped* \* *ped*

Detailed description: This musical score is for a piece titled 'Little Elegy'. It is in 4/4 time and marked 'Andante tranquillo' with a tempo of approximately 60 beats per minute. The key signature has three flats (E-flat major or C minor). The piano part features a prominent triplet in the right hand and a steady eighth-note accompaniment in the left hand. The vocal line enters with a mezzo-piano (*mp*) dynamic and includes the lyrics 'With-out - en you no rose o'. The score includes performance markings such as 'ped' (pedal) and an asterisk (\*).

## 5. Rain comes down

Andante (♩ = circa 48)

*p*

Rain ..... comes down ..... and

*pp*

The score for 'Rain comes down' is in G major (one sharp) and 3/4 time. The tempo is Andante with a quarter note equal to approximately 48 beats per minute. The vocal line begins with a piano (*p*) dynamic and features a melodic line with dotted rhythms. The piano accompaniment starts with a pianissimo (*pp*) dynamic and consists of a steady eighth-note accompaniment in the right hand and a bass line with chords in the left hand.

## 6. Fair Annet's Song

Andante (♩ = 80)

*mp*

One thing comes and a -

*p*

The score for 'Fair Annet's Song' is in G major (one sharp) and 4/4 time. The tempo is Andante with a quarter note equal to 80 beats per minute. The vocal line starts with a mezzo-piano (*mp*) dynamic and includes a triplet of eighth notes. The piano accompaniment begins with a piano (*p*) dynamic and features a complex rhythmic pattern with many beamed eighth notes in the right hand and a bass line with chords in the left hand.

## 7. Being Young and Green

Allegro energico (♩ = 120)

Be-ing young and green ....

The score for 'Being Young and Green' is in G major (one sharp) and 2/4 time. The tempo is Allegro energico with a quarter note equal to 120 beats per minute. The vocal line is characterized by a rhythmic, dotted pattern. The piano accompaniment is highly rhythmic, featuring a driving eighth-note accompaniment in the right hand and a bass line with chords in the left hand.

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

Recitative

Voice *mp* "Hea-ven bless the babe!" they said. "What queer

Piano *p*

Rec.

2. The Return from Town

Moderato

As I sat down by Sad-dle Stream To\_ bathe my dust-y feet there, A

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 bequiled, | 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 dedication, 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

*Andante maestoso* ( $\downarrow = c. 76$ )

The first system of the musical score consists of five staves. The first staff is the Violin I part, starting with a forte (f) dynamic. The second staff is the Violin II part. The third staff is the Viola part. The fourth and fifth staves are the Cello and Double Bass parts, which are bracketed together and labeled with a Roman numeral 'I' below them. The music is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. It features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and slurs.

*Allegretto grazioso* ( $\downarrow = c. 104$ )

The second system of the musical score also consists of five staves. The first staff is the Violin I part, starting with a piano (p) dynamic. The second staff is the Violin II part. The third staff is the Viola part. The fourth and fifth staves are the Cello and Double Bass parts, which are bracketed together and labeled with a Roman numeral 'II' below them. The music is in the same key and time signature as the first system. It features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and slurs. The dynamics are marked as piano (p) and pianissimo (pizz.).

Sostenuto (♩ = c. 64)

III

Vivace (♩ = 76-80)

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.

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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:

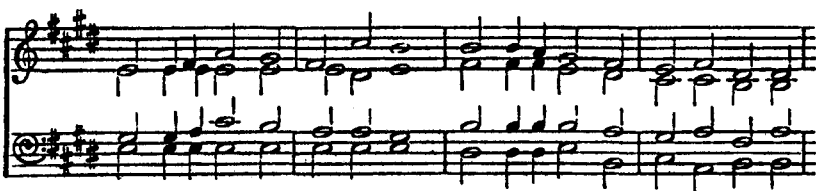
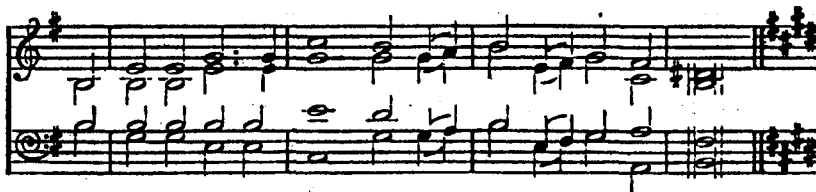
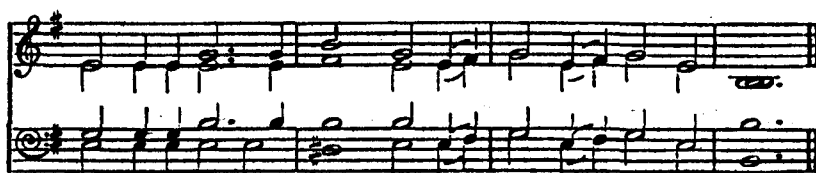
78rpm:

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 Rhymers' "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 Boulton.

His idea is that the song might sometime prove worth performance with a chorus and big band...)

(Present location: BBC Written Archives, Caversham)

Date of composition: 1943 (London)

**Allegro moderato**

The first system of the musical score consists of three staves. The top staff is for the voice, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a few notes and rests, with the word "There" written below the staff. The middle and bottom staves are for the piano accompaniment, with a grand staff (treble and bass clefs). The piano part begins with a dynamic marking of *mf* and features a complex rhythmic pattern with many sixteenth and thirty-second notes.

The second system of the musical score also consists of three staves. The top staff is for the voice, with the lyrics "was a man was half a clown (It's so my fa-ther)" written below the notes. The piano accompaniment continues with the same complex rhythmic pattern as in the first system.

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

Moderato ( $\text{♩} = c. 88$ )

Handwritten musical score for a piano piece. The score is written on two staves, with the right staff being the treble clef and the left staff being the bass clef. The key signature is two sharps (F# and C#). The tempo is marked "Moderato" with a quarter note equal to approximately 88 beats per minute. The score consists of 12 measures. The first six measures are in the right hand, and the last six are in the left hand. The notation includes various note values, rests, and dynamic markings such as accents and slurs. There are some handwritten annotations, including a "5" in the left hand and some numbers "3" and "4" near the beginning of the piece.



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

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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

*Allegro moderato* ( $\text{♩} = 104$ )

The musical score is written on a grand staff with three systems of staves. The first system includes parts for Trumpets (labeled 'Trumpets' with 'mf' dynamic), Timpanes (labeled 'Timpanes' with 'f' dynamic), and Timpani (labeled 'Timpani'). The second system continues the parts for Trumpets and Timpanes. The third system features a 'ff' dynamic marking and includes parts for Trumpets and Timpani. The notation includes various rhythmic values, slurs, and dynamic markings.

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 typewriter 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 Promenade 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. Ptatateeta 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.

CAST included: 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. "Ptatateeta I"
pp. 87-88	Blank
pp. 89-98	13. "Cleopatra I"
pp. 99-100	Blank

Overture

*Alla marcia*

①

Title 1

2 SPX  
one small  
on large

②

Celli-106

Soldiers Chorus

Handwritten musical score for 'Soldiers Chorus'. The score is written on two staves: a Treble staff (T.) and a Bass staff (B.). Both staves are in 4/4 time and feature a key signature of three flats (B-flat, E-flat, A-flat). The music consists of a series of rhythmic patterns, primarily quarter and eighth notes, with some rests. A circled number '3' is written below the Treble staff, and a circled number '4' is written below the Bass staff. The score is divided into two systems by a vertical line.

The Sea

Handwritten musical score for 'The Sea'. The score is written on two staves: a Treble staff and a Bass staff. Both staves are in 4/4 time and feature a key signature of one sharp (F-sharp). The music consists of rhythmic patterns, primarily quarter and eighth notes, with some rests. A circled number '4' is written below the Treble staff. The score is divided into two systems by a vertical line. The word 'p' (piano) is written below the Treble staff, and the phrase 'Sop + harp glin.' is written below the Bass staff.



Memphis at Night

*Andantino*

Handwritten musical score for 'Memphis at Night'. It consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a series of eighth notes in the right hand and a bass line in the left hand. A circled '5' is written below the first measure of the top staff. A large bracket spans across the first two measures of both staves.

Title 96-102

Handwritten musical score for 'Title 96-102'. It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a series of eighth notes in the right hand and a bass line in the left hand. A circled '6' is written below the first measure of the top staff. A large bracket spans across the first two measures of both staves. The text 'Ten-Ten or Business' is written above the top staff in the second measure.

The King/Queen signs

Handwritten musical score for guitar, labeled "1". The score is in G major (one sharp) and 4/4 time. It features a melody in the treble clef and a bass line in the bass clef. The melody includes triplets and accents. The bass line consists of a simple harmonic accompaniment. The tempo marking "Allegro" is written above the first staff.

Dance Interlude I

Handwritten musical score for violin and string pizzicato, labeled "2". The score is in G major (one sharp) and 4/4 time. It features a melody in the treble clef and a bass line in the bass clef. The melody includes triplets and accents. The bass line consists of a simple harmonic accompaniment. The tempo marking "Allegretto giocoso" is written above the first staff. The instrument marking "Solo Violin" is written below the first staff. The string part is marked "Stro (pizz)".

*Allegro molto*

9

10

Dance Interlude III

*Waltz time*

10

11

*largo*

Barcarolle

*Allegretto piacevole*

11

12

Flute and Clarinet

Ftataetea I

Moderato

Handwritten musical score for Ftataetea I, measures 12-13. The score is written on two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The second staff is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. Both staves begin with a dynamic marking of *f*. The music consists of eighth and sixteenth notes with various articulations such as accents and slurs. A circled measure number '12' is located below the first staff.

Cleopatra I

Sostenuto

Handwritten musical score for Cleopatra I, measures 15-16. The score is written on two staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The second staff is in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The first staff begins with a dynamic marking of *ff* and the second with *mf*. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests, slurs, and accents. A circled measure number '15' is located below the first staff.

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

*Gaily and Lightly (d. = 66)*

The musical score is written on two staves. The top staff is for Trumpeb (Trumpets) and the bottom staff is for Bello (Bells). Both staves are in 3/4 time. The key signature has one flat (B-flat). The tempo is marked 'Gaily and Lightly' with a dotted quarter note equal to 66 beats per minute. The score consists of two measures. In the first measure, the Trumpeb part plays a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The Bello part plays a dotted quarter note G4. In the second measure, the Trumpeb part plays a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The Bello part plays a dotted quarter note G4. Dynamics include *mf* (mezzo-forte) for the Bello part in the first measure and *pp* (pianissimo) for the Bello part in the second measure. There are also some handwritten markings like *f* and *br* near the Trumpeb part.

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

Date of composition: 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 PALTENGI
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'arrière représentant le quartier des docks.  
 The curtain rises on the drop curtain, representing the dockside.*

Sostenuto  $\text{♩} = 60$

*f* *mf*

W.W.VI.II, VIe.

Fag. Vcl. C.B.

Timp.

Timp.

# 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 vacían la basura en rebosantes cajones; y chicos RIDEAU. La rue est grouillante de vie; des hommes reviennent du travail, des femmes vidant 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-

**Allegro energico** *d.* = circa 66.

Musical score for the first system of 'THE STREET'. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Allegro energico' with a dynamic of 'Tutti f staccato'. The music features a rhythmic melody with eighth and sixteenth notes, and rests. There are several accents (^) above notes in both staves.

*simile*

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.

Musical score for the second system of 'THE STREET'. It continues from the first system with two staves (treble and bass clef). The key signature remains one flat and the time signature is 3/4. The tempo is marked 'simile'. The melody continues with similar rhythmic patterns and accents.

# III THE GIRL SUICIDE

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

Andante  $\text{♩} = \text{circa } 72$

The musical score is written for VI.I Cor. (English Horn) and Timp. (Timpani). The VI.I Cor. part is in the upper staff, and the Timp. part is in the lower staff. The tempo is marked 'Andante' with a quarter note equal to approximately 72 beats per minute. The dynamics are marked 'p legato'. The VI.I Cor. part features a melodic line with a long, sweeping slur over the first two measures, followed by a series of eighth and sixteenth notes. The Timp. part provides a rhythmic accompaniment with a steady pattern of eighth notes.

# 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.

Tempo di Valse (♩. = 56)

The musical score is written for piano and flute. It consists of two systems of staves. The first system includes a piano part on the left and a flute part on the right. The piano part begins with a dynamic marking of *mp* and a tempo marking of *Tempo di Valse (♩. = 56)*. The flute part is marked *Fl.* and also begins with *mp*. The second system continues the piano part, which now includes a dynamic marking of *pp*. The flute part continues with various notes and rests. The score is written in a key signature of one sharp (F#) and a 3/4 time signature.

# V THE PROSTITUTE AND THE BOY

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

34 *Listesso tempo* *d. = 56*

Ob.

*mp*

Tr. con sord.

# VI THE OFFICIAL

El Oficial entra y ordena a la Prostituta que se marche de la calle. Se produce una lucha callejera.  
*Le Personnage apparait, 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.

8<sup>va</sup>.... Allegro molto  $\text{♩} = 84$

The musical score is written for piano (p.), xylophone (Xyl.), and strings (Cor., Str., pizz.). It begins with a piano introduction marked '8<sup>va</sup>.... Allegro molto' with a tempo of 84 beats per minute. The piano part features a rhythmic pattern of eighth and sixteenth notes, often in triplet groupings. The xylophone part has a similar rhythmic pattern, sometimes playing in octaves. The string part provides harmonic support with sustained notes and rhythmic patterns. The score includes various musical notations such as dynamics (p.), articulation (accents), and performance instructions like 'Tr.' (trill) and 'pizz.' (pizzicato).

# 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

Allegro molto  $\text{♩} = 160$

Fl., VI. I

45

Pia

Pia

el mal-cón; las mujeres abandonando la ropa lavada y los chiquillos sus juegos. abandonnent leur linge, et les enfants leurs jeux. towards the embarkment, women leaving their laundry, children their games.

46

Cl., Vie.

Pia

Pia

Vcl.

# 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 essaye de la ramener, mais en vain.*  
 The lifeless body of the Girl is brought from the river. The Official tries to revive her but in vain.

Larghetto  $\text{♩} = 69$

The musical score is written for a full orchestra and includes vocal parts. It features a grand staff with a treble clef and a bass clef. The tempo is marked 'Larghetto' with a quarter note equal to 69 beats per minute. The score includes parts for W.W. (Woodwinds), Timp. (Timpani), Cor. (Cor Anglais), and strings. The vocal parts are marked with a piano (*p*) dynamic. The score is divided into measures by vertical bar lines, with various musical notations such as notes, rests, and dynamic markings.



# 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.

Andante maestoso  $\text{♩} = 76$  62

El avanza despacio, a través de la multitud, que inconscientemente le abre paso.  
*Il s'avance lentement à travers la foule, qui inconsciemment lui ouvre passage.*

He slowly comes down through the crowd which unconsciously gives way to him.

63

# X DANCE OF DELIVERANCE

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

69 Moderato ♩ = circa 96

Fl. *p semplice*

# XI THE OFFICIAL AND THE PROSTITUTE

El Oficial ha presenciado la antierescena con rabia y viendo sus planes fracasados recurre a la Prostituta.  
*Le Personnage a observé la scène ci-dessus avec colère et voyant s'écrouter 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.

81 Allegro molto  $\text{♩} = 84$

Ob. Tr. >

Str. pizz.

Fag.

The musical score consists of two staves. The upper staff is for the Oboe Traverso (Ob. Tr.) and the lower staff is for the strings (Str.). The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro molto' with a quarter note equal to 84 beats per minute. The score covers measures 81 through 84. The Oboe Tr. part begins with a dynamic marking of '>' and a 'pizz.' (pizzicato) instruction. The string part also begins with a 'pizz.' instruction. There are various articulation marks, including accents and slurs, throughout the passage. The woodwind part (Fag.) enters in measure 83.

# 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

Solo Vi.

*p dolce*

Vi. I. II.  
Vle.

The musical score is written for Violin I and II (Vi. I. II.) and Violoncello/Double Bass (Vle.). It consists of two systems of music. The first system begins with a treble clef and a key signature of one flat (B-flat major or D minor). The tempo and mood are marked 'Tranquillo' and 'p dolce'. The second system continues the piece, maintaining the same key signature and tempo. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

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.  
Two men and two girls, arm in arm and obviously a little drunk, do a palais glide.

94 Moderato con brio  $\text{♩} = 112$

Cor. *p cresc.*

Tv.

Timp.  
Vel.  
C.B. pizz.

The Official leaves the Prostitute

El Oficial furtivamente sale de casa de la Prostituta.  
Le Personnage sort furtivement de la maison de la Prostituée.  
The Official furtively leaves the Prostitute's house.

97 Pochissimo meno mosso  $\text{♩} = 104$

Ob.  
Cor. Ingl.  
mp

Fl.

6

The musical score consists of three staves. The top staff is for Oboe (Ob.), the middle for Cor Anglais (Cor. Ingl.), and the bottom for Flute (Fl.). The music is in a key with one sharp (F#) and a common time signature. The tempo is 'Pochissimo meno mosso' with a quarter note equal to 104 beats per minute. The dynamic is 'mp'. The score includes various musical notations such as slurs, accents, and dynamic markings. A '6' is written below the Flute staff at the end of the piece.

# THE SLANDER CAMPAIGN

El Oficial murmura al oído de una mujer, señalando a la casa de la Prostituta.  
 Le Personnage dit quelques chose 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 Prostituted's house.

103 Allegro vivace  $\text{♩} = 126$

VI. I. *mf*

Fl. Ob.

(*simile*)

VI. II. *f*  
Vle.

# 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 mépris/il l'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  $\text{♩} = 72$

V.I.  
Vlc.  
ff  
Piacenti

Vcl.

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

116 *L'istesso tempo* (tranquillo)  $\text{♩} = 72$

Cl.  
mf dolce  
Cor.

Ob.



# 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

The musical score is written for a full orchestra. It begins with a 6-measure rest for the strings, followed by a *mf* dynamic marking. The score includes parts for Trumpet (Trb.), Trombone (Tbn.), Clarinet in B-flat (Cl. B.), Bassoon (Fag.), Piccolo Flute (Fl. Picc.), and Cymbal (C.B.). The tempo is marked **Allegro feroce** with a quarter note equal to 108 beats per minute. The score features various musical notations such as accents, slurs, and dynamic markings like *fz* and *mf*. A section starting at measure 120 is marked with a *fz* dynamic and includes a 6-measure rest for the strings.

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 <u>Intermezzo</u> ]
	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 <u>The Slander Campaign</u> ]
	pp. 119-122	:	XVI	The Official and the Prostitute leave [title not in Bliss's hand; 116 in the score, later renamed <u>The Conversion (XIV)</u> ]
	pp. 123-127	:		) XVII The Killing of the Stranger
	p. [i]	:	Blank	
	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  $\frac{1}{2}$  the ballet already....)

Letter from Bliss to Bridges-Adams, dated 16 August [1944]

( $\frac{2}{3}$  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-Od | 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 1260-1Reviewed 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

*Allegro con spirito (♩ not slower than ♩ = 120)*

The image shows a handwritten musical score for a piece titled "The Phoenix". The score is written on two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked "Allegro con spirito" with the instruction "(♩ not slower than ♩ = 120)". The score consists of several measures of music, with various note values, rests, and dynamic markings such as accents and slurs. The notation is handwritten and appears to be a working draft or a personal score.



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 cette œuvre musicale à la France  
avec l'expression des mes hommages les plus  
repectueux. J'ai choisi le titre de The Phoenix,  
étant donné que, pour moi, il symbolise la  
vie impérisable 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<sup>d</sup> 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

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\*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 nightclub 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 page 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

Moderato

fuo

mf

owr

A handwritten musical score for a piece titled '4 M 1'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with notes and rests, and a series of chords marked with 'fuo' and 'mf'. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with notes and rests. A brace groups the two staves. There are some handwritten annotations like 'owr' and 'mf'.

Village Burning

Mus. Memo 50

fz

mf

mf

fz

A handwritten musical score for a piece titled 'Village Burning'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with notes and rests, and a series of chords marked with 'fz' and 'mf'. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with notes and rests. A brace groups the two staves. There are some handwritten annotations like 'Mus. Memo 50', 'mf', and 'fz'.

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

*Andante maestoso*

Handwritten musical score for '5 M 3'. It consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It begins with a dynamic marking of *mf*. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, sketchy style with some corrections and a box containing the number '5' at the top right.

6 M 1

*Grave*

Handwritten musical score for '6 M 1'. It consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It begins with a dynamic marking of *f*. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, sketchy style with some corrections and a box containing the number '6' at the top right.

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

*Andante*

Musical score for 11 M 2, marked *Andante*. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a series of sixteenth-note chords, with a fermata over the final chord. The bass staff contains a melodic line with a fermata over the final note. A brace groups both staves.

11 M 3

$\text{♩} = 120$

First system of musical score for 11 M 3, marked *mf*. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a series of sixteenth-note chords, with a fermata over the final chord. The bass staff contains a melodic line with a fermata over the final note. A brace groups both staves.

Second system of musical score for 11 M 3, marked *mf*. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a series of sixteenth-note chords, with a fermata over the final chord. The bass staff contains a melodic line with a fermata over the final note. A brace groups both staves.

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

Moderato (♩ = 84)

Articolato

mf

Handwritten musical score for a piano piece. The score is written on four staves. The top staff is the treble clef, and the bottom three are the bass clef. The tempo is 'Moderato' with a quarter note equal to 84 beats per minute. The first measure is marked 'Articolato' and 'mf'. The notation includes various notes, rests, and dynamic markings like 'f' and 'p'.

8 M 2

*Allegretto*

Handwritten musical score for two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). The music consists of several measures of notes and rests. A bracket groups the two staves. A box containing the number '5' is positioned above the first measure of the top staff. The word 'dim.' is written below the first measure of the bottom staff.

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

A handwritten musical score for guitar and bass. The score is written on two staves, with the guitar staff on top and the bass staff on the bottom. The guitar staff features a series of chords and melodic lines, with some notes grouped by parentheses. The bass staff features a simple bass line with quarter notes. A large bracket is drawn under the first two measures of the bass staff. A small box containing the letter 'S' is located at the top of the guitar staff in the first measure. The notation is in a standard musical style with a treble clef for the guitar and a bass clef for the bass.



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.

12 M 3

Handwritten musical score for '12 M 3'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a dynamic marking of *f* and a *pizz* (pizzicato) instruction. The melody features a series of eighth notes, followed by a sixteenth-note triplet. A bracket above the triplet is labeled '6'. The bottom staff is in bass clef with a key signature of one sharp (F#). It contains a bass line with several notes, including a half note and a quarter note. A dynamic marking of *f* is present. The piece concludes with a double bar line.

Lorries leaving

Handwritten musical score for 'Lorries leaving'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a dynamic marking of *f* and a *Modesto* instruction. The melody includes the lyrics: MA - MI YO, YO KUM - BÜLE, MA - HA - RA. The bottom staff is in bass clef with a key signature of one sharp (F#). It contains a bass line with notes corresponding to the lyrics. A dynamic marking of *f* is present. The piece concludes with a double bar line.

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

Baraza

Maestoso ma non troppo lento - circa es

The first system of the musical score consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a whole note chord, followed by a series of eighth and sixteenth notes. The lower staff is a piano accompaniment with a bass clef, starting with a whole note chord and followed by a rhythmic pattern of eighth notes. The dynamic marking *mf cantabile* is written below the piano staff.

Maestoso ma non troppo lento - circa es

The second system continues the musical score with two staves. The vocal line (upper staff) continues with a melodic line of eighth and sixteenth notes. The piano accompaniment (lower staff) features a more complex rhythmic pattern with sixteenth and thirty-second notes. The dynamic marking *mf* is present at the start of the system, and *cantabile* is written below the piano staff.

# II

Larghetto ♩ = 54

13

*mf*

*espressivo*

Larghetto ♩ = 54

13

*P*

# III

Vivace ♩ = 126

19

(ff) f

Vivace ♩ = 126

19

f

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 percussssion (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'

The musical score is written on two staves. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into measures by vertical bar lines. The vocal line begins with a treble clef and a 3/4 time signature. The piano accompaniment begins with a bass clef and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. The word 'Home' is written above the vocal line in the second measure. The word 'mf' is written below the piano staff in the first measure. The word 'Swing' is written above the piano staff in the first measure. The word 'pizz' is written below the piano staff in the first measure. The score ends with a double bar line and repeat dots.

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

Date of composition: 1945 (Pen Pit) 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 wherever 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

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	ERNEST SEFTON
SECOND COMMITTEE MAN	
EMMA	DORA BARTON
HOSTESS	JOHN SCHOFIELD
BIERNOTT	GEORGE DE WARFAZ
TELEPHONE GIRL	TRUDY BLISS
GIRLS VOICE	CECILIA EDDY

Introduction

Moderato (♩. = c. 72)

12  
8  
pizz. *ff*  
arco  
pizz. Sg + U/W  
12  
8  
*ff*  
fz

Rehearsal Fragment

Andante moderato Soto Violin

12  
8  
pizz.  
arco  
12  
8  
pizz.  
arco

Opening of Violin Concerto/Cadenza

Andante ♩ = circa 54

Solo Violin

*mf espress.*

The first system of the score features a single staff for the Solo Violin. It begins with a treble clef and a 12/8 time signature. The music starts with a whole note rest, followed by a series of eighth notes and quarter notes, some of which are beamed together. A slur covers the final two measures of the system.

Piano  
(Orchestra)

*p*

The second system of the score features two staves for the Piano (Orchestra). The upper staff has a treble clef and a 12/8 time signature, while the lower staff has a bass clef and a 12/8 time signature. The music consists of chords and moving lines in both hands, with a dynamic marking of *p* (piano). A slur covers the final two measures of the system.

Moderato

*ad lib.*

*mf* *accel.*

The third system of the score features a single staff for the Solo Violin. It begins with a treble clef and a 4/4 time signature. The music starts with a dynamic marking of *mf* and includes the instruction *ad lib.* (ad libitum). The tempo is marked *Moderato*. The notation includes eighth and sixteenth notes, with a dynamic marking of *mf* and an *accel.* (accelerando) instruction towards the end of the system.

*mf*

The fourth system of the score features two staves for the Piano (Orchestra). The upper staff has a treble clef and a 4/4 time signature, while the lower staff has a bass clef and a 4/4 time signature. The music consists of chords and moving lines in both hands, with a dynamic marking of *mf* (mezzo-forte). A slur covers the final two measures of the system.



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)

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 PALTENGI
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

Allegro molto  $\text{♩} = 152$

Trb. *fz f*

Tr. *f brillante*

Vcl. *fz*

C.B. *fz*

Timp. *fz*

This system contains the first five staves of the score. The top staff is for Trumpets (Trb.) in G major, marked *fz f*. The second staff is for Trombones (Tr.) in G major, marked *f brillante*. The third staff is for Violins (Vcl.) in G major, marked *fz*. The fourth staff is for Celli/Bass (C.B.) in G major, marked *fz*. The fifth staff is for Timpani (Timp.) in G major, marked *fz*. The music is in 4/4 time and begins with a strong, rhythmic fanfare.

1

Trb. *fz*

This system contains the next five staves of the score. The top staff is a first ending bracket labeled '1'. The second staff is for Trumpets (Trb.) in G major, marked *fz*. The third staff is for Trombones (Tr.) in G major. The fourth staff is for Violins (Vcl.) in G major. The fifth staff is for Celli/Bass (C.B.) in G major. The sixth staff is for Timpani (Timp.) in G major. The music continues with a strong, rhythmic fanfare.

## 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....

Andante sostenuto  $\text{♩} = 72$

Musical score for 'THE STAGE' in 4/4 time, marked 'Andante sostenuto' with a tempo of 72 beats per minute. The score is written for a grand piano and includes parts for Flute (Fl.), Clarinet (Cl.), Celesta, Clarinet (Cl.), Bassoon (Fag.), and Arpa. The music is in a key with one flat (B-flat major or D minor) and features a melodic line in the right hand and a harmonic accompaniment in the left hand. The dynamic marking is *mp*.

## III BIRTH OF ADAM

Molto sostenuto  $\text{♩} = 48$

Musical score for 'BIRTH OF ADAM' in 6/8 time, marked 'Molto sostenuto' with a tempo of 48 beats per minute. The score is written for a grand piano and includes parts for Oboe (Ob.), Violin I (Vl. I), Cor Anglais (Cor.), Viola (Vle.), Violoncello (Vcl.), Contrabasso (C.B.), and Trombone (Trb.). The music is in a key with one flat (B-flat major or D minor) and features a melodic line in the right hand and a harmonic accompaniment in the left hand. The dynamic markings are *p* and *f*.

# IV ADAM'S FATES

Allegro moderato ♩ = 112

Percussion *mf*

Cor.

Vol. C.B.

17 *mf*

The image displays a musical score for the fourth movement, 'IV ADAM'S FATES'. The tempo is marked 'Allegro moderato' with a quarter note equal to 112 beats per minute. The score is written for three parts: Percussion, Cor. (Coronet), and Vol. C.B. (Violoncello Contrabasso). The Percussion part begins with a dynamic marking of *mf*. The Cor. part features a melodic line with accents. The Vol. C.B. part provides a harmonic accompaniment. The score is divided into two systems, with the second system starting at measure 17, which is marked with a dynamic of *mf*. The music is in 3/4 time and the key signature has one flat.

V.  
DANCE OF SPRING

Allegro spirito  $\text{♩} = 72$

VI.II

Trb.

Cor.

*ff*

Vcl. C.B.

Timp.

24

*ff*

W.W.

The musical score is written for five parts: VI.II (Violins I), Trb. (Trumpets), Cor. (Coronets), Vcl. C.B. (Violoncello/Double Bass), and Timp. (Timpani). The tempo is marked 'Allegro spirito' with a quarter note equal to 72 beats per minute. The key signature has one sharp (F#) and the time signature is common time (C). The VI.II part features a melodic line with accents and slurs. The Trb. and Cor. parts play a rhythmic pattern of eighth notes. The Vcl. C.B. part has a steady eighth-note accompaniment. The Timp. part plays a rhythmic pattern of eighth notes. The W.W. (Woodwinds) part enters at measure 24 with a melodic line featuring triplets and slurs. Dynamics include *ff* (fortissimo) and *ff* (fortissimo) for the woodwinds.



VI  
AWAKENING OF LOVE

Andante grazioso ♩ = 80

Str. *mp teneramente*

The musical score consists of two staves, Treble and Bass clef, in 4/4 time with a key signature of two flats. The tempo is 'Andante grazioso' with a quarter note equal to 80 beats per minute. The score is divided into two systems. The first system contains the first four measures, and the second system contains the next four measures. The music features a melodic line in the upper voice and a supporting line in the lower voice. The second system begins with a dynamic marking of 'mp teneramente' and includes a 'Str.' (string) marking. The notation includes various note values, rests, and phrasing slurs.

# VII BRIDAL CEREMONY

Moderato ma tranquillo  $\text{♩} = 92$

The musical score is arranged in two systems. The top system contains the Flute (Fl.), Clarinet (Cl.), Violin I (Vl. I.), and Violin II (Vl. II.) parts. The bottom system contains the Arpa (Arpa), Campana (Campana), Celesta, and C.B. (Cello/Bass) parts. The Flute and Clarinet parts play a melodic line with eighth and sixteenth notes. The Violin parts play a similar melodic line. The Arpa, Campana, and Celesta parts provide a harmonic accompaniment with sustained chords and rhythmic patterns. The C.B. part plays a bass line with sustained notes. The score is in G major (one sharp) and 4/4 time. The tempo is Moderato ma tranquillo, with a quarter note equal to 92 beats per minute.

# VIII ADAM ACHIEVES POWER

Allegro spiritoso ♩ = 176

The musical score consists of three staves. The top staff is for strings, marked 'Str. f'. The middle staff is for four horns, marked '4 Cor. ^'. The bottom staff is for timpani, marked 'Timp.'. The music is in 4/4 time and features a rhythmic pattern of eighth and sixteenth notes with accents. The key signature has two sharps (F# and C#).

# IX RE-ENTRY OF ADAM'S FATES

Allegro moderato  $\text{♩} = 112$

Vcl. *mf* C. B.

The musical score consists of two systems of staves. The first system includes a Violin (Vcl.) staff and a Cello/Double Bass (C. B.) staff. The Violin staff begins with a dynamic marking of *mf* and a hairpin crescendo. The C. B. staff has a dynamic marking of *mf* and a hairpin crescendo. The second system continues the music for both instruments. The Violin staff features a large slur over measures 117 and 118. The C. B. staff also has a large slur over these measures. The music is in 4/4 time and the key signature has two flats (B-flat and E-flat).

X

DANCE OF SUMMER

Allegro maestoso  $\text{♩} = 54$

W.W.  $\text{ff}$   
Tr.  $\text{ff}$

Tutti  
Str.  $\text{ff}$

Trib.  $\text{ff con forsa}$

Tuba  $\text{ff}$   
C.B.  $\text{ff}$

The score is a page from a musical score for 'Dance of Summer'. It features a central staff with a melody in treble clef, marked with accents and dynamics like  $\text{ff}$  and  $\text{ff con forsa}$ . Above and below this staff are staves for various instruments: woodwinds (W.W.), strings (Str.), trumpets (Trib.), tubas (Tuba), and euphoniums (C.B.). The woodwinds and strings are marked with accents and  $\text{ff}$ . The brass instruments (Trib., Tuba, C.B.) are also marked with accents and  $\text{ff}$ . The tempo is 'Allegro maestoso' with a quarter note equal to 54 beats per minute. The time signature is 4/4. The score is written in black ink on a white background.

# XI APPROACH OF AUTUMN

Larghetto  $\text{♩} = 80$

Musical score for measures 76-80. The score is written for five staves: Cor. Ingl., Vle. Vcl., Arpa, and two parts of the string section (VI.I and VI.II). The music is in a key with three flats and a 4/4 time signature. The tempo is marked 'Larghetto' with a quarter note equal to 80 beats per minute. The dynamic is marked 'P' (piano). The Cor. Ingl. part has a '7' above it. The Vle. Vcl. part has a 'P' above it. The Arpa part has a 'P' above it. The VI.I and VI.II parts have a 'P' above them. The string parts have a 'P' below them.

Musical score for measures 81-85. The score is written for five staves: C.B., VI.I, Fl., and two parts of the string section (VI.I and VI.II). The music is in a key with three flats and a 4/4 time signature. The tempo is marked 'Larghetto' with a quarter note equal to 80 beats per minute. The dynamic is marked 'P' (piano). The C.B. part has a 'P' below it. The VI.I part has a 'P' below it. The Fl. part has a 'P' below it. The VI.I and VI.II parts have a 'P' below them. The string parts have a 'P' below them. The VI.I part has a '7' above it. The Fl. part has a '7' above it. The C.B. part has a '7' above it. The VI.I part has a '7' above it. The VI.II part has a '7' above it. The string parts have a '7' above them.

# XII NIGHT CLUB SCENE

Moderato  $\text{♩} = 88$

Fl. I  
Fl. II  
Cl. I  
Vi. I  
Vi. II

Fag. VI. II  
Vie. *mf*

Vcl. C.B. pizz.  
Percussion  
2/4

88

Fl. I  
Fl. II  
Cl. I  
Vi. I  
Vi. II

*f*

# XIII DESTRUCTION OF ADAM'S WORLD

110 Allegro molto ♩ = 184

Trb. *f*

Tamb. Picc. *f*

Cor. etc.

Detailed description: This musical score is for the third movement, 'Destruction of Adam's World'. It begins at measure 110 with a tempo of 'Allegro molto' and a metronome marking of 184. The score is written for three parts: Trumpet (Trb.), Piccolo (Picc.), and Cor. (Cor.). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The Piccolo part features a complex rhythmic pattern with triplets and a 7-measure rest. The Cor. part has a melodic line with accents. The Trb. part provides harmonic support with chords and single notes.

# XIV APPROACH OF WINTER

Andantino ♩ = 92

Picc. 8<sup>va</sup>

Ob.

*mp* Cl.

Cor.

Detailed description: This musical score is for the fourth movement, 'Approach of Winter'. It begins at measure 92 with a tempo of 'Andantino' and a metronome marking of 92. The score is written for four parts: Piccolo (Picc. 8<sup>va</sup>), Oboe (Ob.), Clarinet (Cl.), and Cor. (Cor.). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The Piccolo part has a melodic line with accents. The Oboe part has a melodic line with accents. The Clarinet part has a melodic line with accents. The Cor. part has a melodic line with accents. The dynamic marking is mezzo-piano (*mp*).



# DANCE WITH DEATH

Largo maestoso ♩. = 54

126 Ob.

Str. *f*

Timp. *f*  
G.C. *f*

"Lovely and soothing Death, serenely arriving."  
*qui arrive sereine et adoucte.*  
 Der Tod kommt; gelassen, lieblich und besänftigend.

Maestoso

Vi. I. II

Vle. *f*  
Vcl. *f*

Trb.

molto rall.

# XVI FINALE

The stage is reset for the next life-cycle.

Allegro moderato  $\text{♩} = 112$

Percussione

$\frac{3}{4}$

*mf*

Vel.  
C.B.

*mp*

138

Ob.

*mp*

Vle.

Tuba  
Timp.

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 an instruction that a double sheet numbered 15 15a 15b and 15c (which is blank) should be inserted)
		pp. 16-21	III : Birth [later renamed <u>Birth of Adam</u> ]
		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 <u>Adam achieves Power</u> ]
		p. 84	Blank
		pp. 85-88	IX : The final scene is set for summer [later renamed <u>Re-entry of Adam's Fates</u> ]
		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 <u>Night Club Scene*</u> ]
		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 <u>Finale</u> ]

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\*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

Moderato ♩ = 88

The musical score is written on a grand staff with two systems. The first system contains the main melody in the right hand and a bass line in the left hand. The second system continues the piece with more complex rhythmic patterns and dynamics. The tempo is marked 'Moderato' with a quarter note equal to 88 beats per minute. The key signature has one sharp (F#). The score includes various musical notations such as triplets, slurs, and dynamic markings like 'f' and 'p'.

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 AYLMEYER  
 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 tells 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 anglais; 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)

*Vivace brillante*

Sp. + timp. ff

ff

ff

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.)

*Alla polacca*

*f* Bass

This musical score is for the Bass part of a piece titled 'Alla polacca'. It is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 3/4. The music consists of six measures. The first measure starts with a sharp sign (F#) and contains a series of eighth notes. The second measure continues with eighth notes. The third measure has a sharp sign (F#) and eighth notes. The fourth measure has eighth notes. The fifth measure has eighth notes. The sixth measure has eighth notes and ends with a fermata over the final note.

*L'istesso Tempo*

*f* Harp

*p* Harp

This musical score is for the Harp part of a piece titled 'L'istesso Tempo'. It is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 3/4. The music consists of six measures. The first measure has a sharp sign (F#) and contains a series of eighth notes. The second measure continues with eighth notes. The third measure has a sharp sign (F#) and eighth notes. The fourth measure has eighth notes. The fifth measure has eighth notes. The sixth measure has eighth notes and ends with a fermata over the final note.

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 Ma - ri - a

A - ve Ma - ri - a

1 M 4

*Andante*

Sancta Ma - ri - a Ma - ter De - i

1 M 5

S *Bück* Re - gi - nae -  
 S *f* *Re - gi - nae -*  
 A *f* *jo - se -*  
 A *f* *Re - gi - nae -*

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

Handwritten musical score for a piano piece in 2/2 time. The score is written on two staves (treble and bass clef) and is marked with a dynamic of *mf* and the word *bars*. The key signature has one sharp (F#). The piece consists of six measures. The first measure has a repeat sign. The second measure has a fermata over the final note. The third measure has a fermata over the final note. The fourth measure has a fermata over the final note. The fifth measure has a fermata over the final note. The sixth measure has a fermata over the final note.

Columbus crossing the Court

Handwritten musical score for a piece titled "Columbus crossing the Court". The score is written on two staves (treble and bass clef) and is marked with a dynamic of *f*. The tempo is marked *Allegro polacca*. The key signature has three sharps (F#, C#, G#). The piece consists of six measures. The first measure has a repeat sign. The second measure has a fermata over the final note. The third measure has a fermata over the final note. The fourth measure has a fermata over the final note. The fifth measure has a fermata over the final note. The sixth measure has a fermata over the final note.

2 M 2 and 3

*brillante*

*Tas*

Handwritten musical score for '2 M 2 and 3'. It consists of two systems of piano accompaniment. The first system has two staves, both in 2/4 time. The upper staff is marked 'brillante' and the lower staff 'Tas'. The second system also has two staves in 2/4 time, with a dynamic marking of 'f' at the beginning. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

2 M 3

*Moderato*

*mp*

Handwritten musical score for '2 M 3'. It consists of two staves in 3/4 time. The upper staff is marked 'Moderato' and the lower staff 'mp'. The music is characterized by a steady, moderate tempo and features a mix of quarter and eighth notes.

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 Arguments (2.M.4)

*Agitato*

The image shows a handwritten musical score on four staves. The top two staves are in 2/4 time, and the bottom two staves are in 6/8 time. The music is marked 'Agitato' and features various rhythmic patterns, including eighth and sixteenth notes, with accents and slurs. The notation is handwritten and appears to be a sketch or a working draft.

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

*Andante*

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)

Handwritten musical score for Harpichord, consisting of a treble and bass staff. The key signature has two sharps (F# and C#) and the time signature is 3/8. The treble staff contains a melody with slurs and accents. The bass staff contains a simple accompaniment with vertical strokes. The score is divided into three measures.

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

*Quica - jorjady*

T  
Tamb

Songs in the tavern - trad. arr. Bliss

B93

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

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

3 M 4

The image shows a handwritten musical score on a double-staff system. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The music is divided into four measures. The lyrics are written below the notes: 'Maids may come,' in the first measure, 'Maids may go' in the second, 'food and wine wine' in the third, and 'er er flow' in the fourth. The notes are mostly quarter and eighth notes, with some beamed eighth notes. There are some handwritten annotations and corrections in the score.

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

The musical score is written on two staves. The top staff is for saxophone and the bottom staff is for strings. Both staves are in the key of D major (one sharp) and 4/4 time. The saxophone part begins with a melodic line consisting of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. This line is divided into two measures by a bar line. The first measure contains the first six notes, and the second measure contains the last six. There are triplets of eighth notes in the first measure (D4-E4-F#4 and G4-A4-B4) and the second measure (C5-B4-A4 and G4-F#4-E4). The string part consists of a simple harmonic accompaniment of quarter notes: D4, F#4, A4, D5, D4, F#4, A4, D5, D4, F#4, A4, D5. This line is also divided into two measures by a bar line. The first measure contains the first six notes, and the second measure contains the last six. There are triplets of eighth notes in the first measure (D4-F#4-A4 and D5-D4-F#4) and the second measure (A4-D5-D4 and F#4-A4-D5). The saxophone part is marked with a dynamic of *mf* and the string part with *sf*.

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

Moderato

The image shows a handwritten musical score for piano. It consists of two staves, treble and bass clef, with a brace on the left. The music is in 3/4 time and G major. The first staff contains a melodic line with slurs and accents. The second staff contains a bass line with slurs and accents. Dynamics include 'p.' and 'fz'.

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

Mandolino

Handwritten musical score for Mandolino, measures 1-4. The score is written on a grand staff with two staves. The first staff is in treble clef and the second in bass clef. The time signature is 2/4. The key signature has one flat (B-flat). The first measure contains a triplet of eighth notes in the treble staff (B-flat, A, G) and a quarter note in the bass staff (F). The second measure contains a quarter note in the treble staff (G) and a quarter note in the bass staff (F). The third measure contains a quarter note in the treble staff (A) and a quarter note in the bass staff (F). The fourth measure contains a quarter note in the treble staff (B-flat) and a quarter note in the bass staff (F). A dynamic marking 'f' is present in the first measure. A tempo marking 'Moderato (j = 96)' is written above the second staff.

Mandolino

Handwritten musical score for Mandolino, measures 5-8. The score is written on a grand staff with two staves. The first staff is in treble clef and the second in bass clef. The time signature is 2/4. The key signature has one flat (B-flat). The fifth measure contains a triplet of eighth notes in the treble staff (B-flat, A, G) and a quarter note in the bass staff (F). The sixth measure contains a quarter note in the treble staff (G) and a quarter note in the bass staff (F). The seventh measure contains a quarter note in the treble staff (A) and a quarter note in the bass staff (F). The eighth measure contains a quarter note in the treble staff (B-flat) and a quarter note in the bass staff (F). A dynamic marking 'f' is present in the fifth measure. A tempo marking 'Moderato (j = 96)' is written above the second staff.



Columbus told to leave the Court5 M 1First 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)

Handwritten musical score for "Knife hits door". The score is written on two staves: a treble clef staff (top) and a bass clef staff (bottom). The time signature is 2/4. The key signature has one sharp (F#). The tempo marking is "Andante". The dynamic marking is "f2". The score consists of four measures. The first measure has a whole note chord (F#4, C5, G4). The second measure has a half note (F#4) and a half note (C5). The third measure has a quarter note (F#4), a quarter note (C5), and a quarter note (G4). The fourth measure has a quarter note (F#4), a quarter note (C5), and a quarter note (G4). There are some handwritten annotations, including "Tutu" and "7" in the second measure, and "7" in the third measure. A bracket on the left side of the staves is labeled "(at a deliberate similar pace)".

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

*Grave*

6 M 3

*Modesto maestoso*

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

*Moderato*

7 M 5 *Allegro*

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

Handwritten musical score for 'Mutiny'. The score is written on a double staff (treble and bass clefs) and a single staff (bass clef). The tempo is marked 'Allegro molto'. The key signature has one flat (B-flat). The score consists of four measures. The first measure features a treble clef, a key signature of one flat, and a time signature of 8/8. The first staff has a quarter note on G4, a quarter note on A4, and a triplet of eighth notes on B4, C5, and B4. The second staff has a dynamic marking of *ff*. The second measure has a treble clef and a key signature of one flat, with a quarter note on G4, a quarter note on A4, and a quarter note on B4. The third measure has a treble clef and a key signature of one flat, with a quarter note on G4, a quarter note on A4, and a quarter note on B4. The fourth measure has a treble clef and a key signature of one flat, with a quarter note on G4, a quarter note on A4, and a quarter note on B4. The bass staff has a key signature of one flat and a time signature of 8/8. The first measure has a whole rest. The second measure has a quarter note on G3, a quarter note on A3, and a quarter note on B3. The third measure has a quarter note on G3, a quarter note on A3, and a quarter note on B3. The fourth measure has a quarter note on G3, a quarter note on A3, and a quarter note on B3. There are various markings above the notes, including accents and slurs.

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

Gave

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

No title page.

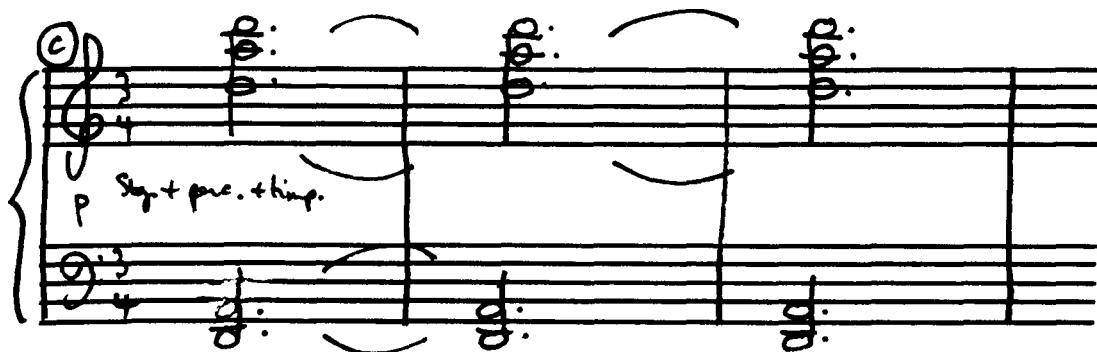
12 pages - pp. 1 - 11 Music (9.M.1) Recorded 14.3.49  
p. 12 Blank

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

*Allegretto scherzando*

The image shows a handwritten musical score for 'Spanish land'. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#) and the time signature is 2/4. The tempo and mood are indicated as 'Allegretto scherzando'. The music is written in a simple, rhythmic style with eighth and sixteenth notes. The first staff begins with a dynamic marking of 'mf'. The score is divided into three measures by vertical bar lines. The bass staff features a prominent melodic line with a long, sweeping slur across the first two measures.

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

B93



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

Alto marcia maesto

Handwritten musical score for the first system. The top staff is in treble clef with a 2/2 time signature, containing a melodic line with accents and slurs. The middle three staves are in bass clef and contain a rhythmic accompaniment of eighth notes. The bottom staff is in bass clef and contains a bass line with notes and rests. A brace groups the first two staves, and another brace groups the last two staves.

p. 11

f

Alto marcia (= 120)

Handwritten musical score for the second system. The top staff is in treble clef with a 2/2 time signature, containing a melodic line with accents and slurs. The middle three staves are in bass clef and contain a rhythmic accompaniment of eighth notes. The bottom staff is in bass clef and contains a bass line with notes and rests. A brace groups the first two staves, and another brace groups the last two staves.

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

Maestro (I the King!)

The image shows a handwritten musical score on a single sheet of 24-stave music paper. The score is written in 4/4 time and consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The score is divided into three measures. The first measure starts with a forte dynamic 'f' and includes the instruction '+ timp.'. The second measure includes the instruction '+ Strings'. The third measure ends with a fortissimo dynamic 'ff'. The notation includes various notes, rests, and articulation marks.

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

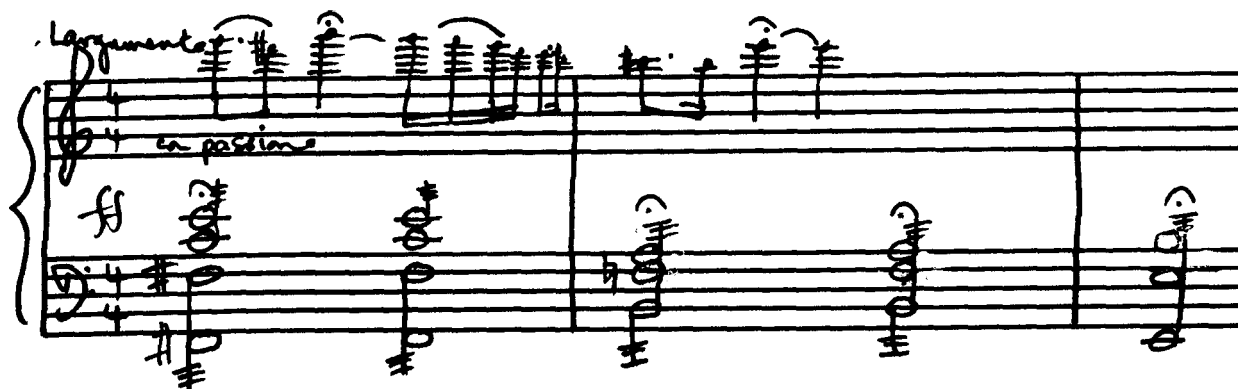
No title page.

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

The image shows two systems of handwritten musical notation. Each system consists of a treble clef staff and a bass clef staff. The first system is marked 'lento' and contains several measures of music with notes, rests, and dynamic markings such as 'p'. The second system is marked 'Lento' and also contains several measures of music with notes, rests, and dynamic markings. The notation is somewhat sketchy and appears to be a student exercise or a preliminary draft.

Columbus arrested and in chains12 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

\*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)

B94 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, percussion (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 CURE, 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

**Allegro con brio** ♩ = 188

**PIANO** *ff*

**3** Enter Mme. Bardeau, a hard-faced middle-aged woman, carrying a tray with two glasses and a bottle of fine old brandy.  
 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.*

**Agitato** ♩ = 78 *ff* Mme. BARDEAU (scolding) (scheltend)

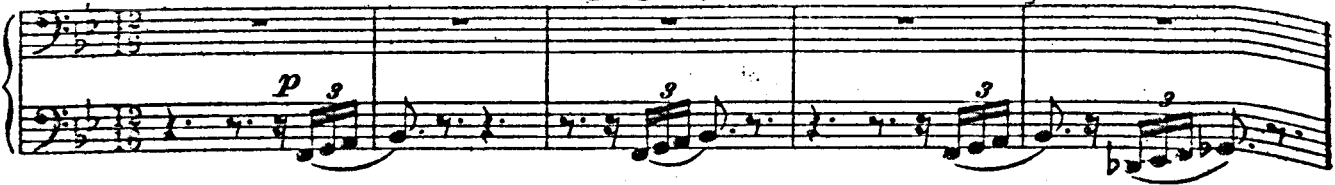
Qui - et! Qui - et! Not so much noise!  
 Ru - hig! Ru - hig! Was für ein Lärm!

ENTRANCE OF THE PLAYERS: Mercury, apparently a young but shabby player, who moves with extraordinary speed and grace, makes a stealthy entrance. After glancing round, he capers to the main door to see if anybody is on the watch there.

AUFTRITT DER SCHAUSPIELER: Merkur, der Erscheinung nach ein junger, aber verwaarloster Schauspieler, tänzelt er zur Haustür, um nachzusehen, ob dort jemand aufpasst.

Allegretto giocoso  $\text{♩} = 72$

[Page 79 of the Vocal Score]



traordinary speed and grace, makes a stealthy entrance. After glancing round, he capers to the main door to see if anybody is on the watch there.

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.

Andante molto tranquillo alla notturno (♩ - c. 66)

pp

Fl.

This system shows the beginning of the piano introduction. The right hand (treble clef) features a series of chords and a melodic line, while the left hand (bass clef) provides a rhythmic accompaniment. The dynamic marking is *pp* (pianissimo). A flute part is indicated by 'Fl.' in the upper right.

Fl.

This system continues the piano introduction. The right hand has a more active melodic line with some grace notes. The left hand continues with a steady accompaniment. The flute part is also present.

[Page 171]

ALFRED (in an easy leisurely style)  
*mp* (unbeschwert)

All is well, and the  
Al - les ist gut, und die

This system marks the vocal entry of Alfred. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The lyrics are written below the vocal line. The dynamic marking is *mp* (mezzo-piano).



# Ode to Venus

159 Moderato maestoso [Page 288 of the Vocal Score]

mf *3*  
world — has grown old, grey and old, The shrines are  
Welt — wur - de alt, grau und alt, und leer die

mf *3*  
world — has grown old, grey and old, The shrines are  
Welt — wur - de alt, grau und alt, und leer die

159 Moderato maestoso  $\text{♩} = 52$

*fmp*  
Fl. *3*

160

va - cant, the alt - ars bro - ken; But still in the nights — of  
Schrei - ne, zer - bro - chen die Al - tü - re, je - doch in den Näch - ten der

va - cant, the alt - ars bro - ken; But still in the nights of  
Schrei - ne, zer - bro - chen die Al - tü - re, je - doch in den Näch - ten der

160

*fmp*

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

Grave maestoso ♩ = 66

VI. *ff*

*fz p* *ff*

5 Andante sostenuto ♩ = 69

DIANA (sorrowfully)  
(traurig)

[Page 329]

Bit - ter - ly, bit - ter - ly breaks the dawn That  
Trost - los, trost - los bricht der Tag her -

*mp*

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 |  
Music by 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.

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(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 Ross, 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. Notcutt, 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 troupe	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:

<u>Cut No.</u>	<u>Page.</u>	<u>From</u>	<u>To.</u>	<u>Page</u>
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
<u>Short pause to mark end of Act 1.</u>				
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)				
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
<u>Short pause to mark end of Act II</u>				
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	<u>Opera concluded with three new chords at Fig. 161:</u>		

CUTS TO LIBRETTO:

<u>Cut No.</u>	<u>Page.</u>	<u>From.</u>	<u>To.</u>	<u>Page</u>
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
<u>Short pause to mark end of Act I.</u>				
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 -				
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
<u>Short pause to mark end of Act II</u>				
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*

Handwritten musical score for Violin (Vln) and Cello (Cvce). The score is written on two staves. The Violin staff is on top and the Cello staff is on the bottom. Both staves are in G major (one sharp) and 6/8 time. The Violin part begins with a forte (f) dynamic and features a melodic line with a slur over the first two measures. The Cello part provides a harmonic accompaniment with a steady eighth-note pattern. The score is divided into measures by vertical bar lines.

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 Pit)

Instrumentation: Oboe and violin

Duration: 1 minute 20 seconds

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

CAST:

STEPHEN DAWLISH ( <u>an old man</u> )	HERBERT LOMAS
FRED VOLES ( <u>a farm bailiff</u> )	CHARLES LAMB
MARAGET DAWLISH ( <u>Stephen's daughter in law</u> )	EILEEN THORNDIKE
ROSALIE DAWLISH ( <u>Stephen's granddaughter</u> )	ADRIENNE CORRI
FRANKLYN HEIMER ( <u>an American industrialist</u> )	JOHN SALEW
MADAME IRINA SHESTOVA ( <u>a Russian official</u> )	ADINA MANDLOVA
CHRISTOPHER DAWLISH ( <u>Stephen's grandson</u> )	JOHN WESTBROOK
DR BAHRU ( <u>an Indian research chemist</u> )	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 Pit)

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

---

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

Quartet [No 4] For Strings

Meno ca. spirito (♩ = 72)

I

Sostenuto (♩ = c. 60)

II

Vivo e cambiò (♩ = 184)

ff

senza Sard.

III

IV

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)

The Enchantress

Moderato ♩ - 100

molto vivo ♩ - 108

*ff*

*feroce*

*con fero*

4 RECIT.  
Moderato

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

Bring me the lau - rel leaves, oh bring them, bring them. And bring the

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 Pit)

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

Moderato marcato  $\downarrow$  56-60

The musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The tempo is Moderato marcato. The score includes dynamic markings: *f* (forte) at the beginning of the first staff, *f* at the start of the second measure of the first staff, *f* at the start of the second measure of the second staff, and *f* at the start of the first measure of the fourth staff. A *ten.* (tension) marking is present above the first measure of the fourth staff. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A large brace spans the bottom of the first two staves.

# II

Adagio sereno  $\text{♩} = 56-60$

Musical score for section II, Adagio sereno. The score is written for a grand staff (treble and bass clefs) in a key signature of two flats and 4/4 time. The tempo is marked 'Adagio sereno' with a quarter note equal to 56-60 beats per minute. The dynamics include a piano (*p*) marking. The right hand features a triplet of eighth notes. The left hand has a steady accompaniment.

# III

Allegro  $\text{♩} = 112$

Musical score for section III, Allegro. The score is written for a grand staff (treble and bass clefs) in a key signature of two flats and 4/4 time. The tempo is marked 'Allegro' with a quarter note equal to 112 beats per minute. The dynamics include a forte (*f*) marking. The right hand features a triplet of eighth notes. The left hand has a steady accompaniment.

B98 SONATA FOR PIANO [solo]

Date of composition: 1952 (Pen Pit)

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 unknown

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.

Handwritten musical notation for the piano introduction. It consists of two staves in 6/8 time. The right hand has a melodic line with a *poco f* dynamic marking. The left hand provides a rhythmic accompaniment with chords and single notes.

Handwritten musical notation for the first line of the vocal and piano accompaniment. The vocal line is on a single staff with lyrics: "Thro' all the em-ploy-ments of life Each". The piano accompaniment is on two staves. Dynamics include *mf*, *p*, and *mf*.

Rather slowly and heavily

Handwritten musical notation for the second line of the vocal and piano accompaniment. The vocal line is on a single staff with lyrics: "Thro' all the em-ploy-ments of life Each". The piano accompaniment is on two staves. Dynamics include *f* and *mf*. There are some handwritten annotations and corrections in this section.

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

**Allegretto**

FLUTE

OBOE

CLARINET B $\flat$

FAGOTTO

PEACHUM

Thro' all the employments of life, Each

**Allegretto**

VIOLIN I

VIOLIN II

VIOLA

CELLO

BASS

PIZZ.

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

*Allegro moderato.*

*p*

'Tis

Filch

*Allegro*

*Smoothly.*

*Tis woman that se-lu-ces all man-kind, by*

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

Allegretto.

Musical score for 'Air 3' in G major, 8/8 time. The score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'If any wench Venus' girdle wear, Though she be never so'. The piano accompaniment features a bass line with a forte (f) dynamic and a treble line with a piano (p) dynamic. The tempo is marked 'Allegretto'.

*Moderato con un' enfasi.*

150.

*all ! v ! - v ! m. string*

*Mus. P.*

Handwritten musical score for 'Air 3' in G major, 6/8 time. The score includes a vocal line and a piano accompaniment. The vocal line has the lyrics 'If any wench Venus' girdle wear,'. The piano accompaniment includes a bass line with a 'basso' marking and a treble line with a 'mf' marking. The tempo is marked 'Moderato con un' enfasi' and the tempo number '150.' is written above the staff.

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

Andante con moto.

If love the... vir - gin's heart in.....

*p*

*p*

This musical score is for a piece titled 'Air 4 : If love the virgin's heart invade'. It is marked 'Andante con moto.' and is in the key of D major (two sharps). The score consists of a vocal line and a piano accompaniment. The vocal line begins with a triplet of eighth notes. The piano accompaniment starts with a piano (*p*) dynamic and features a melodic line in the right hand and a supporting bass line in the left hand.

*Allegro*

*Mozz.*

(*Superiusly*)

If love the vir - gin's heart in - vade, How

*p e legato*

This section of the score is handwritten and appears to be a continuation or a different version of the piece. It is marked 'Allegro' and 'Mozz.' (Mozart). The tempo is indicated as '(Superiusly)'. The key signature remains D major. The vocal line includes the lyrics 'If love the vir - gin's heart in - vade, How'. The piano accompaniment is marked 'p e legato' and features a more active melodic line in the right hand.

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.

Air 5: A maid is like the golden ore

Allegro.

A musical score for a piece titled "Air 5: A maid is like the golden ore". The tempo is marked "Allegro." The score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "A maid is like the". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamic markings such as *p*, *mf*, and *p*.

*Allegro con moto.*

*trascritto*

*f* A man may grow to love his coat and be-

*f* ~~like~~ ~~is~~ ~~like~~ ~~to~~ ~~golden~~ ~~ore,~~ ~~which~~ ~~is~~ ~~not~~

*little.*

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!

Handwritten musical score for the piece "Our Polly is a sad slut!". The score is written on a grand staff with five systems of staves. The first system is marked "Finis" and contains a whole rest. The second system is marked "No Recchio" and contains a whole rest. The third system is marked "f" and contains the vocal line with lyrics: "Our Pol - ly is a sad slut! our heads what we hear". The fourth system contains the vocal line with lyrics: "Our Pol - ly is a sad slut! our heads what we hear". The fifth system contains the vocal line with lyrics: "Our Pol - ly is a sad slut! our heads what we hear". The sixth system contains the vocal line with lyrics: "Our Pol - ly is a sad slut! our heads what we hear". The seventh system contains the vocal line with lyrics: "Our Pol - ly is a sad slut! our heads what we hear". The eighth system contains the vocal line with lyrics: "Our Pol - ly is a sad slut! our heads what we hear". The ninth system contains the vocal line with lyrics: "Our Pol - ly is a sad slut! our heads what we hear". The tenth system contains the vocal line with lyrics: "Our Pol - ly is a sad slut! our heads what we hear". The eleventh system contains the vocal line with lyrics: "Our Pol - ly is a sad slut! our heads what we hear". The twelfth system contains the vocal line with lyrics: "Our Pol - ly is a sad slut! our heads what we hear". The thirteenth system contains the vocal line with lyrics: "Our Pol - ly is a sad slut! our heads what we hear". The fourteenth system contains the vocal line with lyrics: "Our Pol - ly is a sad slut! our heads what we hear". The fifteenth system contains the vocal line with lyrics: "Our Pol - ly is a sad slut! our heads what we hear". The sixteenth system contains the vocal line with lyrics: "Our Pol - ly is a sad slut! our heads what we hear". The seventeenth system contains the vocal line with lyrics: "Our Pol - ly is a sad slut! our heads what we hear". The eighteenth system contains the vocal line with lyrics: "Our Pol - ly is a sad slut! our heads what we hear". The nineteenth system contains the vocal line with lyrics: "Our Pol - ly is a sad slut! our heads what we hear". The twentieth system contains the vocal line with lyrics: "Our Pol - ly is a sad slut! our heads what we hear".

Air 7 : Our Polly is a sad slut!

Vivace.

MRS. PEACHUM.

Our

senza rall.

PEACHUM.

Pol-ly is a sad slut! nor heeds what we have taught her. I

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

Polly

The musical score is written on a grand staff with two treble clefs. The key signature has one sharp (F#) and the time signature is 3/4. The piece is marked 'Moderato'. The lyrics are: 'Can Love be con-trolled by ad-vice? Will Cu-pid our'. The score features a melody line and a piano accompaniment. The melody line has a fermata over the first measure and a slur over the last two measures. The piano accompaniment includes chords and a bass line with a fermata over the first measure. The piece ends with a double bar line.

Air 8 : Can love be controlled: Whereabouts unknown

Andante con moto.

The image shows two systems of musical notation. The first system consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The tempo is marked 'Andante con moto.' The piano part begins with a dynamic marking of *p* and an *espr.* (espressivo) marking. The second system continues the piano accompaniment and includes the vocal line with the lyrics 'Can Love be con - trolled by ad -'. A dynamic marking of *p* is present in the piano part of this system.

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

1st voice H.P. O daughter, O Polly, you might have toy'd, what toys and birds, by transfer ye (all) ifo carolers to take to

2nd voice H.P. O Polly, ye might have toys and birds, by keeping wain off's ye

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

*Poco andante.* MRS. PEACHUM.

1. O Pol - ly, you might have  
\* 2. The wiles of men we.

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

Allegro moderato. agitated.

*p agitated.*

I, like a ship in

~~Allegro~~

*Poly*

I, like a ship in storms, was tossed, yet a

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

Allegro vivace.

Musical notation for the piano introduction, consisting of two systems of staves. The first system shows the treble and bass clefs with a key signature of one sharp (F#) and a 6/8 time signature. The second system continues the piano accompaniment with dynamic markings such as *f* and *mf*.

Musical notation for the vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "fox may steal your hens, sir, A wench your health and pence, sir, Your". The piano accompaniment is on two staves below the vocal line, with a dynamic marking of *p*.

*Can't be.*

Handwritten musical notation for a section labeled "Teacher". It features a vocal line with lyrics: "A fox may steal your hens, sir, A wench your health and". Below the vocal line is a piano accompaniment consisting of two staves. The notation is in a key signature of one sharp and a 6/8 time signature.

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!

*Crescendo*

**RITARDANTE.**

**ESPRESS.**

**POLLY**

OL, PONDER WELL! BE NOT SEVERE; SO SAVE A WRETCHED

The musical score is written on a grand staff with two treble clefs. The key signature has one sharp (F#) and the time signature is 3/4. The piece begins with a **POLLY** section, followed by a **RITARDANTE** section, and then an **ESPRESS.** section. The lyrics are: "OL, PONDER WELL! BE NOT SEVERE; SO SAVE A WRETCHED". The score includes various musical notations such as notes, rests, and dynamic markings like **p** and **pp**.

Air 12: Oh, ponder well! : Whereabouts unknown

Andante.

The musical score is written for a single melodic line and piano accompaniment. The tempo is marked 'Andante.' and the key signature has one sharp (F#). The score is divided into three measures. The first measure features a melodic line with a trill (tr) and a piano (p) dynamic. The second measure continues the melodic line with a piano accompaniment. The third measure features a melodic line with an accent (acc) and a piano (p) dynamic, and a piano accompaniment. The tempo is marked 'senza rall.' and the dynamic is 'p'. The score ends with a fermata over a whole note.

espr.

tr

p

senza rall.

p

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

Moderato.

The first system of the musical score consists of three staves. The top staff is a single treble clef line. The middle and bottom staves are grouped by a brace and represent a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo marking 'Moderato.' is placed above the first staff. The piano part begins with a dynamic marking of *p esor.* (piano, *esortando*).

The second system of the musical score consists of three staves. The top staff contains the vocal line with the lyrics: "The tur - tle thus with plain - tive cry - ing,". The middle and bottom staves are the piano accompaniment. The key signature is one sharp and the time signature is 3/4. The piano part includes dynamic markings of *p* and *d.* (diminuendo).

The third system of the musical score is handwritten and consists of three staves. The top staff is a single treble clef line. The middle and bottom staves are grouped by a brace and represent a piano accompaniment. The key signature is one sharp and the time signature is 3/4. The tempo marking 'Andante' is written above the first staff. The piano part begins with a dynamic marking of *p* (piano). The lyrics "The tur - tle thus with plain - tive cry - ing, her lo -" are written below the vocal line. The word "Polka" is written in the left margin next to the first staff.

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

*After pretty*

Handwritten musical notation for the first system of 'Air 14 : Pretty Polly, say'. It consists of four staves. The top two staves contain a treble clef and a key signature of one flat. The bottom two staves contain a bass clef. The music is written in a cursive, handwritten style with various notes, rests, and a dynamic marking 'p'.

Handwritten musical notation for the second system of 'Air 14 : Pretty Polly, say'. It consists of four staves. The top two staves contain a treble clef and a key signature of one flat. The bottom two staves contain a bass clef. The music is written in a cursive, handwritten style with various notes, rests, and lyrics. The lyrics are "Pretty Polly, say, When I was a boy, Did you fancy me?".

Air 14 : Pretty Polly Say

Allegretto.

*p.*

*p.*

*poco rit.*

MACHEATH.  
*a tempo.*

Pretty Pol-ly, say, When I was a-way, Did your fancy never stray To some newer

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.



arranged  
Anton Blais

Air 15 :

(1)

My heart is so free

2<sup>nd</sup> versic words by  
Christophen Fry

(Machest sings on horseback)

Allegro con vivo

Handwritten musical notation for the first system of piano accompaniment. It consists of two staves. The upper staff contains the right hand part, and the lower staff contains the left hand part. The music is in a 3/4 time signature and features a mix of eighth and sixteenth notes. Dynamics markings include *p* (piano) and *mf* (mezzo-forte). The word *Cresc* (Crescendo) is written above the right hand staff.

Handwritten musical notation for the second system of piano accompaniment. It consists of two staves. The upper staff contains the right hand part, and the lower staff contains the left hand part. The music continues with similar rhythmic patterns. Dynamics markings include *f* (forte) and *f* (forte).

Handwritten musical notation for the third system of piano accompaniment. It consists of two staves. The upper staff contains the right hand part, and the lower staff contains the left hand part. The music continues with similar rhythmic patterns. Dynamics markings include *f* (forte).

Machest

Handwritten musical notation for the vocal line of Machest. It consists of two staves. The upper staff contains the vocal melody, and the lower staff contains the piano accompaniment. The lyrics are written below the vocal staff. Dynamics marking *mp* (mezzo-piano) is present.

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

M.

Handwritten musical notation for the vocal line of M. It consists of two staves. The upper staff contains the vocal melody, and the lower staff contains the piano accompaniment. The lyrics are written below the vocal staff.

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

577

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

*Allegro vivace.*

The first system of the score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 8/8. The middle and bottom staves are grand staff notation (treble and bass clefs). The music is in a lively, rhythmic style. There are several accents (>) and a 'stacc.' marking in the right hand of the grand staff.

The second system of the score consists of three staves. The top staff is a vocal line with the lyrics: "My heart was so free, It roved like the bee, Till". The middle and bottom staves are grand staff notation. The music continues with piano accompaniment. There is a 'p' (piano) dynamic marking in the left hand of the grand staff.

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

Were I laid on

*(Circled 'w')*

Air 16 : Were I laid on Greenland's coast

**Allegro.**

**MACHEATH.**

*senza rall.* Were I.... laid on Greenland's coast, And in my arms em-

*p*

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 17 : O what pain it is to part

Violin

Viola

Cello & Bass

Can I leave her?

Can I leave her?

O! what pain it is to part!

Can I leave her?

Can I leave her?

Air 17 : Oh! what pain it is to part

Andante affettuoso.

POLLY:

Oh! what pain it is to part! Can I leave thee,

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

*Faith study.*

*( not real sincerity )*

*Madest*

*vla*

*p*

The mi-ser thus a Shi-ling sees, which

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

*Allegro moderato*

*Molto*

Fill ev'ry glass, for wine un-spiced w<sup>th</sup> fire us w<sup>th</sup> Cour-age,  
 Take care for wine in spiced w<sup>th</sup> pleasure w<sup>th</sup>

Air 19 : Fill every glass**Allegro.**

The image shows a musical score for a piano piece. It consists of three systems of music. The first system is a grand staff with a treble and bass clef, marked *mf*. The second system continues the grand staff with a *f* dynamic marking. The third system features a vocal line in the treble clef with the lyrics "FILCH. Fill ev-'ry glass, for" and a piano accompaniment in the grand staff below, marked *lightly.*

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

A handwritten musical score for a piece titled "Air 20 : Let us take the road". The score is written on ten staves, organized into two systems of five staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one flat (B-flat). The first staff of the first system contains the handwritten text "Alce. 162376". The first staff of the second system starts with a dynamic marking of "p" (piano) and contains the lyrics "Let us" written below the staff. The second staff of the second system contains the lyrics "take the" written below the staff. The notation continues across the remaining staves, featuring various rhythmic values and melodic lines. The score concludes with a double bar line on the final staff.

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

In quick march time.

FILCH, *gaily*.

Let us take the road. Hark! I hear the.... sound of

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.

arranged (12) If the heart of a man  
(Machaut)

Andante sostenuto

Flute  
If the heart of a man is depressed with cares, The mist is dispelled when

Violin  
obscure  
voice  
[Musical notation for Violin and Viola]

M.  
Lament affeers; like notes of a fiddle, she sweetly, sweetly. Raise the spirits, and

VI.  
p espress.  
[Musical notation for Violin and Viola]

M.  
cheer our ears, // Roses and lilies her cheeks disclose, But her ripe lips are more

VI.  
[Musical notation for Violin and Viola]

[Musical notation for Violin and Viola]

Air 21 : If the heart of a man

**Allegretto.**

The image shows two systems of musical notation. The first system is an instrumental introduction for piano, consisting of a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'Allegretto.' and the dynamics are marked 'p'. The second system is a vocal score with lyrics: 'If the heart of a man is de - pressed with cares, The'. It features a vocal line with lyrics and a piano accompaniment. The dynamics are marked 'p'.

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

Handwritten musical score for 'Dance'. The score is written on two systems of staves. The first system consists of two staves, with the word 'Allegretto' written above the left staff. The second system also consists of two staves. The notation includes various rhythmic values, stems, and beams, characteristic of a handwritten manuscript. There are some markings that appear to be 'ff' (fortissimo) on the lower staves. The music is written in a style typical of 18th or 19th-century manuscripts.

Air 22 : Youth's the season

Handwritten musical score for a piece titled "Air 22 : Youth's the season". The score is written on a grand staff with five systems of staves. The lyrics are: "Youth's the season made for joys, Love is the end and death - for".

The score includes a handwritten instruction: "[13 bars introductory]". There are also handwritten annotations: "Vocal" and "Instrumental" with arrows pointing to the vocal and piano parts respectively. The music features a melodic line with lyrics and a piano accompaniment. The piece concludes with a double bar line and a fermata over the final notes.



Air 22 : Youth's the season/Dance

*Allegretto grazioso.* SOP. *p*

CHORUS.

1. Youth's the sea-son made for joys,  
2. Let us drink and sport to-day,

CONTR. *p*

1. Youth's the sea-son made for joys,  
2. Let us drink and sport to-day,

'MACHEATH.

1. Love is then our  
2. Ours is not to -

The musical score is written on a double-stave system. It includes vocal lines for Soprano (SOP.), Chorus (CHORUS.), and Contralto (CONTR.), and a piano accompaniment (piano) section. The tempo is marked 'Allegretto grazioso.' and the dynamics are 'p' (piano). The lyrics are provided for each vocal part, with two versions for each line. The piano part features a melody with a 'p' dynamic marking.

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

M.S.

Women's  
Chorus

Be-fore the barn-door

-fore the barn-door

kik kik kik

f

Air 23 : Before the barn-door crowing**Allegro vivace.****JENNY.**

Be - fore the barn-door

crow - ing, The... cock by hens at - ten - ded, His...

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 24 : The gamesters and lawyers

*Handwritten musical score for a song titled "The gamesters and lawyers". The score is written on five staves. The lyrics are written below the notes.*

*Handwritten lyrics:*  
 I took me in further faster  
 The gamesters and lawyers  
 waddles you all in in hang'd, like

*Handwritten musical notation includes:*  
 - Treble clefs on the first four staves.  
 - Bass clef on the fifth staff.  
 - A key signature of one flat (Bb).  
 - A 6/8 time signature.  
 - Dynamic markings: *p* (piano) and *f* (forte).  
 - A *tr.* (trill) marking on the fifth staff.  
 - A large bracket under the first two staves.  
 - A large bracket under the last two staves.

*Handwritten signature:* Henry.

Air 26: Man may escape

Poco Andante

Man mag escape from 10/10 (and) from 1 May 1900 have our lives the

Stump die Holist.

mp

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

Air 26 : Man may escape from rope and gun

*Andante.*

*p* *mf* *pp* *p* *pp* *rall.* *pp*

Man mayes - cape from . rope and gun; Nay, some have out lived the Doc- tor's pill; Who

*p* *a tempo.* *p*

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

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pp. [2-3] Music

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

Air 25 : At the tree I shall suffer

(Bitterly)

At the tree I shall suffer with pleasure, At the tree I shall suffer with

Air 25 : At the Tree I shall suffer with pleasure

Andante.

*f pesante* *gradually more*

Allegretto.

At the tree I shall suffer with pleasure, At the

*lightly and quickly.* *p*

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

Allegro

(with venom)

Lucy

Thus when a good housewife sees a rat in her

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The lyrics are "Thus when a good housewife sees a rat in her". The piano accompaniment is shown in grand staff notation (treble and bass clefs) with various chords and rhythmic patterns.

(Side Dr)

Coming heart

trap in the morning ta - ken, Thus when a good housewife sees a rat in her

The second system continues the musical piece. The vocal line includes the lyrics "trap in the morning ta - ken, Thus when a good housewife sees a rat in her". The piano accompaniment continues with similar harmonic and rhythmic structures.

trap in the morning taken - ken, with pleasure her heart gets bit - a - bit, she

The third system of music shows the vocal line with lyrics "trap in the morning taken - ken, with pleasure her heart gets bit - a - bit, she". The piano accompaniment provides harmonic support.

-venge for her loss of ba - con, Then she throws him to the dog or cat, to be

The fourth and final system on this page contains the lyrics "-venge for her loss of ba - con, Then she throws him to the dog or cat, to be". The musical notation concludes the piece with a final cadence.

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.

*Allegro.*

PIANO.  
(Simplified version.)

*mf*

Thus when a good house-wife sees a rat In her

*p*

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 28

Air 28 : How cruel are the traitors

*Moderato*

(with indignation)

Lucy

*f*

Has cru - el are the Trai - tors, who lie and swear in

*mf*

*f*

jest — to cheat un - guard - ed ex - ec - utives — of vis - itors, false

*f*

rest! who e - ver steals a shilling, though shame the guilt con -

*f*

-ceals he love the per - fured vil - lan — with boasts to left

Air 28: How cruel are the traitors

*Moderato.* *molto espress.*

How cru - el are..... the

trai - tors. Who lie..... and swear in jest,..... To

The image shows a musical score for a vocal piece. It consists of two systems of music. The first system has a vocal line and a piano accompaniment. The tempo is marked 'Moderato.' and the performance style is 'molto espress.'. The lyrics are 'How cru - el are..... the'. The second system continues the vocal line and piano accompaniment. The lyrics are 'trai - tors. Who lie..... and swear in jest,..... To'. The piano part includes dynamic markings like 'mf' and 'p'.

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  
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

}  
Whereabouts  
unknown

Air 35 : How happy could I be

up.  $\frac{1}{2}$  Ft  
 Tempo rubato *un acc.*  
 p  
 Michael  
 How happy could I be with thee, here thou'rt dear thine ever & way! Dear  
 p  
 p

Moderato.

How hap- py could I be with eith- er, Were  
t'o- ther dear charm- er a- way! But while you thus tease me to- geth- er, To.

The image shows a musical score for a song. It consists of two systems of music. The first system has a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 3/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The second system also has a vocal line and piano accompaniment. The vocal line continues from the first system. The piano accompaniment continues with chords and some melodic lines. The tempo marking 'Moderato.' is at the beginning of the first system.

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.

11 MI

Introducción A R 36

Quinta + sextina.

A handwritten musical score on ten systems of staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'f' and 'mp'. The score is written in a cursive, handwritten style. The first system shows a complex rhythmic pattern with many beamed notes. The subsequent systems continue with similar rhythmic structures, interspersed with melodic lines. The notation is dense and detailed, typical of a composer's manuscript.



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:

*Vivace.*

I'm bubbled, oh! how I amtroubled,  
I'm bubbled, bam.

*poco f*

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

*f* *angrily*

Lucy

P. 67

Why how was he done

Air 38 : Why how now, Madam Flirt?

Allegro. MOLLY.

Why how now, Ma-dam

The image shows a musical score for a piece titled 'Air 38 : Why how now, Madam Flirt?'. The score is written on a single sheet of 22-stave music paper. It features a vocal line and a piano accompaniment. The tempo is marked 'Allegro.' and the character is 'MOLLY.'. The key signature has three sharps (F#, C#, G#) and the time signature is 2/2. The lyrics 'Why how now, Ma-dam' are written under the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings like '>'.

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

*Andante*

*(poco cresc.)*

*Polca*

No power on earth can der pride be  
 hest that search love like tied. blan

*Andante.*

The musical score is written on a grand staff with three systems. The first system shows the beginning of the piece with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Andante.' and the dynamics are 'p'. The second system contains the vocal line with the lyrics 'No powr on earth can e'er di-vid: The knot that sa - cred love hath tied. When' and the piano accompaniment. The piano part is marked 'pp. semplice.' and 'comodo.' in the second system. The third system continues the piano accompaniment.

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

Air 41 : When young at the bar

*Fast*  
*inter. desc.*

Lucy

*p*

When young at the bar you first taught me to score And

*cresc.*

hid me be free of my lip - and no more: I was kissed by the

Paragon, the Quire and the Lot; When the Quire was de - part - ed, the

*p cresc.*

kiss was for - got. But his kiss was so sweet and so

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 : My love is all madness

*Allegro agitato*

Lucy

My love is all madness and folly — A —

The first system of music features a vocal line in treble clef with a key signature of two flats and a 6/8 time signature. The lyrics are "My love is all madness and folly — A —". The piano accompaniment is in the same key and time, with dynamic markings of *f* and *mf*. The piano part consists of a bass line with eighth notes and chords, and a treble line with chords and some melodic fragments.

— love I eye, toss, tumble and cry, what a happy creature is Polly! —

The second system continues the vocal line with the lyrics "— love I eye, toss, tumble and cry, what a happy creature is Polly! —". The piano accompaniment continues with similar rhythmic patterns and chordal textures.

des such a wretch as I — wilt — rage I redder like sunset — That

The third system features the lyrics "des such a wretch as I — wilt — rage I redder like sunset — That". The piano accompaniment includes some chord changes, with *F#* and *A#* chords visible in the bass line.

dear in constant varet — stark blind to my charms is lost in the arms of

The fourth system contains the lyrics "dear in constant varet — stark blind to my charms is lost in the arms of". The piano accompaniment continues with a mix of chords and rhythmic accompaniment.

Air 42 : My love is all madness and folly

**Allegro moderato.**

My love is all mad-ness and

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

M.S.

Surf

[12 bars introduction]

The modes of the Court so Common in Spain, That a true friend can

M.S.

hardly be met; Friendship for Interest is but a loan, which they let out for

Air 44: The modes of the Court

*Allegro moderato.*

*mf* MACHEATH.

The modes of the Court so com - mon are grown,

*p*

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.

*Allegretto*

lock:it

*p*

What judgments are we men! Every woman's ea-ry

prey: Thus he has felt the hook, a-gen — we bite, and they be-

The bird that hath been trapped, when he hears his call-ings  
 The bird that hath been trapped

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

In the days of my youth I could billie like a dove

[Sban introducti]

1. Part.

Air 46 : In the days of my youth

Moderato.

The image shows a musical score for a piece titled 'Air 46 : In the days of my youth'. The tempo is marked 'Moderato.'. The score is written on a grand staff with three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat), and the time signature is 8/8. The music consists of several measures of music, with some notes beamed together and some measures containing rests. The text 'In the' is written at the end of the first staff.

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

*Aspirate*

Handwritten musical score for 'Air 47 : I'm like a skiff'. The score is written on a grand staff with two treble clefs. The lyrics are: "I'm like a skiff on the ocean tost, Now high, was low, water". The music is in a 2/4 time signature. The first system contains the first two lines of music. The second system contains the next two lines. The third system contains the final two lines. There are various musical notations including notes, rests, and slurs. The word "Aspirate" is written above the first staff. The word "tr" is written below the third staff, and "side" is written below the fourth staff.

Air 47 : I'm like a skiff

*Allegro moderato.*

The image shows a musical score for 'I'm like a skiff'. It consists of two systems of music. The first system is an instrumental introduction in 6/8 time, marked 'Allegro moderato.' It features a treble clef with a key signature of two flats and a piano part with a grand staff. The piano part begins with a forte 'f' dynamic. The vocal line starts with the lyrics 'I'm' and is marked 'espr. mp'. The second system continues the piano accompaniment and includes the lyrics 'like a skiff on the ocean tost, Now high now low with each'. The piano part in this system is marked 'p'.

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

48 (circled) (written in a circle)

*Andante*

(written freely)

*slur*

When a wife is in a pout (As she's sometimes so dainty) the good

Handwritten musical score for the first system. It features a vocal line on a single staff and piano accompaniment on two staves. The music is in 6/8 time and begins with a treble clef. The lyrics are written below the vocal line.

husband as weak as a lamb — Her vapours to still First grants her her will and the

Handwritten musical score for the second system. It continues the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal line.

quiet — my danger is a dream — Poor man! — And the quiet — my danger is a

Handwritten musical score for the third system. It continues the vocal line and piano accompaniment. The lyrics are written below the vocal line.

*Andante*

Handwritten musical score for the fourth system, which appears to be a piano solo section. It consists of two staves of piano accompaniment. The tempo marking *Andante* is written at the beginning of the system.

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

49

*Rather deliberately*

*mf* *feels & sincerely.*

Polly

Lucy

A | curse at ends that | woman's love, who | al-ways will be

P.

L.

*pleas-ing.*

*mf* *(with false friendship to P)*

The | best-men of the | bit-ting dove, like | tick-ling is her

P.

L.

What ken in love can woman do?

*And*

*tear-ing.*

*f.* we ever find that shame is

Air 49 : A curse attends that woman's love

Allegretto. POLLY.

*smoothly.* A curse at-tends that

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

*slowly and harmoniously*

*lyric*

Come, sweet lass, let's banish sorrow 'Till to-morrow;

Air 51 : Come, sweet lass

**Allegro Moderato.**    §

Come, sweet lass, Let's ba-nish sor-row

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

*Gently flowing*

Handwritten musical score for 'Air 52 : Hither, dear husband'. The score is written on five staves. The first staff is empty. The second staff begins with the instruction 'mf espres.' and contains the first line of music. The third staff continues the melody with the lyrics 'Hi - ter, dear hus - band, turn your eyes. mf espres.' and 'Be - slow our glance to'. The fourth staff is empty. The fifth staff begins with the instruction 'p dolce' and contains the final line of music. The score includes various musical notations such as notes, rests, and dynamic markings.

Air 52: Hither, dear husband

Moderato espressivo.

POLLY.  
*a tempo.*

Ili - ther, dear hus - band,

*poco rit.*

*p*

*a tempo*

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

R-57

*Fairly slinky*

*Machete*

*And*

The charge is prepared; the lawyers are met, The judge all ranged.

*mf pesante*

*And*

ten-ri-he show! go in dis-mey'd, for debt is a debt, A debt on demand -

take what I owe. Then farewell my love - dear charms a die. Com-

-fenc'd I die - tis the battle for you. Here ends all disputes the rest of our lives, for

Air 57 : The charge is prepared

Moderato.

The charge is prepared; the lawyers are met, The

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

*Largo. 4/2.*

The musical score is written on three systems of staves. The first system consists of a single treble clef staff with a whole note chord. The second system consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a bass line. The third system also consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a bass line. The notation includes various note values, rests, and dynamic markings.

Air 58 : O cruel, cruel case

Andante.

O cru - el, cru - el, cru - el case!

*p*

The musical score for the first section is written for voice and piano. The voice part is on a single staff in G major, 4/4 time, with a tempo marking of 'Andante.' The lyrics are 'O cru - el, cru - el, cru - el case!'. The piano accompaniment consists of two staves (treble and bass clef) with a dynamic marking of 'p' (piano). The piano part features a steady accompaniment with some melodic lines in the right hand.

AIR. "OF ALL THE GIRLS" &c.  
*poco animato.*

Must i suf-fer this dis-grace? Of all the friends in time of

*rall.*

*rall.*

The musical score for the second section is written for voice and piano. The voice part is on a single staff in G major, 4/4 time, with a tempo marking of 'AIR. "OF ALL THE GIRLS" &c. poco animato.' The lyrics are 'Must i suf-fer this dis-grace? Of all the friends in time of'. The piano accompaniment consists of two staves (treble and bass clef) with a dynamic marking of 'p' (piano). The piano part features a steady accompaniment with some melodic lines in the right hand. There are 'rall.' markings above and below the piano part.

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

*Flauto*

Since laws were made for every degree - To And vice in others, as

*espress.*

*p*

*una pesante*

*side*

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

*Handwritten musical score for three voices: Soprano (Soprano), Alto (Alto), and Tenor (Tenor). The lyrics are: "Would I might be hanged! And I would so".*

*Handwritten musical notation includes notes, rests, and dynamic markings such as "espress".*

*Handwritten labels for the parts are: Soprano, Alto, Tenor.*

Air 68 : Would I might be hanged

Andante serioso. POLLY. *espr.* *più f*

Would I might be hang'd! To be

Andante serioso. LUCY. And I would so too!

*poco p* *p*

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

Musical score for the first system, featuring a piano accompaniment. The score consists of two staves. The upper staff contains a treble clef and a key signature of one flat (B-flat). The lower staff contains a bass clef. The music is written in a 4/4 time signature. The first measure is marked with a piano dynamic (*p*) and the instruction *esp. s.* (espressivo). The score includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and phrasing slurs.

Rit. . . . . a tempo

Musical score for the second system, including vocal lines and piano accompaniment. The system is divided into two parts. The upper part contains a vocal line with the lyrics: "Rit. . . . . a tempo", "2.05 How shall I chase the dull days to a", and "legato". The lower part contains a piano accompaniment. The score includes various rhythmic values, rests, and phrasing slurs. The tempo marking "Rit. . . . . a tempo" is written above the vocal line. The number "2.05" is written below the vocal line. The word "legato" is written below the piano accompaniment.

Policy

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

Handwritten musical score for the piece "Young Joan was a maiden". The score is written on five staves. The first staff is a treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The tempo/mood is indicated as "Ritmo lively". The lyrics are written below the notes: "Young Joan was a maiden of". The music consists of a single melodic line with some rests and dynamic markings like "f". The score ends with a double bar line.

Cochit

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

Handwritten musical score for the song "In old England our cheer". The score is written on ten staves, organized into two systems of five staves each. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment. The lyrics are: "In old England our cheer is roait befen beer,". The score is marked with "Moderato" at the beginning and "Andante" at the end. There are also some handwritten annotations like "p" and "non legato" on the piano part.

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

*Andante*

*Andante*

Rest you, sleep you, If I ever hear 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

This page contains a handwritten musical score for a piece titled "Finale : He's away". The score is written on ten staves, organized into three systems. The first system consists of five staves, with the first staff containing the tempo marking "Allegro". The second system also consists of five staves. The third system consists of five staves, with the first staff containing the tempo marking "Allegro" and the second staff containing the tempo marking "He's away". The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like "f". The handwriting is in black ink on white paper.

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

Very slow (Grave)

Handwritten musical score for 'Prison Scene'. The score is written on three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music is marked 'Very slow (Grave)'. The notation includes various notes, rests, and dynamic markings such as 'p' and 'f'. The piece concludes with a double bar line and repeat dots.

C : Full Score1 - 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

*Molto risoluto*

Handwritten musical score for 'The fight in the barn'. The score is written on a grand staff with two treble clefs and a 2/4 time signature. The music is in G major, indicated by one sharp (F#). The piece is marked 'Molto risoluto'. The score consists of two systems of two staves each. The first system contains the first 12 measures, and the second system contains the final 4 measures. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as accents (>) and a fortissimo (f) marking. The piece concludes with a final cadence in the second system.

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

*Scherzando*

Handwritten musical score for the scene "Lucy releases Macheath". The score is divided into two systems. The first system contains the vocal line for Lucy and the piano accompaniment. The second system contains the instrumental parts for Trompete, Horn, and Dr. The music is in 2/4 time with a key signature of one sharp (F#).

**System 1:**

- Vocal (Lucy):** Treble clef, 2/4 time. Lyrics: "Lucy releases Macheath".
- Piano:** Treble and Bass clefs. Includes markings for "Sop", "Pia", and "Cresc".

**System 2:**

- Trompete:** Treble clef, 2/4 time.
- Horn:** Treble clef, 2/4 time.
- Dr:** Bass clef, 2/4 time.

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 escapes4 - Macheath escapes

The image shows a handwritten musical score for the piece "Macheath escapes" from "The Beggar's Opera". The score is written on two staves, Treble and Bass clef, in 2/2 time. It features a key signature of one flat (Bb) and a tempo marking of "Moderato". The score includes dynamic markings such as "ff" and "p", and performance instructions like "Polly's scream" and "Horn". The notation is in ink with some red pencil additions.

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 Musicians, 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. Lejeune)

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.*

*PIANO* *sempre p*  $\text{♩} = 100$

TENOR *p*  
 Let us take the Road. Hark! I hear the sound of

BASS *p*  
 Let us take the

4

## 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.*

Allegro vivo  $\text{♩} = 56$

PIANO *f*

TENOR *f lustily*

BASS *f lustily*

Will ev'-ry Glass, for  
 Fill ev'-ry

6

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.*

Gaily and fairly fast

SOPRANO I *f* Youth's the Sea-son made for Joys,

SOPRANO II *f* Youth's the Sea-son made for Joys,

ALTO *f* Youth's the Sea-son made for Joys,

PIANO *f.f* Gaily and fairly fast ♩ = c.132 Youth's the Sea-son made for Joys,

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.*

Lively

SOPRANO

ALTO

PIANO

*mf*

The

Lively  $\text{♩} = c.88$

*mf*

*simile*

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 clarinet 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