

Frederick Delius in 1932 by Sir H. James Gunn
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Frederick Delius

A Supplementary Catalogue

ROBERT THRELFALL

Delius Trust : London 1986

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First published 1986 by the Delius Trust, London

Distributors and Sole Selling Agents:
Boosey & Hawkes Music Publishers Limited
295 Regent Street, London W1R 8JH

British Library Cataloguing in Publication Data

Threlfall, Robert

Frederick Delius : 1862-1934 : a
supplementary catalogue.

I. Delius, Frederick—Bibliography

I. Title II. Delius Trust

016.78'092'4 ML134.D293

ISBN 0-9502653-4-9

This catalogue is limited to
an edition of 1000 copies
of which this is number **32**

Typeset by Gloucester Typesetting Services
and printed in England by
Smith Settle
Otley, West Yorkshire LS21 3JP

ML
134
D293
T472
1986 CONTENTS

UNIVERSITY OF
NORTHERN COLORADO
(MUSIC LIBRARY)
GREELEY, COLO. 80639

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PREFACE

It was only after the publication in 1977 of my *Catalogue of the Compositions of Frederick Delius* that I became aware of its subject's posthumous approval in principle: on 7 March 1932 Delius had written to his publishers, Universal Edition in Vienna:

'... auch würde ich es freudig begrüßen, wenn Sie sich endlich mit meinen übrigen Verlegern vereinigen würden, um einen Gesamtkatalog meiner Werke herauszugeben'.

Meanwhile, the reception of the Catalogue has been most gratifying, in witness to the evident need for presentation of such information in that format; the often dog-eared condition of many well-thumbed copies observed in users' hands forms a silent testimony to its frequent use by the Faithful. Why, then, after so short an interval, is a Supplementary Catalogue called for?

Ten years and more have passed since publication in 1974 of Rachel Lowe's pioneering *Catalogue of the Music Archive of the Delius Trust*, almost certainly the first scholarly treatment of prime sources to appear in Delian studies. During this decade a very considerable further quantity of MS musical material—original autographs, copies and arrangements, together with very extensive sketches and drafts—has come into the Trust's Archive by purchase, transfer and donation. A fitting survey of this newly-acquired territory is now urgently demanded, as a sequel to Miss Lowe's original volume; at the same time, parallel clarification of some problematic areas outlined in my own 1977 Catalogue now becomes possible. Although it would be a gross oversimplification to say that Delius's music came out of copyright at the end of 1984, it is true to say that, in the country of his birth, the majority of the original compositions published in his lifetime fell into the public domain at that date. (The tissue of complications arising from authors, arrangers, librettists, translators *et al.*, not to mention that of posthumous works, presents a different picture, as does the varying legal position in other countries.) It seemed timely, therefore, to draw together all this fresh information: on the one hand, the appropriate description of the further accessions to the Music Archive since the Catalogue thereof was published in 1974; on the other, all details supplementing, correcting and updating the 1977 Catalogue of Compositions.

This decision being reached in principle, the best method of its execution has been given careful consideration. In the first place, it was felt that reissue of my 1977 Catalogue in a revised and augmented edition would to no small degree 'short-change' current users of that volume; at the same time, the issue of separate supplements to both catalogues was judged undesirable for practical use. Once a single-volume solution was accepted, it followed that its content should fall into two parts and that, for the convenience of its more frequent use, the updating of the Catalogue of Compositions should form Part 1, preceding more detailed description of the many recent MS accessions in Part 2. In a brief Introduction the terms of reference within each part will be specified. It was some consolation to learn that similar problems of updating, to which the authors have found similar solutions, confronted Bruno and Eleonore Vondenhoff in the preparation of the Supplementary Volume (published in 1983) to their *Gustav Mahler*

Dokumentation of 1978. In the words of a reviewer of their second volume, 'the bibliographer can never win the race against research'!

In the half-century which has now passed since Delius's death and in particular during the 20-odd years since the centenary of his birth, much valuable writing has appeared, principally devoted to various aspects and epochs of his life. In culmination of this is the long-awaited appearance of a definitive, though perforce severely selective, edition of his letters, so scrupulously annotated and presented by Lionel Carley: the main foundation upon which an authentic biography may ultimately be based. The many unusual features of Delius's life and the wide span of his friendships are doubtless sufficient reasons for an at times undue interest in the personal side of his career, which so far has not been paralleled by any equally comprehensive study in depth of the achievement of his music, 'the most precious part of this man . . . the immortal part—his spirit as revealed in his work', in the characteristic and inspired words uttered by Sir Thomas Beecham on the occasion of Delius's reinterment in England in 1935. Even better than any mere writing 'about' a man's music, inevitably all too subjective unless strictly factual, would be a wider spread of balanced appreciation and adequate performance of his musical legacy as a whole: may the next 50 years witness such a development. Neville Cardus, a writer usually appreciative of Delius's art, once concluded a chapter on the composer: 'the few who have come to love [his music] will try hard to keep it to themselves'. It is to be hoped that such myopia is now a thing of the past and that younger generations will accept this music on its own terms, uninfluenced by the prejudices and mystique with which it has all too often been previously surrounded.

Whatever the real or supposed difficulties of adequately performing Delius's music, at least it generally presents less of a problem from the musicological point of view than that of, say, Liszt, Mahler or Stravinsky, to name but three perfectionists who seem never to have ceased retouching and rewriting. True, these three creators were also performers and to the dedicated performer the quest for perfection in each work, at every repetition, is lifelong and relentless. Delius, no executant, his goal clearly before him in every composition, steadily cut his path forward—often through masses of sketches, drafts and overworkings but almost always with an unfaltering sense of direction; once attained, the position was secure. Even though the compositional history of some of his scores, such as the Piano Concerto, *Life's Dance*, *In a Summer Garden* or the String Quartet, to name but a few, may appear fairly complicated by the survival of various versions, Delius 'got it right' before publication and no work was significantly changed thereafter.

A final thought must be of the slightly altered perspective and sharper focus in which it is now possible to view both the earliest and latest phases of Delius's musical life as a result of the additions to the Music Archive described in some detail in Part 2 of this book. Now included are a number of completed scores (and many, many pages of sketches and incomplete drafts) relating to that earliest Paris period which preceded the watershed in his career defined by the concert he gave in London in 1899. Also included are the very last scores which Delius completed in his own hand—the Cello Concerto and the original version of *Hassan*—as well as many pages which

reveal Jelka Delius's increasingly-needed assistance, at a time when the composer could at least still see. Finally, much fuller documentation of many of the works of the 'Fenby period' is also now feasible. If the archivist's candid eye appears bent in greater detail on all these works of varying degrees of collaboration, it is because the survival of 'working papers' in the hands of Jelka Delius, Eric Fenby and others now makes it possible for the analyst to dissect, with comparative ease, the achievement so painfully constructed; thereby too, it is to be hoped, ever deepening our appreciation of the results. Perhaps for this reason, rather than a desire to perpetuate further any myth of Irascible Invalid (or Agèd Saint), it seemed less inappropriate to choose as frontispiece to this volume a little-known but masterly sketch by Sir James Gunn, executed by that artist as preliminary to the two famous oil paintings of his subject. If there is one noble characteristic, so well portrayed here, to be recognized above all in the following review of the MSS, it is the iron persistence and single-minded resolve with which Delius, ever confident in his genius, saw all his musical projects through to the very end, however unthinkable difficult the problems that may at times have beset him by the way.

ACKNOWLEDGMENTS

Once again, first thanks are due to the members of the Delius Trust, London, for their most practical support in underwriting the project represented by this book; as well as for facilitating the present author's work, much of which has been carried out on their premises. In this context it should here go on record that since 1980 Barclays Bank Trust Company has been replaced as co-Trustee by the Musicians Benevolent Fund and, to turn from general to particular, my gratitude is thus expressed to the Secretary of that Fund, Martin B. M. Williams, and also to all his Staff, especially to Miss Marjorie Dickinson. To every one of the friends, colleagues and associates named in the preface to my previous volume I am once again indebted; in addition I have great pleasure in listing the names of the following, whose help to various degrees is also reflected in the ensuing pages: Clifford Bartlett; Andrew J. Boyle; Igor Buketoff; Mrs. Margaret Cranmer; Norman Del Mar; Lewis Foreman; Frl. Evelin Gerhardi; Mrs. Mia Herrmann; O. W. Neighbour; Christopher Palmer; Stuart Pope; Mrs. Dawn Redwood; Stephen Roe; Malcolm Walker. At Boosey & Hawkes, Miss Muriel James has been a human encyclopedia on matters of copyright, while Malcolm Smith and his staff in the Hire Library have helped with the generous co-operation one always associates with them. But as always it is the last who should be first: without the patience and encouragement that my wife Joan has always shown throughout the years, the task would not have been completed within the span of time involved; to her, then, above all are my most grateful thanks addressed.

The sanguine drawing of Delius by the late Sir H. James Gunn which is reproduced as the frontispiece is used by permission of the Aberdeen Art Gallery and Museums; the quotation from Dr. Donald Mitchell's *Gustav Mahler: The Early Years* is included with the author's kind agreement. All the plates of musical illustrations and quotations in the text of music or from letters and documents are used with the permission of the copyright owners, the Delius Trust, London. It would not be right, finally, to close without appreciation of the work of Ben Johnson who photographed the pages of the MSS concerned and of Barry Ould who processed the music examples which are included in the text. Likewise, all concerned in the production of this book—especially the typesetters who, in these days of 'modern technology' have processed my hand-written words so willingly and successfully—deserve particular acknowledgment.

ROBERT THRELFALL
31 December 1984

REFERENCES AND ABBREVIATIONS

- FD Frederick Delius
 JD Jelka Delius
 EF Eric Fenby. EF + number = page ref. to *Delius as I knew him*, Bell (London 1936); latest edition Faber and Faber (London 1981)
 RL Cat: Rachel Lowe, *A Catalogue of the Music Archive of the Delius Trust*, Delius Trust/Boosey & Hawkes (London 1974)
 RT Cat: Robert Threlfall, *A Catalogue of the Compositions of Frederick Delius: Sources and References*, Delius Trust/Boosey & Hawkes (London 1977)
 DT The Delius Trust, London. DT + number = bound volume in the Music Archive of the Delius Trust
 DT/TB The Sir Thomas Beecham Accession; box or file number follows
 DT/B&H The Boosey & Hawkes Accession
 DLP Lionel Carley and Robert Threlfall, *Delius, a Life in Pictures*, OUP (London 1977), Thames Publishing (London 1983)
 DLL Lionel Carley, *Delius, a Life in Letters, I (1862-1908)*, Scolar Press/Delius Trust (London 1983)
 TB Sir Thomas Beecham, Bart., *Frederick Delius*, Hutchinson (London 1959)
 PW Peter Warlock (Philip Heseltine), *Frederick Delius*, John Lane the Bodley Head (London 1923, 1952)
 SIM 7 Robert Threlfall, 'Delius Music MSS in Australia' in *Studies in Music* (Perth, W.A., Vol. 7, 1973)
 DD/1 Rachel Lowe-Dugmore, 'Documenting Delius; part 1 1913-1915;
 DD/2 part 2 1916-1919', in *Studies in Music* (Perth, W.A., Vols. 12-13, 1978-9)
 Lloyd Stephen Lloyd, *H. Balfour Gardiner*, CUP 1984

References to the *Delius Society Journal* identify the number and date of each issue concerned

Part I

An updating of the *Catalogue of the Compositions of Frederick Delius, Sources and References* (London 1977)

... blame not the Printer, who (I doe assure thee) through his great paines and diligence, doth heere deliuer to thee a perfect and true Coppie. If . . . there be any fault by me committed, I desire the skilfull, either with courtesie to let the same be concealed, or in friendlie sort to be thereof admonished; and at the next Impression he shal finde the error reformed; remembring alwaies, that it is more easie to finde a fault then to amend it.
 (William Byrd, *Psalmes, Sonets and Songs* (1588), Epistle to the Reader)

INTRODUCTION

All that still needs saying by way of preamble to Part 1 of this book may be condensed into few sentences, concerning the why and the how.

In here updating my original Catalogue the touchstone I have applied to every entry is, What would I add were I first publishing it now? All such **additions**—the results of my own further studies, of information kindly proffered by others, of additional acquisitions and publications—are here presented in what it is hoped will be found a practical and accessible form, viz. by hanging them on to the skeleton already established by the item numbers allocated in my 1977 book, under the appropriate subheadings. In the case of the operas, I have in addition endeavoured to trace and record the basic details of all known performances to the end of 1984. All statements which are **corrections** to those previously made in 1977 are clearly identified even to the most cursory glance by a bold marginal rule, as for example that beside the present sentences. Whatever else the busy eye but scans, it must rest on and ponder all such marked items. Further to simplify correspondence with the 1977 volume, page references to that publication are given in bold figures in the margin throughout Part 1 of the present book. Every effort has also been made to eliminate unnecessary duplication by giving cross-references to the more detailed descriptions appearing in Part 2. It is hoped that this may render the entries in Part 1 generally more concise and easily handled on their own terms, for it is realized that the two parts of this book serve differing purposes and different users.

Note: bold marginal figures are page references to the 1977 Catalogue; bold marginal rules outline statements of correction.

I Dramatic works

I/1 ZANONI

19

MS: The particulars so specifically given in the Beecham Libr. list, viz. 'Prelude to Act 1. Aug 3/88', can presumably only have been copied by the compiler from the heading of the original MS, pp. 1–2 of which evidently became separated from the rest and still remain unlocated. (The leaf in question is not to be found among the DT/TB Acc. papers.)

Notes: As regards the other early dramatic projects mentioned, three pages of pencil draft score for the proposed *Das Fest auf Solhaug*, evidently for the orchestral prelude, are now placed in DT/TB/10/2 (ff 24–27).

20

I/2 IRMELIN

21

Orchestra: The trombone parts in the MS full score call, as usual with FD, for 3 tenors. The names of the instruments (where given . . .!) are in Eng. The pipe melody in Act 3 is in fact to be played by the first orchestral oboe, not by an on-stage extra.

MS: (a). Autograph full score, now DT/TB. For full details, see pp. 196–7. MS performing material, now Boosey Opera Library.

(b). I would no longer claim that any of the *piano* part in Florent Schmitt's vocal score is in Delius's hand (*see plate 31*).

(c). Dennis Arundell's MS of his vocal score is now DT/TB.

(d). A number of miscellaneous sketch sheets are now in DT/TB/7/1.

22

Publication: *Concert Suite from Act II:* A copyist's MS full score, pp. 59, with Beecham's markings, is now DT/TB. Orchestral material for this selection is now being prepared and will be made available through the Boosey Hire Library.

Performance: A studio performance took place on 12–13 July 1984 with the BBC Concert Orchestra, cond. Norman Del Mar, and Eilene Hannan (Irmelin), John Mitchinson (Nils), Brian Rayner Cook (Rolf); this was recorded and later broadcast by BBC Radio 3 on 18 December 1984. The performance was issued on records in 1985, BBC Artium 3002. A thoughtful introductory article to the broadcast by Christopher Palmer in *The Listener*, 13 December 1984, pp. 34–5, deserves particular mention.

Notes: As regards the proposed *Endymion* project, various sketches have been identified among the DT/TB papers and are described appropriately in Part 2.

23

24 I/3 THE MAGIC FOUNTAIN

Orchestra: In this work Delius, exceptionally for him, writes the part for the sarrusophone at actual pitch.

MS: The autograph full score (b) lacks a titlepage; the names of the instruments are given in Eng.

The MS orchestral material prepared by the BBC is now in the Boosey Opera Library; Beecham's (unused) MS material is in the DT/TB Acc.

Sketch sheets and fragmentary drafts for parts of Acts 1 and 2 in vocal score form, now DT/TB/7/2; two states, both defective, can be identified for Act 1.

25 Publication: *Libretto*, Eng. pp. 19, published 1977 for the Delius Trust by the Delius Society and circulated to their members.

1979, *vocal score*, prepared by Eric Fenby in 1953; facsimile publication by the Delius Trust (distributed by Boosey & Hawkes), pp. 192; photolithoed from the MS in DT 7.

Performance: The date of the first broadcast was 20 November 1977. The performance was issued on records in 1980, BBC Artium 2001, and the *libretto* was reprinted in the descriptive booklet.

No staged performance of the work has yet taken place.

I/4 KOANGA

28

Orchestra: Only 2 clarinets and 2 trumpets, not 3 of each, should have been specified.

It may be noted that, in his original MS, FD writes the banjo parts for transposing instruments in E \flat .

MS: The autograph full score (a) has now been restored and splendidly rebound for its present holders, Jacksonville University (Swisher Library). The following further points may be noted here: The paper used almost throughout is 36 stave 445 x 325, stamped Lard Esnault, wmk. Leysse (see p. 126) for Act 1 and wmk. Latune for Acts 2-3. Pages 17-20 of Act 3 are 28 stave. The insertions are on 18 or 20 stave 335 x 265. The names of the instruments are in Eng. in the main score, in Ger. in the 'Einlagen'; Jelka Delius's Ger. trans. is in red ink and the markings by the conductor (presumably Fritz Cassirer) are in blue pencil. The absence of the latter in the 'replacement' Prelude to Act 3 indicates the probable use of the 'original' movement at the Elberfeld stage premiere.

The pages which I previously stated were missing are in fact intact and all present in the restored MS; some had been stuck together and were in consequence omitted from the microfilm retained in the DT Archive.

Another vocal score is now in DT/TB/7/3(d). Acts 1 and 3 are similar to MS (e), pp. 93, 66; Act 2 similar to MS (d), pp. [80], with Palmyra's aria inserted in FD's own hand. This composite score was used by the prompter ('Souffleur') in 1904.

Further miscellaneous sketch sheets and some early drafts of Act 1 in vocal score form (now defective) are in DT/TB/7/3(b-c).

Libretti: (a). Pages 2-9 of Keary's original draft for Act 2, which follow on from the first page now bound into DT 39 at f 52, are placed in DT/TB/7/3(a).

(b). I evidently misunderstood Dr. Fenby's description of the Ger. publication, of which a xerox is now in the DT Archive. Subtitled 'Szenen aus dem Negerleben', it is a printed publication, pp. 50; the text is set entirely in *Schrift*.

Publication: 1980, study score, Boosey & Hawkes 20349 (HPS 903), pp. 379. Eng. text (as revised in the 1974 vocal score). The careful incorporation of Beecham's dynamics etc. by Eric Fenby qualifies the text of this volume for inclusion into the Collected Edition, where it will ultimately form the basis of Vol. 3.

Performance: The 1935 Covent Garden production (23, 27 September, 3 October) was toured to Birmingham (12 October), Liverpool (18, 21 October), Manchester (28 October, 2 November), Bradford (11 November) and Leeds (23 November). The following performances have subsequently taken place:

— 1-2 February 1958, BBC studio broadcast. Lenore Lafayette, Lawrence Winters, cond. Stanford Robinson.

— 18, 20, 21 December 1970, Opera Society of Washington Inc., Lisner

Auditorium, Washington DC, USA. Claudia Lindsey, Eugene Holmes/Edward Pierson, cond. Paul Callaway, dir. Frank Corsaro.

— 17, 19, 20 May 1972, London, Sadlers Wells (Camden Festival). Claudia Lindsey, Eugene Holmes, cond. Sir Charles Groves, prod. Douglas Craig.

— 25, 27 April 1980, Shreveport (Civic Theater), Louisiana, USA. Claudia Lindsey, Edward Pierson, cond. John Shenaut, dir. Thomas Holliday.

Arrangements: *Note:* inspection of the MS full score of Fenby's orchestral version of *La Calinda* reveals that it had in fact been his original intention to incorporate the combination of the two themes towards the end.

Harold Perry's piano reduction of this piece is included in the Album of piano solos (20409) first published by Boosey & Hawkes in 1978; Eric Fenby's arrangement of the same for flute and piano was published by them in 1977, 20382, pp. 3–7.

A copyist's MS full score of the *Closing Scene*, pp. 20, with Beecham's marks, is now in DT/TB/E.

The material of the *Intermezzo* arr. Stanford Robinson is now in the Boosey Hire Library.

32 **Notes:** The original (*Florida Suite*) version of *La Calinda*, with a judicious Vi-de, was used by Beecham as the prelude to Act 2 of the opera in his 1935 performances.

The vocal material used in 1899, together with some used in 1904, is now DT/TB Acc. As complete new orchestral material was prepared for the Boosey Opera Library, the original (1899–1904) MS orchestral material has now, unfortunately, been disposed of. (My article in *Tempo* 110 gave a partial description of the latter.)

I/5 FOLKERAADDET

MS: In the autograph full score (a) the names of the instruments are in Italian.

The full score (c) is a copy in the hand of Eric Fenby, v. p. 197. The orchestral material prepared by the BBC has been transferred to the Boosey Opera Library. The original material, also used by Beecham, includes some parts headed in Norwegian (e.g. *Basun* [= Trombone]) evidently dating from the 1897 première; this is now coll. DT/TB. The amendments in the first movement of the autograph MS (RL 61) are reflected in these parts.

Performance: (staged) 10 March 1982 (and 2 subsequent performances), University of Keele, Staffs., Keele Univ. Drama Society (dir. Brian Rawlins), Univ. of Keele Orchestra (cond. George Pratt). Eng. trans. by Lionel Carley.

A broadcast over BBC Radio 3 on 20 October 1983 used an Eng. adaptation by Ian Rodger and the performance of the music recorded in 1973 by the BBC Concert Orchestra.

Notes: Delius's 4th movement is the prelude to Act 5; there is no prelude to Act 4 because the scene remains the same as for Act 3. For a full account of the circumstances of the first performance, see *Delius's 'Norwegian Suite'*, by Lionel Carley; *Anglo-Norse Review*, December 1978, pp. 12–14.

As late as 1926 FD had considered releasing this work for publication after some possible revision (cf. Heseltine correspondence).

In a letter to Jelka Rosen dated 25 January 1898, FD referred to his re-orchestration of *a little Serenade* which he had sent to Halfdan Jebe in Norway as entr'acte music for another play by Heiberg, *Balkongen* (cf. DLL 126–7). An attempt to identify and locate this piece has proved unsuccessful.

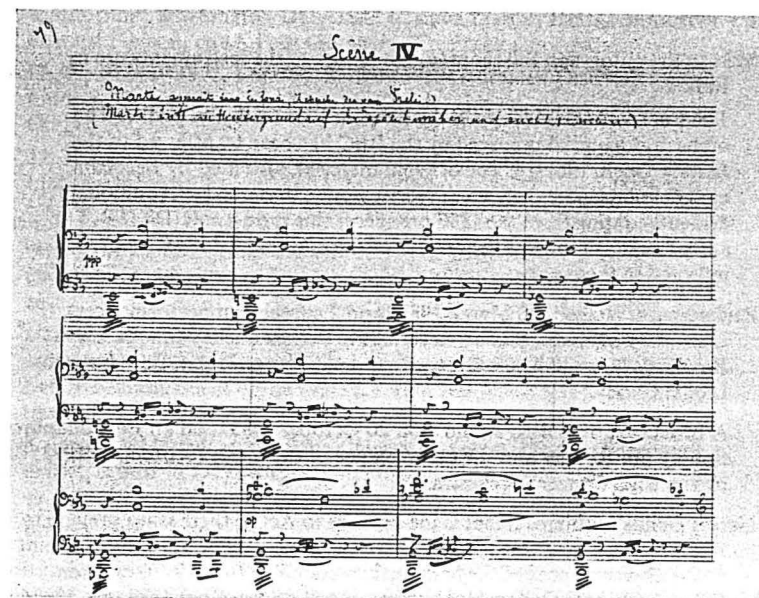


Plate 1: *A Village Romeo and Juliet*. A page of the vocal score in the hand of the 'Paris copyist'. Delius has made an alteration in the penultimate bar; Jelka Delius has translated the stage direction

I/6 A VILLAGE ROMEO AND JULIET

Date: The earliest draft for a libretto may be dated 1897 (see below); Ida Gerhardi stated that work on the music commenced in late 1899. Clarification regarding the date of composition of the extended interlude (*The Walk to the Paradise Garden*) is found in Jelka Delius's letter to Heseltine dated 28 September 1929, wherein she states: 'The Entr'acte of the Village R. was composed or changed in 1906 for the Berlin performance . . . The Entr'acte was composed at once after the Mass of Life and just before or in between Songs of Sunset'.

Characters: The scores published by Harmonie-Verlag allocate the voices as follows:

Manz	}	Baritones
Marti		
Sali	}	Tenor
Vrenchen		Soprano
The Dark Fiddler	}	Baritone
1st, 2nd Peasants		Baritones
1st, 2nd, 3rd Woman	}	Sopranos, Alto
Gingerbread Woman		
Wheel of Fortune Woman	}	Sopranos
The Slim Girl		
Cheap Jewellery Woman	}	Altos
The Wild Girl		
Showman, The Poor Horn-player	}	Tenors
Merry-go-round Man		Baritone
Shooting-gallery Man	}	Basses
The Hunchbacked Bass-Fiddler		
1st, 2nd, 3rd Bargees	}	Baritones, Tenor

Additionally, extra roles are called for to represent Sali and Vrenchen as children.

Orchestra: The triangle, particularly active in Scene 5, was overlooked in the original publisher's orchestral specification—as also in mine.

MS: Autograph pencil draft full scores, various states, are now found in DT/TB/B, see Part 2 for full description, pp. 200–2.

Another vocal score, a copy of (b) in the hand of the 'Paris copyist', on oblong French paper, pp. 84, [58], [131], is now in DT/TB/B(3); the text is in Fr. and Ger. (the latter added in JD's hand, in mauve ink). This copy was apparently the *Stichvorlage* for the Lévy-Lux first publication. See plate 1.

Libretti: Letters from Ida Gerhardi, at Grez, to her brother Karl-August reveal that Keary's work commenced in 1897. Unsatisfied with the result, FD then turned to Karl-August Gerhardi himself, who produced a Ger. draft in 1898. Still dissatisfied, FD turned again to Keary before undertaking his own definitive libretto, in Eng., in 1899. A MS of scenes 1–3, in Jelka Delius's hand, is also in the DT Archive. (I am indebted to Lionel Carley for unravelling this tangled skein.)

- 38 From the correspondence between FD and Universal Edition, the date of issue of UE 6929a (item 8) may be fixed as 1932.
- 39 **Publication:** Beecham and Delius first met just *before*, not after, Cassirer's London concert in November 1907.
- 40 The 1964 Boosey & Hawkes vocal score, curiously enough, lacks covers although it has a (gray) cloth back; an oversight remedied in the subsequent reprint, which was conventionally wrapped.
- 1985, Boosey & Hawkes, full and study scores, entirely reprocessed, Eng. Ger., pp. 207, Collected Edition Vol. 4. Edited by Sir Thomas Beecham.
- Performance:** The 1910 performance at Covent Garden was repeated on 25 February. A summary of the further (complete) performances and revivals, additional to details in RT Cat 40, follows:
- 19, 25 March, 6 April 1920, London (Covent Garden). Miriam Licette, Walter Hyde, Percy Heming, cond. Beecham.
 - 4 December 1927, Wiesbaden, Staatstheater. Therese Müller-Reichel, Martin Kremer, Adolf Harbich, cond. Ernst Zulauf.
 - 20 May 1932, BBC studio broadcast. Dora Labette, Jan van der Gucht, Dennis Noble, cond. Beecham.
 - 27, 28, 29 June 1934, London, Royal College of Music. Jane Vowles/Marjorie Lee, D. Morgan Jones, Victor Evans/Frederick Sharp, cond. Beecham.
 - 23, 25 April 1948, BBC studio broadcast. Vera Terry, Rene Soames, Gordon Clinton, cond. Beecham.
 - 3, 5, 7 April 1962, Bradford, Alhambra Theatre, Sadlers Wells Opera Company. Elsie Morison, John Wakefield, Neil Easton, cond. Meredith Davies. Repeated 10, 12, 14 April at Sadlers Wells Theatre; 19 September, Manchester; 15, 17, 29 November, Sadlers Wells Theatre (same cast).
 - 26, 28, 30 April 1972, Opera Society of Washington Inc., John F. Kennedy Center, Washington DC, USA. Patricia Wells, John Stewart, John Reardon, cond. Paul Callaway, dir. Frank Corsaro.
 - 27, 29 June 1973, St. Paul Opera Association, O'Shaughnessy Auditorium. Diana Catani-Soviero, Robert Johnson, Alan Titus, cond. Igor Buketoff.
 - 6, 12 October 1973, New York City Opera, New York State Theater. Patricia Wells, John Stewart, David Holloway, cond. Mario Bernardi, dir. Frank Corsaro.
 - 17 October, 5, 10 November 1974, New York City Opera (same cast).
 - 15, 17, 19 January 1975, San Diego, Civic Theater. Patricia Wells, John Stewart, David Holloway, cond. Walter Herbert.
 - 9, 14, 24 October 1975, New York City Opera. Diana Soviero, Richard Taylor, David Holloway, cond. Christopher Keene.
 - 21, 23, 29, 31 May 1980, English National Opera North, Grand Theatre, Leeds. Laureen Livingstone, Adrian Martin, Stuart Harling, cond. David Lloyd-Jones. Repeated 19 June at Nottingham and 3 July at Norwich.

- 20 December 1980, and 11 further perfs. through January–February 1981, Zürich Opernhaus. Ursula Reinhardt-Kiss, Gösta Winbergh, Jozsef Dene, cond. Sir Charles Mackerras.
- 1 February 1981, and 13 further perfs. till April 1981, Darmstadt Staatstheater. Barbara Bonney, Christer Bladin, Hubert Bischof/Karl-Heinz Berg, cond. Karl-Heinz Bloemecke/—Fröhlich.
- 3 November 1981, and 7 further perfs. till January 1982, Zürich (revival).
- 29, 31 May, 6, 9 June 1984, Opera North, Leeds. Anne Williams-King, Peter Jeffes, David Wilson-Johnson, cond. Nicholas Cleobury. Repeated 14 June Manchester, 22 June Sheffield, 29 June York and 5 July Nottingham.
- 18, 22, 26 October, 4, 14 November 1985, Deutsche Oper am Rhein, Düsseldorf/Duisburg. Ursula Reinhardt-Kiss, Zachos Terzakis, Wicus Slabbert, cond. Christian Thielemann.

Arrangements: It was apparently not until 1931 that *The Walk to the Paradise Garden* appeared in a separate issue for piano solo from Universal Edition.

Keith Douglas's arrangement (which, incidentally, calls for 2 harps) was made in 1928, though not published till 1934; it was mentioned by FD in his letter to Universal Edition of 10 March 1928. *Of course*, he then stated, *I do not want this version to be played when a bigger orchestra is available*.

Beecham's edition, published to B & H no. 8375, comprised a score and also a complete set of parts. The copyist's MS with Beecham's markings, used as the *Stichvorlage* for this publication, pp. 19, now DT/TB Acc.

Harold Perry's piano arrangement is included in the Album of piano solos first published (20409) in 1978 by Boosey & Hawkes.

Keith Douglas's arrangement of the *Waltz* acknowledges Beecham's 'advice and help' in its preparation.

The following additional arrangement should have been noted: 1939, *The Fair* (Kirmes). From the opera . . . Arranged for women's chorus, with soprano and tenor solos [and piano] by Gena Branscombe, Associated Music Publishers, Inc., New York, no pl. no., pp. 33.

Notes: At some stage after the new performing material was raised for the Boosey Opera Library, the original MS set was apparently disposed of. This material had, however, been thoroughly studied earlier by Norman Del Mar, who broadcast a talk on the subject on 24 April 1948. He then stated that 'the orchestral parts, which are in MS, were written out in accordance with [the] early version and only afterwards amended to agree with the published score'. For example, surviving extra viola and cello parts for Act 3 still in the DT/TB Acc. reveal the 'Einlage' extending from cue 40 + 7 to cue 55 to have been a separate insertion. A number of minor changes, involving the introduction of motives first fully developed in that revised interlude, evidently took place at the same time.

The reduced orchestration prepared by Igor Buketoff is now also

available from the Boosey Opera Library (it was the New York City, NOT the Washington, opera company that had used it, incidentally). The possibility of a reduced orchestration had already been discussed with FD by Universal Edition in 1927-8; the Composer then raised no objection in principle, provided only that it was carried out by a suitable and sympathetic hand.

1/7 MARGOT LA ROUGE

Date: See MS inf. Also, FD to Jelka Delius, June 1902: *My Opera* [Margot] was quite finished on the 6th June.

Personnages: No allocation of voices appears in the scores; the following, however, gives the essential information:

Margot, Lili Béguin, Nini	Sopranos
La Patronne	Contralto
Le Sergent Thibault	Tenor
L'Artiste, Lapoigne, Soldats, Garçon	Baritones
Totor, Le Brigadier de Police	Basses

Orchestra: Ottavino. 2. 2. CA. 2. 2—4. 2. 3 (Tenors). 1—Timp. Piatti—Harp—Strings.

MS: (a). The pencil draft vocal score of which p. 73 is bound into DT 39 at f 66 is now in DT/TB/C/1(b).

(b). The autograph full score, pp. 85, in ink, bound, now in DT/TB Acc. is dated *Spring 1901*; a complete pencil draft full score now in DT/TB/C/1(c) is inscribed *Commencé le 7 Avril terminé le 6 Juin 1902*. The various MS amendments noted in examination of various copies of the printed vocal score were made in the ink final score by FD himself. Full details of these MSS are given in Part 2, see p. 203.

Publication: It is hoped to produce a full score, for which EF's editing has been secured, to form Vol. 5 of the Collected Edition.

Orchestral material, prepared in USA for the première, is now in the Boosey Opera Library.

Performance: 8, 11, 17, 23, 26 June 1983, Opera Theatre of Saint Louis, St. Louis, Mo. USA. Melanie Sonnenberg, James Anderson, Andrew Wentzel, Katherine Henjum, cond. Eric Fenby, dir. Frank Corsaro. Using the original orchestration but an Eng. trans. (by Joseph O'Connor).
— 28, 29, 31 March 1984, Park Lane Opera Group, Camden Festival (Collegiate Theatre). Anne Mason, Kim Begley, Rodney Macann, Maria Moll, cond. Clive Timms, dir. Robert Carsen. Using the original orchestration and original Fr. text.

Arrangement: In 1979-80, as the autograph full score was not at that time in the possession of the Delius Trust, a performing score was commissioned by them from Eric Fenby, for which he utilized all the then available material (as transferred to the Idyll) plus his own experience. This score basically used the same orchestral forces as the original; the MS is now in the DT Archive, Acc. 206, and complete orchestral material corresponding is in the Boosey Opera Library.

This version (with Fr. text) was recorded on 9 December 1981 and broadcast on 21 February 1982 by BBC Radio 3. BBC Concert Orchestra, cond. Norman Del Mar, with Lois McDonall, Kenneth Woollam, Malcolm Donnelly, Ludmilla Andrew. This performance was issued on record later that year by BBC Artium, REGL 458.

MS: The MS (a) lacks a titlepage and the first page of the music is headed *Fennimore & Gerda* (possibly added at a later stage; FD referred to the work originally as *Niels Lyhne*, cf. letter to Bantock as quoted); Scene 10 is separately headed *Gerda*, as in all other MSS and editions. The instrument names are in Ger. in Scenes 1–9, in Eng. in Scenes 10–11. This MS formed the publisher's *Stichvorlage*.

An autograph draft full score, in pencil, together with a considerable quantity of sketches relating to the work are now in DT/TB/D/3 and are described in Part 2, see p. 210.

- 49 **Publication:** [The whole first paragraph of 12 lines following the date 1919 should now be withdrawn and replaced by the following extended details, which clarify and amend my earlier entry by also describing the true first edition:]

1919, Fennimore und Gerda. Oper in 11 Bildern.

Libretto, Ger. only, Universal Edition 6306, pp. [24].

Vocal score by Otto Lindemann, Universal Edition 6305, Ger. only, pp. 83. The actual first printing of 6305 (on paper of an unmistakable 1919 vintage) is now extremely rare; there is a copy, however, in the University of London Library, M782 no. 145131. The titlepage there reads 'In Musik gesetzt von FD', the wrappers are the standard UE plain green/green and the musical text agrees with that of MS (b), although the indications of instrumentation are now included.

In December 1921 this issue was replaced by another and different edition, which involved fresh plates for pp. 3, 21, 22, 35 and 60 as well as the other alterations noted regarding scene changes, the pictorial cover (see below) and the titlepage now reading 'Musik-Bühnenspiel von FD'. This new front cover carried a Munch-like crayon drawing (unattributed, but evidently by Jelka Delius—her letter to Universal Edition of 13 November 1920 refers to the printing of this 'lithografierte Titelblatt' in some technical detail) which depicts the scene at the end of the second picture, see DLP 74 and box of record set SLS 991. This decorative cover, therefore, does not appear on the true first edition.

[1925], Universal Edition 6308, vocal score as above but with Eng. version by Philip Heseltine, pp. 83. In 'patching' the Eng. directions and text over the Ger. originals for this printing the latter have not always been completely obliterated. At the same time some uncorrected errors and missed accidentals have crept into the voice parts when altering the declamation to suit the Eng. trans. This edition also carries the decorative cover.

[The remaining entries under this subheading stay unchanged, but it should be noted that the proofs of the 1926 full score, UE 7925, were read for FD by H. Balfour Gardiner, v. Lloyd 165.]

Performance: The second conductor at Frankfurt (and répétiteur for Fennimore and Gerda) was Alexander Lippay. The following performances, in addition to those listed in RT Cat 49–50, have also taken place:

- 27, 28, 29 May 1970, London, Camden Festival (Town Hall, Euston Rd.). Robert Bateman, Iris Kells, Jack Irons, cond. Myer Fredman, prod. Basil Ashmore. 50
- 8 March 1976, Danish Radio broadcast (EBU). Elisabeth Söderström, Brian Rayner Cook, Robert Tear, cond. Meredith Davies.
- 21, 23, 24 March 1979, London, Camden Festival (Collegiate Theatre). Rosalind Plowright, Christopher Booth-Jones, Justin Lavender, cond. Michael Lankester, prod. David William.
- 3, 6, 12, 18 June 1981, Opera Theatre of Saint Louis, St. Louis, Mo. USA. Kathryn Bouleyn, Stephen Dickson, David Bankston, cond. Christopher Keene, prod. Frank Corsaro.
- 8, 10 September 1983, Edinburgh Festival (King's Theatre), Opera Theatre of Saint Louis production (same cast).

Arrangements: Though not published until 1945, the *Intermezzo* must have been arranged by 1936, as a recording of it was made that year by Beecham.

1977, Two Interludes for oboe and string quartet, arranged by Eric Fenby (for Léon Goossens). Copyright 1978 by Boosey & Hawkes; first publication for sale 1980, arranged for oboe and piano, 20504, pp. 4, [1].

Notes: Some of the orchestral material in the Boosey Opera Library is marked 'Ende' after Scene 9; the words 'attacca Scene 10' being on slips pasted thereover and the Gerda pages being separately inserted in most cases. The correspondence between FD and Universal Edition in 1913 reveals pretty clearly that only by that late stage, with performance then believed to be imminent, was the decision finally taken to add the Gerda scenes to the work hitherto known as *Niels Lyhne*, henceforth entitled *Fennimore and Gerda*. See *Delius Society Journal*, no. 62, January 1979, 'Some thoughts on Fennimore and Gerda' (RT).

I/9 HASSAN

- 52 (Concordance of different versions): The correct publication date of Basil Dean's acting edition is 1951—not 1957 as was erroneously printed on p. 52 of RT Cat.
- MS: The following details, additional to items (a) and (b), are to be noted:
- 54 (a). Delius's complete autograph full score, in pencil, of the original version of the work has become dispersed, as follows:
- (i) Act 1, Scene 2, pp. 4, is in BL Add. MS 50497.
 - (ii) Act 2, Prelude, pp. 7.
(ditto) Fanfare, Chorus (unacc.), Choruses of beggars and women [the Divertissement not included here], 'A Paradox in Paradise' and Scene 2, pp. 18.
Act 3, pp. 20 (but page numbers 17–18 duplicated).
Act 5, pp. 40.
(All the pages listed in item (ii) are now in DT/TB/4/1.)
 - (iii) The remainder of this MS of the work was inked over, probably by Heseltine, in mauve ink and assembled with his MS copies of Act 1 Scene 2 and Acts 2, 3 and 5 (from items (i) and (ii) above) in order to form the original full score handed to Universal Edition. This MS, formerly UE archives, pp. 127, is now in DT/B&H Acc., see p. 229 below. This score establishes the original conception of the work. FD to Philip Heseltine, 29 August 1920: *In a couple of days I shall send you the first and 2nd acts Pencil score. Please write big and wide apart so that the conductor can conduct from your score.*
 - (b). Additions to the music, including an extended (12 bar *ff*) ending to the Divertissement (which was apparently not used); full score in pencil in the hand of Jelka Delius (late 1923), '52 big pages', now also in DT/TB/4/2. These pages do not include the General Dance.
An additional MS, (h), 'Hassan/Grosse Partitur', is also now in DT/TB/4/4. This is a full score copied in ink in the hand of Eric Fenby, pp. 55; it is complete except for a few minor pieces, e.g. fanfares, the Muezzin's call, etc.
- Publication: The MS of Heseltine's piano score, listed on both the 1935/1 and 1952 schedules, has still failed to resurface.
- As regards the 1924 publication, mention might be made of a few pianistic amendments occurring therein, especially in the Divertissement. Printed chorus parts were issued in 1931, UE 2753a–d.
- The titlepage of Boosey & Hawkes' 1965 reissue reads: 'The incidental music to the play by . . . Bühnenmusik zum Drama von . . .'
- 55 In 1978 the first publication for sale of the complete work in the orchestral score was issued: Boosey & Hawkes 20410 (HPS 916), pp. 211; agreeing with the 'new and complete' vocal score in sequence and content. For an interim report on the editing for this publication see RT in *Delius Society Journal*, no. 64, July 1979, pp. 8–11. An errata slip was included in 1984.

Performance: The Darmstadt *Uraufführung* took place at the Hessische Landestheater and was conducted by Joseph Rosenstock.

Arrangements: Serenade:

The solo piano arrangement was not separately published by Universal until 1933; it was in fact not re-engraved but was taken from p. 39 of the piano score. It was for the later Boosey reprint that this single page was re-engraved into two. As the opening harp arabesque is omitted, this version runs to 37 bars of music. It was included in the Album of piano solos (20409) first issued by Boosey in 1978.

In 1929 Eric Fenby made an arrangement of the Serenade 'for cello solo and chamber orchestra' (i.e. the original forces: 1. 1. CA. 1. 1—2 Horns—Harp—6. 2. 2. 1) which was extended to 80 bars by combining the Act 1 and Act 3 versions. This arrangement was first performed by Beatrice Harrison (for whom it was made) and the Chamber Orchestra of Boston, cond. N. Slonimsky, on 12 January 1930. The version for cello and piano published in 1931 is actually the piano score of this arrangement, in which the orchestration is indicated in some detail.

Suite, arranged by Eric Fenby:

The completion of this evidently dates from 1931. The orchestral details given should also have included the tambourine. In this Suite, the Serenade extends to only 51 bars and is an entirely different orchestration (the strings are at first *arco* and only later, with the winds' first entry, *pizz.*). Also, the Desert Scene cuts a passage approximating to pp. 56–61 of the piano score.

In 1932, a patched master-score of this Suite was prepared by Universal Edition and allocated their number 10389, pp. 87 ('Suite for orchestra in 4 movements') but it was apparently never printed or published. FD listened in to the broadcast performance mentioned and wrote to Eric Fenby on 3 August 1933: *My impression after hearing it thro' the Wireless is rather disappointing . . . it seemed to me rather tame . . . When one thinks that a full orchestra was playing. It seems to me that the 25 instruments were much more effective. What came off best was the Serenade . . . The Golden Road of Samarkand seems to me not to bear being dissociated from the voices . . .*

(In this context, Balfour Gardiner's suggestions in a letter to FD dated 21 March 1929 and reproduced in Lloyd p. 181, are of particular interest.)

Intermezzo and Serenade, arranged by Sir Thomas Beecham. For this version the orchestration was only very slightly modified: trombone and tuba were omitted and cued in in the Intermezzo and for the Serenade (the Act 1 version, scored for solo violin, harp and strings only) the string parts were slightly redistributed in accordance with normal orchestral practice. A copyist's MS of this arrangement is in DT/B&H Acc.; another in the DT/TB Acc. Beecham, in concert performances of other excerpts from the work, used some judicious 'doubling' in places; a printed piano score, roughly marked by him, and also some MS vocal and orchestral material is now in DT/TB Acc.

Notes: The original Ger. trans. of the play 'von Ernst W. Freissler und

Herbert Alberti', copyright 1914 by Albert Langen, Munich, was not published until 1919.

The full history of this work has been charted in much fascinating detail and with admirable thoroughness by Dawn Redwood in her book: *Fleckner and Delius—the making of 'Hassan'*, Thames Publishing (London 1978).

II Works for voices and orchestra

II/1 MITTERNACHTSLIED ZARATHUSTRAS

57

Once the *Mass of Life* was completed, this movement can hardly be considered to have led an independent existence.

II/2 APPALACHIA

58

Orchestra: It is singular that this is the sole score by FD to include a part for the E \flat clarinet.

MS: A dozen or so sheets of earlier sketches or drafts for the work are now found in DT/TB/E/1.

Publication: Harmonie vocal scores in UE wrappers dated 1912 have been noted. The UE score issued to their no. 3897 in 1921 is based on the original Harmonie publication with a few corrections and minor alterations (orchestral parts are no. 3898). As regards the cut at cue no. Dd, not indicated in the Harmonie score, the empty staves were ruled in for these 8 bars but left blank in the UE printing. FD wrote to Universal on 25 September 1923 and expressly asked for the music to be restored but marked Vi-de—*Diese Variation kann nach Belieben weggelassen werden*. Earlier, on 4 June 1921, he had written concerning the production of new (engraved) editions of this and other works *Auch bitte ich Sie auch alle die anderen autografierten Partituren erst stechen zu lassen, so dass die kleinen Partituren recht klar und deutlich ausfallen. Es sind Fehler in Paris, Songs of Sunset, Appalachia u. besonders Messe des Lebens*.

59

The proofs of these newly-engraved miniature scores of the present work and *Sea Drift* were, incidentally, read for FD by H. Balfour Gardiner (v. Lloyd 172), with a consequently high level of accuracy here as in the *Fennimore* full score.

The re-engraved score issued in 1951 should be considered as Vol. 9a of the Collected Edition.

60 II/3 IM MEERESTREIBEN (Sea Drift)

MS: Some fragmentary sketches, also five pages of a draft in vocal score, are now in DT/TB/9/1 (ff 10–15).

Publication: Separate chorus parts, Eng. only, no pl. no., were issued by Harmonie Verlag; copies are also to be found with Ger./Eng. words. The orchestral parts were in due course amended to incorporate the additions to the orchestration noted. After transfer to the Universal Edition the orchestral parts were allocated the number 3894 by them, the chorus parts that of 3895a–d. The small vocal score 3896a was not published until 1931. Harmonie vocal scores in UE wrappers dated 1912 have been noted.

The re-engraved score issued in 1951 should be considered as Vol. 9b of the Collected Edition.

Performance: The soloist in the 1907 Basle performance is believed to have been Paul Boepple. The name of the soloist at Sheffield in 1908 should correctly be spelt Frederic Austin.

61 **Notes:** A valuable reference to be added here is EF 35–6.

62 II/4 EINE MESSE DES LEBENS (A Mass of Life)

MS: [The following more detailed entries should now replace the whole section:]

(a)–(b). Autograph full score in ink, 2 volumes, bound, DT/TB; signed and dated at beginning and (*August 1905*) end, pp. 234. Pages 1–9 are a rejected orchestral introduction, Lento con solennità, now separated but also DT/TB/C/2; p. 10 is pasted to the titlepage and the opening chorus starts on p. 11. The prelude to part 2, presumably a later addition, is on a separately-inserted sheet; part 2 no. 3 (*Tanzlied*) was completed earlier and had its own titlepage. Text in Ger. only; names of instruments in Eng. The engraver's cast-off numbers, appearing in blue throughout, prove this MS to have been Harmonie's *Stichvorlage*. A number of retouchings and instrumental doublings and additions were later entered into this MS by FD but none were included in the published scores or parts. A draft full score, in pencil, of much of the work, also sketches and short score drafts, are also now placed in DT/TB/C/2.

(c). Copyist's MS full score, pp. 228, Universal Edition archives, London. This is an exceptionally fine copyist's copy and it also bears the engraver's cast-off numbers in pencil, up to 203. The words are in Ger. (in *Schrift*) with the Eng. trans. added above in red. This copy appears to have been used for the first (incomplete) performance, in Munich in 1908, since it includes cue numbers in red crayon, some performance markings and indications of cuts agreeing with those known to have been made on that occasion. A few additions and annotations in FD's hand appear, but not the retouchings noted above. On a label is written 'Delius/Eine Messe des Lebens/I [sic] Teil/No. 2'.

Publication: In an undated letter to Universal Edition concerning this work

FD wrote: *Harmonie dies Material hat drucken lassen, ohne es mir zur Korrektur zu schicken—ich bin also nicht daran schuld.* Harmonie did, however, publish four large pages of *Korrektur-Bogen* to the full score at some later, unspecified date.

Bernhoff's much-criticized translation received a number of minor modifications through the various reprints, as comparison will quickly reveal. Old and new versions still co-exist uncorrected on the very first page of later impressions of the vocal score, both from UE and Boosey however. These later impressions also incorporate alternative (lower) readings for the baritone soloist in a number of passages.

The orchestral material was handled by Universal to their no. 3906, the chorus parts being 3907a–d. The choral score (3908a) was issued in 1924, the tonic sol-fa edition (10344) only in 1932.

The Eng. trans. of Hans Haym's analysis, published in 1925 to UE 8256 without any attribution, was in fact made by H. Balfour Gardiner.

An entirely reprocessed edition, to appear in full and study score, in similar format to *A Village Romeo and Juliet*, will form Vol. 10 of the Collected Edition and will incorporate Sir Thomas Beecham's detailed editing.

Arrangements: A version with reduced wind was prepared in 1980 by Eric Fenby, viz. 2 (Picc). 2. BsOb/CA. 3. BsCl. 2. Contra—4. 3. 3. 1 and is in the Boosey Hire Library.

Paraphrase ('A smiling, a melting, a quivering look') for violin and piano 'For Norah', by John Barbirolli (= part 1 no. 3, to cue 17). MS, Royal Northern College of Music, Manchester, pp. [5], [1].

Three Fragments arranged for cello and piano by RT (= part 2 no. 2; part 1 no. 3, from cue 38; part 1 no. 2). MS, arranger.

Notes: See *The Musical Times*, June 1984, pp. 317–19 (RT).

A copy of the printed 2-volume full score, together with complete orchestral (but not vocal) material, all bearing Sir Thomas Beecham's detailed markings, is now in the DT Archive.

Orchestra: The original requirements were somewhat different from those of the published score, as will be seen from the description of the MS given in Part 2, p. 209.

MS: The autograph full score (*b*) of the work in a slightly earlier state entitled *Songs of Twilight & Sadness* is dated 1906 Sept 1907 Jan; this is now DT/TB/D/2. Of an earlier pencil draft score, only pp. 27–45 appear to survive (DT/TB/D/1). This reveals that, between 'By the sad waters' and 'I was not sorrowful' FD contemplated a short movement setting the eighth of the nine verses of Dowson's *Carthusians* ('We fling up flowers and laugh, we laugh across the wine'). This MS also contains the draft of *Cynara*, which was evidently intended, at that time, to precede 'They are not long'. FD's solo setting of the latter is dated 1906 (Quilter set the same words, as his op. 10 no. 2, the following year).

Publication: The plate-pulls in the DT Archive marked by Beecham reveal a state of the score slightly earlier than the printed copies; indeed the current hire material does not agree with the latest issues of the score, with particular reference to some woodwind doublings which were added to the latter on pp. 6–7 (flutes), 21–22 (flutes), 24 (flutes) and 25 (flutes and clarinets).

Beecham's fully marked orchestral and choral material is now in the DT Archive.

MS: Further sketches and draft pages of score are now in DT/TB/E/2. Many of these exhibit different titles from the final; *The Song of the Mountains* is but one.

This may be a place to recall the existence of extensive, but ultimately abortive, sketches and drafts for an unfinished work entitled *On the Moors* and other similar names. Some of this material, now in DT 39 ff 90–94 (= pp. 1–4), 95 and 102–3 (= pp. 5–8), has already been described (RL 146–7); further pages (9–12) are now in DT/TB/9/2. Just as earlier material (from *Sleigh Ride* and *Over the Hills*) is absorbed into these drafts, ideas for *Fennimore* and possibly *The Song of the High Hills* emerged therefrom.

Publication: It is known from Delius's letters that in 1913–14 Philip Heseltine read the proofs of both score and parts for this first publication; this may explain the generally higher level of accuracy found therein than that obtaining in some other works. Despite the quoted authority for the date of this first issue, the paper of almost all copies inspected looks far more like a 1919 making with a characteristic 'mechanical' content.

In the orchestral material (UE 6913) separate parts occur for first and second kettledrums (only), which do not always distribute the notes in accordance with the score; the double rolls are usually indicated on extra staves in one or other of the parts. *The 3 drummers in the S. of H.H.* [are essential to the] *real effect*, FD wrote to Grainger on 13 April 1924. At his request, Jelka Delius had already written to the same on 4 April stating that although in the score only two drummers were marked, that was a mistake: 'there ought to be 3'. UE handle the chorus parts to their no. 6914.

1986, Universal Edition, full score, 17988, pp. 50, completely re-engraved; Collected Edition Vol. 11b. Edited by Sir Thomas Beecham. (*Ibid.*, study score 17989.)

Notes: On 10 February 1920 FD wrote to Norman O'Neill about this work: *I have tried to express the joy & exhilaration one feels in the Mountains & also the loneliness & melancholy of the high Solitudes & the grandeur of the wide far distances. The human voices represent man in Nature; an episode, which becomes fainter & then disappears altogether.*

68 II/7 AN ARABESQUE

MS: The autograph MS, now BL Loan 54/3, was the publisher's *Stichvorlage*.

A pencilled double-sheet of draft full score, paginated 32–35 and representing the end of the work, is now in DT/TB/E/4. This has Ger. words.

Publication: The chorus parts and vocal score, first published with Ger. words only, were both reissued in or after 1920 with Ger. and Eng. words. At this stage the dedication, which had appeared in the vocal score but not in the parts, was also added to the latter.

1978, Boosey & Hawkes, study score 20416 (HPS 909), pp. 34.
(Material for a reprint intended to utilize Beecham's editing had been reviewed by Eric Fenby in 1967. For technical reasons this could not be incorporated in the study-score issue, which does, however, include some corrections.)

Performance: The date of FD's letter to Grainger should be corrected from 16 to read 18 Nov. [1913].

69 **Notes:** Rachel Lowe in her DD/1, p. 126, suggests very plausibly that the work being done on *An Arabesque* while FD rented Beecham's house at Watford in 1915 probably involved correction of parts or work, with Heseltine, on the translation into English.

II/8 REQUIEM

70

Date: Begun 1913, according to letters from FD to Newman and Heseltine, November–December 1913; finally completed 1916 (FD to Heseltine, 16 March 1916).

Orchestra: The full specification also involves parts for 3 horns and 3 trumpets offstage at the end (which can hardly be taken by the musicians on stage, insufficient time being allowed for their relocation).

MS: The autograph MS, now BL Loan 54/4, was the publisher's *Stichvorlage*.

A considerable quantity of MS material, sketches and drafts, some in full score, is described in Part 2, p. 215, dealing with DT/TB/E/3, where all this is now located. There are significant differences from the final and published score of the work.

Publication: The MS of Heseltine's vocal score remains unlocated. The orchestral parts (in the Boosey Hire Library) are in MS.

The corrected reissue of the study score HPS 775 which appeared in 1986 was the first to indicate some major errors of all previous orchestral scores.

Performance: Another early performance took place in Frankfurt on 1 May 1922. The soloists at the revival in New York in 1950 were Inez Manier and Paul Ukena.

II/9 SONGS OF FAREWELL

71

MS: (The parenthesis concerning no. 1 should probably be deleted.)

FD's autograph pencil draft full score of no. 1 only, pp. 8, complete in almost every detail, is now located in DT/TB/E/4. Now also in DT/TB at 9/3 (ff 15–25) are FD's first sketches for the whole work, outlined in piano score with some fragmentary indications of the voices. Pencil notes by EF refer to his subsequent work of realization and orchestration from these sketches in co-operation with the Composer, together with his more extended notes for the end of the third movement. (See Part 2, p. 184.)

Publication: The full score (which was actually first published under the Winthrop Rogers imprint) was also handled by Universal to their no. 10309; the vocal score (ditto) to no. 10307.

Notes: As a footnote to JD's quoted letter to Ernest Newman, the following statement by FD found in a letter dated 15 May 1920 to Universal Edition is noteworthy: *Ich bin jetzt mit einem neuen Chorwerk beschäftigt*. At the time of his recording the work in 1981, EF added some slight orchestral retouchings to the material used, to meet the exigencies of the occasion, but not for permanent incorporation (conversation of 28 March 1985 refers).

72 II/10 IDYLL

MS: Note: In the case of this piece, no working papers appear to survive to document the assembly from existing material, together with the recomposition of new voice lines.

Publication: The vocal score, originally issued over the Winthrop Rogers imprint in 1933, was reissued in 1978 to the same number (13824), bearing the title *Prelude and Idyll*, with a new preface by Eric Fenby dated March 1976.

The text of the study score published by Boosey & Hawkes in 1976 will form the basis of Vol. 13b of the Collected Edition.

Notes: A most thoughtful study of the music of this work in the context of the opera from which it derives, with a careful concordance, was made by David Eccott; see *Delius Society Journal*, no. 70, January 1981, pp. 8–17.

III Works for solo voice and orchestra

III/1 PAA VIDDERNE (Melodrama)

73

MS: In the autograph full score the instruments are named in Ger.

Publication: MS orchestral material is available from the Boosey Hire Library. This includes a transcribed full score and a piano (rehearsal) score by Andrew J. Boyle (of which the originals are in the DT Archive, Acc. 209/227).

Performance: A recording was made on 6 January 1981 by the Oslo Philharmonic Orchestra, cond. Charles Farncombe, narrator Svein Sturla Hungnes, using Ibsen's original Norwegian text. This was given over Norwegian Television, with film of Norwegian landscapes by Rolf Clemens and Svein Baeren, on 17 May 1983.

— 7 February 1984, London, St. John's Smith Square, Kensington Symphony Orchestra, cond. Leslie Head, narrator Allan Hendrick, using an Eng. trans. of Ibsen's original made by L. Carley.

— 15 July 1984, Cheltenham Town Hall, Hallé Orchestra, cond. Sir Charles Groves, narrator Svein Sturla Hungnes, using Ibsen's original Norwegian text.

III/2 SAKUNTALA

74

MS: The instruments are here named in French.

Publication: Orchestral material, Boosey Hire Library (the 3rd flute is cued in). Piano (rehearsal) score by RT 1983, MS arranger. It is the intention of the Delius Trust that the score of this work should be included in Vol. 15 of the Collected Edition.

III/3 MAUD

75

MS: Instrumentation details are again given in French.

Notes: JD to Philip Heseltine, 25 June 1929 '... regarding Maud, Fred will not hear of sending it [for the Festival]. I will try my best at a favourable moment again, but he seems adamant'.

77 III/4 SEVEN DANISH SONGS

The compass of no. 2 (*Irmelin Rose*) should be corrected to read B–G.

Date: See also note p. 59 *inf.* re dating of the Danish Songs.

MS: (a). *Orchestral versions*

Included in a set of MS orchestral parts corresponding to (β) now in DT/TB Acc. is a harp part in FD's own hand, *see plate 30*. Copy MS scores of items 2 (*Irmelin*), 4 (*The Seraglio Garden*) and 5 (*Wine Roses*)—the last in the hand of Eric Fenby—are also DT/TB. Parts only of a different version of no. 4, for 2 flutes, harp and strings, in the hand of Henry Gibson, likewise DT/TB.

Note: The orchestral scores originally included with the various publishers' hire library materials were photocopies of MS transcripts made in 1973 by RT. The opportunity was then taken to transpose the horn parts for horns in F where necessary, as well as to exchange the parts originally allocated by FD to 2nd and 3rd horns in accordance with more usual current custom.

78 (b). *Pianoforte versions* (see also note on p. 57 *inf.*)

Autographs of nos. 2 (*Irmelin Rose*), 4 (*I Seraillets Have*, dated 1894) and 7 (*Lad Vaaren komme*) with Danish words, also various sketches and copies, are in DT/TB/6; the *Stichvorlage* to no. 7, in JD's hand, is in DT/Acc. 229.

Publication: (*Pianoforte versions*): The Harmonie numbers should be corrected to Ch. 75, 77, 74. In 1929 nos. 1 and 2 had been issued, in separate copies, in the series 'Forty Celebrated Modern Songs' (Eng. only; Eng. and Ger. words on flyleaf) by Universal (J. Curwen, London) to their nos. 9837–8.

79 For the Galliard publication in 1973 of nos. 3, 5 and 6, copies of Eric Fenby's MS transcripts were used as *Stichvorlagen*.

Publication of the orchestral scores in Vol. 15 of the Collected Edition is now in hand.

80 Notes: A different orchestral setting of no. 7 (*Frühlingslied*) was made in November 1946 by Norman Del Mar. Orch: 2. 2. CA. 2. BsCl. 2—4. 3. 3. 0—Timp.—Harp—Strings (MS score, DT/TB).

Four of these poems had been earlier (1891) set for voice and piano by Carl Nielsen, viz. nos. 1 (in his op. 6 no. 3), 2 (op. 4 no. 4), 4 (op. 4 no. 2) and 6 (op. 6 no. 4). Settings of nos. 2 and 7 by Arnold Bax remain unpublished (Three Songs from the Norse, nos. 1 and 2, 1927).

III/5 CYNARA

Orchestra: Parts for piccolo (Fl. 3) and solo violin are included.

MS: (a). The autograph pencil draft score, now DT/TB/D/1, originally formed pp. 30–45 of an early score of the 'Dowson cyclus', see II/5 above and detailed description in Part 2, p. 208. FD's extensive autograph pencil sketches for the original work are also in the same Acc.

(e). Eric Fenby's MS piano score, pp. 8, was dated June–July 1929; it lacks the final ending (as added by EF to MS (d)). This MS is now in the DT Archive, Acc. 211. A letter from EF to Heseltine dated 25–26 June 1929 lists seven places where FD had corrected the declamation of the name 'Cynara'; the full score was altered to agree.

(f). Another similar MS piano score, probably EF's original fair copy, is also now in DT/TB/D/1.

Publication: The piano score (first published over the Winthrop Rogers imprint) was also handled by Universal to their no. 10304; the full score (ditto) to no. 10305.

Performance: As early as the 1929 performance, the BBC Orchestra concerned was not yet the officially-designated BBC Symphony Orchestra.

Notes: It will be seen that the work as published is a realization (transcription) and termination of FD's pencil draft score of the movement in question.



Plate 2: *A late Lark*. First page of the piano score in the hand of Philip Heseltine

III/6 A LATE LARK

MS: (a). JD to Grainger, loc. cit. 'We are just revising a Song by Henly which Fred has composed for voice and orch.'

Some material associated with JD's draft score (which itself still remains unlocated) is now in DT/TB/6/5. A pencil sketch for the beginning of the vocal line, also an incomplete pencil draft of the start of an early version of the work, for voice and piano, both in JD's hand, chart the preliminary stages.

(f). Another MS copy of Philip Heseltine's piano score (which differs from Eric Fenby's piano score), in his own hand, similar to item (e), is now in DT/TB/6/5 also, see plate 2.

Note: According to EF's recollections of the state of the draft when he took it up, 'the vocal line was complete to the words *splendid and serene*, some of the orchestral parts ending two bars earlier' and the work was completed by EF and Delius from this point (cf. David Tall, *The Fenby Legacy*, in *Delius Society Journal*, no. 61, October 1978, p. 7).

Publication: The voice and piano version (first published over the Winthrop Rogers imprint) was also handled by Universal to their no. 10301; the full score (ditto) to no. 10302.

Performance: The orchestra at the first performance was listed as that of the Columbia Graphophone Company.

IV Works for unaccompanied voices

83 IV/1 SIX PART SONGS

Publication: The *Stichvorlage* was a transcript of the MSS by RT, into which Ian Humphris' editing was added and the Eng. trans. underlaid. A reprint by Thames Publishing in 1979 took the opportunity to correct a number of errors in the Ger. text (some of which originally occurred in Delius's MS). The faulty underlay of the Eng. in the tenors in bars 3–4 and 9–10 of no. 3 remains to be rectified and should meanwhile be corrected in performance.

Performance: All three published items, nos. 3, 5 and 6, were first given complete on 25 June 1977 at Nottingham by the Derwent Singers, cond. Barrie Simms.

84 **Words:** It has been left to Andrew J. Boyle to identify the words and author of no. 2 as Robert Reinick (1805–52), *An den Sonnenschein*; as set by Schumann in his famous song, op. 36 no. 4. The first four lines should correctly read as follows:

O Sonnenschein! o Sonnenschein!
Wie scheinst du mir in's Herz hinein,
weck'st drinnen lauter Liebeslust,
dass mir so enge wird die Brust.

Delius used the first two of the three verses.

The actual author of the words translated as *Frühlingsanbruch* (no. 6) was apparently Carl Andersen, according to E. Lobedanz' 'Ausgewählte Gedichte . . . nordischen Dichtern' (Leipzig, 1881); despite FD's attribution to Bjørnson in his MS.

Notes: It seems certain that the MS of no. 1, with its hand-ruled staves, unfamiliar writing and words in *Schrift*, is not a Delius autograph. Some doubt as to his authorship of this song (Lorelei) is bound to follow.

IV/2, 3, 4 THREE UNACCOMPANIED PART-SONGS

MS: A copyist's MS of no. 3, now in DT/TB/6/5, is signed by FD but lacks its last page. (This MS was not used by the engraver.)

Publication: [The whole entry under this subheading should be deleted and replaced by the following:]

— 1910, Verlag Harmonie, 343, 345, 344; Eng. text, pp. 7, 9, 15. English sales were handled by Breitkopf & Härtel, London, who added their own wrappers over those of Harmonie.

— 1921, transferred to Universal Edition; *scores*, 3910, 3911, 3909; *parts* (of *Midsummer Song* only) 3909 a–d. Eng. and Ger. text, 'Deutsch von R. S. Hoffmann'. Much later the *Wanderer's Song* (only) was issued with Tonic Sol-fa to UE no. 10712.

— 1939/52, transferred to Boosey & Hawkes (Winthrop Rogers Edition) and reprinted as 17565, 15216 and 17655. A corrected print of 17565 (*On Craig Ddu*) was issued in 1980.

The piano (rehearsal) part included in the published scores was prepared by Franz Rumpel (see Harmonie to FD, 1 October 1909).

Notes: An arrangement for string orchestra of *Midsummer Song* by Herbert Withers was rejected by FD *da es sich nicht dazu eignet* (FD to Universal Edition, 22 September 1932).



Plate 3: *To be sung [of] a summer night on the water.*
First page of Delius's manuscript

IV/5 TO BE SUNG OF A SUMMER NIGHT ON THE WATER

86

MS: The autograph in DT/TB/6/4 is now defective, pp. 4 (a final page wanting), signed and dated *Spring 1917*. This MS does not appear to have been the publisher's *Stichvorlage*; the latter evidently did not pass to Boosey & Hawkes from Winthrop Rogers upon their absorption by the first-named. See plate 3.

Publication: The Universal Edition publication to their no. 7020 is identical in music and layout to that of Winthrop Rogers, but text and annotations are in Ger. On the covers of both W. Rogers and UE first editions, the title reads 'To be sung on . . .' cf. PW 166 (2nd edition), where a letter from FD to Charles Kennedy Scott is quoted; also 159 *ibid*. FD's MS does not include *any* preposition in the title, neither 'of' nor 'on'!

Arrangements: That listed under (a), now in DT/B&H Acc., has been identified as by Herbert Withers. FD rejected this version: *I have made an arrangement myself instead* he wrote to Universal Edition on 22 September 1932.

IV/6 THE SPLENDOUR FALLS ON CASTLE WALLS

87

MS: [The whole entry for MS may be deleted and the following read in its place:]

(a). *Stichvorlage*, score in the hand of Jelka Delius, pp. 7, now DT Archive, Acc. 158 (iii).

(b). On the backs of copyist's MS 2nd violin parts of Appalachia (early version) in DT/TB/5/3 are to be found:

(i) A very shaky pencil sketch by FD for the work;

(ii) Jelka Delius's pencil realization and extension of this sketch, in short score with all the bars numbered. This establishes the text which became the basis of the ink fair copy (a) which she subsequently made. See plate 22.

V Songs with pianoforte accompaniment

88 V/1 WHEN OTHER LIPS SHALL SPEAK

Notes: Until an autograph surfaces, if it ever does, one may perhaps be forgiven for questioning the validity of this item's claim to be original work: might it not have been a transcript or arrangement, for domestic use, from 'The Boh. Girl'?

88 V/2 OVER THE MOUNTAINS HIGH

Notes: It is the intention of the Delius Trust that the forthcoming Vol. 18 of the Collected Edition shall include this and all the other hitherto unpublished or uncollected songs.

89 V/3 ZWEI BRAUNE AUGEN

See note above under V/2.

89 V/4 DER FICHTENBAUM

See note above under V/2.

Delius later returned to these words and sketched another setting, see p. 193 below, which appears not to have been finished.

V/5 5 LIEDER (aus dem Norwegischen)

The compass of no. 3 (*Summer Eve*) should be corrected so as to read D#-Fx.

Publication: In 1980 Stainer & Bell also included nos. 3 and 4 in their anthology of English Love Songs, pp. 204-5, 197-200.

Notes: It is a pleasure to be able to request the reader now to delete the sentence half a dozen lines from the foot of p. 92 of RT Cat, viz. 'All the MSS of these Seven Songs . . . among various publishers'. See pp. 54 and 55 below, also Part 2, p. 162.

V/6 HOCHGEBIRGSLEBEN

See note above under V/2. In this case, the overworked state of the only surviving MS makes determination of the text variable.

V/7 'O SCHNELLER MEIN ROSS'

Dedication: The dedication to the Princesse de Cystria does not appear on either of the autograph MSS listed below. For information on the Princesse, see L. Carley, *Delius, The Paris Years*, 61-2; DLL 156 etc.

MS: Autograph MSS, one with Ger. words (the Fr. words added in another hand), the other with Fr. title and words, both now DT/TB/6/4. The second MS was the publisher's *Stichvorlage*.

Words: Although only the first 3 quatrains appear in the published song, provision was made in the original autograph for all 6 to be used, by repeating the music concerned.

The author's name should correctly be spelt Emanuel Geibel

V/8 CHANSON DE FORTUNIO

See note above under V/2.

- 95 V/9 7 LIEDER (aus dem Norwegischen)
 The compass of no. 5 (*Minstrel*) should be corrected to B-F#; that of no. 6 (*Love concealed*) to C-A.
- MS: [The first paragraph under this head may now be deleted and transferred integrally to the corresponding place in RT Cat 104. In its place, the following should now be read:]
- Autograph, 7 [altered from 6] *Songs from the Norwegian Fritz Delius 1890 Paris* (this wording on a title-wrapper enclosing separate, undated MSS), texts in Ger.; Eng. added in red ink (?by W. Grist); Eng. trans. of no. 1 altered by FD to William Archer's trans. With corrected drafts of the Eng. trans. Now DT/TB/6/3, see p. 162. This MS reveals a slight difference from the printed version at the end of no. 3 (*Twilight Fancies*).
- Publication: Proofs of no. 5 in the edition of L. Grus [*La ballade du musicien*] are in DT/TB/6/5.
- 97 Correspondence in November 1907 between Otto Kling (Breitkopf & Härtel, London) and FD dates the former's reissue of these songs in that year, when the unsold copies were 'taken over . . . from Messrs. Maynard'.
- 98 Notes: The MS of the mysterious 'Wohl waren es Tage' shown on the Beecham Libr. list with the date 1890 does not form part of the DT/TB Acc. and still remains unidentified and unlocated.
 A setting of 'Håkon's Lullaby' was made in 1913 by Norman O'Neill; of 'Venevil' (Three Songs from the Norse, no. 3) in 1927 by Arnold Bax.
- 99 **Orchestral versions:** of nos. 3 and 7 by FD:
 MSS, autograph, DT/TB/6/6; also a transcript of no. 3 in the hand of Eric Fenby. The orchestral requirements of no. 7 should be amended to: 2 (Picc). 2 (CA). 2. 2—4. 2. 0. 0—Timp.—Harp—Strings. These versions will be included in Vol. 15 of the Collected Edition.
 The following orchestral material is also now in DT/TB Acc.
 No. 1 (score in the hand of Henry Gibson);
 1. 1. 2. 0—2 Horns—Harp—Strings.
 No. 2, orchestrated by R. Sondheim;
 2. 2. 2—4. 2. 0. 0—Timp.—Harp—Strings.
 No. 3, orchestrated by Sir Thomas Beecham (transposed into C minor);
 2. 1. CA. 2. 2—4 Horns—Harp—Strings.
 No. 4, orchestrated by Sir Thomas Beecham (transposed into D flat);
 2. 2. 2—4 Horns—Harp—Strings.
 No. 7 (score in the hand of Henry Gibson);
 2. 2. 2—2 Horns—Harp—Strings.

V/10 'SKÖGEN GIR SUSENDE LANGSOM BESKED'

'Brausen des Waldes'—'Softly the forest'

Publication: 1981, Universal Edition 17428; *Four Posthumous Songs*, no. 1.
 Ger. trans. by Karl Götz, Eng. trans. by Lionel Carley. See p. 63.

V/11 [SONGS TO WORDS BY HEINE]

See note above under V/2. The fragmentary state of no. 1 is to be borne in mind.

Note: No information is to hand concerning the words of no. 4. Although it seems generally agreed that the words are NOT by Heine, no information has been forthcoming as to their correct attribution ('Aus deinen Augen fließen meine Lieder').

V/12 3 SONGS/The words by SHELLEY

The compass of no. 2 should be corrected to D#-A.

MS: The first paragraph which appeared under this subheading in RT Cat 95 may now be read in this place.

The MS of no. 1 now in DT/TB/6/6 is in a splendid (French) copyist's hand; this copy is transposed down into C major and was the *Stichvorlage* for the sole French publication.

Notes: Norman O'Neill set the *Indian Serenade* in 1900; Roger Quilter set *Love's Philosophy* in 1905, in his op. 3 no. 1. He set *I arise from dreams of thee* for tenor and orchestra in 1931.

V/13 LYSE NAETTER

Notes: A sketch for a Symphonic Poem of this title evidently dates from around the same period but has no connection with this song; see DT/TB/10 (Miscellaneous), ff 16-18.

108 V/14 'JEG HAVDE EN NYSKAAREN SELJEFLØJTE'

'Ich hatt' eine Flöte aus Weidenholz'—'I once had a newly cut willow pipe'

Publication: 1981, Universal Edition 17428; *Four Posthumous Songs*, no. 2.
Ger. trans. by Karl Götz, Eng. trans. by Lionel Carley. See p. 63.

108 V/15 NUAGES

See note above under V/2.

109 V/16 DEUX MÉLODIES, poésies de Paul Verlaine

The compass of no. 2 should be corrected to D \flat –G \flat .

{ **Dedication:** (*a*²). An autograph of no. 1 only, now DT/TB/6/4, is headed
MS: à André Messager. This MS was the *Stichvorlage* for the original
French edition of L. Grus; it is undated.

Publication: Jelka Rosen (Delius)'s personal copy of the printed edition of
no. 2 published by *l'Aube*, now DT/TB/6/5, is signed and dated (1896) by
her; a copyist's copy of the revised ending has been pasted to its back
page.

Words: Perhaps it should not pass unnoticed that English translations of both
these poems appeared in Ernest Dowson's posthumous *Decorations*.

110 **Orchestrated version:** The MS scores, in the hand of Philip Heseltine,
together with the parts are now in DT/TB Acc. The orchestral
requirements should be corrected to read:

2. 1. 2. 2—4 Horns—Timp.—Harp—Solo violin and Strings.

According to PW, the performance in 1915 was conducted by Beecham.
The orchestration is by Heseltine (Heseltine to JD, August/September
1929).

After listening to a broadcast from a Promenade Concert performance
given, with orchestral accompaniment, by Kate Winter on 5 September
1929, Jelka Delius wrote to Heseltine 'Fred really thinks them better with
piano' (JD to Heseltine, 9 September 1929).

V/17 'PAGEN HØJT PAA TAARNET SAD'

111

MS: Early drafts are now filed in DT/TB/6/1.

Publication: In 1980 Stainer & Bell included this song in their anthology of
English Love Songs, pp. 201–3.

Notes: A setting of the same poem by Carl Nielsen is to be found as his
op. 6 no. 1.

—SEVEN DANISH SONGS (see above III/4 for orchestral version)

111

Note

FD himself has undoubtedly been responsible for some confusion by his
custom of issuing songs in groups of five, albeit from different publishers.
His dismembering, for partial publication with piano accompaniment, of
the *Seven Danish Songs* which he had performed (but never published)
with orchestral accompaniments is a cause of particular and frequent
misunderstanding. Furthermore, I have been accused of adding to the
difficulty by relegating these songs to series III only in my catalogue.
Indeed, would-be performers have on occasion endangered their
programme by learning songs different from those placed on the
orchestral stands. In some effort to reduce the confusion, but also in
earnest hope not to increase it still further, the present token entry has
been specially inserted.

No. 1. *Silken Shoes*

Version with piano first published in Harmonie/Universal Five Songs
(no. 3); see also Boosey Song Album, p. 9

No. 2. *Irmelin Rose*

Version with piano first published in Harmonie/Universal Five Songs
(no. 5); see also Boosey Song Album, p. 14

No. 3. *Summer Nights*

Version with piano first published in Galliard/Stainer & Bell Ten Songs,
p. 26

No. 4. *In The Seraglio Garden*

Version with piano first published in Harmonie/Universal Five Songs
(no. 2); see also Boosey Song Album, p. 6

No. 5. *Wine Roses*

Version with piano first published in Galliard/Stainer & Bell Ten Songs,
p. 30

No. 6. *Through long, long years (Red Roses)*

Version with piano first published in Galliard/Stainer & Bell Ten Songs,
p. 28

No. 7. *Let Springtime come*

Version with piano first published by Tischler, Five Songs [verschiedene
Dichter] no. 1; see also Oxford Univ. Press, A Book of Songs, set 2,
p. 33



Plate 4: Draft for an early version of the song *Irmelin*, in Delius's hand

Note

On the dating and early versions of the Danish songs.

Although the final MS score of the *Seven Danish Songs* in their orchestral form (DT 12) is clearly dated 1897, there is no doubt that preliminary versions (with piano accompaniment) extend back for a number of years. Possibly the earliest setting to be attempted was that of Drachmann's *Lyse Naetter*, of which the version dated 1891 was documented as V/13 (RT Cat 107), together with the rejected sketch of an even earlier version (illustrated in plate 15, p. 106 *ibid.*). The definitive, wholly rethought, version probably dates from 1893–5; a MS containing this song also included *Pagen højt* and the setting of Vilhelm Krag's *Jeg havde en nyskaaren Seljefløjte* (pp. 108, 111 *ibid.*).

Several other cases are to be found where the first draft of a song is in a preliminary version, subsequently to be totally rejected. Thus, a sheet with an incomplete pencil draft in Danish of *I Seraillets Have* was later used for a first pencil draft of the setting of Heine's *Ein schöner Stern* (here headed *O lüge nicht*) which almost certainly dates from the very early 1890s, see DT/TB/6/4, f 8. The completely rethought, definitive MS of *I Seraillets Have*, in Danish (and with piano accompaniment), is actually dated 1894—the only fixed point in this sea of conjecture, cf. ff 5–6 *ibid.* In the case of *Irmelin Rose*, a draft in an early form (to which the isolated sheet in DT 36 at f 19 (RL 121) is preliminary) sets the title-name to the same notes as are sung by the Voice in the Air at the start and finish of Act 1 of the eponymous opera:



Only later, it appears, was the haunting final setting of the song's refrain (underpinned by the heroine's motive from the opera) decided upon; that early attempt could thus have followed closely on completion of the opera around 1892 (see DT/TB/6/4, ff 14–15 and *plate 4*). An incomplete pencilled draft of most of *Silkesko*, with Danish words, is reasonably close to the final version however (see DT/TB/6/2, ff 7b–8a).

Similarly, attempts to achieve a setting of Jacobsen's *Alle de voksende Skygger* (Stemninger, II, from *Digte*) passed through various stages. One, a mere sketch, is to be found in a tiny notebook described in Part 2, p. 193; a more developed draft of a quite different setting is to be found on the inside of a double sheet afterwards used (outside) for sketches relating to *Folkeraadet* (see DT/TB/6/2, ff 4b–5a). A more mature draft, unfortunately extending to a mere 8 bars, is now to be found in DT 36 at f 86a (RL 130); it follows other finished settings of words by this same poet. No complete and final setting of this poem appears to exist.

Any effort to restore FD's original Danish texts must recognize that he always modified the accentuation for his translations as published, but also frequently revised the melodic line or other details.

- 111 V/18 TRAUM ROSEN
See note above under V/2.

112 V/19 NIETZSCHELIEDER

MS: Autograph MSS of nos. 1, 2 (incomplete) and 4 (two copies) are in DT/TB/6/4. These MSS do not appear to have been those used by the engraver.

Publication: These 4 songs were possibly engraved by Leuckart, even if not actually issued by that firm; they were officially transferred to Universal Edition in March 1921.

Words: To the source given for no. 4, the words 'Zweiter Anhang (1880)' should be added. A draft translation of this item into Eng. by Jelka Delius was not used. (As in the case of the Verlaine songs, FD did not wish these songs to appear with an Eng. trans.)

See also, however, *Notes* to the next item which refer to a proposed Heseltine translation.

V/20 'IM GLÜCK WIR LACHEND GINGEN'
'In bliss we walked with laughter'

112

[The whole entry for this song may now be withdrawn and the following should be substituted:]

Date: 1898 (PW); but the date 1895 is added on the plate pulls.

MS: Autograph untraced; it is not in the archives of the Universal Edition.

Publication: [1920, Leuckart 7941 pp. 5; engraved but apparently not issued. Plate pulls now in UE archives, Vienna.]

1981, Universal Edition 17428; *Four Posthumous Songs*, no. 3, Ger. Eng. See p. 63.

Words: Holger Drachmann: 'Vi lo jo før saa laenge/og spandt paa Glaedens Traad', *Ungdom i Digt og Sang* (1879), Sange til en Søster, 9. Ger. trans. by Jelka Delius. An Eng. trans. by Addie Funk was entered on the above-mentioned plate pulls. Only the first 2 of Drachmann's 3 verses are used.

Notes: PW 166 (204); Holland 52.

This song was originally grouped with the 4 Nietzschelieder as *Fünf Gesänge*; all were apparently transferred to the Universal Edition in March 1921. Despite correspondence from FD extending at least until January 1929, however, no publication then took place—ostensibly for want of a suitable context. FD to Universal Edition, 3 August 1922: . . . *Leuckart dieselben [5 Lieder] an Heseltine zum Übersetzen geschickt hat; . . . hatte er sie beiseite gelegt u. vergessen. Ich erhielt sie soeben von ihm u. schicke sie Ihnen heute.* Ibid., 11 November 1922: *Die 4 müssen natürlich als Nietzsche Lieder zusammen erscheinen; das andere Lied muss einzeln erscheinen.* Ibid., 12 January 1929: *Wie steht es mit dem H. Drachmann Lied, das Sie s.Z. mit den 4 Nietzsche Liedern von Leuckart übernommen haben. Sie haben es noch nicht herausgebracht?*

113 V/21 [TWO SONGS FROM THE DANISH]

MS: Ink draft of *Min lille Blomst* [The Violet]; autograph MS of *Efteraar* [Autumn], signed and dated 1900; both DT/TB/6/4. Danish words only; each reveals a slightly earlier state than that of the published songs.

A transcript of *Das Veilchen* (Ger. words only), not the *Stichvorlage*, in the hand of JD, has been identified in the USA.

Publication: The Harmonie-Verlag numbers should read Ch. 76, 78.

In 1929 no. 1 had been separately republished in the series 'Forty Celebrated Modern Songs' (Eng. only underlaid; Eng. and Ger. words on flyleaf) by Universal (J. Curwen, London) to their no. 9836.

Orchestral versions: of no. 1 by FD:

MS, autograph, DT/TB/6/6; also a transcript in the hand of Eric Fenby. This is to be included in Vol. 15 of the Collected Edition.

Orchestral material as follows, in the versions scored by Sir Thomas Beecham, is now in DT/TB Acc.

No. 1: Strings only (score in the hand of Henry Gibson)

No. 2: 2. 1. CA. 2. 2—4. 0. 3. 1—Harp—Strings [note amendments]

114 V/22 SCHWARZE ROSEN

MS: The autograph (Ger. text only) is now in DT/OUP Acc. 229. A copyist's MS, now DT/TB/6/5, with Swedish and German words reveals an earlier state of the setting of the last verse.

Orchestrated version: The material of Norman Del Mar's arrangement, now DT/TB Acc., calls for the following:

2. 2. CA. 2. BsCl. 2—4. 2. 3. 0—Timp.—Harp—Strings

V/23 'JEG HØRER I NATTEN'

114

'Ich hör' in der Nacht'—'I hear in the night'

The compass should be corrected to B—G \flat .

MS: A complete pencilled draft of this song is to be found in a sketchbook now in DT/TB Acc., see p. 195.

Publication: 1981, Universal Edition 17428; *Four Posthumous Songs*, no. 4. Ger., Eng. text. See next item.

—FOUR POSTHUMOUS SONGS to words by Scandinavian Poets/
Vier nachgelassene Lieder nach Worten skandinavischer Dichter

Publication: 1981, Universal Edition A. G., Wien, 17428.

Containing nos. V/10 (Softly the forest/Brausen des Waldes), 14 (I once had a newly-cut willow pipe/Ich hatt' eine Flöte aus Weidenholz), 20 (In bliss we walked with laughter/Im Glück wir lachend gingen) and 23 (I hear in the night/Ich hör' in der Nacht). Preface by L. Carley and RT; Eng. trans. by Lionel Carley (nos. 1–2), Addie Funk and Jelka Rosen; Ger. trans. by Karl Götz (nos. 1–2) and Jelka Rosen (nos. 3–4). Original words reproduced on flyleaf. The *Stichvorlage* for this publication was a set of transcripts of the MSS of nos. 1, 2 and 4 and of the plate pulls of no. 3 made by RT.

V/24 SUMMER LANDSCAPE

115

The compass must be corrected to read D \flat —F \sharp .

MS: Drafts are found in DT/TB/6/1.

Bars 7, 10–11 and 29 of the published song do not appear in the sole autograph MS (with piano accompaniment) in DT 36; carets indicate where the insertions are to be, but the actual music is not to be found. These bars are included in the copies.

The *Stichvorlage* for the first edition was a copy then in the possession of A. K. Holland.

Words: Only the first poem from the group identified is used by FD.

Orchestral version: Autograph MS, final version; also another ink full score, DT/TB/6/6 (a draft of the earlier orchestration).

This is to be included in Vol. 15 of the Collected Edition.

116 V/25 'THE NIGHTINGALE HAS A LYRE OF GOLD'

The compass must be corrected to C#-G.

MS: The autograph is now in the DT/OUP Acc. 229. A much-overwritten ink autograph, with JD's Ger. trans. added, is now in DT/TB/6/4.

Notes: Roger Quilter set the identical words, but under the title 'Song of the Blackbird', as his op. 14 no. 4; this also dates from 1910.

Orchestrated version: The material of Norman Del Mar's arrangement, now DT/TB Acc., calls for the following:

2. 2. CA. 2. 2—4. 3. 3. 0—Timp. Glsp.—Cel. Harp—Strings.

116 V/26 LA LUNE BLANCHE

The compass should read C-F.

MS: Two MS copies are found in DT/TB/6/5, neither bearing signs of an engraver's use. Also, a rejected sketch for an earlier version is found in DT/TB/6/1.

Orchestrated version: MS score, in the hand of Philip Heseltine, together with parts in another hand, now DT/TB Acc., as follows:

2. 1. 2. 2—4 Horns—Strings [note amendment].

See also item V/16 above regarding performances.

The orchestration is by Heseltine (see V/16 above).

117 V/27 CHANSON D'AUTOMNE

The compass should read C-F.

MS: The autograph is now in the DT/OUP Acc. 229. A copyist's copy is in DT/TB/6/5 and an autograph draft in DT/TB/6/1.

Notes: The last sentence on p. 117 of the RT Cat. should be transferred to p. 123 thereof, as it refers not to this song but to item V/31. See also p. 68 below.

V/28 I-BRASIL

The compass should read C-F.

Date: *I have already written a song to words of Fiona MacCleod I-Brasil* (FD to Philip Heseltine, 11 January 1913).

MS: Copy in the hand of Jelka Delius, now DT/OUP Acc. 229. A fair copy in the hand of Philip Heseltine, with notes on the orchestration, now DT/TB/6/5.

Orchestral version: MS score, in the hand of Philip Heseltine, together with parts in another hand, now DT/TB Acc. as follows:

2. 1. CA. 2. 2—2 Horns—Strings [note amendment].

Although Beecham attributed the orchestration to FD in the programme of the date cited, the MS score here listed bears a faint pencil note on the outside 'scored ϕ '.

V/29 TWO SONGS FOR CHILDREN

MS: The MS copies (*d*) in the hand of Jelka Delius are now in the DT Archive, Acc. 158, pp. [2], [3], undated.

120 V/30 FOUR OLD ENGLISH LYRICS

MS: Autograph MSS of nos. 2, 3 and 4 DT/TB/6/4; also fair copies of nos. 2 and 3 in the hand of Philip Heseltine and 4 in an unidentified hand, ibid. 6/5. (The other copy of no. 3 by Philip Heseltine was again sold at Sotheby's in April 1982.) The autograph of no. 1 remains untraced. None of the items here described appears to have served as a *Stichvorlage*; evidently the MSS used for this purpose were never transferred from Winthrop Rogers to Boosey & Hawkes.

Publication: The Universal Edition issue should be firmly dated 1922. Item 4 (only) was included in Boosey & Hawkes 20351 at pp. 4-7 ('A Heritage of Twentieth Century British Song', Vol. 1).

Words: The Ger. trans. of no. 3 is also by Alice Blau. A Ger. trans. of no. 4 was drafted by Jelka Delius, but not used.

Notes: The earliest of the many settings of any of these famous lyrics are doubtless the following:

1. Thomas Morley, *The First Booke of Ayres*, 1600
2. Anon, 1614 (MS BL Add. 15117)

Of FD's friends and contemporaries, the following made settings: no. 1 by Roger Quilter (op. 23 no. 3, 1921, orig. 1919), Norman O'Neill (1922) and Peter Warlock ('Pretty Ring Time', 1925); Warlock also set no. 3 (1922). Quilter set nos. 3 ('The pretty Birds do sing', 1946) and 4 (1904) as part songs for mixed voices.

Orchestrated versions: The following additional details should be noted:

No. 2, inscribed 'orchestrated by Peter Warlock' on the MS in the hand of Philip Heseltine, dated October 1926.

No. 2, scored by Sir Thomas Beecham for strings only; material in DT/TB Acc.

No. 3, orchestrated by Constant Lambert, October 1926 (the scoring agrees with Heseltine's annotations in one of his MS fair copies):

2. 1. CA. 2. 2—2 Horns—Strings. Material, DT/TB Acc.

No. 4, orchestrated by Sir Thomas Beecham, material DT/TB Acc.

1. 1. 0. 0—Strings (divided).

No. 4, orchestrated by Norman Del Mar, material DT/TB Acc.

2. 2. CA. 2. 2—4. 2. 3. 0—Timp.—Harp—Strings.

No. 4, orchestrated by Eric Fenby (1983). MS and parts (low key) DT Archive; 2. 1. CA. 2. 2—4 Horns—Harp—Strings.

Plate 5: Song *Avant que tu ne t'en ailles*, in the hand of Jelka Delius. The heading is in Philip Heseltine's hand

Date: 1919 (PW, TB); though not published until 1932 this song was evidently completed much earlier, see *Notes* below.

MS: (b). The remainder of the draft of which part is in the Grainger Museum is to be found on a double sheet of paper now in DT/TB/5/1 (ff 14–15) which also contains rejected portions of the Cello Sonata (q.v.).

The following additional MSS basically agree in content with MS (c), which was the MS sent to the publisher, though they reveal very slight differences of distribution:

(d). Copy in the hand of Jelka Delius, n.d., Fr. words with Ger. trans. pencilled above [*An den Morgenstern*], DT Acc. 208.

(e). Another similar copy in the hand of Jelka Delius, DT/TB/6/5. Dated 1919 by Philip Heseltine; see *plate 5*.

(f). Copy in the hand of Philip Heseltine, Fr. words only, headed by him 'Frederick Delius (1919)', DT Acc. 208.

Publication: The 1932 first issue was in fact over the Winthrop Rogers imprint.

Notes: Jelka Delius, writing to Henry and Marie Clews on 23 January 1923, stated 'Binding the Poet has translated a Verlaine song most admirably'. FD, writing to Universal Edition on 18 May 1923, referred to *ein von ganz kurzem komponiertes Verlaine-Lied . . . eine sehr schöne Übertragung von Rudolf Binding*. On 13 September 1925 JD wrote to Philip Heseltine: 'There is also the Verlaine song "Avant que tu ne t'en ailles" . . . ready for publication'.

VI Works for orchestra alone

VI/1 FLORIDA

124

MS: The original autograph full score (a) was bound and it indicates the instrumentation in German; the revised ditto (b) uses French nomenclature.

Inclusion on the 1935 list proves that these MSS were originally in the possession of the Delius Trust. They were apparently sent to their present home, the Grainger Museum in Melbourne, Australia, together with MS drafts, sketches and fragments of various other works, in September 1948. The 'audit trail' for this transaction remains somewhat obscure; their location and travels were evidently at one time unknown to the Trustees, who in 1961 wished to send the *Florida* MSS to Jacksonville, Florida, in what would have been an even more appropriate gesture than their subsequent gift of the *Koanga* MS.

No microfilm or photocopy had been retained before the *Florida* MSS were sent away. Fortunately, however, Sir Thomas Beecham possessed a set of MS parts; when he next took the work up, he had his then librarian, George Brownfoot, raise scores from these parts. These scores (d) are now in the DT/TB Acc. and are in four separate gatherings, pp. 43, 21, 40 and 37; they were used and marked by Beecham and subsequently became the *Stichvorlagen* for Boosey & Hawkes' 1963 publication. It is perhaps hardly surprising that that first edition, thus three times removed from the composer's original MS, should prove so unreliable. It should not need saying that here, as in all other such cases, Delius's MS and intentions are perfectly clear.

Publication: The score issued in 1963, for all its faults, should be considered Vol. 20 of the Collected Edition. The non-availability to editor and publisher of the original MSS resulted in an exceptional number of incorrect readings in this first publication; the corrected reprint in study-score format published in 1986 is an endeavour to redress the situation.

Notes: FD's reference to the reworking of *two of the chief movements* may be explicable on the grounds that the third movement, as published, falls into two distinct parts—entitled, in the revised MS, *Le Coucher du soleil* and *Auprès de la Plantation*/(*Danse de Nègres*).

125

126 VI/2 HIAWATHA

MS: A few pages of pencil sketches have now been identified in DT/TB/10/1 but the missing pages 4-17 and 46-53 of the autograph remain unlocated.

Performance: An excerpt, transcribed and (in part) transposed by Andrew J. Boyle, was recorded in Oslo by the NRK Broadcasting orchestra, cond. Sverre Brusland, on 14 December 1983 for use in the film 'Bakom synger fjellene' (From the high Solitudes) first shown by Norwegian Television on 13 January 1984. The MS score and parts of this excerpt are in the DT Archive, Acc. 225/228.

127 VI/3 RHAPSODISCHE VARIATIONEN

Nothing need be added to the original entry.

127 VI/4 [THREE PIECES for string orchestra]

MS: The thought had occurred that the item listed as 'MS score of a piece for strings, 1888' might refer to the missing portion of the early String Quartet, see VIII/1. No such item, however, was included in the DT/TB Acc. despite this entry on the Beecham Library list.

A short piece for strings (Andante, E \flat major, undated; not in Delius's hand and maybe not even of his composition) was however found in this accession and is described under DT/TB/10/3 in Part 2 below.

127 VI/5 [UNE] IDYLLE DE PRINTEMPS

Morceau symphonique pour Orchestre (G major)

Orchestra: 3. 2. 2. 2—4 Horns—Timp.—Harp—Strings (French).

MS: Autograph full score, DT/TB/1/1, pp. 29, dated Fritz Delius 1889.
See plate 6.

Notes: An inscription on the titlepage in French has been incompletely removed, but remains only partially legible.

The work remains unpublished.

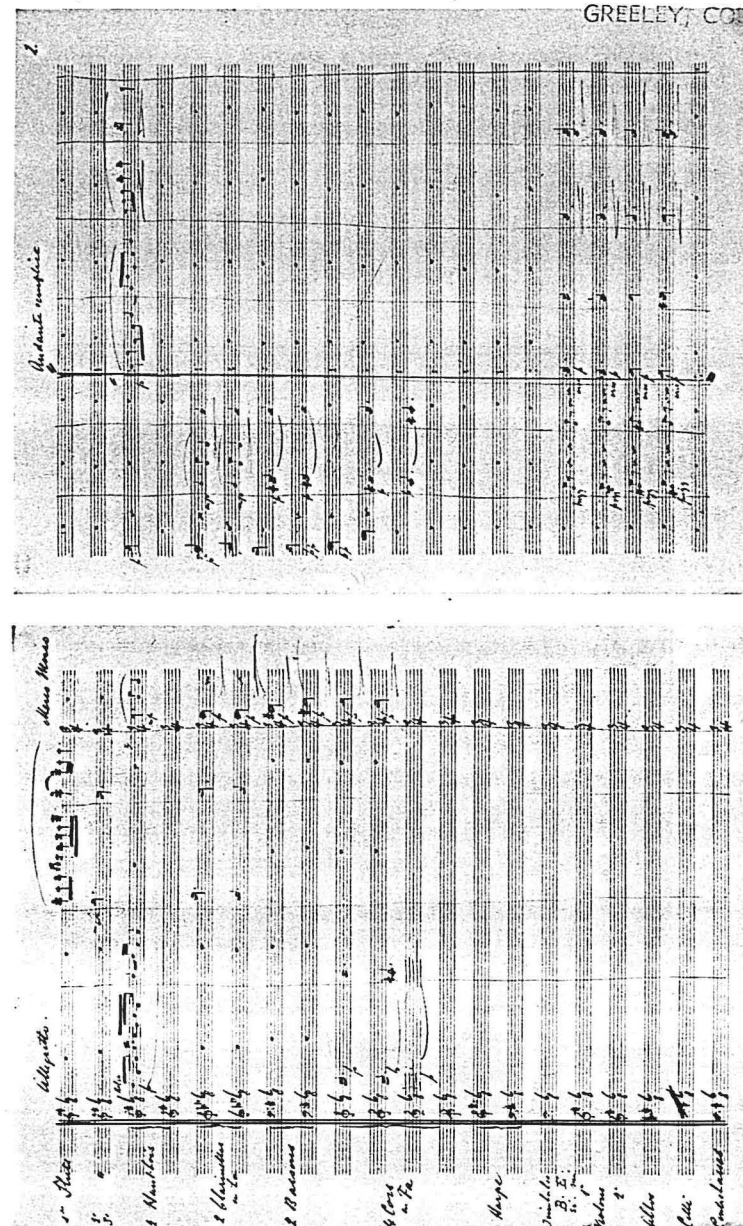


Plate 6: *Idylle de Printemps*. The first two pages of Delius's manuscript score, dated 1889



- | | | |
|----------------------------------|-------------------------|-----------|
| 1. Marche (<i>see plate 7</i>) | Tempo di Marcia | (C major) |
| 2. Berceuse | Andante tranquillo | (G major) |
| 3. Scherzo | Allegro vivace | (G major) |
| 4. Duo | Andante | (B minor) |
| 5. Tema con Variazione | Allegro (poco maestoso) | (E minor) |

Date: May 1889 (MS).

Orchestra: Picc. 2. 2. 2. 2—4. 2. 0. 0—Timp. Cymb. Tambour—Strings (French).

No. 2 is scored for only 1. 1. 1(2). 1—1 Horn—Strings (without double basses) plus Harp.

No. 4 is scored for only 2. 2. 2. 2—Strings.

MS: Autograph full score, DT/TB/1/2, pp. 58 dated *Fritz Delius Mai 1889*.

Publication: } none.
Performance: }

Notes: TB 37, 52. PW 160 (198) does not include item 4. In fact, he obscured matters even more by separately listing *Marche Caprice* and *Schlittensfahrt* as 'Two pieces for orchestra 1888'. There is no evidence in the music Archive that these two works ever belonged together and the dates given on the MSS differ in each case from those given by Heseltine.

In a letter to Grieg, n.d. but probably early June 1889, FD listed all five movements of this Suite. Beecham, in the original draft of his book, listed four movements, viz. nos. 1, 2, 3 and 5 (as PW) and did not confuse the issue, as his published book does, by mention of the irrelevant *La Quadroone* (see next item).

(128) VI/6(a) SUITE DE 3 MORCEAUX CARACTERISTIQUES pour orchestre

1. La Quadroone (une Rhapsodie Floridienne)
Allegretto gracioso (F# minor)
2. Scherzo Presto (E major)
3. Marche Caprice Allegro con moto (Tempo di Marcia) (C major)

Date: 1, 1889; 2-3, 1890 (MSS).

Orchestra: No. 1: Picc. 2. 2. CA. 2. 2-4. 2. 3. 1—Timp. Trgl. Cymb.—Harp—Strings (French).

No. 2: as above, but omitting 3rd Trb. Tb. Trgl. (Italian).

No. 3: Picc. 2. 2. 2. 2-4. 2 Cornets. 2. 3. 1—Timp. Trgl. BD. Cymb. Tambour—Strings (French).

MSS: Autograph full scores, DT/TB/1/3, pp. 18, 36, 16, signed. Item 1 is dated in pencil 1889, items 2-3 (in ink) 1890. See plate 19.

Publication: item 3 only:

1951, Joseph Williams, full score 5812 and miniature score ed. no. 2, pp. 22, 'Edited and Arranged by Sir Thomas Beecham'. This publication omits (but absorbs) the parts for piccolo and cornets; the *Stichvorlage*, incorporating this reduced orchestration, remains at present unlocated. items 1-2: still unpublished.

Performance: item 3 only: 21 November 1946, London, Central Hall, Westminster, RPO, Beecham.

Notes: TB 37, 52. The *Marche Caprice* is indeed an extended (and much improved) revised and rescored version of the *Marche* which had opened the *Petite Suite* of 1889, see previous entry VI/6; the scherzo movements forming the centrepieces of these two suites have, however, nothing in common. (Note: some earlier MSS in draft form entitled *Nuit en Florida* or *Rhapsody Floridienne* have no material in common with item no. 1 of the present work. These MSS are now in DT/TB/10/1.)

VI/6(b) MARCHE FRANÇAISE

128

(G major)

Date: 1890 (MS)

Orchestra: Picc. 2. 2. 2. 4-4. 2. 2 Cornets à pistons. 3. 1—Timp. BD. Cymb. Tambour. Trgl.—Strings. (It goes without saying that so Gallic a specification, including as it does both cornets and 4 bassoons, is designated in French.)

MS: Autograph full score, incomplete, DT/TB/1/4, pp. 17, dated Fritz Delius 1890. See plate 20.

Publication: } none
Performance: }

Notes: The autograph pencil score of an unfinished *Marche des Marionnettes*, n.d. but apparently of this period, is now bound into DT 39 ff 14-17 (RL 135), pp. 7, unpublished. The orchestra demanded was 2. 2. 2. 2-4. 2. 3. 1—Timp.—Strings.

VI/7 3 SYMPHONISCHE DICHTUNGEN

1. Sommer Abend Adagio quasi Andante
2. Winter Nacht Allegretto con moto
3. Frühlings Morgen Andante molto tranquillo (see plate 8)

Date: The MS of item 2 is dated 1889; those of nos. 1 and 3, 1890.

Orchestra: Nos. 1 and 3: 3. 2. 2. 2—4. 2. 3(Tenors). 1—Timp.—Strings (French)
No. 2: Picc. 2. 2. 2. 2—4. 2. 2 Cornets. 3. 1—Timp. 'Schlitten Schellen ou grelots'. Cymb.—Strings (all, except the jingles, named in Italian).

MSS: Autograph full scores, DT/TB/1/5, pp. 17, 22, 19, signed and dated; also complete MS performing material. The MS of item 1 does not appear to have been that used by the engraver.

Publication: item 2: Complete orchestral material is also published in the Boosey & Hawkes HSS series, no. 302. The score (20346) was engraved from the MS copy now in DT49.

item 3: Orchestral material, Boosey Hire Library.

Arrangements: item 2: The piano arrangement by RT is included in Booseys' Album of piano solos, 20409 (1978).

Notes: No further sign has yet been found of a Tone-poem entitled *Autumn* which is mentioned in some Beecham documents. In a letter to the Trust dated 21 April 1949 Sir Thomas makes the gnomic comment: 'The piece *Autumn* may one day be published, but under another title. If so you will have due notice of this'. Nothing more of this project can be traced.

For the original Ger. epigraph to item 2 see p. 141.

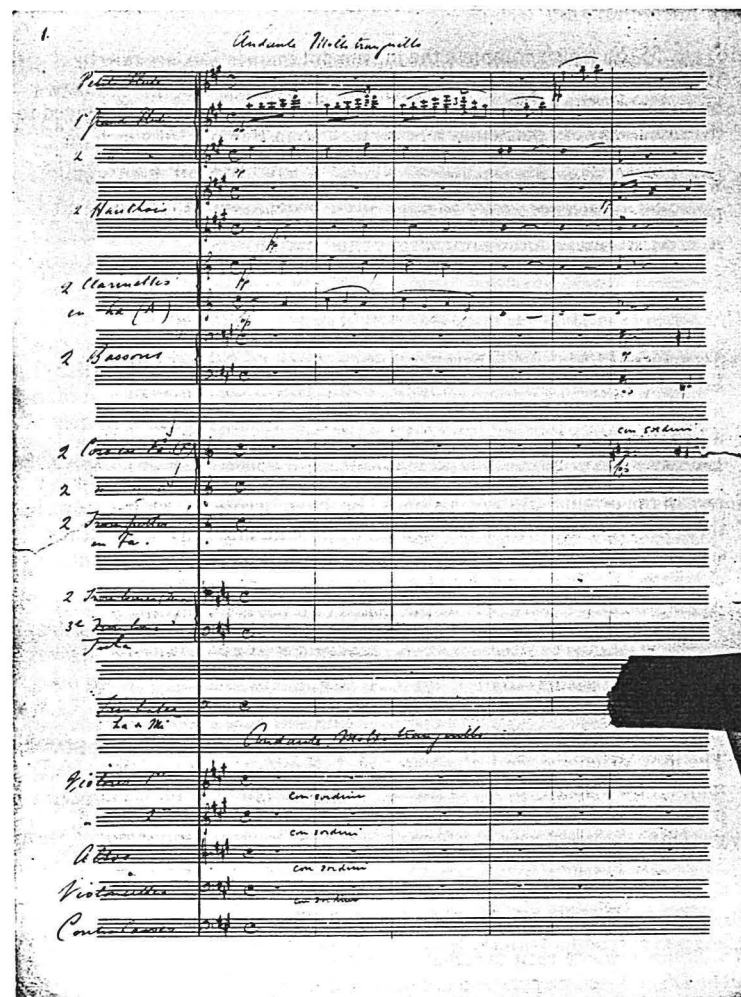


Plate 8: *Frühlings Morgen*. The first page of Delius's manuscript score, dated 1890

130 VI/8 [orchestral work, including A L'AMORE (sic—?l'Aurore)]

MS: pp. 56–70, which complete the movement in question, are now in DT/TB/10/1; these pages follow the portion paginated [46] 47–55 now bound into DT 39. Other pages in the DT/TB Acc. may have belonged to the same work; in particular a Scherzo, also in B major, of which an incomplete MS of pp. 2–13 bears many annotations linking it to works with a Florida background and deserves special mention.

In my present opinion, the heading to f 19b in DT 39 should be read as A L'AURORE; a more appropriate title, maybe.

130 VI/9 PETITE SUITE D'ORCHESTRE [1890]

Performance: 13 May 1978, Stratford-upon-Avon College of Further Education, Beauchamp Sinfonietta, cond. David O. Tall. (The MS material prepared for Sir Thomas Beecham was used for this performance; it has since been transferred by the Delius Trust to the Boosey Hire Library.)

Notes: In the original draft of his book, Beecham wrote '... shorter suite in three movements, written for strings, woodwind and horns only. It is a simple and gracious piece and consistently musical, but less original and characteristic than some things in its predecessor or even in Florida'. Again, the altered sentence as published (TB 60) is misleading.

Note

Fragments of various drafted scores of unfinished or incomplete works survive in DT/TB/10/1; all apparently date from this 'Paris period'. The most extensive are *Valse lente* (pp. 5, E minor); *Serenade* (pp. 15, D major); *Ouverture* (pp. 12, G minor) and an *Elegie* (pp. 14, C minor) previously entitled *Idylle de la Nuit* and *Plainte d'Amour*. See Part 2, p. 188.

131 VI/10 PAA VIDDERNE (Sur les cimes)

MS: Some sheets of early sketches for this work have been identified among the DT/TB Acc. papers and are now filed in 10/1.

Publication: The MS orchestral material prepared for some recent performances is now in the Boosey Hire Library; Beecham's set, with his markings, is in DT/TB Acc.

Performance: Preliminary handbills for the performance at the 1946 Delius Festival listed this work under the surprising title of *Under the Pines*, a misreading that stretches the imagination to its utmost in any effort to explain its provenance.

VI/11 OVER THE HILLS AND FAR AWAY

132

MS: (c). Orchestral material, in the same hand as this MS, evidently dating from 1897–1899, is now in DT/TB Acc.

(d). This MS is described in RL 44–45. It was erroneously described as an original in Otto Albrecht's *A Census of Autograph Music MSS*... (Philadelphia, 1953), p. 107. A negative photostat is now in DT/TB Acc. A further MS, (f), viz. a copy in the hand of ?Wm. Borner, pp. 68, undated, is also now in DT/TB Acc.

Apparently MS (d) formed the basis for the 1950 publication and it contains Beecham's markings; these markings were also added in pencil to Fenby's other MS (e). MS (f) incorporates these marks but also has some extra performance indications, not to be found in the printed copy. Finally (?) it is to be noted that a large-size dyeline print-out of the publisher's proof sheets, now in DT/TB/E, includes new (and often differing) pencil markings by Beecham on pp. 1–33 only.

Publication: The score issued in 1950 should be considered to constitute an interim text of Vol. 23a in the Collected Edition.

VI/12 APPALACHIA (1896)

133

MS: Examination of several surviving MS 2nd violin parts of this work (subsequently reused for other purposes and now filed in DT/TB/5/3) reveals that the lacuna in the Autograph may fairly conclusively be made good by the repetition of material from pp. 9–10 to replace the missing p. 15.

Publication: MS orchestral material is available from the Boosey Hire Library. This includes a transcribed full score prepared by Dr. Philip Jones.

Notes: A number of sheets of sketches, some for *Nigger Rhapsody* (obviously the present work) or *A Southern night* (ditto) are now in DT/TB/E. Here are also to be found a number of pages of draft score, on the *Appalachia* material, possibly emanating from the recasting of the 1896 work into the later masterpiece. More than one of these exhibit an opening fanfare for 4 horns not used in the final version.

VI/13 LA RONDE SE DÉROULE

136

Orchestra: The MS specifies the string strength as 16. 16. 12. 12. 10. This may be compared with the numbers indicated in the final MS (see VI/15 below)—also with the differing requirements demanded by the MS and printed score of *Paris* (see VI/14).

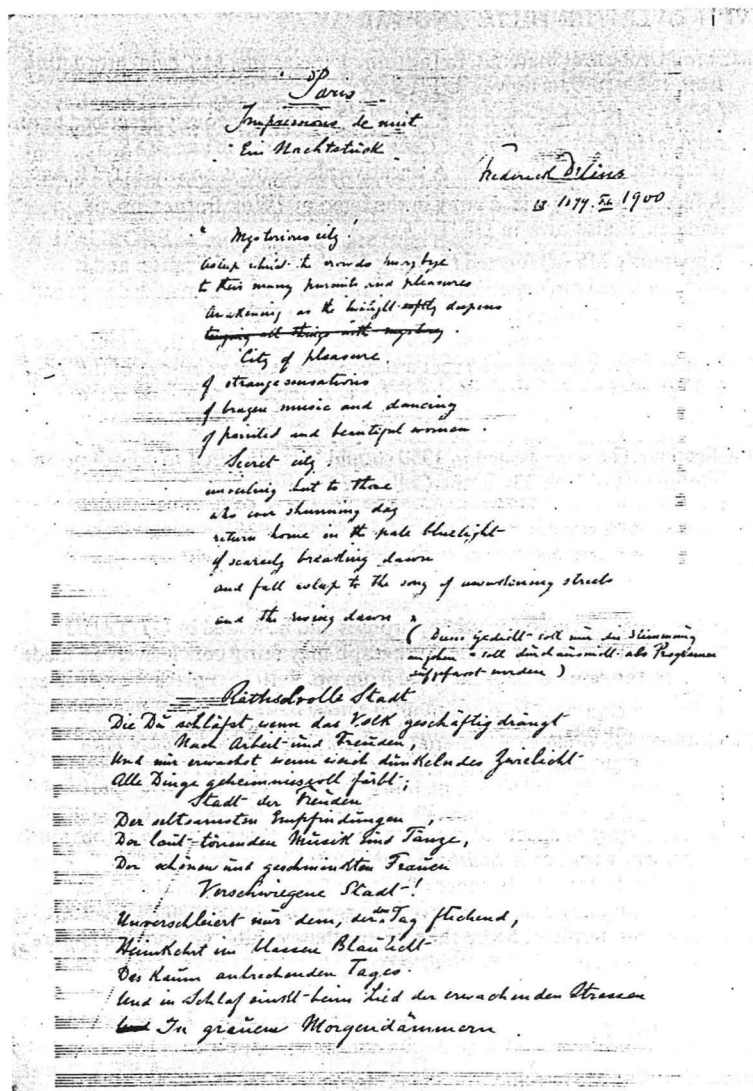


Plate 9: Paris. Delius's inscription on the flyleaf of the manuscript

VI/14 PARIS

Impressions de nuit [on MS] Ein Nachtstück

137

Date: October 1899–February 1900 (on MS).

Orchestra: The MS specifies the string strength as 20. 16. 12. 12. 10.

MS: (a). The *Stichvorlage* remains untraced.

(b). Autograph full score, in a version very slightly earlier than that published, now DT/TB/A/2, pp. 56. Instrument names are in English. This MS bears clear signs of use for performance. The musical text agrees with that of the two-piano arrangement made by Julius Butts.

(c). The continuation and completion of the draft score of *Scènes Parisiennes* (DT 40; RL 150–151), pp. 28–53, is now in DT/TB/8/1. Although pp. 37–41 appear to be missing (p. 42 backing up on p. 36), marks indicate that the section involved is a reprise. See Part 2, p. 173.

Publication: The parts are handled by Universal to their no. 6001.

The re-engraved full score issued by Universal in 1965 should be considered as Vol. 23b of the Collected Edition.

— 1982, Universal Edition, study score 13874 reissued (with plate no. 6900) with further corrections and with titlepage of the 'Complete Works . . . (revised and edited by Sir Thomas Beecham and Eric Fenby)'.

Arrangement: In September 1977 Butts' arrangement was revised (using pasteovers) in accordance with the printed full score by Eric Fenby, for a performance given on 12 December 1977 at the Queen Elizabeth Hall, London, by John Kozar and Francis Routh. In so doing a project considered by H. Balfour Gardiner 50 years before, but not completed, was ultimately carried through (v. Lloyd 174); it was appropriate that the performance listed took place at a Gardiner Memorial Concert.

Notes: In a letter to Philip Heseltine, undated but postmarked 23. De. 1914, FD had quoted the *original words I wrote over the score—I also called it 'A night-piece' 'The song of a great city'* (BL Add. 52547 f 103). On the flyleaf of the above MS score (b) is a slightly longer version of this poem together with a Ger. trans., subsequently deleted in blue pencil. See Part 2, p. 199, also plate 9.

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139 VI/15 LEBENSTANZ

Orchestra: The final MS (b) specifies the string strength as follows:

16. 16. 12. 12. 12. The published score misreads the percussion parts in several places.

MS: (a). The titlepage to this MS, with several attempts at a definitive title, is found separately in DT/TB/E/4, see Part 2, p. 216, together with other associated material.

140 VI/16 BRIGG FAIR

MS: (d). 6 pages (9–12; [13–14]) of a pencil draft score, bearing the 'skeleton' of cues 12–15 of the final work, are now in DT/TB/E/4.

Note: The specific mention of the 1907 autograph MS on the 1935 list proves that this MS was then in the ownership of the DT, just as the double entry for this and the altered [?copy] MS on the 1952 list documents their then transfer to the Beecham Library. Evidently they were displaced before the transfer of the Beecham/Delius MSS to the DT Archive in 1982, as they did not figure in that transaction.

Among the orchestral material then transferred, however, is an original MS set of wind parts, in Breitkopf wrappers, for this work; of these, the 1st flute was in the first state of the part and it has been altered to the final version by pasteovers wherever necessary. (This clarifies the letter to Bantock from which quotation was made.) The changes in the introduction appear to be minor.

141

Publication: Universal Edition catalogued the parts to their no. 6903. The (re-engraved) Philharmonia miniature score may be dated 1925. The re-engraved full score issued by Boosey & Hawkes Inc. in 1953 should be considered Vol. 24b of the Collected Edition. The latter publishers have in 1985 reissued their edition in study-score format, HPS 981, to the original plate number (8885).

VI/17 IN A SUMMER GARDEN

142

Orchestra: The original MS (DT 23) called for *chromatic* timpani.

MS: Now in DT/TB/8/2 is a pencil draft score of the earliest version, pp. 35; also a slightly later draft of pp. 18–21. The former reveals the long search for the *mot juste* of the definitive title: almost a dozen rejected essays—including *A Song of Summer*—precede the final choice; see Part 2, p. 173.

Publication: MS orchestral material of the *original version* is in the BBC Music Library.

Revised version: Universal Edition allocated their no. 6910 to the printed parts. They also reissued a study score in 1982, still to their no. 13873 (rather than the previous no. 6911).

Arrangements: The autograph MS of Philip Heseltine's arrangement for piano solo, pp. 16, signed but undated, is now in the DT Archive, Acc. 208. This version was published in 1982 by Thames Publishing in their British Heritage Series, 1, pp. 20–36. FD, in a letter to Universal Edition dated 3 November 1923, had written: *Diese Klavierauszug ist als Klavierstück mit ganz besonderer Rücksicht auf Klaviermässigkeit u. Wiedergabe des Eindrucks des ganzen Stückes gemacht u. darum ganz besonders wertvoll*—adequate justification for its ultimate appearance in print.

The MS of an unpublished arrangement for two pianos by William L. Reed remains with the arranger.

143

146 VI/18 A DANCE RHAPSODY [No. 1]

MS: A pencil draft score of the whole work, except for the very beginning and the coda, pp. 20, is now in DT/TB/8/3. This is headed *Harmonic Dances*.

Publication: Universal Edition allocated the no. 6907 to the parts. The (re-engraved) Philharmonia miniature score may be dated 1925. In 1982 Universal reissued the study score to the old no. 6908, copying the original publication and not the Philharmonia re-engraving.

Arrangements: The MS of an unpublished version of this work with reduced scoring, made by William L. Reed, remains with the arranger.

Notes: A word may here be interpolated concerning FD's use of the bass oboe, encountered for the last time in this work. Although all the published scores concerned specifically nominate this instrument (as do the *Stichvorlagen* for those it has been possible to trace), the draft scores first described in Part 2 below name the heckelphone instead in the cases of *Fennimore*, *Songs of Sunset* and the present work (though not in those of the *Mass of Life* or the *Requiem*). The New Grove, writing with apparent authority on the instrument in question, states that Delius 'intended [the parts] to be played on the heckelphone, as the German editions of his scores show'. This opinion may be instantly disproved by a single glance at the 'editions' [sic—?publications] involved, all of which invariably specify the bass oboe and nowhere even mention the other instrument. Grove's confusion may have arisen from FD's undoubted frequent specification of a sarrusophone as alternative or substitute for the more usual contra.

Whether Delius, or his audience, could readily identify the difference in voice of the two instruments in question is uncertain; even in the *Mass*, in no. 4 of part 2, where a matching bass partner to oboe and cor is imperatively demanded, one has occasionally heard this lower line played—and beautifully played—on the bassoon.

VI/19 TWO PIECES FOR SMALL ORCHESTRA

147

MS: (b'). A draft score of no. 2 (with enhanced orchestral requirements), also a sketched commencement for the same, are now found in DT/TB/9/1. Both exhibit considerable musical differences from the opening pages of the finished work. See plate 10.

(d). A complete 2-stave pencil draft of no. 1 is now in the same group of the Archive; see Part 2, p. 177 for full details, also plate 26.

Publication: A miniature score was also issued by Tischer & Jagenberg.

Performance: The letters cited, dated 22 and 24 October, were from FD to Jelka Delius, not to Ernest Newman.

Arrangements: No. 1: For piano solo by Philip Heseltine; MS, pp. 3, DT Archive, Acc. 208; published 1982, Thames Publishing, British Heritage Series, 1, pp. 15–19.

Notes: See also *The Musical Times*, June 1984, pp. 315, 317 (RT): *A fresh glance at two famous scores*.

VI/20 NORTH COUNTRY SKETCHES

149

MS: Pencil draft scores for all four movements (no. 4 defective) are now in DT/TB/8/4; also a pencil full score of *Autumn: The wind sounds in the forest*, 1913 and numerous sketch sheets.

Performance: Beecham, on occasion, was known to have reversed the order of the two middle movements.

Notes: The *Dance*, at first planned for larger orchestral forces (see p. 174), may have been intended to stand separately, on the further evidence of its original titlepage (see RL 88).

VI/21 AIR AND DANCE

Publication: The 1931 score (which appeared under the Winthrop Rogers heading) was handled by Universal to their no. 10311; the parts to no. 10312.

Arrangements: Eric Fenby's arrangement for piano solo became UE no. 10310. This arrangement was included in Boosey & Hawkes' Album of piano solos (20409) issued in 1978. Fenby's arrangement for flute and piano was published in 1977 by Boosey & Hawkes, 20382, pp. 8-11.

Notes: Jelka Delius wrote to Heseltine on 14 October 1925 'Fred cannot make up his mind now to publish . . . as he does not quite like the end'. Heseltine had evidently made an arrangement of this work for violin and piano, which was referred to in letters to him from FD, 6 July 1929 and JD, 8 August 1929.

VI/22 A DANCE RHAPSODY No. 2

151

MS: A pencil draft full score, pp. 22 (incomplete), together with 4 pages of pencil short score sketches, are now in DT/TB/9/3.

Arrangements: For piano solo by RT, 1983 (MS, arranger).

VI/23 EVENTYR

152

MS: A few pages of pencil draft full score are now to be found in DT/TB/E/4.



Plate 10: *Summer Night on the River*. The first page of an earlier draft manuscript score in Delius's hand

153 VI/24 A SONG BEFORE SUNRISE

Publication: In 1984, Stainer & Bell reissued this work in study-score format, B 634, pp. 18, based on the revised impression of the full score and incorporating a few further corrections.

Arrangements: For piano solo by Eric Fenby; *MS*, coll. RT, pp. [3]; published 1982, Thames Publishing, British Heritage Series, 1, pp. 6–14.

154 VI/25 POEM OF LIFE AND LOVE

Date: Despite the dates and evidence previously given, FD wrote to Emil Hertzka of Universal Edition, to whom he had promised the work, on 1 December 1920: . . . *das Poem of Life and Love noch nicht fertig ist*; as witness the continuing work evidenced by the chaotic state of the original *MS*.

MS: [The following entry amplifies this subsection:]

(a). The autograph full score, dated 1918, pp. 50, has now become dispersed as follows:

pp. 1–31 and 48–50 now DT 31 ff 1–23 (RL 96–98)

pp. 32–43 now DT/TB/8/5

pp. 44–47 now Bodleian, Western MSS, Don. b. 2.

(There are many deletions and alterations, especially in the earlier pages.)

(b). Copy in the hand of Jelka Delius

pp. 1–20 (partly corresponding to pp. 1–27 of the autograph), now DT 31 ff 24–33 (RL *ibid.*)

pp. 21–25 (corresponding to pp. 28–32 of the autograph); also some other pages, not continuous; now DT/TB/8/5

A more detailed study of this complicated item will be found in Part 2 below, in the section devoted exclusively to the *MS* Archive, pp. 174–6.

Arrangement: Further pages of the two-piano arrangement, some in the hand of Balfour Gardiner, others in that of Eric Fenby, were also found in DT/TB Acc. and are now grouped in 8/5 thereof.

Notes: Although the evidence shows that FD's continued work on this score was incomplete, being overtaken by his incapacity, it is incorrect to describe the *MS* as either 'lost' or 'unfinished', as is usually done.

VI/26 A SONG OF SUMMER

155

Orchestra: In the earlier sketches the sarrusophone was retained, to yield place to the contra in the final score; which nonetheless maintains the (uneconomical, for so short a work) original orchestration of the *Poem of Life and Love* from which it derives.

MS: The *Stichvorlage* in the hand of Eric Fenby, formerly in the archives of the publisher Boosey & Hawkes, was sent to Jacksonville University, Florida, USA, in March 1978.

Publication: The full score (published under the Winthrop Rogers imprint) in fact extended to 19 pages only, though the miniature, starting on a R.H. page, ran to 20. This was also handled by Universal Edition to their no. 10319 (parts, 10320).

Notes: An approximate concordance of this work as published against the *Poem of Life and Love* (using the 2-piano version of the latter for clarity) follows:

bars 1– 15	newly dictated (cf. EF 82, 132–147)
16– 55	PLL bb. 74–112, with a few modifications
56– 63	newly dictated (cf. DT 31 f 35a, in EF's hand)
64– 67	PLL bb. 161–164 (see also DT 31 f 36a <i>ibid.</i>)
68– 71	(based on bars 64–67)
φ { 72–76	PLL bb. 137–141, with additions
77–89	newly dictated (86–89, cf. PLL bb. 115–117)
72– 90	in DT/TB/8/5 is EF's short score draft
90–146	PLL bb. 297–351, with a few modifications
147–155	originally dictated as a commencement (RL 99)

φ In the first (late 1928) draft for the work (EF 43–45), PLL 158–177 stood here, see DT 31 ff 37–43, RL 99; what became the last page of the final version (1929) stood at the start of this early version, cf. EF 36.



Plate 11: *Fantastic Dance*. A page of the piano reduction in the hand of Eric Fenby

VI/27 IRMELIN PRELUDE

158

MS: (*a'*). Another full score in the hand of Eric Fenby, entitled 'Prelude to the opera Irmelin/Frederick Delius 1890', pp. 7, is now in DT/TB Acc. and it includes Beecham's markings—here in part additional to those in the printed score.

Arrangements: Eric Fenby's piano solo arrangement is included in the Album of piano solos published (20409) by Boosey & Hawkes in 1978.

Notes: An approximate concordance with the sources in the opera of the same name follows:

<i>Irmelin Prelude</i>	<i>Irmelin Opera</i>
bars 1–24, condensed from	I/1–46
24–33, transposed from	III/39–48
34–42, repeated and developed from 27–33*	
42–52, transposed from	III/49–58
53–61, from	I/17–25
62–64, transposed from	I/690–692

* EF later recalled his work on this passage with the characteristically wry comment that 'it might have helped to know where [we] were going' (David Tall, *The Fenby Legacy*, op. cit. p. 16).

VI/28 FANTASTIC DANCE

159

Orchestra: The specification should be corrected to read:

2 (Picc.) 2. CA. 2. 2–4. 2. 3. 1—Timp. Cymb. Glock.—Harp—Strings.
A part was originally written for the sarrusophone, but this was later erased by EF from his MS, doubtless on practical grounds.

MS: The autograph pencil draft full score (incomplete—bars 1–20 only), undated and untitled, is now in DT/TB/9/3. Also in the same collection is the pencil 2-stave draft of music, some of which was subsequently modified and used by FD, with EF's assistance, to form the middle section of the piece. No example of their joint work is more fascinating, nor more skilful, than the evolution of this typical 6/8 section from a 3/4–2/4 draft and its characteristic orchestration; nothing more appropriate than FD's subsequent dedication of the finished work to his young collaborator. It is therefore from this section that a page has been chosen for reproduction as *plate 11*.

VII Works for solo instrument(s) and orchestra

161 VII/1 SUITE for Violin and Orchestra

Date: The French names of the instruments and the handwriting in the MS score make a slightly later date, say 1890–91, likely for completion of this MS (cf. MS of *Maud*, RL 31 and illustration on her plate 6).

MS: A sketch for the opening bars of the first movement, headed *Suite*, is to be found in Notebook 3.

Publication: Orchestral material, Boosey Hire Library, including piano (rehearsal) score by RT (MS, arranger). In this material the 3rd flute is cued in and some practical redistribution of Delius's original parts for horns 2 and 3 has been introduced.

Score, first publication 1985, Boosey & Hawkes, in Collected Edition Vol. 28, pp. 1–70.

Performance: Sir Thomas Beecham wrote to FD on 1 December 1907: 'Also please do not forget about that Violin Suite for Marie Hall's concert'. Nothing further is known of this project.

— 28 February 1984, Radio 3 broadcast; Ralph Holmes, BBC Scottish Symphony Orchestra cond. Vernon Handley (recorded on 24 May 1983, Glasgow).

— 24 March 1984, St. John's, Smith Square; Ralph Holmes, Young Musicians Symphony Orchestra cond. James Blair. Repeated by the same performers on 25 May 1984 at Cheltenham Town Hall.

162 VII/2 LÉGENDES (SAGEN)

MS: p. 52 of the MS has now been identified; it is now in DT/TB/D/1. Originally it bore but one bar of music, returning to the principal key of F# major, at which point the work was evidently abandoned. The extent of this incomplete work is thus conclusively established. (The remainder of the sheet in question was later used for sketches for *Cynara*.)

Note: Extensive drafts, in two-piano form, for another work for piano and orchestra dating from the same or an even earlier period are found in DT/TB/10/1, see p. 187. Much of this material relates to a (? three movement) work in the basic key of C# minor, see plate 28. A further gathering headed *Fantaisie pour Piano & Orchestre* in the same format is in G minor and shares some thematic material with other early drafts for orchestral works.

VII/3 LÉGENDE pour violon & orchestre

MS: An autograph version with piano accompaniment, no title, pp. [10], in ink, score only, is now in DT/TB/5/4. In several places the piano part is incomplete or missing; also some sections differ from the corresponding parts of the published version, see Part 2, p. 151. In the final *Vivo* section, reminiscences of the opening melody appear in the accompaniment.

In the archive of the RNCM, Manchester, is a later (copyist's) MS, pp. 11, n.d. ('Legende für Violino und Pianoforte von Fritz Delius'), evidently of the first definitive version of the work in this form. This MS alone bears a tempo indication, viz. 'Ruhig und stimmungsvoll'.

Closer inspection of the autograph orchestral score in DT 8 has revealed that a number of retouchings were subsequently entered therein: the 2nd horn part in bars 65–66 and 69–71 and the soloist's octaves at the climax will serve as examples. It is now clear that the Manchester MS is almost identical in musical content and layout with the original state of the orchestral autograph, before these retouchings were added. The existence of the above two MSS of the violin/piano version and the close agreement between the second one and the original state of the orchestral version must surely support the view proffered in RT Cat 163, namely: that the piece was originally set with a piano accompaniment which was later orchestrated.

The violin/piano version later published (by Forsyth in 1916) differs yet again from the two earlier MSS so far described. Not only are all the later retouchings from the orchestral MS here included, but a cut of 4 bars is made after bar 102. Also, the pianistic texture and layout of the whole page from bar 96 onwards is considerably enhanced. Unfortunately, the *Stichvorlage* from which this edition was prepared, which might throw some further light on these matters, remains unlocated: it is not with the publisher. In its absence, the provenance and authority of the pianistic rewriting referred to remains undetermined.

Publication: Material of the orchestral version, Boosey Hire Library. (The original material used in 1899, also subsequently by Beecham and others, remains unlocated at present.) Score, first publication 1985, Boosey & Hawkes, in Collected Edition Vol. 28, pp. 71–91.

164 VII/4 PIANO CONCERTO

Orchestra: For the second (three movement) version, the requirements are:
3. 2. 2. 3—4. 2. 3. 1—Timp.—Piano solo—Strings.

MS: [The following important additional information is to be noted:]

(B). Autograph full score of the three-movement version, DT/TB/A. Now defective, this contains pp. 3–26, 31, 33–46 from the first movement and pp. 57–103 (=all of the last movement). The first movement exhibits not only much overworking (in FD's hand) but patchovers, establishing Szántó's modified version of the solo part, were originally affixed to every page; they still survive for pp. 3, 4, 5, 6 and 16 as well as Szántó's ink additions on a number of other pages.

Various other pages of early draft scores survive and are now placed in the same folder; a full description may be read in Part 2 at p. 198.

(b). A separate piano solo part of this version, also in the hand of the 'Paris copyist' is now placed in DT/TB/2.

An orchestral folder containing the complete MS material of the three movement version, as performed in 1904 and subsequently, is also in DT/TB/2.

Some miscellaneous sketch sheets are now in DT/TB/9/1 (see plate 25).

- 166 **Publication:** It has been noted, from dated inspected copies, that Harmonie printings of the two-piano edition appeared with Universal Edition wrappers at least as early as 1912, i.e. well before UE issued their own re-engraved edition in 1921.

After transfer to Universal the number 3902 was allocated to the orchestral parts. Although UE apparently never engraved a revised full score, the intention appears evident from the existence of the copyist's score dated 'Wien 1914' which incorporates the definitive alterations.

The re-engraved score issued in 1951 should be considered Vol. 29a of the Collected Edition.

- 167 **Notes:** Beecham, in the original draft of his book, referred to FD's 'third experiment with [the Concerto], which was in a way a compromise between the two earlier versions. It resumed its first shape of a single movement . . .' The altered text, as printed in TB 135–136, unfortunately obscures this much clearer exposition of the facts.

It is perhaps as well to point out that the correspondence between composer, pianist and publisher excerpted in DLL, pp. 370–374 partially documents an amended score prepared in 1908—after the first performance—by Szántó and Glenck, performed by the former in Leipzig and Halle in the October of that year but rejected by Delius. His approval of Szántó's final recension of the solo part at least is however quite clear from his comment to Grainger in a letter dated 29 April 1914 already quoted in RT Cat 164.

Meanwhile it should also be noted that the patchovers establishing Szántó's rejigging of the Klaviersatz appear in a score (B above) still retaining the three-movement form. Only recovery of the *Stichvorlage* for the first edition, if it still survives, could clarify the later stages in the rewriting of the score and its recasting into a single movement.

VII/4(a) RHAPSODY for PIANO and ORCHESTRA
(unfinished draft) (C major)

Date: Style, handwriting and paper point to the early years of the century for the elaboration of this work; at a time, therefore, when performance and revision of the Piano Concerto in C minor were much in mind.

Orchestra: 2. 2. CA. 2. 3—4. 2. 3. 1—Timp.—Strings—Piano solo.

MS: 11 pages of extensive pencil sketches, much in compressed score, using outsize paper, are mostly only completed as regards the piano part. On p. 10 a section marked *Lied* introduces the *Reverie* (RT Cat IX/5 no. 2) and on p. 11 the *Valse* (ibid. no. 1), each with instrumental counterpoints. This sketch breaks off with a reminder to *develop also 1st Theme*. There are also 12 pages, on the same exceptionally large paper, of a careful draft pencil score of the work which omits some of the material sketched and does not extend as far as that preliminary sketch does. All this material is now in DT/TB/E/5.

Notes: The passing over of this not inconsiderable fragment which totals over 200 bars of music by all those who must have been aware of its existence is singular. Apart from the incorporation of the two early piano pieces, as mentioned above, a thread of continuity binds the highly-elaborated piano part together by the use of a *Brigg Fair*-like melody in the orchestra; this itself derives from the characteristic harmonic sequences common to all the material reviewed above.

This may be the place to mention that passages marked *Concerto*, or *Piano Concerto*, but quite certainly not referring to the published work of that title, are found in a contemporary sketchbook, as also among early notes for *Brigg Fair*.

MS: Few engraver's annotations appear in the autograph full score now bound as DT 26. This MS had evidently been lent to the *Misses Harrison to become acquainted with it* (FD to Heseltine, pmk. 22 Au. 15); their names are pencilled on the titlepage in Beatrice Harrison's hand and signs of her pencillings appear in places where the passage-work has been subsequently altered and overwritten by Delius.

Another autograph full score dated *Spring 1915* (of an earlier state of the work) in DT/TB/3/1 is now defective, lacking as it does pp. 5–16 and 65–68.

Publication: 1985, Stainer & Bell, full score, B648, in Collected Edition Vol. 30 pp. 1–53. Edited by Sir Thomas Beecham.

Arrangements: A piano score, now coll. DT Acc. 219, in an unidentified copyist's hand, dated 'Spring 1915', originally agreed with the earliest state of the orchestral score as revealed in the second autograph listed above. There are alterations and pasteovers in Heseltine's hand.

Another piano score, in Heseltine's hand, pp. 26, is also coll. DT Acc. 219. With this are separate violin and cello parts, both pp. 12, in Heseltine's hand also. In addition, two further MS copies of the cello part, both pp. 8 and in the hand of C. W. Orr, are now in DT Acc. 222. For more detailed descriptions of all this additional material, see Part 2, p. 241.

Note: The final MS of the piano score made by Heseltine and now in BL was Augener's *Stichvorlage* for the published edition. Some minute differences in detail from the published orchestral score, in the very first pages, can be traced back to the earlier orchestral score described above. In a letter to Heseltine dated 11 May 1916 FD wrote *How kind of you . . . to do the piano score over again.*

MS: No engraver's annotations appear in the autograph full score now bound as DT 27.

Pencil sketches, also an incomplete pencil draft full score of the opening section, are now in DT/TB/3/2.

Orchestra: Delius's concern for the use of 3 *tenor* trombones is evidenced by his specific mention in the proof sheets of the score, in the accolade to page 3.

Publication: 1985, Stainer & Bell, full score, B648, in Collected Edition Vol. 30 pp. 57–99. Edited by Sir Thomas Beecham.

Notes: The metronome markings appear as early as the first proofs for the (1919) violin and piano edition.

For information on Albert Sammons' modifications to FD's original solo part, see *Delius Society Journal*, no. 78, January 1983, pp. 4, 18–19. The published score incorporates Sammons' suggestions (which were also written into the MS full score by Delius or Heseltine), e.g. 5 bars from cue 7–2; the broken octave passages at the climaxes; 4 bars at cue 32 and again after 36 and a few other minor changes.

As in the case of the Double Concerto, the première preceded publication; further MS material may therefore have been prepared for the original soloist and this may still survive though at present unrecorded and unlocated.

Note

It is known from a letter dated 17 December 1919 from FD to Percy Grainger that the composition for the latter of a work for piano and orchestra had been mooted. Two double sheets of pencil drafts in short score, obviously in FD's late hand, are headed *Piano Concerto* above an arresting beginning and may have some bearing on this project. These sheets, together with a few pages of ink drafts probably of earlier date, are now in DT/TB/9/3. A 12-bar pencil sketch to be found (inverted) at the foot of the first page of JD's pencil MS of *Prelude III* [sic], DT 35 f 18b (RL 113), consists of material almost identical with the above-mentioned opening phrase; it will be seen to have become the stuff of the first chorus entry in *Songs of Farewell*, III with very little modification.

170 VII/7 CELLO CONCERTO

MS: The autograph full score (*a*), in pencil, pp. 78, is now in DT/TB/3/3; so also are sketches and another earlier pencil draft full score, the latter now defective: pp. 16–31 only. *See plate 21.*

A separate solo part in the hand of C. W. Orr, now DT Acc. 222, includes Beatrice Harrison's extensive bowing and fingering indications on the first 5 of its 7 pages. These indicate that she followed FD's original text of the solo part almost implicitly; this was confirmed by EF's recollection (he also stated that Barjansky did likewise). *See plate 32.*

Publication: Orchestral parts were produced by Universal Edition to their nos. 7022/7022a–e.

1978, Boosey & Hawkes, miniature score 20417 (HPS 910), pp. 59 (reprinted from the original UE full score, with a handful of corrections).

Collation of the original MSS listed above with the *Stichvorlage* and careful consideration of the problems emerging have now enabled the preliminary work to be done by EF and RT as a basis for republication in Vol. 29b of the Collected Edition, for which the score has been completely re-engraved.

Arrangements: The MSS of Heseltine's piano score and solo part, pp. 20, 5 are now also in DT/TB/3/3.

Notes: FD's English directions were in this case suppressed by the publisher and rendered into Italian, at times with somewhat absurd results (e.g. bar 231, 'con moto liquido'). The metronome marks which first made their appearance in the later printings of the piano score are found in a memorandum by Percy Grainger as 'sanctioned by Delius'. Jelka Delius wrote to Beatrice Harrison on 30 May 1923: 'He had never intended to put Metronome marks, but Barjansky, who played so awfully well, had a tendency to play too fast . . . He says, you have always known how to take his tempi'.

VII/8 CAPRICE and ELEGY

171

Orchestra: The orchestral specification equates to that required by the Serenade from *Hassan*, as arranged from the original scoring of that work by Eric Fenby for Beatrice Harrison at a slightly earlier date than the completion of the present work.

MS: The full score is now altered by EF for the titlepage to read 'also arranged for cello solo and piano by Eric Fenby'.

In the DT/TB Acc. at 9/3 (ff 8–14) is to be found the following material relating to this work:

(i). A leaf with autograph pencilled notes on 2 staves of the material utilized for bars 1–19 of the Caprice; also a similar leaf of music used for the Elegy. Both are in FD's hand. *See plate 27.*

(ii). A leaf with a pencil draft in FD's hand of a *Cortège Funebre*, partly on 3 staves; this is a first draft of the Elegy.

(iii). Score in Eric Fenby's hand, in pencil, for cello and piano, headed 'Lament'. This is his penultimate draft for the Elegy (two extra bars occur between bars 21 and 22 of the final work).

For further details of all this material, see Part 2, p. 182.

Publication: The full score was also handled by Universal Edition to their no. 10315 (parts: 10316); the versions for cello and piano to nos. 10317–18.



Plate 12: *Sonata in B*. The first page of Delius's manuscript. The heading and dedication have been obliterated

VIII Chamber music

VIII/1 STRING QUARTET

173

No information has come to hand regarding the survival or location of the missing portion of the MS.

VIII/2 ROMANCE pour Violon

173

Dedication: This may have postdated composition; in 1889 Hertz was only 17.

Notes: In DT/TB/5/4 is the MS fragment of another early piece (untitled and incomplete) for violin and piano. It starts in C minor and extends for 4 pages, plus a rewriting and continuation of pp. 2-4.

VIII/3 SONATA in H dur

174

Dedication: originally *Mademoiselle Charlotte Vormése* (a name so far apparently unknown to Delian studies); but this was subsequently securely pasted over in the score, see plate 12.

MS: Autograph in ink, signed and dated 1892, pp. 37, 15 and sketches, DT/TB/5/4. Incidentally the MS is upright and unbound—Dr. Fenby's recollection quoted in RT Cat 174 must have been of the original MS of *Florida*, not of this Sonata.

Publication: A printout from the microfilm of W. Borner's transcript served as the engraver's copy for publication.

Performance: The violinist partnered by Harold Bauer at the private première was Serge Achille Rivarde (cf. DLL 127). Rivarde (1865–1940) was at the time leader of the Lamoureux Orchestra.

Notes: Study of the autograph material now in the DT Archive—whilst confirming the generally very high standard of accuracy in the transcript—has enabled a few minor corrections to be established. It would seem, also, that the editing of the violin part on the cue line of FD's MS score is copied from that pencilled into the separate violin part. As such it is presumably by the first performer of the work, Serge Rivarde. The Ger. title probably points to the hope of publication by Peters of Leipzig.

VIII/4 STRING QUARTET

175

1 leaf of a *Quartet* (so headed) in C major, and one of another work, G major, *con moto*, are to be found in DT/TB/10/2. These may have some reference to this otherwise enigmatic entry; they are certainly of a much later date than VIII/1.

175 VIII/5 ROMANCE for Cello and Piano

In DT/TB/5/2 are two splendid copyist's copies of this work, pp. 7, 4; one is dedicated to Hollmann in FD's own hand. The cast-off markings noted in the autograph (now in DT 35) are thus seen, on comparison, to refer to this copyist's work, not to an engraver's; the mere thought of any publication earlier than that already listed may hence be dismissed at once. The publication by Boosey & Hawkes in 1976 used as original a photocopy of the MS.

176 VIII/6 SONATA [no. 1] for Violin and Piano

MS: [The following considerably extended entry should replace the whole section:]

(a). A 4-page strip of sketches, chiefly for this work but also for *Brigg Fair* (hence, early in the history of the Sonata), extensively annotated by Eric Fenby in 1947, was sold at Sotheby's on 12 May 1981. Of many similar strips (see p. 193) one referring to this work is now in DT/TB/9/1.

(b). Autograph pencil sketches, DT 34 ff 1–12 (RL 107), undated but attributed to 1905, for most of movements 1 and 2 only.

(c). Autograph (complete) in ink, in the archive of the RNCM, Manchester; pp. 32, no title, undated. The music corresponding to the published p. 15 is on a separately-inserted, un-numbered sheet; the last two pages of the MS have also been rewritten (chiefly as to the violin part) on a further un-numbered sheet.

(d). Copy of the score (in a hand understood to be that of R. J. Forbes), also in the archive of the RNCM, Manchester, pp. [37]. The insertions mentioned under (c) above are also here on separate sheets, probably in the hand of Jelka Delius. The separate violin part in the same hand as this main MS (d) is now in DT 34 ff 43–50 (RL 108), pp. [13]; the additions and alterations above-mentioned being added in other hands.

(e). Copy in the hand of Philip Heseltine, DT 34 ff 13–35 (RL 107), pp. 45, dated 1915, complete. This MS became the publisher's *Stichvorlage* for the score.

(f). Another separate violin part, with Arthur Catterall's editing and possibly in his hand, (which formed the *Stichvorlage* for the separate part) is also in DT 34 ff 36–42 (RL 107), pp. 11.

(g). Another MS copy of the score, used by May Harrison, pp. 34, is also now coll. DT, Acc. 222.

(h). Miscellaneous sketch sheets now in DT/TB/9/1 are chiefly for the first movement, but one bears a pencil draft of the passage inserted in the last movement and one bears other material for the *Finale* (so marked).

Performance: [Again, the following extended details must replace the original entry:]

— 24 February 1915, Manchester, Houldsworth Hall, A. Catterall and R. J. Forbes. (Repeated in London on 29 and 30 April by the same team.)

— 16 June 1915, London, Aeolian Hall, May Harrison and Hamilton Harty. (It was from this last performance, sometimes referred to as of the 'revised version', that the additions and alterations noted above in describing the original MS were first incorporated.)

Notes: The uncorrected proof sheets now bound into DT 34, ff 51–77, are dated 1916. They reveal that the editing of the piano part as incorporated in the first edition of 1917 post-dates the said proofs. Comparison of the 1917 publication with later impressions and with a later set of proofs, now in the DT Archives, Acc. 208, reveals that the addition of further editing details and corrections was an ongoing process. Unfortunately the publishers do not appear to have retained the original corrected proof sheets returned to them.

The comments made by May Harrison concerning Hamilton Harty's editing of the piano part do not appear to refer to her MS (g) above.

For a study of the many minor discrepancies between autograph and first edition and reference to the Delius/Heseltine correspondence regarding the proofs, see article by RT in the *Delius Society Journal* no. 74, January 1982, pp. 5–12 (esp. pp. 9–11). The primary sources for all this were first uncovered by Rachel Lowe, however, and exposed in her Documenting Delius (part 1), *Studies in Music*, Perth WA, no. 12, 1978, pp. 122–125; which thus deserves this separate and special acknowledgment, as also do her subsequent investigations of this work's history.

MS: Another double sheet, commencing with p. 5, continues from the leaf now bound into DT 39 at f 68 and is on identical paper. This also contains the remaining pencil sketches for *Avant que tu ne t'en ailles*, which follow and complete those listed under V/31, MS (b), as well as containing further sketches some of which relate to the Cello Sonata. This and other sketch sheets for the work are now in coll. DT/TB/5/1.

A separate cello part for this 'Sonata (In one movement)', in the hand of an unidentified copyist, pp. 8, with Beatrice Harrison's extensive bowing and fingering indications, is now coll. DT Acc. 222; it reveals no significant differences from the work as printed.

Whatever MS—whether autograph or copy—was used for the *Stichvorlage* evidently failed to pass from Winthrop Rogers to Boosey & Hawkes on their absorption.

Publication: The date of the Universal Edition issue is 1921, pp. 3–13, 4; 'Beatrice Harrison gewidmet'.

Performance: [The whole original entry under this subheading is, to my regret, so inaccurate that it must be entirely withdrawn and replaced by the following:]

— 31 October 1918, London, Wigmore Hall, Beatrice Harrison and Hamilton Harty.

— 6 June 1919, Paris, Salle Gaveau, SMI, 'Miss Beatrice Harrison [sic] et M. Yovanovitch'.

Notes: First performance having preceded publication (and the *Stichvorlage* remaining untraced) presupposes the use by the dedicatee and her pianist of either the original autograph (likewise untraced) or a copyist's copy thereof.

MS: [The following more comprehensive note should replace the whole subsection of the original:]

(a). Autograph score, original version, dated *Spring 1916*, now DT/TB/5/5, pp. 38, as follows:

1. *With animation*, pp. 1–14.

2. '*Late Swallows*'/*With slow waving movement*, pp. 15–22.

(This is entirely different from the published work as regards the opening and closing sections. The middle section—*not too slow*—similar to that in the final version, had a longer transition to the reprise; the movement ended in C major. Even in this version, the opening was rewritten and extended.) See plate 13.

3. *Quick & vigorously*, pp. 23–38.

(This is the score described in *Tempo* no. 7, June 1944, p. 25.) In the same part of the Archive is also preserved a set of apparently unused MS parts, wanting that of the leader, in Jelka Delius's hand.

(a'). Pencil draft score of the present second movement, *lightly & quick*, pp. [9], the reprise not written out; in the same Acc.

(b). Score of the final version (though still dated 1916) in the hands of Jelka and Frederick Delius, pp. 58; in the same Acc., as follows:

1. pp. 1–17 written by JD, with FD's amendments

2. pp. 18–29 } FD's final score

3. pp. 30–40 }

4. pp. 41–58: JD with FD's amendments, pp. 45–55; otherwise FD.

This score shows no evidence of an engraver's use.

FD's comment to Philip Heseltine in his letter of 27 May 1917 (cf. RT Cat p. 178) explains the rewriting revealed by the existence of the above MSS, although it is an over-simplification in its absence of mention of the total recomposition of the principal section of *Late Swallows*. (An autograph MS short-score draft, for these pages only, is to be found in a Notebook in the Grainger Museum, Melbourne; v. Appendix to RT Cat, p. 196 and SIM 7, 75.)

(c). The earliest pencil draft score of the work has now become dispersed. The first double-sheet is in DT/TB/5/5 but the second, which completed the first movement, is now in the Grainger Museum, see SIM 7, 73. The drafts of *Late Swallows* and most of the finale are in DT/TB *ibid.* but the last page of all is now bound into DT 39 at f 84 (RL 145). In this earliest version, *Late Swallows* commenced with yet another, different section.

N.B.

Some very slight, but not insignificant, discrepancies between the printed score and MS (b) above confirm that the work was possibly engraved from yet another MS. Any such *Stichvorlage* was not included in the transfer of MSS from Augeners to the DT Archive in 1964 (maybe because it was in a copyist's hand?). It remains more likely that the



Plate 13: *Late Swallows*. The beginning of the slow movement of the String Quartet as it appears in Delius's earlier manuscript score

alterations in question were made in such a copy than that they were marked into a proof earlier than those which survive in BL (and which show no sign of the plates being altered or hammered up at the points concerned). Further evidence is found in a made-up set of MS parts of the final work now in the DT Archive, Acc. 224, of which violin 2 and cello are in a French professional copyist's hand. These parts show evidence of use and originally agreed with MS (b) but were altered in FD's own hand in the places involved so as to establish the version now printed.

Publication: A temporary errata slip was inserted into the current parts in 1980. In 1984 Stainer & Bell reissued the (full) score and parts complete, H 237, as Vol. 32 of the Collected Edition; edited by Eric Fenby and with text corrected and the volume prepared for publication by RT. A brief prefatory note summarizes the history of the work.

Arrangements: 'Late Swallows', arrangement for piano solo by Eric Fenby; MS dated 5 January 1929, pp. 7, DT Archive Acc. 210. Published 1982, Thames Publishing, British Heritage Series, 1, pp. 37–44.

The complete work transcribed for string orchestra by Eric Fenby under the title 'Sonata for String Orchestra' was made available through Stainer & Bell in this form in 1978; full score B 516, pp. 63.



Plate 14: Sonata no. 2. The first page of Delius's draft manuscript

Plate 15: Sonata no. 2. The first page of the fair copy made by Jelka Delius

MS: An ink first draft, pp. 1–[10] in the hand of FD of his late period, only extends as far as p. 8 of the published score. This MS is now in DT/TB/5/4; so also is a later draft which principally agrees with the published score. This starts in ink, in FD's hand (*see plate 14*), then (p. 7) turns to pencil; gradually being taken over (p. 14) by JD. It is of the complete work, pp. 19. Some passages in this MS appear to have been later rejected. A further incomplete MS, in pencil and in JD's hand (*ibid.*), copies pp. 5–12 in clarification and preparation for her fair copy (the *Stichvorlage*—see DT/B&H Acc., p. 237) which duly followed, *see plate 15*. See also Part 2, p. 153.

Publication: The work was also distributed by Universal Edition under their no. 10313.

Notes: Beecham's mention of a new violin sonata in TB 193 refers not to this work, but to Sonata no. 3.

The publisher's proof sheets of the piano score corrected by Evelyn Howard Jones are now in the DT Archive, part of Acc. 208.

Date: First sketches for the first movement, ca. 1918 (EF 91); for the second and third movements 1924 (MSS and TB 193); completion Spring 1930. It follows that the first sketches for this work appear to have preceded the composition of the Second Sonata.

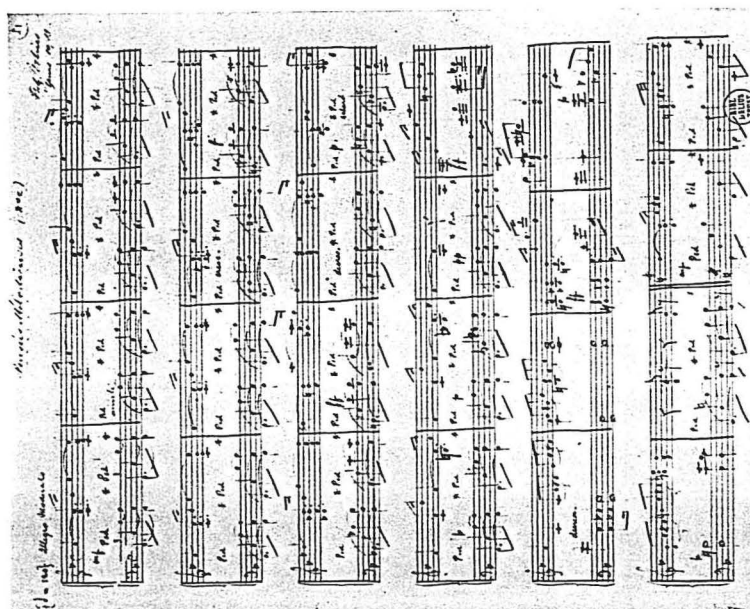
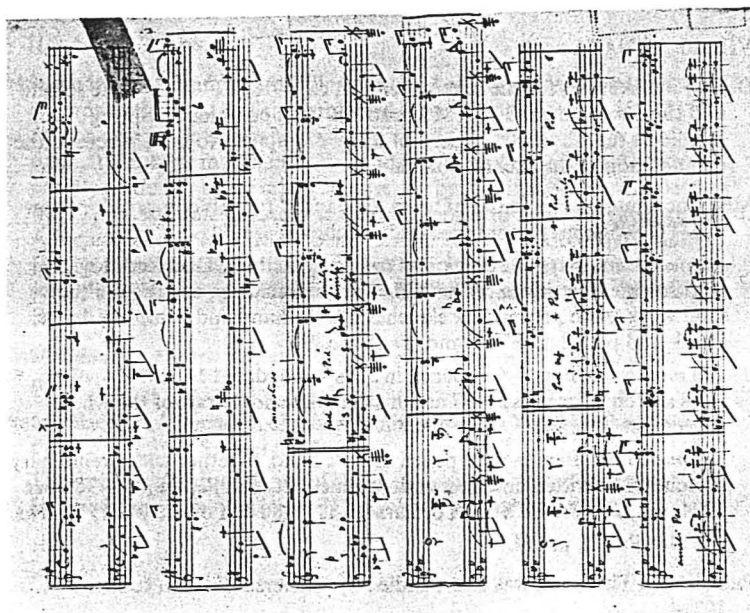
MS: The contents of a folder of 'working papers' for this composition, now in DT/TB/5/4, may be summarized as follows:

1st movement. Bars 1–3 in ink and 4–13 in pencil in FD's hand; together with some earlier notes, with a different continuation, not used in the final work. Also preliminary sketches in JD's hand and complete drafts, in ink and pencil, in EF's hand. *See plate 23*.

2nd movement. Bars 1–6 in pencil in JD's hand, dated 11.10.1924; also EF's sketches for bars 30–37 and his complete final draft of the whole movement in pencil.

3rd movement. Bars 1–84 in pencil in JD's hand, together with preliminary sketches; all written down on various dates between September–October 1924, *see plate 24*. EF's draft of bars 85–117 (the end of the work) follows. See also Part 2, p. 154.

Publication: This work was also handled by Universal Edition to their no. 10314.



Plates 16–17: *Pensées Mélodieuses* (no. 2); piano piece dated 1885 in Delius's hand

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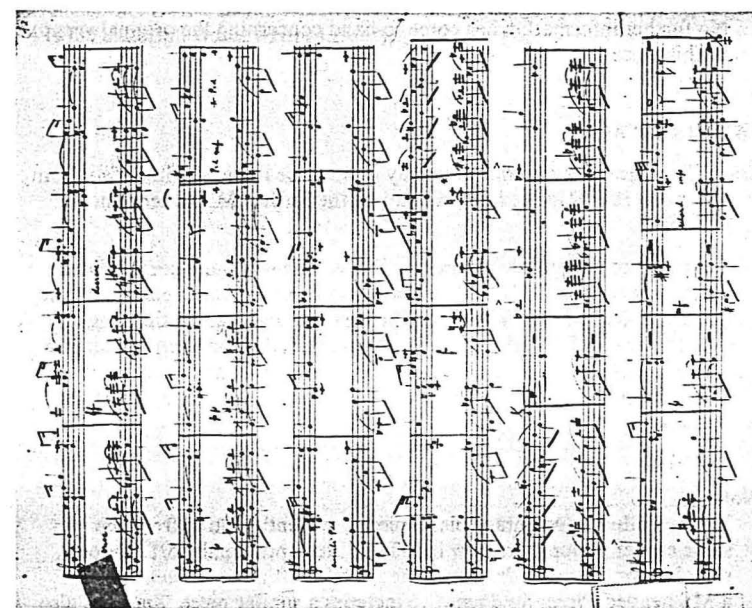
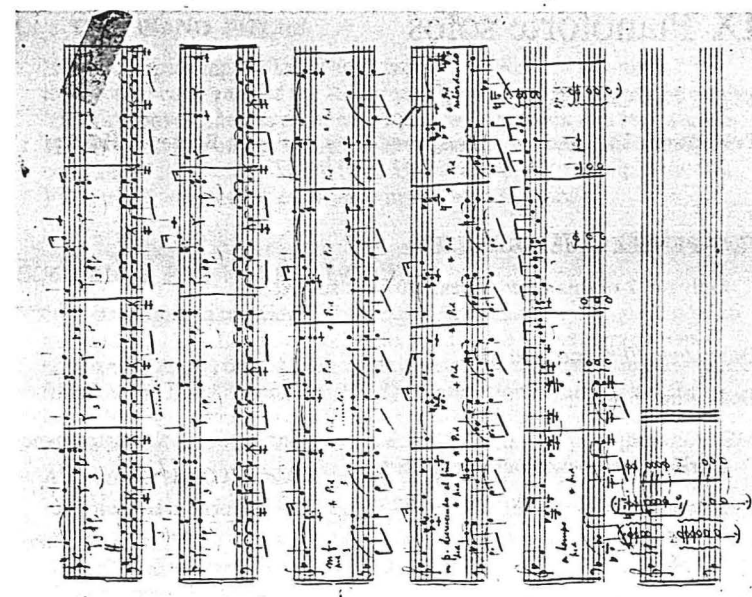


Plate 17

IX Pianoforte solos

183 IX/1 ZUM CARNIVAL POLKA

Publication: This work was re-engraved for inclusion in Boosey & Hawkes' Album of piano solos, published (20409) in 1978.

184 IX/2 PENSÉES MÉLODIEUSES

Only no. 2 of this series appears to have survived.

(Allegro moderato, F major)

Date: June 10/85 (on MS).

Dedication: none.

MS: Autograph, pp. [4], DT/TB/5/1. The pedalling and even the metronome markings are meticulously indicated.

Publication: in this volume; *Plates 16–17*, pp. 112–3, reproduced from the original MS.

185 IX/3 NORWEGISCHER SCHLITTENFAHRT

No further information has come to hand concerning the original version of this piece.

185 IX/4 BADINAGE

Date: The uncertainty in this area may perhaps be reduced with safety from 18 . . ? to 189 . ? in the light of some of the further MS material now available.

MS: 6 pages of autograph ink drafts for this little work and some related matter are now in DT/TB/5/1. A brief sketch of the commencement also occurs (in halved note-values) on the verso of one draft of the song *Irmelin*, now in 6/1 *ibid*. Other sketches (entitled *Danse lente*) occur in a notebook otherwise devoted to *Koanga*, *Folkeraadet* and early ideas for *Paris*, see p. 193 and plate 29(a). All this tends to confirm a date in the 'Nineties.

Note:

Various other fragmentary piano pieces, evidently dating from the same earlier periods, are now in DT/TB Acc., principally 5/1. Among sketches for the opera *Irmelin* is the pencil draft of an *Albumblatt* in A; a MS headed *Pieces for Piano* . . . includes a similar piece, *Animato*, also in A, with a drafted (? middle) section in F. At the end of this MS is a memorandum pointing to another piece, of which a fair copy (incomplete ?) is headed *I (Presto leggiero, F major)*.

IX/5 TWO PIANO PIECES

188

It would appear that Jelka Delius's copy of the *Reverie* was made from that section concerned of the *Rhapsody* for piano and orchestra (see entry VII/4(a) above); she has numbered the bars in question on the draft MS of that work. Hence it is seen that the minute differences between JD's copy and Delius's original stem not from JD's copying but from the use FD himself made of the early piece in the later *Rhapsody*.

IX/6 DANCE FOR HARPSICHORD

189

MS: The autograph, now in BL Add. 50497/1, consists of a single leaf of 20 stave paper 360 × 268 A.L. No. 14. In addition to the autograph pencil sketch now bound into DT 39, various other pencil sketches and notes are found in the DT/TB Acc., e.g. 9/3. The impression is gained that the actual melody, at least, dates from a period considerably earlier than that which saw completion or publication of the work.

Also now in the DT Archive, as part of Acc. 208, is a MS transcript of this 'Harpsichord piece' in the hand of Evelyn Howard Jones.

Publication: In 1937 Universal Edition had included this piece in their Album 'Meister der Gegenwart', 10890, pp. 4–5. In 1978 Boosey & Hawkes included it in their Album of piano solos, 20409.

Arrangement: Dance (arrangement for flute and strings by Eric Fenby), 1978; material, Boosey Hire Library.

192 IX/7 FIVE PIANO PIECES

MS: The first pencil draft of the Lullaby (then untitled) is to be found on the back of a MS 2nd violin part of *Appalachia* (early version) now in DT/TB/5/3. This is chiefly in Jelka Delius's hand, though some amendments in FD's own hand may be discerned.

Publication: The separate publication of the Lullaby, for voice or violin and piano, should be dated 1929.

The Waltz, No. 2 (only) was reprinted in *Music and Youth*, Vol. X no. 4, April 1930, p. 78.

The complete set of pieces was included in Boosey & Hawkes' Album of piano solos published (20409) in 1978.

Notes: The publisher's proof sheets, corrected by Evlyn Howard Jones, are now in DT Acc. 208.

For a careful consideration of the dating of these pieces and the Three Preludes, see David Tall's article in the *Delius Society Journal* no. 56, July 1977, especially pp. 6-8.

193 IX/8 THREE PRELUDES

Date: 1922-23.

MS: The *Stichvorlage* (which is known from her letters to have been in Jelka Delius's hand) either failed to resurface when Oxford University Press absorbed Anglo-French Music Co. or it has subsequently strayed.

Publication: The Universal Edition issue to their no. 9557 dates from 1928, pp. 9, and it is an entirely fresh engraving 'Für Kontinental-Europa'.

Notes: The original (English) publisher's first proof sheets, dated 17 May 1923 and corrected by Jelka Delius, are now in BL at h. 3886. d. (1).

A number of even later sketches were written down (and carefully dated) by Jelka Delius but remained unfinished. Now to be found in DT/TB/5/1 are a 24-bar commencement in A (3.12.1923) and, on the other side, 27 bars in A minor (15.1.1924). Another sheet, dated 1.2.1924, has 20 bars (only 13 are harmonized) in C and this sheet was subsequently utilized later that year for sketches then used in the Third Violin Sonata. A few similar dated fragments from August 1924 come into this same category; one sheet, in FD's own shakiest hand, of a draft rather unusually in 5/4 time, may even date from this period when he was also able to write brief notes, for the last time, to several of his closest friends.

X Appendix

(i) Arrangements, collaborated works etc.

3. Andrew Boyle reminds me that the 'Small piece composed in Jotunheim' must date from 1889 (not 1890), for that was the year of the expedition which the three friends, Delius, Grieg and Sinding made together into the Jotunheim area of Norway.

(ii) Notebooks, sketches etc.

7. Further notebooks now in DT/TB Acc. may be summarized as follows:
- (a). A book dated 1887 is full of exercises in *Der Doppelte Contrapunkt* (see plate 18).
 - (b). A very small notebook contains sketches for *Endymion*, *Irmelin* and *Paris*.
 - (c). Another book reveals material for *Koanga*, *Folkeraadet*, *Paris* and *Danse lente* [= *Badinage*] (see plate 29).
 - (d). A small 'home-made' notebook contains notes for *Zarathustra* and Dowson and Whitman works (see plate 29).
 - (e). A notebook, cut off the top of a bound score, contains a draft for *Jeg hører i Natten* and notes for other named works.
 - (f). A book purchased in Norway has notes for Hassan and the first motive of the Fantastic Dance; also sketches for the piece noted down (in simpler form) by JD on 1.2.1924 (see p. 116 above).
8. Finally, as will by now have been realized, many more sheets of sketches are to be found among the DT/TB Acc. papers. Some of these are still unidentified, some relate to known vocal or instrumental works of all periods and some, to judge from their headings, refer to projects not subsequently proceeded with. All are described in appropriate detail in Part 2 of this book. It is thus evident that, although Jelka Delius may have destroyed, or at least dispersed, some such MS material, the amount involved would appear to be much less than was at one time thought.

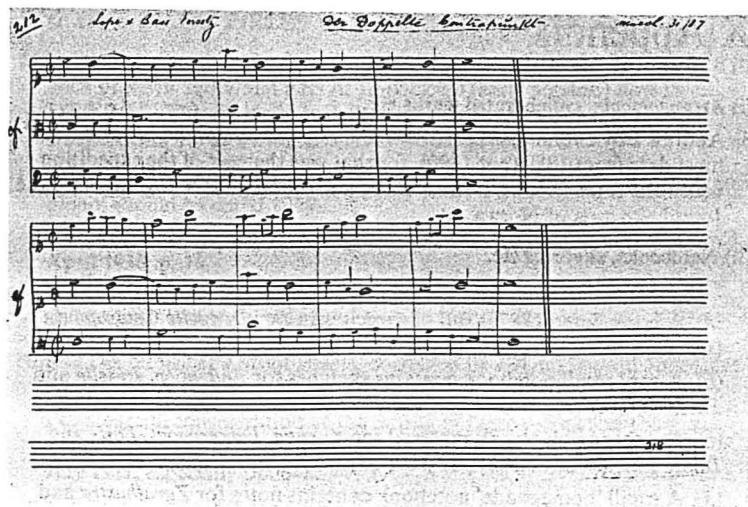


Plate 18: *Der Doppelte Contrapunkt*; Delius's first exercise in a book used at the Leipzig Conservatoire in 1887

A note on the use of different languages in MSS and published scores

German nomenclature for the orchestral instruments is to be found, naturally enough, in the MSS of those works dating from FD's earliest Leipzig period (1887–8). From 1889, French names generally begin to replace German (the orchestration of the Grieg piece in December 1889 retains German nomenclature however, perhaps for Grieg's sake—except that 'hautbois' intrude), with *Winter Night* and *Paa Vidderne* (Overture) somewhat exceptionally using Italian. From the early 1890s English takes over—with a few exceptions, such as Italian again for the *Folkeraadet* music and German for *Fennimore* (but English for *Gerda*!)—including not only *kettle drums* but *hautboys*: 'blue-eyed' English, too, which would surely have won the approval of Percy Grainger. Delius always named the *English Horn* so.

The use of English for tempo etc. indications in the printed music is first to be seen in the edition of the *Three Unaccompanied Choruses* published in 1910 by Harmonie/Breitkopf for English use. From the Leuckart publications of the same year onwards the use of English directions, with or without German or Italian translations according to the publisher's house custom, becomes regular.

A NOTE ON THE COLLECTED EDITION

Since the Catalogue was first published in 1977 the Delius Trustees, mindful of their responsibilities under the terms of Jelka Delius's will dated 7 May 1935 which brought the Trust into existence at her death, have decided that further progress with the Collected Edition should now head their priorities. Full implementation of this decision is bound to extend over many years, but a number of important moves have already taken place. Firstly, since no overall plan was published in 1950 and no volume numbers were allocated to the items then and subsequently issued, a definite proposed plan has now been laid down. Here it has proved impossible completely to reconcile the wishes of librarians (who understandably deplore A and B volumes and differing trimmed sizes) with the practical demands of publishers and performers for separate issue of major works (as was carried out in the cases of several already published in this edition at the start). However, the present plan allocates appropriate numbers to all items hitherto issued, including those which—even more regrettably—were allowed to appear without the series titlepage; it also provides numbers for all the outstanding volumes yet to appear. Several of the latter have already been put in hand and some have now been published.

In accordance with the Trust's specific terms of reference for this project, and Delius's expressed opinion on the subject, Sir Thomas Beecham's editing will continue to be incorporated for all cases where it is available, as was already done in those volumes published during the great conductor's lifetime. In addition, Dr. Eric Fenby has supplied suitable editing for certain works not, or not completely, edited by Sir Thomas and copy is being assembled for all the outstanding volumes. The Delius Trust intends to place a progress report on the edition in the advertisement columns of *The Musical Times* at suitable intervals. The aim of the edition, as shown in those volumes already published, is the establishment of a text as clear and accurate as possible and free from alternative or ambiguous readings, both of notes and dynamics. The plates of the original editions will be used when practicable. Meanwhile the following survey of the plan of the whole edition makes quite clear the position of those items which have already appeared and those which are in course of preparation as well as the status of the remainder. An Editorial Report is being prepared and will be separately published in due course.

Proposed plan of the Collected Edition,

indicating those items issued prior to 1984 (all of which were published without volume numbers) and the current position as regards the remainder. The titles italicized have either appeared or are in active preparation.

Series I. Dramatic Works

- Vol. 1. *Irmelin*. (The MS, bearing Beecham's editing, is held by the DT)
2. *The Magic Fountain*. (The MS is held by the DT)
3. *Koanga*. The score first published by Boosey & Hawkes in 1980 was in study-score format only and without series title; Beecham's editing was incorporated by Eric Fenby.

4. *A Village Romeo and Juliet*. Full score reprocessed by Halstan & Co. Ltd. and republished by Boosey & Hawkes in 1985. Edited by Sir Thomas Beecham.
5. *Margot la Rouge*. (The MS is held by the DT; Eric Fenby's editing is available)
6. *Fennimore and Gerda*. (Editing by TB and EF is available to the DT)
7. *Folkeraadet*. (ditto)
8. *Hassan*. (ditto)

Series II. Works for voices and orchestra

- Vol. 9a. *Appalachia*. Full score first engraved and republished for the Coll. Ed. (edited TB) by Boosey & Hawkes in 1951; also available in miniature-score format.
9b. *Sea Drift*. Full score first engraved and republished for the Coll. Ed. (edited TB) by Boosey & Hawkes in 1951; also available in study-score format.
10. *A Mass of Life*. In hand for anticipated publication by Boosey & Hawkes in 1986-7; full score being reprocessed by Halstan & Co. Ltd. Edited by Sir Thomas Beecham.
11a. *Songs of Sunset*. (Editing by TB available to the DT; publication during 1986-7 is anticipated)
11b. *The Song of the High Hills*. Full score re-engraved and republished by Universal Edition in 1986. Edited by Sir Thomas Beecham. Also available in study-score format.
12. *An Arabesque and Requiem*. (Editing by TB is available to the DT)
13a. *Songs of Farewell*. (Editing by EF is available to the DT)
13b. *Idyll*. The score first published by Boosey & Hawkes in 1976 was in study-score format only and without series title; Beecham's editing was incorporated by Eric Fenby.

Series III. Works for solo voice and orchestra

- Vol. 14. *Paa Vidderne* (melodrama). (The MS is held by the DT)
15. *Songs with orchestra*, 1. Publication during 1986-7 is anticipated; for practical reasons publication in 2 half-volumes will be necessary (Stainer & Bell/Boosey & Hawkes). Edited by Eric Fenby.
16. *Songs with orchestra*, 2.

Series IV. Works for unaccompanied voices

- Vol. 17. *Part Songs*.

Series V. Works for voice and piano

- Vol. 18. *Solo songs*.
Publication of Vol. 18a, which will contain early, hitherto unpublished and uncollected songs, during 1986-7 is anticipated (Stainer & Bell).
19. *Solo songs*. Publication during 1986-7 is anticipated (OUP).

Series VI. Works for orchestra

Vol. 20. *Florida*. Full score first published for the Coll. Ed. (edited TB) by Boosey & Hawkes in 1963; also available in miniature-score format. Corrected edition, in study-score format, published in 1986.

21. Early works, 1 } (Chiefly MS; available to the DT, with TB's editing

22. Early works, 2 } in many cases)

23a. *Over the hills and far away*. The full score first issued (with Beecham's editing) by G. Schirmer Inc. in 1950, without series title, should be considered to fill this place.

23b. *Paris*. Full score first engraved and republished by Universal Edition in 1965, but without series title; Beecham's editing was incorporated by Eric Fenby. (The corrected reissue in study-score format bears the series title.)

24a. *Lebenstanz*. (Editing by EF is available to the DT)

24b. *Brigg Fair*. Full score re-engraved and republished for the Coll. Ed. (edited TB) by Boosey & Hawkes Inc. in 1953; also now available in study-score format (1985).

25. *In a Summer Garden and Dance Rhapsody no. 1*. (Editing by TB is available to the DT)

26. *North Country Sketches, Dance Rhapsody no. 2 and Eventyr*. Full scores republished by Stainer & Bell in 1986. Edited by Sir Thomas Beecham.

27. Shorter works and works for small orchestra. (Editing by TB or EF is available to the DT)

Series VII. Works for solo instruments and orchestra

Vol. 28. *Suite and Légende*, for Violin and orchestra. Full score processed by Boosey & Hawkes, first published in 1985.

29a. *Piano Concerto*. Full score first engraved and republished for the Coll. Ed. (edited TB) by Boosey & Hawkes in 1951; also available in miniature-score format and in two-piano arrangement.

29b. *Cello Concerto and Caprice and Elegy*. Re-engraved full score published by Boosey & Hawkes in 1986. Edited by Eric Fenby and Robert Threlfall.

30. *Double Concerto and Violin Concerto*. Full score republished by Stainer & Bell in 1985. Edited by Sir Thomas Beecham.

Series VIII. Chamber music etc.

Vol. 31. Works for string instrument and piano. (Editing by TB is available in most cases.)

32. *String Quartet*. Score and parts republished for the Coll. Ed. by Stainer & Bell in 1984. Edited by Eric Fenby.

33. Works for piano, etc.

Part II

A Supplement to the *Catalogue of the Music Archive of the Delius Trust* (London, 1974)

As so often happens, musicology has spread confusion where the music itself would speak clearly. I have no doubt that if the extant MS score . . . were made available, all the current textual queries could be disposed of . . .

(Donald Mitchell, *Gustav Mahler: the Early Years*, London, 1958)

INTRODUCTION

As the above sub-title implies, the purpose of the present section is a descriptive survey of all those additions to the MS Music Archive of the Delius Trust which were received since the publication in 1974 of Rachel Lowe's primary source book on the subject. Each accession has been described as a separate entity, generally following the lines defined in her Catalogue; particular attention is drawn to the following points:

—All dimensions are here measured in millimetres (depth always preceding breadth) and should be considered approximate, as within one gathering inners and outers may well differ a little.

—Foliation has only been added as an extra safeguard and aid to identification in those cases where no author's or copyist's pagination appears. To avoid numbers becoming unwieldy, foliation is recommenced within each subsection; odd scraps of paper are usually lettered instead.

—*Sketches* may be defined as anything from a squiggle on the verso of a billhead to a sheet of preliminary workings on staved paper. *Drafts* show some clearer crystallization into a work as a whole, or part thereof, whether in short or full score.

—Unless specifically stated otherwise, all MSS described are in the hand of Frederick Delius and are written in ink. Delius's own words are *italicized*. To avoid ambiguity, titles of works are therefore not necessarily italicized or 'quoted'.

It may not come amiss to record that, at its best and before serious degeneration of his health set in, Delius's musical handwriting was fluent, highly professional and usually perfectly legible and unambiguous. The fine lines resulting from his evident preference for a hard pen do not make for easy use of his scores as conductor's copies, but any quirks of his notational practice, often the result of the conventions at the time of his musical education, are no more than usual for any accomplished composer; slips of the pen are only what might be expected from so copious a writer. As I recently had occasion to write elsewhere, 'whatever his later infirmities, Delius evidently enjoyed exceptional eyesight and flexibility of focal depth in his middle years, occasionally the envy of short-sighted conductor colleagues'. Such is the sheer physical size of a number of the scores that will be examined that adequate study of them preferably demands an adjustable drafting stand from a drawing office rather than any ordinary table: small wonder that a conductor once returned one of these autographs to the Composer with the succinct comment *optisch unmöglich*. Conducting is one thing, copying or engraving another; Delius's musical hand is no excuse for the *bêtises* sometimes perpetrated on his behalf, particularly when he was increasingly dependent on assistance for proof-reading, etc.

In the fullness of time, much further study may need to be carried out on these new accessions. At the moment, all loose papers are boxed; indeed it seems impractical to bind the whole collection, although certain items may lend themselves to binding or rebinding at a future date. Before that, recording on microfilm for the use of future scholars will be necessitated, though it is feared that a large amount of the pencilled sketches and drafts

will not readily lend itself to this method of reproduction; for the moment, therefore, access must remain strictly controlled.

The satisfaction naturally felt at the quantity and extent of these more recent additions to the one Archive is bound to be slightly tempered by the regret that, had the major moves taken place before Rachel Lowe's 1974 cataloguing, much dovetailing of sketches and drafts from different parts of the whole could have been avoided. It is hoped that, in the present 're-opening of the books', the overall interest may surmount difficulties resulting from the less tidy treatment and cross-reference thus necessitated between different volumes published over 10 years apart. Likewise, it might be wished that more foresight had originally been exercised when separating out some of that material at present in the Grainger Museum; as it now stands there are a number of leaves in that collection which complement and complete MSS held in London and it seems remarkably unfortunate that such a thoughtless division of originally complete MSS or drafts was ever made. Above all, the sending away of the *Florida* MSS without retention of any photographic copies had the deplorable results already noted on the first edition of that popular work, results which are only now being set to rights by the reissue of a revised score.

PAPERS AND WATERMARKS

A multiplicity of 'raw material' is to be found under this heading. Paper over stamped with the supplier's trademark of Alfred Dörrfel, Leipzig, presumably as used by Delius in that city, was also found in MSS dating from the early Paris years. Later, French paper became the norm and many varied sizes and rulings, sometimes quite exceptional ones, make their appearance. Not all makings are watermarked, though the names of Papeteries de Leysse and Latune are fairly often encountered, with a few exceptions in favour of Papeteries F. Barjon and J. Daguerre. The actual supplier usually impressed a blind stamp and here variations on the themes of H. Lard/Esnault/Ed. Bellamy Sr./Paris are paramount; other suppliers in Rennes are also to be noted on occasion. Some of the first supplier's paper, not otherwise marked, bears an embossed or (more probably) filogrammed imitation watermark reading, in script, as shown. Freehand schematics to illustrate these watermarks and stamps simplify subsequent reference thereto, which need usually quote the bracketted abbreviation alone as sufficient identification.

(In parenthesis, one may note that Richard Strauss himself also used the Leysse paper supplied by Lard Esnault and that this apparently even attracted the attention of Gustav Mahler; as late as September 1909 the latter wrote to his colleague and asked for the supplier's address. (The letter in question is included in Herta Blaukopf's publication of the correspondence between these two masters.) More recently, I have learnt from Dr. Michael Saffle's paper on *Unpublished Liszt Works at Weimar* (Journal of the American Liszt Society, Vol. XIII, June 1983) that Liszt had occasionally used papers with the Lard Esnault stamp and with Blacons and BFK Rives watermarks. It seems certain that a study in depth of the activities of Lard/Esnault as vendor and the various mills concerned as manufacturers, if it has not yet

been undertaken, should be carried out forthwith by a suitably-equipped scholar—perhaps a stationer rather than a musician; the results would be of considerable historical interest. Finally, it may be noted that the first edition of the score of Berlioz' *Grande Messe des Morts* bears the detail on the first page 'Gravé par Mlle. Lard' (Hopkinson/II, p. 37, item H 20 A). Was this lady related to the same firm?)

During and after the more extended periods Delius passed in England, paper (unwatermarked) bearing the printed trade marks of Breitkopf, J. & W. Chester or Augener (often with their Galleon symbol) is found; Chester also used a small circular blind embossed stamp at times. In addition, many odd sketch sheets use unidentified papers, as well as less-frequently-met German ones; some bear a small shield as a printed motive, identified below with the symbol ☐.

Throughout his life, Delius would sketch on the verso of a sheet of which the recto had already been used and/or rejected. In particular, when his increasing infirmities made the purchase of MS paper in quantity hardly a priority, some widely-extended dates may be applied to the music noted on each side of a leaf. As an example, maybe an exceptional case, attention is drawn to folio 111 in the bound volume DT 39. Here a sheet, now seen to refer to Act 2 of the opera *Irmelin*, was re-used 30 years later for preliminary jottings, some also in Jelka Delius's hand, for the *Hassan* project (but bearing other matter referring rather obscurely to a *Procession of Priestesses of Isis*).

WATERMARKS:

(hereinafter referred to by the bracketted abbreviations)

1. Papeteries de Leyse près Chambéry-Forest (Leyse)
2. Latune et Cie Blacons (Latune)
3. J. Daguerre (Daguerre)
4. Papeteries F. Barjon Moirans Isère (Barjon)
5. J. Daguerre No. 1 (Daguerre no. 1)
6. Lard Esnault BFK Rives (Rives)
7. Lard Esnault supérieur Paris (Lard supérieur)

(Nos. 1-3 appear in Roman, nos. 4-7 in script; whereas nos. 1-5 are genuine watermarks the examples of nos. 6-7 seem to be filigrams.)

PAPETERIES DE LEYSSE PRÈS
PRÈS CHAMBERY-FOREST

LATUNE ET C^{IE} BLACONS

○○◀◉▶○○ J. DAGUERRE ◯◯◀

Papeteries F. Barjon Moirans Isère

J. Daguerre N^o 1 - J.

Lard Esnault BFK Rives

◊ *Lard Esnault supérieur Paris* ◊

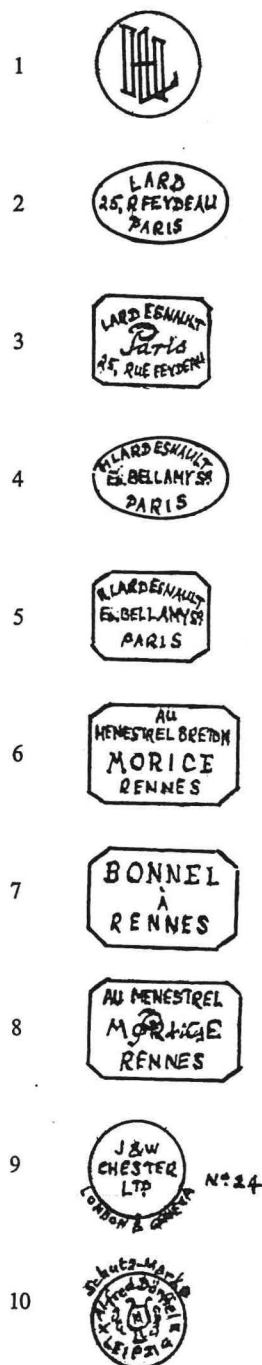
Schematics of Watermarks etc., reduced to approximately 50 per cent original size

VENDORS' STAMPS:

(hereinafter referred to by the bracketted abbreviations)

1. H. L[ard] monogram, in circle (HL)
2. Lard/25, R Feydeau/Paris, in oval (Lard oval)
3. Lard Esnault/Paris [in script]/ 25, Rue Feydeau, in lozenge (Lard Esnault)
4. H. Lard Esnault/Ed. Bellamy Sr./Paris, in oval (Bellamy oval)
5. H. Lard Esnault/Ed. Bellamy Sr./Paris, in lozenge (Bellamy oblong)
6. Au/Menestrel Breton/Morice/Rennes, in lozenge (Morice)
7. Bonnel/à/Rennes, in lozenge (Bonnel)
8. Au Menestrel/Morice/ [overstamped *Paris* in script]/Rennes, in lozenge (Paris/Rennes)
9. J & W/Chester/Ltd./London & Geneva, in circle (Chester)
10. Schutz-Marke/Alfred Dörrfel/Leipzig, enclosing lyre and laurel wreaths, in circle (Dörrfel)

(Nos. 1-9 are blind embossed; no. 10 is ink-stamped.)



Schematics of Vendors' Stamps

COPYISTS

A number of hands other than the Composer's own will be recognized as our survey proceeds.

A. J. A. Symons, during his *Quest for Corvo*, was encouraged by the thought that no-one with eyes in his head was ever likely to throw away any scrap of writing in the distinctive hand of the subject of his search, Frederick Rolfe. The same reasoning might well apply to Philip Heseltine; music MSS of such a rare calligraphic finesse as his are remarkable by anyone's standards. Although the MSS of a number of Heseltine's Delius arrangements are still unlocated they will surely resurface in the fullness of time; meanwhile a number of items hitherto missing can now be described in their turn.

As will be seen, the first four of Delius's operas were arranged and copied in vocal score by Florent Schmitt (Ravel performed the same service for the fifth). The hand of the 'Paris copyist' is again found widespread in music of the decade from the mid-'Nineties onwards, yet his identity remains unestablished. Rachel Lowe has drawn my attention to a letter-card from Delius, in Grez, to Jelka (then temporarily in Paris) dated 27 March 1902, in which he wrote . . . *in the 2d Act of Koanga Pracher makes a mistake of 185 pages/40.-50 frcs—Will you kindly count the pages of the Concerto . . . Was Pracher the 'Paris copyist'?*—the latter certainly made several copies of Koanga and of the Piano Concerto. Naturally, as printed publications took over, the need for a professional copyist to produce or multiply performing material receded.

The utilitarian, rather than professional, hand of Jelka Delius will be met through a whole lifetime's contexts in which that remarkable woman co-operated: copies of early songs; words written out (or translated) for other songs; proof reading from the middle years; finally those late desperate efforts to assist the failing Composer in the early 1920s—efforts of unexpected and unexplainable success in the cases of the *Hassan* revisions, the piano pieces and the Violin Sonata no. 2. C. W. Orr's characteristic hand plays its part in the *Stichvorlage* of the Cello Concerto; if Delius's crotchets and their rests at times confused Orr, Orr's crotchet rests baffled Universal's engraver even more and are responsible for some notes never written by Delius emerging in performance to this day. Above all, page after page in Eric Fenby's minute yet clear hand adds much to the previously-known total of work he performed during his years in the Delius household: confronted recently with a complete fair copy of the *Folkeraadet* music in his hand, for example, Dr. Fenby admitted he had completely forgotten having copied those hundred-odd pages of full score—though, typically enough, as he turned the leaves his 50-year-old memory quickly revived recollections of various details there encountered. (Incidentally, it becomes all-too-evident that the existing monographs on Delius music MSS in the hands of Heseltine and of Eric Fenby, referred to at the foot of p. 16 of my 1977 book, are both rendered woefully incomplete in the light of the extra evidence presented below; here maybe is an opportunity for a junior enthusiast to survey anew the whole field of the work written out for Delius by others' hands.)

CONCLUSION

The most striking—and unexpected—feature to emerge from the recent accessions documented in the remainder of this book concerns the enormous quantity of sketches and drafts forming part of the Beecham Accession; the latter also, less surprisingly, includes a number of early scores. How desirable the 'clinical' examination of such sketch material, how valid the attitude which values and seeks to describe it, these have at times been subjects for discussion. In the same way, the preservation by performance and publication of certain early works not released by the composer himself has been frowned on; especially, for some reason, in Delius's case. To take the latter point first, it must surely be agreed that, in the eyes of any true scholar, all that survives of a man's work should be exposed to reverent scrutiny; after all, it was entirely within the author's power to eliminate once and for all, during his lifetime, anything he deemed unworthy, as for example was done by Brahms some six years before his death. Beecham, referring to this aspect of Delius's work, once stated quite clearly that the Composer never laid an absolute embargo upon either performance or publication of his earlier, unpublished compositions; he only requested that everything possible should first be done to make familiar those works of his middle or later periods before handling the pre-twentieth century pieces (TB to EF, 12 June 1954). The last sentence is an understandable proviso from one who could count on one hand the live performances he had personally experienced of some of those later works in question. Earlier, at the time of the 1929 Festival, Philip Heseltine had requested Delius to release some of his early works; Jelka Delius's reply expressed her husband's refusal in similar terms: ' . . . while there are several things he has never heard yet and which he considers among his best things'. She continued, however, 'I myself . . . am inclined to think like you that there may be much that is lovely, young, fresh in these early works and I will keep your idea in mind and speak to him when a favourable moment presents itself'. Here we have the opinions of three who were singularly close to Delius at different stages of his career. Beecham accordingly worked and planned on these lines and his efforts have also been continued by the Trust, set up as it was under Jelka's will. It is surely clear by now that any attitude which would have indefinitely withheld from the public so beautiful and characteristic a score as that of *The Magic Fountain*, to name one key work, cannot seriously be considered to advance the cause of Delius's music, for it would have his output measured with a different yardstick from that employed on most other composers.

Turning to the surviving sketches, it was formerly thought that much or most of these had been destroyed by Jelka Delius. Some indeed she may have disposed of or dispersed in one way or another, but the recent sorting and cataloguing of those enormous bundles received as part of the Beecham Accession and described below has unexpectedly revealed enough material of this kind for pages of scholarly study. T. S. Eliot once referred disparagingly to 'subtracting [such] papers from the national supply of pulp' as he grudgingly ensured the survival for posterity of the working papers to parts of his own *Four Quartets*; from a librarian's point of view, he considered it 'a nuisance'. It is no part of the present project to evaluate either the worth of such study or the ethics of engaging upon it; to identify and to describe have been the author's sole tasks. However, anyone who truly values masterworks such as,

say, *A Village Romeo and Juliet* and *A Mass of Life* could not recognize without emotion the first notations for the closing bars of the Paradise Garden interlude from that opera, or the horn calls which open Part 2 of the Mass; this may even be felt through a severely factual list of descriptive information. May any future and further microscopic inspection of this material not fail, then, to throw light on both the wood and the trees; meanwhile, may this handbook to a second conducted tour prove not too indigestible.

At the end of the Introduction to my previous Catalogue, I had hoped it might be possible to publish all subsequent addenda and corrigenda in one of the regular musical journals; the present volume shows how grossly I then underestimated this task. It is perhaps not over-optimistic to suggest that now, when the principal outstanding items are reduced to a list as concise as that to be found in the Appendix below, any such future updating may not be quite so unreasonable. In conclusion, may I once again repeat my request for whatever further information may become available concerning the whereabouts or details of any other surviving MSS, especially those named in the second part of the Appendix. Any such information will be welcomed by the present compiler, c/o The Delius Trust, St. Cecilia's House, 16 Ogle Street, London W1P 7LG and gratefully acknowledged.

The Sir Thomas Beecham Accession (Acc. No. 218)

Under the terms of an agreement reached between the Delius Trust and the Sir Thomas Beecham Trust early in 1982, all the Delius musical material then in the Beecham Library was handed over to the Delius Trust. When received this material was contained in 106 cardboard boxes, two large folders and five bulky brown paper parcels (containing items too big for the boxes) as well as several miscellaneous packets. After preliminary inspection, the whole of this accession has been re-sorted according to its content and to the Delius Trust's existing Archive. All the orchestral and choral material was set to one side and reboxed (using the existing containers); all original MS material was separated from that by copyists; extra folders were purchased to hold and protect outsize items found in the parcels. Next all the MSS were sorted and all the sketches identified as far as possible. Like was grouped with like to facilitate study, acid-neutral dividers were provided to hold together papers belonging together and the material was then returned to the remaining boxes; systematic cataloguing of the whole mass of material then gradually took place. The present grouping and division of this accession may be summarized as follows:

Box no. 1: Early works for orchestra, 1889-90	136
2: Piano Concerto (3 movement version), parts	143
3: The 3 Concertos for string instruments	144
4: Hassan	147
5: Instrumental music	150
6: Vocal music	160
7: Sketches and drafts for the early operas	169
8: Draft scores for orchestral works	173
9: Sketches and drafts for various works	177
10: Sketches and drafts for early works (unpublished); miscellaneous MSS, etc.	187
A small folder containing notebooks, etc.	193
Bound volumes: Irmelin, opera (3 volumes)	196
Folkeraadet	
Margot la Rouge	
A Mass of Life (2 volumes)	
Large folder A: Paris; Piano Concerto	198
B: A Village Romeo and Juliet	200
C: Margot la Rouge; A Mass of Life	203
D: Songs of Sunset; Cynara; Fennimore and Gerda	208
E: Miscellaneous sketches and drafts, many on outsize paper	213
Orchestral and choral material (ca. 80 boxes)	219

BOX No. 1: EARLY WORKS FOR ORCHESTRA, 1889-1890

(1) 'Idylle de Printemps'/morceau symphonique/pour Orchestre/Fritz Delius/ 1889 [a 2-bar musical sketch deleted]

8 bifolia (7 gathered, one placed between the last 2 leaves), 20 stave 350 × 268 Lard Esnault no wmk. Title (verso blank) inner title and music pp. [1]-29. Fair copy written in ink and ink over pencil. *See plate 6.*
On inner title *Une Idylle de Printemps/Fritz Delius/1889* in ink over pencil (part of the latter in ?Norwegian) and originally an epigraph in French, now erased. A conjectural reading of part of the latter might be 'J'y entendis [. . .] pour la dernière fois/le doux chant de l'alouette'.

Instruments named: 1e, 2e, 3e Flûte, 2 Hautbois, 2 Clarinettes en La, 2 Bassons, 4 Cors en Fa, Harpe, Timbales, Violons 1er, 2de, Altos, Celli, Contrebasses.

- p. 1, G major, 6/8 *Allegretto* 4 bars, 3/4 *Meno mosso* 4 bars
- 2, *Andante semplice*
- 8, B minor, *Poco più animé*
- 22, 6/8 *Tranquillo poco più vivo*
- 25, 3/4 *Andante semplice, quasi Allegretto*

The work ends on p. 29, in G major

Unpublished

(2) Petite Suite d'Orchestre/Mai/1889/Fritz Delius

3 gatherings of 4, 5 and 5 bifolia, 20 stave B.&H. Nr. 12C plus a separate bifolium of 22 stave B.&H. Nr. 13A, 357 × 270. Title, music pp. 1-58 and 1 blank. Fair copy in ink over pencil.

Instruments: Petite flûte, [2] Flûtes, 2 Hautbois, 2 Clarinettes en Sib, 2 Bassons, 4 Cors (Mi, Sol, Ut, Fa), 2 Trompettes (Ut, Sol), Timbales, Cymbales seules, Tambour. (Strings as above). The harp is reserved for the second movement.

- p. 1, *Marche*. C major, ♩ *Tempo di Marcia* (see plate 7)
- 9, *Berceuse*. G major, C *Andante tranquillo* (For this movement, only single woodwind and horn, harp and strings without double basses are called for)
- 13, *Skerzo*. G major, 3/8 *Allegro Vivace* (Trumpets and drums are silent here)
- 24, D major, 3/4 *Molto tranquillo* (*Andante quasi Allegretto*) (Woodwind only)
- 27, *Molto Vivace* (*Tempo I.*)
- 36, *Più Lento & tranquillo*
- 37, *Presto*
- 38, *Duo*. B minor, 3/4 *Andante* (Double woodwind and strings only)
- 45, *Tema con Variazione*. E minor, 3/4 *Allegro (poco Maestoso)* (Strings only)
- 47, *Moderato (tranquillo)* (Clarinets and brass)
- 50, *Poco più Animato* (Woodwind only)
- 53, C, *Animato giocoso*
- 55, *Molto Allegro*
- 57, 6/4 *Maestoso (Moderato)*
- 58, *fin*

Some pencilled notes appear, e.g. 4 *Cors en Fa* (p. 1), *Alter to 6/8 time* (p. 13); also some deletions, e.g. p. 21 and 3 bars of p. 22. All the spare space on the titlepage and on pp. 8 (end of *Marche*) and 12 (end of *Berceuse*) is used for pencil short score sketches in F \sharp major for a work unidentified (but of which a leaf of pencil draft score also survives among the sketches in Box no. 10, q.v. f 49). These pencil sketches on p. 8 are headed *over the hills & far away* but with no resemblance to that work as now known.

Unpublished

(3) Suite de 3 morceaux caracteristiques/pour Orchestre/Fritz Delius

La Quadroone. Rhapsodie Floridienne

Skerzo [sic]

Marche Caprice

1889 [in pencil]

The above title and details are on a bifolium of 24 stave 350 × 270 Lard (oval stamp); the remaining 3 pages are blank. This encloses the following three movements:

La Quadroone (une Rhapsodie Floridienne)/Fritz Delius. 1889 (in pencil)

5 bifolia gathered, 20 stave 352 × 270 Lard Esnault no wmk. Title, music (first page unnumbered, then pp. 1-18; originally numbered in pencil 40-58). Fair copy in ink over pencil; some pencil alterations and deletions. The unnumbered page and 7 bars of p. 1 are deleted in ink. *See plate 19.*

Instruments: 1 petite Flûte, 2 grandes Flûtes, 2 Hautbois, Cors [sic] Anglais, 2 Clarinettes en La, 2 Bassons, 2 + 2 Cors en Mi, 2 Trompettes en Mi, 2 Trombones, 3e Trombone/Tuba, Timbales, Triangle, Cymbales seules, Harpe. (Strings as above).

F \sharp minor, ♩ *Con moto*; 15 bars are deleted and the work now commences *Allegretto gracioso*.

Unpublished

'Skerzo'/für Orchester/Fritz Delius/ 1890

This title appears on p. 1 of a bifolium of 26 stave 350 × 270 Lard Esnault paper (pp. 2-4 blank). Within are 5 gathered bifolia plus 4 leaves plus 2 gathered bifolia of 20 stave ditto = pp. 1-36. *Fritz Delius/Paris* at head of p. 1; an amendment strip is stuck to the fore-edge of p. 33. Fair copy in ink over pencil with some pencilled amendments.

Instruments: Piccolo, 2 Flauti, 2 Oboi, Corno Inglese, 2 Clarinetti A, 2 Fagotti, 2 + 2 Corni E, 2 Trombe E, 2 Tromboni di Tenore, Timpani, Cymbales seules, Arpa, Violino I/II, Viola, Violoncello, Basso.

- p. 1, E major, 6/8 *Presto*
- 13, *Poco Più tranquillo*
- 16, A \flat major, *Poco più tranquillo*
- 18, *poco Meno Mosso*
- 22, E major
- 23, *a tempo I*
- 32, *Tranquillo*

33, *Più tranquillo* . . . *Lento*

34, *a tempo*

Unpublished

Note: this Scherzo has no connection in any way with that forming the central movement of the *Petite Suite d'Orchestre* described under (2) above.

Une Marche Caprice/Fritz Delius/1890

6 bifolia gathered (back half of 3rd now removed), 20 stave 350 × 270
Lard Esnault, no wmk. Title, pp. 1–16 of music and 5 blank pages. Fair copy in ink and ink over pencil, repaired up spine with transparent tape.

Instruments: 1 petite Flûte, 2 grandes Flûtes, 2 Hautbois, 2 Clarinettes en Sib, 2 Bassons, 2 + 2 Cors en Fa, 2 Pistons en La, 2 Trompettes en Fa, 2 Trombones, 3e Trombone/Tuba, Timbales, Triangle, Grosse Caisse, Cymbales, Tambour, Violons, Altos, Violoncelles, Contrebasses.

Marche Caprice 1890 at head of p. 1, C major, ♩ *Allegro con Moto* (*tempo di Marcia*). With extra hairpins and performance indications in blue pencil; presumably added by Sir Thomas Beecham, who first performed this work at the Delius Festival in London on 21 November 1946 and subsequently arranged for its publication (Joseph Williams, 1951). The present MS shows no sign of the engraver's use, however. The published score does not include separate parts for piccolo or cornets.

This piece is a revised and extended version of the *Marche* which forms the first movement of the *Petite Suite d'Orchestre* described under (2) above.

(4) Marche Française/1890/Fritz Delius

5 bifolia gathered, 24 stave 352 × 270, Au/Menestrel Breton/Rennes
(*Note*: FD spent part of the summer of 1890 in the St. Malo area). Title (in pencil), verso blank, pp. 1–17 and 1 blank. Written in ink and increasingly ink over pencil; from p. 12 in pencil only though bars and clefs are still set out in ink. The title is also pencilled at the head of p. 1.

Instruments: Petite Flûte, 2 grandes Flûtes, 2 Hautbois, 2 Clarinettes en La, 4 Bassons, 4 Cors en Fa, 2 Trompettes en Ré, 2 Cornets à piston en La, 2 Trombones, 3e Trombone/Tuba, Timbales, Grosse Caisse, Cymbales, Tambour, Triangle. (Strings as above.)

p. 1, G major, 6/8. No tempo indication (but obviously *Allegro vivace*). Unfinished; the recapitulation is incomplete, also the orchestration on the last pages becomes increasingly defective. *See plate 20.*



Plate 19: *La Quadroone (une Rhapsodie Floridienne)*. A page from Delius's manuscript score of this work dated 1889

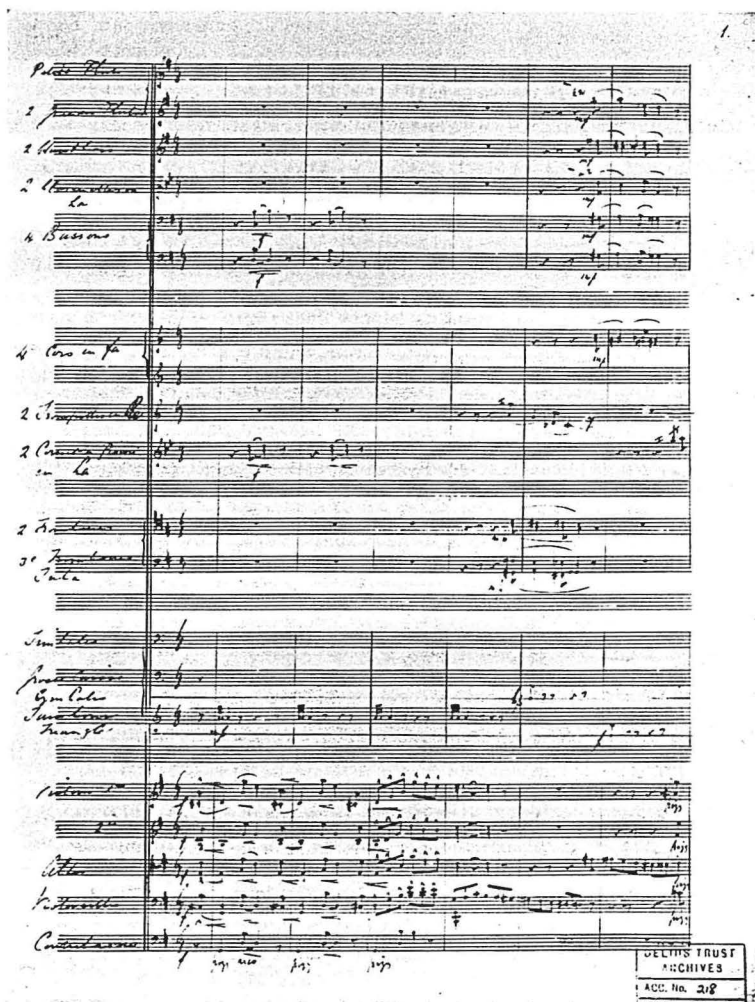


Plate 20: *Marche Française*. The first page of Delius's manuscript score of this work dated 1890 (unfinished)

(5) 3 *Symphonische Dichtungen* [over a deletion]/für Orchester/von/ Fritz Delius/1890/Sommer Abend/Winternacht/Frühlingsmorgen

1 leaf, 20 stave 350 × 270, inscribed as above, is taped to the back page of the following contents:

I/*Symphonische Dichtung* [over a title subsequently erased]/für Orchester/ Fritz Delius/1890/'Sommer Abend'

5 bifolia gathered, 24 stave 356 × 272 Alfred Dörfel. Title, pp. 1–17 music and 2 blank pages. Fair copy in ink over pencil, repaired up spine with transparent tape.

Instruments: Flûte (grande) (= petite Flûte), 2 Flûtes (grandes), 2 Hautbois, 2 Clarinettes en La, 2 Bassons, 2 + 2 Cors en Fa, 2 Trompettes en Fa, 2 Trombones Tenor, 3e Trombone/Tuba, Timbales, Violons 1ers/2des, Altos, Violoncelles, Contrebasses.

D major, 6/4 *Adagio quasi Andante*. With some annotations (such as names of instruments, missing accidentals, etc.) in blacklead and conductor's markings in blue pencil. This work was also similarly published by arrangement with Sir Thomas Beecham, but the MS here described shows no signs of the engraver's use, nor of Sir Thomas's detailed editing of the dynamics as incorporated in the published score.

II/*Winter 'Nacht'* [over an earlier erasure, probably 'Schlittenfahrt']/ ~~Charakter-Stück für Orchester~~/Fritz Delius/1889/'Winternacht'

Then follow 5 lines of text, again over erasures, viz.

'Ein Weinachts Abend stand ich in der freie Natur/der Mond schien hell über der Schnee bedeckte/Landschaft. Ein Schlitten ließ sich hören in weiter Ferne/bald aber jagte vorbei und verschwand allmählig/dann war es wieder Stille, kalt & friedlich—'

6 bifolia gathered, 20 stave 350 × 270 Lard Esnault. Title, pp. 1–22 of music and 1 blank page. Fair copy in ink over pencil, repaired up spine and many edges reinforced.

Instruments: Piccolo, 2 Flauti, [2] Oboi, [2] Clarinetti A, [2] Fagotti, 4 Corni F, [2] Trombe A, [2] Cornet à Piston A, [2] Tromboni, [3e] Trombone/Tuba, Schlitten Schellen (ou grelots), Timpani, Cymbales seules, Violino 1^o/2^o, Viola, Cello, Basso.

- p. 1, A major, 2/4 *Allegretto con moto*
- 7, 3/4, *Andante molto tranquillo*
- 13, *Tempo I*
- 21, *Lento molto tranquillo*

With annotations as above in blacklead and markings in blue and red pencil. There are also a few pencilled memoranda on spare staves in the composer's hand.

**III/Frühlings 'Morgen' [over an earlier erasure]/Symphonische Dichtung/
für Orchester/Fritz Delius/1890/Frühlingsmorgen**

5 bifolia gathered, 24 stave 356 × 272 Dörffel. Title and pp. 1–19 of music.
Fair copy in ink over pencil; see plate 8.

Instruments: Petite Flûte, 2 grandes Flûtes, 2 Hautbois, 2 Clarinettes en
La, 2 Bassons, 2 + 2 Cors en Fa, 2 Trompettes en Fa, 2 Trombones
(Tenor), 3e Trombone/Tuba, Timbales. (Strings as above).

A major, *C Andante molto tranquillo*. Similar annotations, in blacklead
and blue pencil, to those remarked upon above are again to be found. All
these probably date from the time of the first performance, on 18
November 1946, under Richard Austin.

Unpublished.

A motive occurring in this work, though not further developed here, is
used to more considerable extent in the opera *The Magic Fountain* which
was composed a few years later; it is quoted here for comparison:



BOX No. 2: PIANO CONCERTO, PARTS/ 2nd VERSION

[in 3 movements]

A gray cloth portfolio contains the complete orchestral material, almost
all in the hand of the 'Paris copyist', as follows:

Concerto/für Pianoforte u. Orchestre/Fritz Delius

1° Violon (4 Pulte)

2° Violon (4 Pulte)

Alto (3 Pulte)

Violoncelles (3 Pulte)

Contrebasse (3 Pulte) (*Note*: the 3rd desk is in FD's own hand)

1° 2° Flûtes/3me Flûte

1° 2° Hautbois/[1° 2°] Clarinettes en Si \flat

1° 2° Bassons/3° Basson (*Note*: a MS addition in FD's own hand is
made at the start and reprise of the 3rd movt.)

1° 2°/3° 4° Cors en Fa

1° 2° Trompettes in F

1° 2° Trombones/3me Trombone et Tuba

Timbales

All show the composer's name as Fritz Delius. Many pencilled markings
indicate that this was the set used for the early performances. The
following have also been now placed in this portfolio:

(a). Concerto/for Pianoforte & Orchestra/Frederick [altered over erasure]
Delius; solo piano part in the hand of the 'Paris copyist', as follows: 2
gatherings each of 5 bifolia, 12 stave oblong 270 × 350, thread sewn
together. Title, pp. 35, 2 pages blank and 2 pages removed. An amend-
ment slip in FD's hand is attached to p. 7. There are blue pencil
rehearsal letters and many performer's markings.

p. 1, C minor, C Allegro ma non troppo

14, D flat major, C Largo

19, C minor, 5/4 Maestoso—con moto

(cf. another similar, but earlier, solo piano part now bound into DT 10,
second MS.)

(b). 1 bifolium of 16 stave 350 × 270 Bellamy. An earlier (?) draft of the
final cadenza to the work, in FD's own hand, with much pencilled
overwriting.

For the (now defective) full score of this version of the work, see folder
A below.

BOX No. 3: THE THREE CONCERTOS FOR STRING INSTRUMENTS

- (1) A red paper packet, of which a portion inscribed by Jelka Delius 'Incomplete/Double Concerto/MS' is retained, contained:

For May & Beatrice Harrison/Concerto for Violin & Cello/[S]pr[ing]/191[5]/Frederick/Delius

15 bifolia (1 + 12 + 2), 24 stave 358 × 270 J. & W. Chester no. 14, in printed circlet. Now defective; pp. [1]–4, 17–64, 69–74 (=end) and 2 pp. pencil sketches. This is a somewhat earlier state of the score than the final one now bound into DT 26; it shows many pencil alterations and over-writings on the ink original, all directed towards the establishment of that final version.

Though the music is essentially the same as in the later score, there are frequent differences of orchestral layout and other details; a parallel with the MS of *Songs of Sunset* described under Folder D inf. may be drawn. The present MS reveals an earlier version of the two solo parts, which ran along in octaves with each other much more often than in the final version. (Beatrice Harrison once recalled that originally the work 'was written in unison'.)

(2) [Violin Concerto]

ff 1–6: 3 bifolia, 24 stave 358 × 270 J. & W. Chester no. 14 as above. Erratically paginated, but comprising the first 10 pages of a pencilled preliminary draft score of the work in a slightly earlier state, some of the material being interlined, followed by a blank page and one page of short score pencilled sketches relating to the work. In this draft, the opening bars added bassoons, horns and drums to the strings. It might now appear, therefore, that the 'strip stuck on the margin of the first score page' (cf. RL 91) is more likely to be the remainder of the original p. 1, to which a new leaf was attached when the opening was rescored.

ff 7–10: 2 bifolia, 20 stave 350 × 270, weak stamp (probably HL); short score pencil sketches for this Concerto.

The final MS score of this work is to be found in DT 27.

(3) Cello Concerto

(a). 1 (unnumbered) bifolium, 16 stave 340 × 265 B.C. No. 4, contains 2 and 3 stave pencil sketches for the earlier portion of this work; including *Prelude orchestra* (= sketch for music of the introduction).

(b). 4 bifolia, 20 stave 358 × 270 B.&H. Nr. 12/10. 17. This consists of pp. 16–31 of a pencilled first draft score of the Concerto in a state slightly earlier than the final and equivalent to bars 72–154, except that only three bars appear in place of the final 119–124. (The work was drafted in Grez in March 1920 (TB 188) and composed in London in Spring 1921.)

(c). The complete final full score of the *Cello Concerto*, in shaky but accurate pencil, 24 stave 358 × 265 AL (with galleon sign)/No. 18.

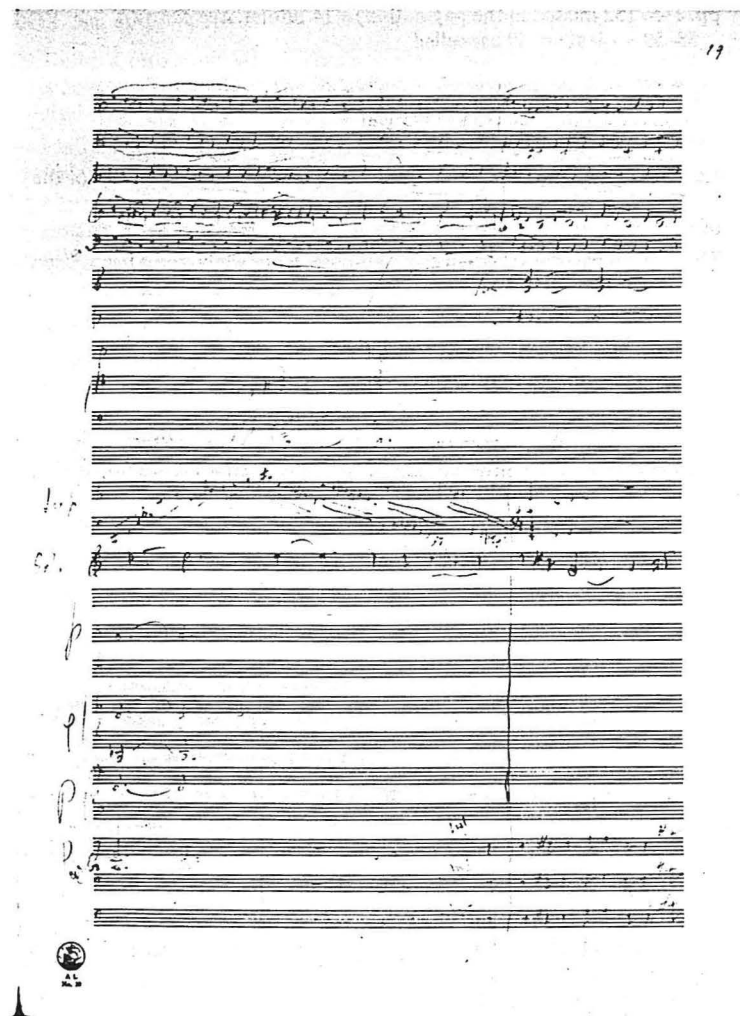


Plate 21: *Cello Concerto*. A page from Delius's final pencil manuscript score of this work, the last he completed in his own hand (1921)

pp. 1–57 (52 missed in the pagination) = 14 bifolia. *See plate 21.*

58–59 = 1 leaf; p. 59 cancelled

59–70 = 3 bifolia

72–75 = 1 bifolium (71 has been missed)

76 backed with a deleted 75 = 1 leaf

77–78 + 2 blank pages = 1 bifolium

Another leaf, paginated 76 but otherwise blank (? = the other half of the final p. 76) has now been placed in front to protect the delicate pencilling of p. 1.

This is evidently the composer's final score, from which the *Stichvorlage*, now in BL Dept. of MSS/Loan 54/5, was copied by C. W. Orr.

(d). 'Frederick Delius/Cello Concerto (1921)/Arranged for cello and piano by P.H.'. MSS in ink in the hand of the arranger as follows:

Cello and piano score: title, pp. 1–20 and 1 blank.

Separate cello part: pp. 1–5 and 3 blanks; orchestral cues in green ink.

All on sheets probably torn from bifolia, 12 stave 300 × 240 'The Portland'. With the Universal Edition's engraver's marks and instructions; stamped *Zum Stich!* 20.6.22.

It may be fairly safely deduced, from internal evidence, that Heseltine had C. W. Orr's copy of the MS before him when making this piano score.

BOX No. 4: HASSAN

(1) Delius's autograph MS of *Hassan* in the original version, all in pencil, is now partly dispersed. The following pages are here to be identified, viz.

— 1 bifolium, 20 stave 360 × 280 HL: 2 pages of the music which follows and completes Act 1 Scene 2 (*A Light appears in the next house*)

— 2 bifolia, 22 stave 360 × 268 AL Manuscript Music No. 16: pp. 1–7 and 1 blank, *Prelude Act II*

— 4 bifolia, 26 stave 350 × 270 Bellamy oval: pp. 1–16 *Act II* (up to and including the first four 12/4 bars of the women's chorus)

— 1 leaf, 22 stave AL No. 16 as above: pp. 17–18 incl. *Scene II Act 2*

— 6 bifolia, 20 stave AL No. 14 (360 × 268): pp. 1–20 as follows:

p. 1 *Act III Prelude*

5 *Curtain Scene I Act III*

8 *Scene II*

17–18 are duplicate numbered; p. 18 *Enter the Herald*

19–20 *Entry of the Caliph*. 2 blank pages follow

— 10 bifolia, 2 of 20 stave AL No. 14 and 8 of 24 stave No. 18: pp. 1–40:

p. 1 *Prelude to Act V*

10 *The Song of the Muezzin Sunset*

11 *The Procession of protracted death* (pp. 9–16 = 2 gathered bifolia)

20 is blank

21 *Prelude to Scene II Act V. The Ghost of the artist of the Fountain rises from the Fountain itself*

(29–30 form a separate leaf of 20 stave 360 × 280 HL)

31 *At the Gate of the moon. Bagdad*

ending on p. 40 followed by 2 blank pages

— 1 sheet, torn from a bifolium of 20 stave 355 × 270 B.&H. Nr. 12/10.17, was originally paginated 7 with 2 bars of music (probably from the Act 2 *Divertissement*) which was all subsequently rubbered out.

Of the remainder of the original MS score, Act 1 Scene 1 (part) is now to be seen in BL Add. 50497. It consists of a bifolium of 20 stave 360 × 280 HL as above, also in pencil, headed *Scene II Act I/Moonlight—The Street of Felicity by the fountain of the 2 pigeons*. The first page bears the music for flute, 2 horns and strings; the remainder the Serenade (not as yet so titled) for harp, then *voice behind; Piano behind*. At the end *The shutters open and Yasmin veiled looks out*. The *Prelude to Act 1*, *Divertissement* from Act 2 and *Prelude to Act 4* were incorporated into a score first handed to the original publisher, Universal Edition. This score subsequently reverted to the Trust Archive via the Boosey & Hawkes Accession and is described below accordingly, v. p. 229.

(2) The MSS of most of the additional sections, added for the London performances in 1923, are all in Jelka Delius's hand, in pencil, as follows:

- 2 bifolia (pp. 1–5 and 3 blanks), 24 stave 368 × 272 cream, Chester embossed stamp, 'Act II [sic]/Between Scene I and Scene II'. (This is actually the Intermezzo from Act 1.)
- 1 bifolium (pp. 1–3 and blank) ditto, 'added on to divertissement—Lesjaskog'. (This 12 bar *ff* addition was not in fact used.)
- 1 bifolium (pp. [1–4]) ditto, 'Act II Scene II/Ishak'.
- 2 bifolia (pp. 1–6 and 2 blanks), 16 stave 340 × 265 B.C. No. 4, 'Yasmin comes up to Hassan' etc. [Act 3, between Scenes 1 and 2.]
- 2 bifolia (pp. 1–5 and 3 blanks), 24 stave Chester as above, 'Act IV Music connecting Scene I with Scene II'.
- 2 bifolia (pp. 1–7 and blank) ditto, 'From G Act 5 leading to last Scene/The Cry of the Watchman'.
- 3 bifolia (pp. 8–19) ditto, 'At the Gate of the Moon, Bagdad, blazing moonlight' (not quite as the final version and the harp part differs).

These 13 bifolia undoubtedly comprise the '52 big pages' that Jelka Delius reported having copied in a letter to Marie Clews of 4 August 1923. Additionally, two further bifolia of short score, preliminary sketches to part of the above, survive in her hand, 14 stave 340 × 270 ∪ 4.14 Zeilen. One is headed '25.5.23 for Act II Scene II' and comprises Ishak's song, with 3 bars of different matter '10.6' on verso; the other includes 'The Watchman's cry/Act IV music connecting Scene I with Scene II/Fanfares'. It may be recalled also that a sketched score for the General Dance (a section not included above) from Act 2, dated 'late July 1923, Lesjaskog', in the hand of Percy Grainger, is now in BL Add. 50879 ff 16–18a.

Basil Dean, in a letter to FD on 19 June 1923 concerning the extra music required, wrote '... the ballet will have to be lengthened out and worked up into a climax at the end of the Divertissement'. As noted above a sketch for this was made, but it evidently yielded place to the new, additional General Dance.

(3) 'Serenade'/from/'Hassan'/arranged for/Cello solo/and/Chamber Orchestra/Delius.

Arranged by Eric Fenby and in his hand, in ink, this MS consists of two unnumbered sheets (pp. 4 of music) within a bifolium inscribed as above which acts as a wrapper. All 34 stave 400 × 302 wmk. Laysse; initialled and dated at end (E.F. May 1929 Grez). On the wrapper is scrawled in red crayon '(rough sketch)/B. Harrison (score/&piano/parts)'. The orchestral setting of this version is 1. 1. CA. 1. 1.—2 Horns—Harp—Solo cello—Strings (6. 2. 2. 1). A MS fair copy of the full score, pp. 8, and an incomplete set of the orchestral parts from the collection of Beatrice Harrison (for whom this arrangement was made) was sold at Sotheby's on 17 November 1983, lot 97.

Basically this arrangement consists of a complete playing of the Act 1 version followed (after a repeat of the introductory harp arabesques) by the Act 3 version. The solo cello takes over the solo violin's role, the first

time in the lower octave and the second at pitch; some minimal consequential adjustments to the division of the violin parts are the sole changes.

(4) Hassan/Grosse Partitur [JD's mauve pencil]. [FD's indelible address stamp]. To be/revised [red pencil scrawl].

A bifolium of 36 stave 453 × 330 wmk. Laysse acts as a wrapper and is inscribed as above. The score within consists of 10 + 4 gathered bifolia (pp. 55 and blank), 42 stave ditto Bellamy, all written in ink in the neatest (and minutest) hand of Eric Fenby. Essentially, this score is a copy of the complete work in its final form except that the following items are not included: Chorus of Beggars and Dancing Girls, Entry of the Caliph, Fanfares, Call of the Muezzin. The Serenade was given to a tenor voice (behind the scenes) altered by JD to 'Violin solo con sordini'. The original position of the first unaccompanied chorus was retained and only men's voices were used in the closing scene. The musical text agrees closely with that of FD's original MS plus the subsequent additions written out by JD, all of which have been described above.

BOX No. 5: INSTRUMENTAL MUSIC

(1) Piano solo, ff 1–13; miscellaneous, ff 14–15

- ff 1–2 *Pensées Mélodieuses (No. 2)*/Fritz Delius/June 10/85, F major, C {♩ = 120} *Allegro Moderato*. 2 leaves, fastened together inside with stamp paper, 12 stave 336 × 263. 4 unnumbered pages of music, complete; ink fair copy, some pencilled alterations. *See plates 16–17*.
- f 3 One leaf, 16 stave 344 × 265. Headed *I*; F major, 3/8 *Presto leggiero*, ink and some pencilled alterations; ? complete. Verso blank.
- f 4 One leaf, 12 stave 340 × 268, all in pencil. Headed *Pieces for Piano & Songs*; recto 11 bars A major, C *Animato* then ca. 14 bars F major, 6/8. At foot *End*, continued on verso (5 bars A major) followed by a continuation of the F major music (ca. 24 bars). The last system of the verso shows a draft of the start of the piece on f 3 described above, but here in 3/4 time.
- ff 5–7 3 leaves, 30 stave 353 × 268 Lard Esnault. 3½ pages of ink drafts for 'Badinage' (see DT 35 for final copy of work; another draft page is in DT 39 f 63). Some unrelated (?) matter follows; on f 7 comes a return to the key of D flat and technically more elaborate development.
- f 8 One leaf, 12 stave 310 × 235 R.C. 1/[Galleon] (= Augener), pencil; dictated piano pieces in the hand of Jelka Delius. *Recto*: dated 3.12.1923, 24 bars (= 5 systems; clefs only on 6th system) unfinished, A major 3/4. *Verso*: 15.1.1924, 27 bars (= 5½ systems) unfinished, A minor 3/4.
- f 9 One leaf ditto (RC1) in pencil, in FD's very late handwriting. 13½ bars (= 4½ systems) unfinished, 5/4 (NB!), verso blank. Both music and hand could refer to the Second Violin Sonata, v. inf.
- ff 10–11 One bifolium, 16 stave 330 × 240, dictated fragments in pencil in the hand of Jelka Delius. f 10 *recto* dated 17.8.1924, 5 bars (= 1½ systems), 6/8; f 11 *verso*, inverted, 3.8.1924, 4 bars of R.H. part only, 12/8. Part of this leaf is cut away. A red crayon sign ⊗ (? Eric Fenby's marking) may indicate a reference for use in the Third Violin Sonata (among the working papers for which this sketch was found).
- ff 12–13 One bifolium, 14 stave 304 × 230, pencil in JD's hand. 8½ bars (= 1½ systems), 2/4; R.H. only for the last 6 bars. The rest blank; a portion has been cut off the foot of f 13.
- ff 14–15 One bifolium, 12 stave and words line 378 × 270 Bellamy. f 14a is headed 5 and continues the draft of the Cello Sonata from the leaf numbered 3 and 4 now bound into DT 39 f 68; 6 bars (= 3 systems) in ink followed by pencil sketches. ff 14b–15a contain pencil sketches for the song 'Avant que tu ne t'en ailles' which complement and complete those now in the Grainger Museum, Melbourne (see SIM 7). At the foot of ff 15a–b are pencil sketches, maybe intended for the Cello Sonata (or the Concerto); the last 2 systems are in very shaky handwriting.
- (2) Two copyist's copies of the Romance for Cello and Piano, pp. 7, [4], one headed by FD à Monsieur Joseph Hollmann/Fritz Delius. These are in a first-class scribal hand.

- (3) Various dictations to Jelka Delius, ff 1–8. These sheets consist of 4 MS parts in ink, in a professional copyist's hand, for '2e Violon/Appalactria [sic]/American Rhapsody/Fritz Delius 1896', each a separate bifolium of 12 stave 350 × 270 watermarked with a large lyre symbol. The spare space on the first and last pages of each has been filled as follows, all in pencil:

- ff 1–2 Bars 6–11 incl. of the Waltz (Five Piano Pieces, no. 3) in JD's hand; the voice part of bars 1–17 of the Lullaby (ibid., no. 4) in JD's hand except for bars 11–12 which are in FD's very late hand and, incidentally, differ from the published version; f 2b is unused.
- ff 4b–3a Bars 1–14 of the piano part of the Lullaby, in JD's hand except that the second half of bar 13 is in FD's hand (as above), followed by 2 bars entirely in FD's hand but deleted. Bars 15–18 ditto (18 differs from the final) are in JD's hand.
- ff 6b–5a *Tennysson* [sic]: bars 1–12 in short score, in FD's very late hand, of 'The Splendour falls'. Crossed through and copied by JD as follows: bars 9–19 beneath. Bars 20–35 follow. (JD has numbered all bars for clarity.) *See plate 22*.
- ff 8b–7a Bars 36–40; 1–8; 41–52 ibid. Bars 53–67 (=end). This bifolium was inverted before use.
- (For the *Stichvorlage* of this work, entirely in JD's hand, see Acc. no. 158, p. 238 inf.)

(4) Works for Violin and Piano

(i) [Légende for violin and piano], ff 1–5

2 bifolia and 1 leaf, 12 stave 354 × 272 Alfred Dörrfel; 10 unnumbered pages, ink and ink over pencil. No title, no tempo, no separate solo part. An earlier state than that ultimately published; a quick comparison with the latter as issued by Forsyth Brothers Limited follows:

Printed score ref: MS:

- | | |
|-----------|---|
| p. 1 | Violin part (<i>Solo</i>) was an octave higher. |
| 2, A to B | Violin ditto but piano part missing; 8 more bars precede B, but 22 bars after B do not appear. |
| 3 | (no change) |
| 4 | 2 extra bars precede the last 2 bars. |
| 5 | (no change) |
| 6 | Piano part literally as orchestral score (cf. DT 8) rather than the richer version as published; in place of the second half-page, a completely different return to the Tempo Io. |
| 7 | The higher octave is retained, as before. |
| 8 | 27 bars preceded the <i>Vivo</i> instead of the present 15; at the <i>Vivo</i> the piano recalled the opening melody. |
| 9 | 7 bars of the original close were reduced to 4. |



Plate 22: On the back of a MS 2nd Violin part of *Appalachia* (American Rhapsody), Delius has pencilled a sketch for the part song *The Splendour falls on Castle Walls*. Below, part of Jelka Delius's realization of the work can be seen

(ii) [an untitled work for violin and piano (incomplete)], ff 6–9

One bifolium and 2 separate leaves, 12 stave oblong 272 × 350 HL, pp. 4 in ink; C minor, C (no tempo indication). Rewriting of pp. 2–4 and the continuation on the separate leaves.

(iii) [Violin Sonata in B]

- One torn sheet with a librarian's note in blue crayon 'Sonata for Violin and Piano/Delius/1892' originally preceded this MS.
 - One unnumbered leaf, now foliated f 10, 16 stave 344 × 268, contains sketches, pencilled and 4 bars partly in ink, for the slow movement.
 - Another leaf, paginated 3 and 4, 12 stave 345 × 278 No. 12 C.G., written in ink over pencil and pencil only for piano and violin in B major is probably a rejected leaf from this work.
 - The violin part: *Sonata in H dur. Fritz Delius/Allegro con brio*, pp. [1]–15 and blank (= 4 bifolia), 16 stave 344 × 265, in ink, probably autograph; some bowings and fingerings are added in pencil.
 - The score consists of 10 bifolia, 12 stave and words line 352 × 270, Morice and some Bonnel, both Rennes [Note: again, FD was at St. Malo in 1892]. Fair copy in ink over pencil. The first bifolium originally formed the cover; it is now split down (titlepage, verso blank; p. 37, verso blank). Within are 9 further bifolia, pp. 1–36; the fourth now split down, the 7th and 8th gathered.
- p. 1 *Allegro con brio/Fritz Delius*
 5 is a new page, pasted over the original.
 11 has 6 bars drafted but deleted, preceding the reprise.
 16 *Andante molto tranquillo* (F# major)
 22 The last 9 bars replace 6 rejected ones.
 23 *Allegro con moto* (over an erasure).

The titlepage originally read *Mademoiselle Charlotte Vormése/Sonata in H dur/für Violine & Pianoforte* [pasted over up to here]/von/Fritz Delius 1892. At the head of p. 1 this dedication is again pasted over. See plate 12.

(iv) [Violin Sonata no. 2—drafts]

- (a). Two bifolia and one leaf, 12 stave 340 × 265 B.C. No. 13. An incomplete draft (in a slightly earlier state) in ink, in FD's (shaky) hand, pp. 1–[10], *Con moto*, essentially corresponding to the published bars 1–140 approx. but with some bars later eliminated. On p. 9 bar numbering and remarks by JD 'copy from here' in pencil.
- (b). 5 bifolia and 1 leaf of similar paper, as follows:
- pp. 1–4, in ink and some pencil amendments, in FD's hand (shaky)
 = bars 1–51, henceforth in the final state, see plate 14.
 5–8, in ink for 1 system and clefs only, then in pencil, in FD's hand
 = bars 52–110.
 9, 11, 12 and blank, in pencil in FD's hand; p. 9 crossed through and *Follow the numbers* [from p. 10 below] = bars 111–164; at end of p. 12 *Then page 9* [of group (a) above] = bars 165–174.

10, 11 (renumbered 13), in pencil in FD's hand [after one deleted system in ink, which originally followed p. [10] in group (a) above, forming the first draft of bars 146–149]; p. 10 crossed through. (JD appears to have strengthened FD's pencilling towards the end of p. 13.) = bars 175–203.

14–17, in pencil in JD's hand (except, perhaps, for the first 2 systems) = bars 204–259. 8 bars deleted after 241, 6 after 203.

18–19 (=end) and 2 blanks, in pencil in JD's hand = bars 260–280. 5 bars deleted before 260, 5 at 270.

(c) 2 bifolia, 12 stave 360 × 268 AL/No. 28 (printed braces); consisting of pp. 5–12 in pencilled fair copy of part of above in JD's hand (= bars 61–118, 119–183).

For the *Stichvorlage* of this work, entirely in the hand of Jelka Delius, see Boosey & Hawkes Accession below, p. 237.

(v) Eric Fenby's pink manilla folder, labelled Sketches in red crayon and inscribed 'Sonata/No. 3/for/Violin and Piano/Spring [1930]' in his hand, encloses the following, ff 1–30:

ff 1–2 A bifolium of 12 stave 362 × 268 AL/No. 28 (printed braces). Headed 'Sonata' by JD, but commencement of first movement in FD's hand (bars 1–3 in ink, 4–20 in pencil). Bars 14–15 as finally published were originally 3 bars, for piano and violin. f 2 blank. See plate 23.

ff 3–4 A similar bifolium, (an earlier?) draft in pencil by FD, of which the continuation is based on different material not subsequently used. f 4b is blank.

ff 5–12 Eric Fenby's draft, headed 'Sonata', of the first movement; the bars (which are not consecutive) are numbered in ink to establish their sequence, as follows:

ff 5, 12 One bifolium, AL 28 as above; f 5a in ink, some pasteovers and alterations, f 5b ink (1st system), then f 12 blank = bars 1–25, 31–35. This encloses:

ff 6–7 Another similar bifolium; f 6a in pencil, the rest blank (part was used but later erased) = bars 36–46, 26–30.

ff 8–9 One bifolium, 24 stave 342 × 260 WEH Schutzmark 24er 4° hoch, now torn down, all pencil = bars 47–75, 76–95; also some alternative sketches and drafts follow (e.g. of the ending, into F instead of E as the final).

ff 10–11 One bifolium, 14 stave 304 × 230, pp. 5, 6, 7, 4 (originally used by JD on 22.6.1926 but rubbed out) and now all sketches for the first movement. EF pencilled at foot 'dovetailing not very happy/doesn't grow out of the other idea well'. (Originally bars 30–67.)

ff 13–14 One bifolium, 16 stave 330 × 240. Dated 11.10.1924 by JD is her notation of the start (6 bars) of the second movement. There follow EF's earlier sketches for parts of the first movement, some evidently later rejected but some used. (Originally bars 39–90.)

f 15 A leaf of 4.14 Zeilen (from which 2 staves have been torn off). EF's pencilled draft of the middle section of the second movement (= bars 30–37, single stave; bars 23–26 follow). On verso, the first draft of 'opening, muted strings' for *A Song of Summer* appears, in blue ink.



Plate 23: Sonata no. 3. The first page of a sketch for the beginning in Delius's hand; after 3 bars in ink, his continuation is in pencil



Plate 24: Sonata no. 3. The first page of the last movement, dated 1924, in the hand of Jelka Delius. The bar numbers etc. are in the hand of Eric Fenby

ff 16, 17 Two leaves, torn down, 30 stave 362 × 268 AL/No. 29, contain EF's complete pencil draft of the second movement in its final form, the bars numbered in ink.

ff 18–30 Material chiefly for the third movement, as follows:

ff 18, 21 One bifolium, 16 stave 330 × 240, commenced in pencil by JD on 1.2.1924 with a piano piece (20 bars, incomplete; only 13 are harmonized, C major 4/4). The paper was then reversed and a 9-bar violin melody written; then restarted, 'Grez 19.9.1924' with a draft of III/18–38. There follow I/19–22 and other fragments (including the germ of II/22), some dated 20.10.24; including a sketch of II/28–29—all these in pencil in JD's hand. The last fragment was later recopied below, transposed, by EF. f 18b is paginated 2.

ff 19–20 ditto, paginated 3–6 as follows, all in pencil in JD's hand

f 19a (=3): I/32–33; III/39–43; 5 bars unused

f 19b (=4): 3 bars unused; 2 bars extended to III/53–56 (which follow); III/57–64

f 20a (=5): III/65–79, passing straight on to

f 20b (=6): III/86–87; 2 bars unused; III/88–89; bars unused and draft of bars 90–91

ff 22–23 One bifolium 340 × 268 4.14 Zeilen, in pencil in JD's hand:

'28.9.1924 Violin Sonata' (III/1–3 then 19–38); '16 Oct 1924' (III/79–82). f 23b blank.

ff 24–25 One bifolium 16 stave 330 × 240 in pencil in JD's hand:

'10.10.24'. 'Sonata/good copy' (= III/1–65). EF has added bar numbering. See plate 24.

ff 26/30 and 27/29; 2 bifolia gathered, 16 stave 330 × 240; f 28 inserted, a leaf of 14 stave 350 × 270. f 26 continues in JD's hand, III/66–85 and some fragments. On f 27 EF takes up from III/84 to the end in a first draft; f 28 has his continuation of III/100–end as finally settled, with some sketches relating. ff 29 and 30 (versos only) have some early notes by EF relating to I.

The separate violin part, all in ink in EF's hand, is entitled 'Sonata/ No III/ Violin /Spring 1930'. It consists of one bifolium, 14 stave 350 × 270 Rives with two similar leaves mounted on brown tape inserted, forming title, pp. 5, 2, 3, 4, 1, 6 and one blank. May Harrison's performing indications were added (? by her) in pencil.

For the *Stichvorlage* of this work, entirely in Eric Fenby's hand, see Boosey & Hawkes Accession below, p. 237.

(5) String Quartet

A blue paper packet, of which a portion inscribed by Jelka Delius 'Quartet/M.S. complete/and Sketches' is retained, enclosed the following:

Quartett/2 Violins, Viola & Violoncello/Spring 1916/Frederick Delius is the title pencilled on a bifolium of 18 stave 352 × 270 Bellamy which acts as a wrapper to:

Allegro Moderato [pencil]/*With Animation*. 3 bifolia 20 stave 350 × 270 HL, pp. [1]–12 in ink. The last 7 bars on p. 10 have been deleted and a single (Bellamy) sheet is inserted, paginated 11 (verso blank); pp. 11–12 were then renumbered 12–13. Page 13 was also deleted and rewritten on the inside of the wrapper with the ending of the movement falling on the first system of p. 14 (i.e. outside of the wrapper). This is the original version of the score; the texture differs frequently from the final version.

'*Late Swallows*'/*With slow waving movement* (3/2) follows; 2 bifolia of similar HL paper: pp. 15–18 (the first 3 bars deleted and rewritten extended to 14 bars on the 3 lower systems of p. 14, *see plate 13*); pp. 19, 21, 22 and blank. The first 3 bars of p. 19 also deleted and an inserted leaf (Bellamy) numbered 20 (verso blank) bears 14 bars to replace same. All in ink.

This version of the movement starts with material completely different from that subsequently published. The middle *not too slow* section, though musically it resembles the final version, again differs in texture; the lead back is longer and the waving accompaniment figure returns for a C major close.

Another Bellamy bifolium, the first leaf blank, is wrapper to *Quick & Vigorously*, the first version of the finale, as follows: p. 23 (in Jelka Delius's hand) deleted; pp. 23–25 (in FD's hand) start the finale (Bellamy); pp. 26 (deleted), 26–28 (HL); pp. 29–32 (HL); pp. 33–36 (Bellamy). Pages 37–38 are the second leaf of the wrapper. All this is in ink. A further bifolium (HL) had a rejected pp. 24–26 with some different material sketched at the end.

The first pencil draft score of the *Lightly & quick* movement, now found in the second place, forms 3 bifolia, 18 stave 350 × 270 Bellamy; these have been numbered *ff* 1–6 for reference. There are 9 pages of music and 3 blanks; the reprise is not written out.

The earliest pencil draft score of this work, in its original (3-movement) form, is now partly dispersed. 4 bifolia of 24 stave 358 × 270 J. & W. Chester no. 14 (printed cirlet) are in the present collection and are numbered as follows:

ff 7–8 contain the first half of the first movement. (Another similar bifolium which completes this movement is now in the Grainger Museum, *see* SIM 7.)

ff 9–10 commences with *Quietly but not dragging Late Swallows* in score but continues with 2-stave sketches for the last movement.

ff 11–12 consist of *Late Swallows*; here complete with the middle section, but with yet another (4/4) idea for an opening theme, evidently rejected in favour of that on f 9.

ff 13–14 commences with the *Last movement*, which is incomplete. Some rejected (but undeleted) sketches for a slower section occur. (*Note*: a final page is now in DT 39 at f 84.)

A set of MS parts of the original version of the work (wanting that for the leader), written in ink in Jelka Delius's hand, are headed 'Quartett/Frederick Delius/1916' and are made up as follows: All are on 16 stave 365 × 280 wmk. Barjon; the 2nd violin part on 2 bifolia sewn within a third (title, blank, pp. 1–9 and blank); the viola and cello each on 2 bifolia sewn together, pp. 1–8. These parts show no signs of use.

The final 4-movement version of the score, still dated '*String Quartet*'/1916 is roughly sewn together with cloth and paper up the spine. It does not appear to have been used by an engraver, for no such markings appear. It is made up as follows:

(1) pp. 1–16 (4 bifolia of 18 stave 350 × 270 Bellamy), the lower part of p. 10 pasted over. Page 17 (verso blank) is a leaf of the Barjon paper, the stub pasted to p. 40 verso below. This movement is basically an ink copy in Jelka Delius's hand, amended by FD as needed to establish the final version by thinning and modifying the texture.

(2) pp. 18–29 (3 bifolia, Bellamy). In FD's hand, in ink.

(3) pp. 30–40 (3 bifolia, wmk. Barjon). There are pasteovers on p. 37; the verso of p. 40 is blank. In FD's hand, in ink, this is the definitive version of *Late Swallows*.

(4) pp. 41–58 (5 bifolia, Bellamy; half of the fourth one removed). From pp. 45–54 in JD's hand with FD's alterations, as (1) above; the rest of the movement is in FD's hand. All in ink.

BOX No. 6: VOCAL MUSIC

(1) Notes of words for songs, translations etc., in various hands

- Words of 2 poems in ink, probably in JD's hand. These are Danish translations of A. O. Vinje, viz. *Tytebaeret* (complete) and *Vaaren* (only the first 6 of the poem's 24 lines). It is interesting to note that Grieg set both these poems, in the original Norwegian, in his op. 33/I nos. 4 and 2 (1880). No. 3 of that opus sets the same poet's *Ved Rundarne*—the only one of his poems also set (in a Ger. trans.) by Delius, cf. RT Cat V/9 no. 2; *ibid.* pp. 97–98.
- Draft Ger. translation, in pencil, (on squared paper) of Herrick's *Daffodils* by JD; ditto, copied in ink [not used].
- *Im Glück wir lachend gingen*; part ink, part pencil; Ger. trans. by JD (paper from exercise book). The same, in ink (plain paper), 'Nach den Dänischen von Holger Drachmann/Jelka-Rosen/tra.'
- *Ich hör' in der Nacht*; Ger. trans. in pencil by JD (exercise book paper).
- *Let Springtime come then*; Eng. words in ink (JD). On the verso, the words of *Black Roses* are pencilled (Eng.). (This is on a sheet of Sir Thomas Beecham's notepaper, headed The Cottage, 8A Hobart Place, S.W.)
- *Oh Mensch! gieb Acht!* words copied in ink by JD: *Zarathustra: Das trunkene Lied*.
- Two pencilled Eng. trans. of Nietzsche's *Der Wanderer und sein Schatten*, by JD (small blue jotting pad).
- Pencilled Ger. trans. of *I-Brasil* by JD (ditto).
- Pencilled drafts of Ger. trans. of *They are not long* (Dowson) (cf. Songs of Sunset); on verso ditto of *Le ciel est, pardessus le toit*, in JD's hand (on thin notepaper).
- Pencilled French words, not in JD's hand, with accentuation marked (this is the close of the poem used on f 19 below); on verso, title: *Le mariage des Roses* and note: 'Je ne retrouve absolument rien dans Chénier qui puisse aller pr. la musique—ceci est joli—' (on exercise book paper).
- *In der Seraf Garten, Irmelin Rose, Weinrosen*; Ger. words in an unidentified hand, in Schrift.
- [The Seraglio Garden]; Fr. trans. in an unidentified hand, in mauve ink. On a large, folded sheet of plain paper evidently previously used as a wrapper, inscribed in pencil: 'Madame la Psse. de Cystria/2 Copies/sans les paroles/à copier aussi gros que possible'.
- On the plain inside of a Harmonie back wrapper JD has started a pencil draft Ger. trans. of Verlaine's *Les sanglots longs*.

(2) Sketches and drafts for songs, in Delius's hand, ff 1–19

- f 1 1 leaf, 12 stave and words line 315 × 240 Paris/Rennes. An early ink draft of *Pagen højt paa Taarnet sad*; 8 bars in C# minor deleted, then recommenced and continued in G minor.

ff 2–3 1 bifolium ditto (part of second leaf removed); a further ink draft of same.

ff 4/6, 5 1 bifolium and an inserted leaf, 12 stave 290 × 235, in pencil:

ff 4a, 6b Sketches for Folkeraadet.

ff 4b, 5a Drafted setting of *Alle de voksende Skygger* headed J.P.

Jacobsen (from his Digte, Stemninger/II), G♯ major, 6/8; 16 bars.

(See other drafts for same in small notebook inf., p. 193 and DT 36 f 86.)

f 5b A sketch in triple counterpoint, handwriting of a later period.

f 6a Sketches ? for Irmelin, Act 3 scene 1.

ff 7–8 1 bifolium ditto, as follows:

f 7a Ink sketches for A Mass of Life, II/3.

ff 7b–8a Pencil draft for *Silken Shoes*, Danish words.

f 8b Blank except for one sketched bar.

f 9 1 leaf, 24 stave 356 × 270 Alfred Dörffel, as follows:

f 9a *Irmelin* (song), ink sketches for final version.

f 9b Further sketches for Irmelin; also an ink sketch for the piano piece *Badinage* (in quavers, not crotchets!) and a pencil sketch, possibly for the violin *Légende*.

f 10 1 leaf, 16 stave 350 × 270, pencilled sketch 2 headed by JD 'Sketch for Sommer i Gurre', A major, 3/2; 31 bars. This is part of a setting different from the final one and revealing indecision and second thoughts regarding the underlay of the words, which are somewhat mixed up.

f 11 1 leaf, 12 stave and words lines 355 × 270; pencilled draft of the original ending of the final version of the same. Verso blank.

ff 12–13 1 bifolium, 16 stave 350 × 268 Bellamy, as follows:

f 12a Unidentified 2 stave instrumental sketch, in ink; C major, C.

f 12b Chord studies in pencil.

f 13a Pencil sketch of material cognate with that on f 12a.

f 13b Pencil draft for start of *Sommer i Gurre*, with continuation akin to f 10 above.

f 14 1 leaf, 30 stave 353 × 268 Lard Esnault, as follows:

f 14a Sketch in ink for a rejected version of *La lune blanche* and other sketches.

f 14b Unidentified sketches in ink.

f 15 1 leaf, 30 stave 350 × 270 (stamp unreadable); pencil drafted setting of *Les sanglots longs* (Automne), verso blank.

f 16 1 leaf, 12 stave and words lines 350 × 270 Lard Esnault; pencilled sketches for setting of *O Hymen O Hymenee* (Whitman, Children of Adam), 10 bars, unfinished; A minor, 4/4 *Lento*.

ff 17–18 1 bifolium, 12 stave 345 × 275 No. 12 C. G. as follows:

ff 17–18a Pencil sketched setting of *Das gelbe Laub erzittert/Heine* pag. 77 (from his *Nachgelesene Gedichte*, I, 6, v, *Der scheidende Sommer*), A minor, 4/4. (Grieg's op. 4 no. 3 sets these words.)

f 18b Pencil sketched setting of *Vidunderlige Tove* (= Jacobsen, Gurrasange, V, Valdemar's song), A major, C; 26 bars approx.

f 19 1 leaf, 12 stave 335 × 270; a pencil drafted setting of *Le Mariage des Roses* (Eugène David) (*Mignonne sais-tu comment s'épousent les roses*), C major, 6/8; 13 bars approx. See also below, group (4), f 11b. Verso blank.

(3) Seven Songs from the Norwegian, ff 1–18

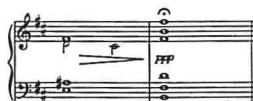
Final, very neat, autograph MSS used as *Stichvorlagen* by the original publisher, Augener Limited.

ff 1, 18 acts as a wrapper. 1 bifolium, 20 stave 350 × 270 Morice, as follows:
f 1a Titlepage: 7 [altered from 6] *Songs from the Norwegian* [deletion follows]/Fritz Delius 1890 [?] altered from 1891/Paris. At foot, Augener's number 9489 is pencilled. ff 1b, 18 are blank.

ff 2–3 1. *To Madame Grieg/Wiegenlied*. Fritz Delius. 1 bifolium, 12 stave 340 × 270. Words in Ger., W. Grist's Eng. trans. added below (? by him) in red ink, but deleted by Delius, who added William Archer's Eng. trans. above the voice line and copied Archer's trans. complete on f 3b.

ff 4–5 2. *Auf der Reise zur Heimat*. 1 bifolium ditto, now torn down. The Ger. words of both verses are underlaid to the same music; W. Grist's Eng. trans. added in red. f 5b is blank.

ff 6–8a 3. *'Abendstimmung'*. Ditto. A 2-bar piano postlude has been deleted and the ending then altered to:



ff 8b–9 4. *'Venevil'*. Ditto. (f 9b is blank.) Both verses are underlaid to the same music.

ff 10–11 5. *Spielleute*. Ditto.

ff 12–13 6. *'Verborg'ne Liebe'*. 1 bifolium, 12 stave with words lines, 350 × 270 Lard Esnault.

ff 14–17 7. *'Eine Vogelweise'*. 2 bifolia, ditto, ditto, ditto.

Six separate leaves of plain paper, pp. (i)–(vi), contain the Eng. trans. by W. Grist, in black ink with his red ink corrections; also FD's alterations and comments in ink and pencil, e.g. (to no. 3):

The idea is a Princess sitting alone at eventide not surrounded by her train. The strains of the Schalmel awaken feelings of love & loneliness. Is it not possible to begin in this wise?

*The Princess sate in her maiden bower . . . or
In dame chamber sate the Princess all alone*

There are no individual dates to the separate songs; the bass clefs are all made in the 'earlier' form, rather than 'backhand'.

Note: Groups (4) and (5) of this box were originally in a red paper packet labelled by Jelka Delius 'Songs in M.S./that are now published/Some incomplete/sketches, some in Delius/handwriting, others by/copists' [sic]. A suitable portion of this wrapper, with JD's inscription, is retained.

(4) Various song MSS in Delius's autograph, ff 1–35

ff 1–2 *'O schneller mein Ross'*/(Geibel) Fritz Delius 1888. 1 bifolium, 12 stave with words lines 350 × 270 Lard Esnault, ink fair copy. All six verses of the poem are here set, repeat signs being placed accordingly at bar 3 and 11 bars from the end. The Fr. trans. is interlined in red, in another hand. Here again, the bass clefs take the form usual at that date. Marked 'Duplicata' up L.H. margin in blue.

ff 3–4 *'Plus vite, plus vite, mon cheval'* Fritz Delius. 1 bifolium, 30 stave 354 × 270 Lard Esnault, ink fair copy. This likewise sets all six verses of the same poem, in French; but the lower line of words was deleted and Ger. words substituted. Marked at head by FD *Allemand et Francais*; another hand adds 'No. 1' and, at foot, 'Graver' in blue crayon. This MS was the *Stichvorlage* for the publisher L. Grus. Here and subsequently the bass clefs appear in FD's usual 'backhand' style.

ff 5–6 *I Serraillets Have*/(J. P. Jacobsen)/Fritz Delius 1894. 1 bifolium, 24 stave 350 × 270 Lard oval stamp, ink fair copy. The entire setting is of the Danish text; a Ger. trans. at the end is free (i.e. not a 'singing trans.'). Some minimal differences—e.g. in bar 19—from the published song may be noted.

f 7 [ditto] Ink draft, incomplete; 1 leaf, 12 stave and words line 315 × 240 Paris/Rennes. Danish text.

f 8 [ditto] Pencil draft, incomplete, of an entirely different (presumably earlier) setting, in D \flat major; Danish words. 1 leaf, 12 stave 346 × 276 No. 12 C.G. On f 8b, after one bar of continuation, appears a pencil draft of the setting of Heine's *Ein schöner Stern*, here titled *O lüge nicht*. If this latter song is correctly dated ca. 1890, the early version of *I Serraillets Have* here drafted cannot be dated any later.

ff 9–10 *'Lad Vaaren Komme'*/(J. P. Jacobsen)/Fritz Delius [no date]. 1 bifolium, 12 stave and words lines 348 × 271 Bellamy, ink fair copy. Danish text throughout; Ger. trans. above voice line. Pencilled revisions at foot of f 10b. This MS has the original, earlier ending which was altered before publication, when 9 new bars replaced the original 7.

f 11 [ditto] Early ink draft of part of same, Danish text; 1 leaf, 16 stave 350 × 267, stamp illegible. On f 11b is a pencilled draft setting of French words *Mignonne sais-tu comment s'épousent les roses* (Eugène David, *Le Mariage des Roses*). This fragment differs from the sketched setting listed on f 19 under Group (2) above and consists of 11 bars, A major C.

ff 12–13 *'Irmelin Rose'*/(J. P. Jacobsen)/Fritz Delius. 1 bifolium, 12 stave and words lines 350 × 270 Bellamy, ink fair copy but with much pencil overwriting, especially in verses 2–3 where the original harmonies differed. Set throughout in Danish; Eng. trans. above voice part, Ger. ditto drafted below. A difference in the voice line 11–12 bars from the end renders the Danish version irreconcilable with the published Ger./Eng. The last refrain and ending (9 bars) was in B minor at this stage; a pencil draft of revision at the end points to the definitive ending in the tonic (F#).

ff 14–15 [ditto] Ink draft of an earlier version, in Danish; 1 bifolium, 12 stave and words lines 315 × 240 Paris/Rennes (cf. f 7). (An even earlier

- similar sketch is now bound into DT 36 at f 19.) As the setting of the name refrain here resembles that at the end of Act 1 of the opera Irmelin, maybe these pages (with the Rennes stamp) should be dated around 1892? The theme so familiar from the Irmelin Prelude (and opera) occurs here also, though it does not appear on the leaf in DT 36. See plate 4.
- ff 16–17 à *André Messenger* [maybe added; ? a previous dedication scratched out above]/*Il pleure dans mon cœur*/(Paul Verlaine)/Fritz Delius. 1 bifolium, 12 stave 338 × 272. This ink fair copy was used as L. Grus's *Stichvorlage* and bears that firm's annotation FD . . . at the foot. Folio f 17b is blank.
- ff 18–21 Nietzschelieder: ink fair copies (now incomplete) but apparently not *Stichvorlagen*; 12 stave and words lines 350 × 270 Bellamy, except f 21 which is Lard.
- f 18 'Nach neuen Meeren'/(Friedrich Nietzsche)
- f 19a words of the latter only.
- f 19b 'Der Wanderer'. Incomplete; evidently another bifolium is missing at this point, which would complete this song and include *Der Einsame*.
- f 20 'Der Wanderer und sein Schatten'.
- f 21 The same (another copy), but with voice part in the bass clef.
- ff 22 [*Min lille Blomst*] (= The Violet). Ink draft, 1 verse only, in Danish (in A major). 1 leaf, 18 stave 353 × 270; stamp unreadable but probably as next item.
- ff 23–25 *Efteraar*/(Ludvig Holstein)/Fritz Delius 1900 (= Autumn). Ink fair copy as follows:
- f 23a Title (as given above).
- f 23b blank, except for pencil workings in another hand.
- f 24 Verses 1–2 (to same music).
- f 25 Verse 3.
- (ff 23, 25 form 1 bifolium, 18 stave 353 × 270, stamp probably Bellamy; f 24 is a separate leaf inserted, 12 stave and words lines, the same size.) There are several minor differences from the reading of the published version, e.g. bars 6–7 and parallel.
- ff 26–27 'Nightingale Henley' [JD's pencilled title]. 1 bifolium, 12 stave and words lines 350 × 270 Bellamy. Ink original with much pencilled overworking; JD has pencilled her Ger. trans. above. On f 27b is a drafted song fragment (incomplete) in ink, then pencil, of which the principal motive appears to have been transferred to the start of Summer Night on the River in its definitive version. The opening words ('Gulls in an aery morrice'), also by W. E. Henley, are found in his *Rhymes and Rhythms*, xi.
- ff 28–29 *Frederick Delius 1915/February/'Spring, the sweet Spring'* (Thomas Nashe)/(1567–1600). 1 bifolium, 12 stave with printed braces 360 × 265 AL No. 28. Ink fair copy with some pencil overworking; *Soprano* pencilled at head but erased.
- ff 30–31 'So White, so Soft, so Sweet, is She'/(Ben Jonson) *Frederick Delius/March 1915*. Ditto, ditto. *Gervase Elwes* pencilled at head, but erased. A few red-ink emendations to the words by Philip Heseltine appear. On f 31b is a pencil sketch for the beginning of the Double Concerto.

- ff 32–33 'To Daffodils'/(Robert Herrick)/*Frederick Delius 1915/March*. Ditto, ditto; *Gervase Elwes* pencilled but erased, as above. f 33b blank.
- ff 34–35 'To be sung a [sic] summer night on the Water' *Spring/1917/Frederick Delius*. 1 bifolium, 24 stave 358 × 270 J. & W. Chester No. 14, in ink. Wanting the last 10 bars (presumably a final leaf is now lost or mislaid). See plate 3.
- Note: none of the last four items shows any signs of an engraver's marks or usage.
- (5) Various song MSS; as a whole not in Delius's autograph, ff 1–88 (though his hand is to be found in some places, as duly noted)
- This grouping utilizes various standard-sized papers, chiefly 12 stave.
- ff 1–2 Wiegenlied/Henrik Ibsen. Transposed into E♭; pp. 3 of music, in a scribal hand; Ger./Eng. words (the latter not Archer's trans.).
- ff 3–5 ~~Twilight Fancies~~ Evening Voices. Transposed into C minor; pp. 4, in a different hand; Eng. trans. only.
- ff 6–9 Fritz Delius/Indian Love Song/Chant indien. Transposed into C; pp. 8, in a bold French scribal hand; Eng./Fr. words. Pencilled 'à/graver/en 7 planches' at head, 'F.D.' at foot; Grus's *Stichvorlage*.
- ff 10–12 [The Minstrel]. Transposed into E minor; pp. 4, proofs from Grus's plates; Fr. (*Vers elle allaient mes rêves*)/Ger. words. On outside 'Une 2e Epreuve/pressée' in blue crayon. Corrections, chiefly involving the printing of the Ger. trans., in ink. This was published under the title *La ballade du musicien*.
- Note: FD's autograph MSS of *Plus vite mon cheval* and *Il pleure dans mon cœur*, already described in section (4) above, were also used by the publisher Grus; his *Stichvorlage* of the Wiegenlied (*Le Chant du berceau*) remains untraced (as it was untransposed, maybe a printed copy of the Augener edition served for this purpose). L. Grus issued these 5 Chansons in 1896.
- ff 13–14/15–16 JD's copy, signed by her in ink 'Jelka Rosen/1896' of the printed *Melodie de F. Delius/Sur des Vers de Paul Verlaine* [Le ciel est pardessus le toit]. The last 2 systems are crossed through in pencil ('verte') and a copyist's MS of the revised ending, appearing on f 15b of a bifolium, is pasted to the back.
- f 17 Another copy of this revised ending, in a different hand.
- ff 18–19 'I Seraillets Have'. Copyist's hand, pp. 4, Danish text. Eng. trans. above; Ger. trans. pencilled below (? by FD) for part of song.
- ff 20–21 In the Seraglio Garden. Transposed into D♭; pp. 3, copyist (? JD), Eng. only.
- ff 22–24 [I] Seraillets Have. Pp. 3, in a different copyist's hand; heading and Eng. trans. (above) in FD's hand, signed *Fritz Delius*, with alterations above in another hand; Fr. trans. above (in red), Danish below (in mauve).
- ff 25–26 'Silkesko over Gylden Last'. Pp. 3, in copyist's hand (? JD); Ger. trans. below, Danish above; Eng. trans. pencilled above by FD.

- ff 28b–27a Silken shoes. Pp. 2, in a scribal hand; Ger. trans. above, now pasted over, Eng. trans. below (ff 27b, 28a blank).
- ff 29–32 Wine Roses/J. P. Jacobsen. Frederick Delius/for/Voice and Pianoforte/Arranged by/Eric Fenby. 2 gathered bifolia, 12 stave with words lines 360 × 275 wmk. 'Ancnes. Manufres. Canson & Montgolfier* Vidalon-les-Annonay* Registré*'. Title, blank, pp. 1–3 and 3 blank pages. In ink, in Fenby's autograph.
- ff 33–34 Irmelin Rose. Pp. 4 in copyist's hand (? JD); Ger. trans., Danish pencilled above by FD. The last verse ends in B and verses 2–3 are not yet in their final state.
- f 35 Another copy of the last verse, in a different hand, also ending in B. (This is the same hand as seen in DT 36 at f 41.)
- ff 36–37 'Irmelin Rose'. Pp. 4, copyist's hand (? JD, except for the first half page); Eng. trans. above, Danish and Ger. trans. below. This also ends in B, etc. as above.
- ff 38–39 Irmelin. Transposed into G minor; pp. 3, in a scribal hand; Eng. words only. Apart from the transposition, this MS agrees with the published version and ends in the tonic key.
- ff 40–41 Let Springtime come then. Pp. 3, in a scribal hand; Eng. words, Ger. trans. above in FD's hand. This MS shows an intermediate version of the ending; it is in the same hand as ff 27–28 above.
- ff 42–43 Let Springtime come then. Pp. 3, in a (different) scribal hand; Eng. trans., Ger. pencilled above by JD. This MS is in the final version.
- ff 44–45 'Noch ein Mal'/'Also sprach Zarathustra'/(Friedr. Nietzsche) [i.e. 'O Mensch! gib Acht']; pp. 3 on 18 stave paper, in a copyist's hand, of a setting for Bass voice and piano; probably the initial form of *Das trunkene Lied*.
- f 46 The same, lacking the first 9 bars and with the voice part in the treble clef. The complete words are copied out at the end of the song. This leaf is in JD's hand.
- ff 47–48 The Violet. In A major, pp. 2 in a scribal hand; Eng. text only, with both verses underlaid to the same music.
- ff 49–50 Efteraar (Ludvig Holstein). Pp. 4 in a copyist's hand; first 2 verses underlaid together, Danish text only. The music agrees with the composer's autograph MS listed above.
- f 51 A sheet commencing another (transposed) copy of the same. On the verso is copied the soprano chorus part of 'See how the trees and the osiers' from *Songs of Sunset*.
- ff 52–54 Schwarze Rosen/Svarta Rosor [in red]/(E. Josephson). *Frederick Delius* [signed]. In a copyist's hand, pp. 5; Ger. text, Swedish (in red) below; JD's pencilled Ger. trans. at head and foot of pages. Incorporating an earlier version of the last verse of the song.
- ff 55–56 'Svarta rosor'/(E. Josephson). An incomplete copy (heading in JD's hand), Swedish words. The lower half of f 56 is cut away.
- ff 57–58 'They are not long, the weeping and the laughter'/Ernest Dowson/Fr. Delius 1906. Pp. 4 on 14 stave paper in a copyist's (? JD's) hand (heading by JD). A setting for soprano and piano, used as the last of the

Songs of Sunset. Ger. trans. pencilled above by JD; at the end, pencil sketches by FD for 'Pale amber sunlight falls'.

- ff 59–60 Midsummer song. Score, pp. 4, 20 stave paper, in a copyist's hand, lacking the last sheet. Signed (in mauve pencil) *Frederick Delius*.
- ff 61–64 The Nightingale has a lyre of Gold. Pp. 3 (2 bifolia gathered and sewn) in a scribal hand, Eng. text only. (The same hand as ff 42–43 above)
- ff 65–66 La Lune Blanche/Paul Verlaine/Frederick Delius. Pp. 2 (22 stave paper) in the hand of a copyist (? JD); heading by JD.
- ff 67–68 Another copy of the same, pp. 3.
- ff 69–70 [Automne]. Pp. 3, in the hand of a copyist (? JD). On f 70b is a pencilled draft by FD of the ending of Black Roses.
- f 71 bears clefs only.
- ff 72–73 'I-Brasil'/Poem by Fiona Macleod/Music by Frederick Delius (1914), pp. 3. Copy in the hand of Philip Heseltine, with pencilled notes on the orchestration and an ink draft of bars 1–2 in orchestral score.
- ff 74–77, 78–79 'Spring, the sweet Spring' and 'So white, so soft, so sweet is She', pp. 5 (2 bifolia gathered), 3. Copies in the hand of Philip Heseltine; words in red ink.
- ff 80–81 'To Daffodils', pp. 3; copy in the hand of ?Jelka Delius.
- ff 82–83 Avant que tu ne t'en ailles/Paul Verlaine/Frederick Delius (1919). [This heading is in Heseltine's hand] pp. 4, in the hand of JD; Ger. trans. pencilled above. *See plate 5*.
- ff 84, 85–86 A Late Lark. 16 bars of an early pencil sketch; also 21 bars of a (different) pencil draft; both in JD's hand.
- ff 87–88 W. E. Henley. A late Lark. Frederick Delius (1924). Pp. 4 (16 stave paper), piano score of the final state of the work in the hand of Philip Heseltine. With the instrumentation noted in red ink. *See plate 2*.

(6) Songs in the composer's original orchestration

(a). 7 bifolia, 26 stave 400 × 300 Bellamy, wmk. Laysse.

pp. 1–3 'Das Veilchen'/(Ludvig Holstein)/Frederick Delius (the words of only one verse are underlaid).

pp. 4–8 'Abendstimmung' (Bj. Bjørnsen).

pp. 9–26 'Ein Vogelweise' (Henrick Ibsen).

(plus 2 blank pages).

All in ink over pencil in FD's hand, Ger. text only; some blue pencil corrections and red crayon cue numbers. Originally sewn into a green thick paper cover with blue paper folded over same.

Note: these are the 3 songs orchestrated by FD in 1908 at the request of Olga Wood and performed by her that year (see RT Cat 113). A copyist's copy of all three is to be found in the Sir Henry Wood Library, London RAM.

(b). 2 bifolia, ditto, ditto; 'Sommer in [sic] Gurre' (Holger Drachmann)/ 'Summer in Gurre' (Evening Landscape) Frederick Delius 1903. In ink, in FD's hand, Eng. text; sewn into a similar cover but blue paper folded over brown. Now filed with this MS is an ink draft score of the same, 5 leaves 28 stave 450 × 325 Bellamy, wmk. Leysse, for Tenor; untitled, Danish words only, pp. [1]–9. This draft is of the earlier version of the orchestral setting; as that now bound into DT 36 (which bears considerable overwriting in FD's hand in order to establish the final setting of this orchestral song).

On the verso of the last leaf is a rejected version of p. 36 of *La Ronde se déroule* (cf. DT 15 f 37).

(c). Copies in the hand of Eric Fenby:

2 bifolia, 32 stave 450 × 310; title, pp. 6 and blank; The Violet (both verses) and Twilight Fancies only; Eng. text only.

2 bifolia within a third, 24 stave 347 × 270; title, blank, pp. 9 and blank; Wine Roses, Eng. text only.

BOX No. 7: SKETCHES AND DRAFTS FOR THE EARLY OPERAS

(1) Irmelin: miscellaneous sketch pages, ff 1–10 (including some material for *The Magic Fountain*)

f 1 1 leaf, 16 stave 344 × 265; ink sketches on 3 staves, followed by pencil sketches of the Irmelin motive, *End of Act 1st.* and *Vorspiel to last Act.*

ff 2–3, 4 1 bifolium and 1 leaf, 12 stave with words lines 350 × 270, ff 2–3 stamped Bonnel; ink draft of scene with Nils and the women in Act 2 (cf. vocal score pp. 87 sqq.).

f 5 1 leaf, 20 stave 350 × 270 Morice; ink drafts paginated *G* and *H* for Nils' *Farewell O castle old . . . Farewell old Rolf so bold* on lines different from the final. (NB: This reveals that the leaf described by RL p. 149, now bound into DT 39 at f 111b and headed *Farewell O castle old* was originally a sketch for *Irmelin*. It was not immediately recognized as such since the final libretto utilized different words at this point.)

f 6 1 leaf, 18 stave 347 × 268; ink draft for p. 72 (= rejected portion of Act 3): Knight knocks at door of Irmelin's chamber etc., followed by *Vision of Irmelin & Nils in the woods hand in hand, the sun streaming down on them.*

f 7 1 leaf, 14 stave 348 × 268; *Albumblatt* (A major, 3/4), 24 bars for piano solo (in pencil) followed by sketches (different). On verso, *Entracte I* (pencil) = opening of Act 3; then the music at bar 494 in that Act; then a sketch for the women's chorus in Act 2.

f 8 1 leaf, 16 stave 350 × 270; ink sketch, *Enter Nils: What wouldst thou—speak.*

f 9 1 leaf, 18 stave 350 × 270 Lard oval stamp; early pencil sketches with snatches of words, e.g. *Why so pale & sad* and notes re Nils' arrival at the castle. On verso, inverted, 9 bars in ink draft of *Watawa* with motives from Acts 2–3 of *The Magic Fountain*.

f 10 1 leaf, 24 stave 342 × 263; ink notes of many motives, including that for the final duet. At the end *The fountain motif* (deleted) and *Watawa's motif*. Verso blank.

(2) The Magic Fountain

(a). Miscellaneous sketch sheets, ff 1–8, viz.

f 1 Bottom portion of a leaf, *Talum Hadjo* etc., in ink. Verso blank.

f 2 Lower portion of another leaf, *W & S fall asleep*.

f 3 1 leaf, 24 stave 355 × 268 Alfred Dörffel, in ink and (later) pencil: *Dance of spirits in the swamps*.

f 4 1 leaf, 18 stave 348 × 270 Lard Esnault; ink draft of part 3 of *Paa Vidderne* (melodrama), on verso *Entracte to 2 Act 1st. Scene* (in fact, the end of Act 2).

ff 5–6 1 bifolium, 24 stave 350 × 270 Morice; *In the swamps*, etc. in ink. A portion which has been torn off is retained.

- f 7 1 leaf, 24 stave 340 × 265; *3rd Act*, various ink sketches.
 f 8 1 leaf, 24 stave 355 × 268 Dörffel; ink both sides (Watawa's approach to Talum Hadjo).

(b). Early drafts for Act 1 in vocal score, ff 9–36

- ff 9–27 8 bifolia and 3 leaves (ff 15, 18, 26) gathered in, 24 stave 342 × 266. A fairly complete early draft, chiefly in ink.
 ff 28, 29–36 1 leaf and 4 bifolia, 24 stave Dörffel as above, forming portion of another similar draft, less complete; chiefly in ink though some of the words are in pencil.

(c). Early drafts for Act 2 in vocal score, ff 37–62

The following sheets form a fairly complete similar early ink draft, except for the ending of the act:

- ff 37, 38 2 leaves, 20 stave 350 × 270 Lard Esnault, numbered 1 and 2.
 f 39 1 leaf, 24 stave 342 × 265, numbered 3.
 ff 40–41 1 bifolium, 24 stave 350 × 270 Lard oval stamp.
 f 42 1 leaf, 24 stave Dörffel as above. Verso blank.
 ff 43, 44–45 1 leaf and 1 bifolium, 24 stave 242 × 268.
 f 46 1 leaf, 24 stave Lard oval as above.
 ff 47, 48, 49–52 2 leaves and 2 bifolia, Dörffel. f 52b as a pencilled draft for part of Act 3.
 ff 53–54 1 bifolium, 24 stave 340 × 265.
 ff 55–58, 59 2 bifolia and 1 leaf, Dörffel.
 ff 60, 61 2 leaves, Lard oval stamp.
 f 62 1 leaf, Dörffel.

Note: no similar drafts for Act 3 have been found in this Accession.

(3) Koanga

(a). In a green manilla (Boosey & Hawkes) folder is Keary's draft libretto for Act 2, pages 2–9 inclusive. (Page 1 was bound into DT 39 at f 52.) His pencilled remarks are written down the left-hand margins (e.g. 'A detestable line. But I shall substitute a better'). This MS reveals a somewhat earlier state than that printed in the programme of the 1899 concert for the first performance.

(b). Various sketch sheets, ff 1–9, viz.

- ff 1–2, 1a–2a 1 bifolium, now torn in half horizontally, 24 stave 358 × 271 Alfred Dörffel. ff 1/1a recto, ink sketches; verso and ff 2/2a recto ink and pencil ditto. The verso of f 2 has a different contrapuntal study, in pencil.
 f 3 Portion of a bifolium, 16 stave 350 × 270 Lard oval stamp; pencil sketches for Act 3 at cue no. 12. (See also f 8.)
 f 4 1 leaf ditto, pencil sketch for epilogue, *good*.

- f 5 1 leaf, 18 stave 350 × 270. In ink, *Slow 3/4 F minor*, similar to the scene-change music in Act 3, followed by pencil jottings including *Banjos* motive and *Chorus*.

- f 6 1 leaf, 36 stave 450 × 315; pencilled full score on recto only of the first 6 bars of the preceding, for full orchestra. (The banjos are notated as transposing instruments in E \flat , as in the final MS.)

- f 7 1 leaf, 18 stave 350 × 270. Recto: *Before the feast 2nd Act/Calinda dance* (different from final setting); verso: *Transformation music to the swamps* (cf. Act 3, cues 3–4).

- f 8 Portion of a bifolium corresponding to f 3. Recto: *Act 3 (ink) Prelude* (pencil); verso: material used after cue 20 in Act 3.

- f 9 1 leaf, 16 stave 350 × 270 Lard oval stamp. Recto: *Prelude 3rd. Act* (ink) and pencil sketches for chorus *O hail Koanga* (Act 3, cue no. 6); verso: pencil notes, including *Chorus*/(*Koanga is our chief & priest*).

(c). Early drafts for Act 1 in vocal score, ff 10–43:

- ff 10–11 1 bifolium, 16 stave 350 × 270 Lard oval stamp. Ink draft *Act I*, but starting with the chorus later used to open Act 2.

- f 12 1 leaf 18 stave ditto; *A group of negroes . . . singing negro melodies I am going down the River St. Johns—They ask Uncle Joe to tell them a tale*.

- ff 13–14 1 bifolium, 18 stave ditto; pp. 1–4, a draft of the start (with the laughing girls—asking Uncle Joe).

- ff 15, 18 1 bifolium, 16 stave ditto; pp. 5–6, 12–13.

- f 16 1 leaf, 18 stave ditto, inserted; pp. 7–8.

- f 17 Another leaf, 16 stave ditto; an earlier draft of the latter. A note reads *Lys/Miss Rosen/Sinding/Holter/Blehr/Boeck/Keary*.

- ff 19, 21 1 bifolium, 18 stave ditto; pp. 14–17.

- f 20 1 leaf, ditto; pp. 7–8 (= an earlier draft) inserted.

- f 22 1 leaf, ditto; page 12, sketch for Negro chorus and dialogue, cf. Act 1 at cue 13.

- ff 23–24 1 bifolium, ditto; continuation.

- ff 25–26 1 bifolium, ditto; pages —, 4, 5, 6 *Entry of Bras Coupé*.

- f 27 1 leaf, 16 stave ditto; ? continuation.

- f 28 1 leaf, 18 stave ditto; *Quartet & Chorus* (cf. Act 1, cue 24).

- ff 29–30 1 bifolium, 16 stave ditto; the same.

- ff 31–32 ditto, continuation.

- ff 33–34 ditto, continuation; including quintet (Act 1, cue 29).

- f 35 1 leaf, 16 stave ditto; Bras Coupé's narration (cue 17 but differs).

- ff 36–43 4 bifolia, 18 stave ditto; pp. 30–33, 34 (the rest un-numbered). Chorus and first entry of Bras Coupé, up to quartet and chorus.

No similar drafts for Acts 2 and 3 have been found in this Accession.

(d). Vocal score, in various copyists' hands, used by the prompter at the 1904 première. Piano reduction evidently copied from Florent Schmitt's arrangement; in 3 volumes, sewn but with no covers; each marked 'Souffleur' in red crayon, as follows:

Koanga/Act I. 12 stave 350 × 275 no. 402a 12L. In an unidentified scribal hand; bass clefs thus: C. Ger. text only (not in *Schrift*). No orchestral introduction. Pp. 93 (p. 94 blank, plus 2 pp. un-numbered). Also title, verso blank, at front; five gatherings, sewn together.

Koanga Act II/J.R. 12 stave (oblong) 275 × 350 HL stamp, later Bellamy, in the hand of the 'Paris copyist'. Eng. text, Ger. added in red ink. Title, pp. 80 and 3 blanks; four gatherings, sewn together. Palmyra's aria, written in FD's own hand on 3 bifolia of \cap 4 upright cut down to 12 stave, is sewn in between pp. 37 and 38; the other insert similarly between pp. 67 and 68. Pasteovers and blue pencil deletions establish the later version as necessary (cf. DT 46).

3. Act. 'Koanga' v. Delius/Clavier-Auszug. 12 stave 340 × 260 12er 4° hoch. In the hand of the same copyist as Act 2 of J. Goldberg's copy (see Boosey Accession, p. 226 inf.), the bass clefs 'backhand'; Ger. text only, in *Schrift*. No orchestral introduction. Pp. 66 and 2 blanks; three gatherings, sewn together.

BOX No. 8: DRAFT SCORES FOR ORCHESTRAL WORKS

(1) Paris (or rather, *Scènes parisiennes*).

This consists of the continuation, pp. 28–53, of a pencilled draft score of which the commencement, pp. 1–27, is now bound into DT 40. It is a much earlier version than that preserved in the full score now placed in Folder A of this Accession, and is made up as follows:

- 3 bifolia, 34 stave 400 × 302; paginated 28–31; 32–35; 36, 42, 43, 44. On p. 36 *Dal \$ B* (referring to \$ on p. 5 = DT 40 f 3); on p. 42 *200 +* (referring to a similar mark on p. 10 = DT 40 f 5b).
- 1 bifolium, 32 stave 355 × 270 Bellamy; p. 45–48.
- 1 leaf, ditto; pp. 49–50, *good End*.
- 1 bifolium, ditto; pp. 51–53 and 1 un-numbered blank. On p. 53 *End* and 5 *o'clock/strokes of the/Glockenspiel*.

(2) In a Summer Garden

This item consists of a pencilled draft score, earlier than the final MS of the first version which is now bound into DT 23. The titlepage shows the following attempts to achieve the exact shade of meaning desired:

Summer night/Rhapsody/Summer sounds/Summer Rhapsody/A Song of Summer/a Summer eve/a Summer song/Summer/'On a summers eve'/ 'In a summer Garden'.

10 bifolia, 34 stave 400 × 300 Bellamy, wmk. Laysse. Titlepage (as above) and pp. 1–35 of score; p. 1 headed *Summernight/Slowly & simply*. There is much overworking and some ink additions appear, also notes at the foot of the page. There follow pp. 18–21, partly in ink, forming an earlier draft score for pp. 18–23 of the definitive score of the first version.

The first version and the final (published) score were broadly similar up to cues 21–22, at which a recapitulation originally began; followed by a coda which involved the introductory tune and (at the end) the 'river' melody.

(3) Harmonic dances (=Dance Rhapsody no. 1)

This is a pencilled, but detailed, draft score (including heckelphone [not bass oboe, as published] and sarrusophone) for the work. The start, headed *End also*, only includes part of the cor anglais' opening solo, marked *Caravanserail*, and none of the bass oboe's. The final fast coda is not included; nor are several short intermediary sections.

4 bifolia and 2 leaves, 34 stave 400 × 300 Bellamy (Laysse) are paginated as follows: 1–4; 5–8; 9–12; 13, 14, 17, 18; 15–16 (inserted); 19–20.

(4) North Country Sketches; ff 1–15 and draft scores

ff 1/15 1 bifolium, 30 stave 400 × 300 Bellamy (Laysse), acts as a wrapper to ff 2–14 described below. On f 1 in pencil is the title:

Woodlands, meadows & moors/Dance/1914/North Country Sketches.

Originally, f 1b had 8 bars in ink of the final version of *In a Summer Garden*; the rest now obliterated by sketches for *Slow dance*. f 15b is blank.

- ff 2-3 1 bifolium, 16 stave 268 × 350 HL, in pencil; *The sound of the wind in the forest* [I listened to the wind in the forest/What I heard in the forest]. Sketches for the first movement and, on f 3b inverted, for the fourth movement.
- f 4 1 leaf, ditto, now torn in half; sketches for the second movement.
- f 5 1 leaf, ditto, *Slow Dance*; sketch for the third movement.
- ff 6-8 3 leaves, 20 stave 350 × 268 HL; pencil sketches for the fourth movement, pp. 1-2, 3-4, 5-[6].
- f 9 1 leaf, ditto; pencil sketches for the fourth movement.
- ff 10-11 1 bifolium, ditto; ditto.
- f 12 1 leaf, ditto; ditto.
- ff 13-14 1 bifolium, ditto; ditto. *Oh the Spring is* [? coming] *in the North Country*. ff 13b-14a show an early draft for the first of the Two unaccompanied part songs.

Placed in the same folder are the following pencilled draft scores, 30 stave 400 × 300 Bellamy (Leyse), as follows:

- 2 bifolia, pp. [1]-4, 5-[8]; *Autumn. The wind sounds in the Trees Forest*.
- 1 bifolium, pp. 1-4. *Winter Landscape 1913*.
- 5 bifolia, pp. 1-20. *Slow Dance* (with a different, deleted, introduction). This planned to use Picc. 2.2. CA. 3. BsCl. 3. Sarrus - 4.3.3.1.
- 2 bifolia, pp. 9-12, 13-16 only. Part of fourth movement; cues 43 + 5 to 49 + 4.

Another draft full score in pencil, headed (*The wind sounds in the forest*)/*1913*, is a later draft of the first movement, *Autumn*;

- 3 bifolia, 36 stave 450 × 327 wmk. Leyse; pp. [1]-4, 5-8, 9-12.

The final MS full score of the complete work is now bound up as DT 24.

(5) Dance Rhapsody no. 2

- 1 bifolium, 20 stave 348 × 270 HL; a 3-stave pencil sketch of the work.
- 6 bifolia, 24 stave 358 × 270 J.&W. Chester No. 14 (printed circlet); a pencil draft score headed *Dance*, pp. 1-23 (p. 16 is duplicate numbered) containing most of the material of the work up to bar 200, though the scoring is often incomplete. Short score notes which are interlined on pp. 14-15 carry the music forward until near to the final climax.

The final MS full score of the work is now bound up as DT 28.

(6) Poem of Life and Love

(i) Miscellaneous fragments relating, as follows:

- (a). 1 leaf, 14 stave 350 × 270; two-piano score in blue ink in EF's hand, equivalent to pp. 14-15 of Balfour Gardiner's arrangement (see DT 32) but the allocation between the players differs.

(b)-(c). 1 bifolium, ditto, filogram BFK Rives (part of (c) is torn away); as above but corresponding to pp. 14-16 of the said arrangement.

(d). 1 leaf ditto; the ending, in Balfour Gardiner's own hand.

The above fragments go some way towards 'closing the gap' in the second copy of the arrangement now bound into DT 32, which would thus only lack the passage equivalent to pp. 16-18 of the first copy. Pages 19 onwards, first in Gardiner's hand and later in Fenby's, are completed by leaf (d) above.

(e). Portion of a leaf, in EF's hand, in pencil; a sketch for the start of *A Song of Summer*, it is headed 'strings shimmering on the bridge 7/4'. On the verso an earlier sketch for the same indicates 'Strings & violas all divided'. See also, under Violin Sonata no. 3, f 15b in Box 5 (4) (v) above.

(f). 1 bifolium, 20 stave 365 × 265, has short score sketches, in EF's hand, on the last page only, for bars 72-93 of *A Song of Summer*. (Note: in DT 31 is an early draft of material for bars 56-71 of the same, see ff 35a, 36a therein.)

(ii) Further pages, comprising the remainder of the original MS full score in FD's own hand, viz.

- 1 leaf, 26 stave 398 × 300, pp. 13-14 in pencil; headed 'Requiem?' by JD.
- 1 bifolium, ditto, Bellamy wmk. Leyse, pp. 32-35 in ink, overwritten and repaginated (after much alteration) by JD 25, 26, 27, —. On p. 33 she has written 'Copy from here'.
- 1 leaf, ditto; pp. 36-37. Page 36 is largely crossed through in pencil.
- 1 bifolium, ditto; pp. 38-41. All these have orchestral cue numbers in blue crayon and, at times, even metronome marks! Part of p. 40 is crossed through; p. 41 likewise.
- 1 leaf, ditto; pp. 42-43 (part of p. 42 is crossed through).

Note: the whole score was evidently thread sewn together; some of the thread is still attached to pages 38-41. Taken together with the pages now in DT 31 and in the Bodleian Library, the pages described above complete the original MS full score of the work. (It remains curious that Heseltine, as early as 1923, listed the MS of this work as '(lost)').

(iii) Further pages of JD's copy of the full score [probably 1924], viz.

- 1 bifolium, 28 stave 400 × 302, pp. 21-24 in ink.
- 1 ditto, ditto, p. 25 and 3 blank pages.
- 1 ditto, ditto, pp. 30-[31] in pencil and 2 blank pages. 'Copy here p. 38'.
- 1 ditto, ditto, pp. 30-[33] in pencil. Page [32] is blank except for the bar lines. This p. 30 is not the same as the previous item.

Note: these pages follow the ones in JD's hand now bound into DT 31. It appears that her copy eliminated some pages of the original (now crossed through), cf. RL 97-8, and utilized some alternative material, the source of which evidently no longer survives.

The following table attempts a concordance of the diverse MS material of the orchestral score of this work.

FD's manuscript		JD's MS	
(in ink)	(in pencil)		
page 1		1	Roman figures = DT 31
2		2	<i>Italic figures</i> = DT/TB Acc.
3		3	Bold figures = Bodleian
4		4	
5		[5-6]	
6		differ	
7			
8			
9			
10			
11			
12			
13	13		
14	14	7	
15		8	
16			
17		9 [differs]	
[18]	missing	18	
[19]		19	
20	earlier state	20	
21		21	
22		22	
23		23	
[24]	missing	24*	* to be seen on verso of titlepage
[25]		25	
		26ø	ø on verso of FD's ink page 17
18/26/27		19	
27/28		20	
28/29		21	
29		22	
30/31		23	
31		32	
32		25	
33		(26)†	† = JD's repagination of FD's ink MS
34		(27)†	
35		(—)†	
36			
37			
38		30	
39		[31]	
40			
41			
42			
43			
44✓		"30"	✓ partly pasted over; 7 bars obliterated
45			
46			
47			
48			
49			
50			

BOX No. 9: SKETCHES AND DRAFTS

(1) For works subsequently published, ff 1-48

ff 1-4 Piano Concerto

f 1 1 leaf, 30 stave 352 × 268 Lard Esnault; various related material sketched in ink.

f 2 Another ditto, with material identified from the earlier versions.

f 3 Another ditto, using some material now found in the slow section of *Over the hills and far away*.

f 4 1 leaf, 20 stave 350 × 270 Lard Esnault. Pencil notes for the original 3rd movement; on verso, pencil sketches for the central section of the first part as interpolated in the final version.

ff 5-9 Early material and sketches for *Lebenstanz* and *Paris*; 5 leaves, 12 stave 270 × 350 HL. Many details of both these works can be identified.

ff 10-15 *Sea Drift* (including some pages marked *Cynara*), also (a)-(e)

(a). 1 fragment with pencilled notes for various sections.

(b). 1 half sheet, pencilled, p. 29 *O throat O trembling throat*, on reverse of ink drafts of the *Appalachia* theme.

(c). 1 pencilled fragment, *Hither my love*.

(d). 1 pencilled fragment, p. 25 *What is that little black thing*. Headed *Cynara* and with a note for that work. On verso, 26, notes for *R. Juli* (but apparently for ending of *Violin Sonata in B!*).

(e). 1 strip with a 6-bar ink note for the start of *Sea Drift*; the rest concerns other works.

ff 10-11 2 leaves, 14 stave 340 × 270 ⊂ 4. ff 10-11a contain the start of *Sea Drift* in piano/choral score, in ink but not in FD's hand; f 11b has ink and pencil sketches for the close of the Piano Concerto (final version), see plate 25.

f 12 1 leaf, 14 stave 348 × 265, pencilled pp. 30-31 *O reckless despairing carols*. The paper was previously used for:



(cf. Box 1 above, p. 137 and Box 10 below, pp. 188 and 191.)

ff 13-14 1 bifolium, 14 stave as ⊂ 4 above, pencilled pp. 32, 33, [34] but *soft, sink low*, headed *Cynara*. On f 14b is a pencilled sketch for the rejected introduction to *A Mass of Life*, see Folder C.

f 15 1 leaf, 14 stave 343 × 267, pencilled *but my mate no more*, but headed *Cynara*. On f 15b also is a pencilled sketch for the rejected introduction to the Mass.

ff 16-25 Two pieces for small orchestra

ff 16-17 ~~Spring~~ On hearing the *first Cuckoo for the first time* in *Spring* *Introducing a norwegian tune*. 1 bifolium, 20 stave 340 × 270 B.C./no. 6,

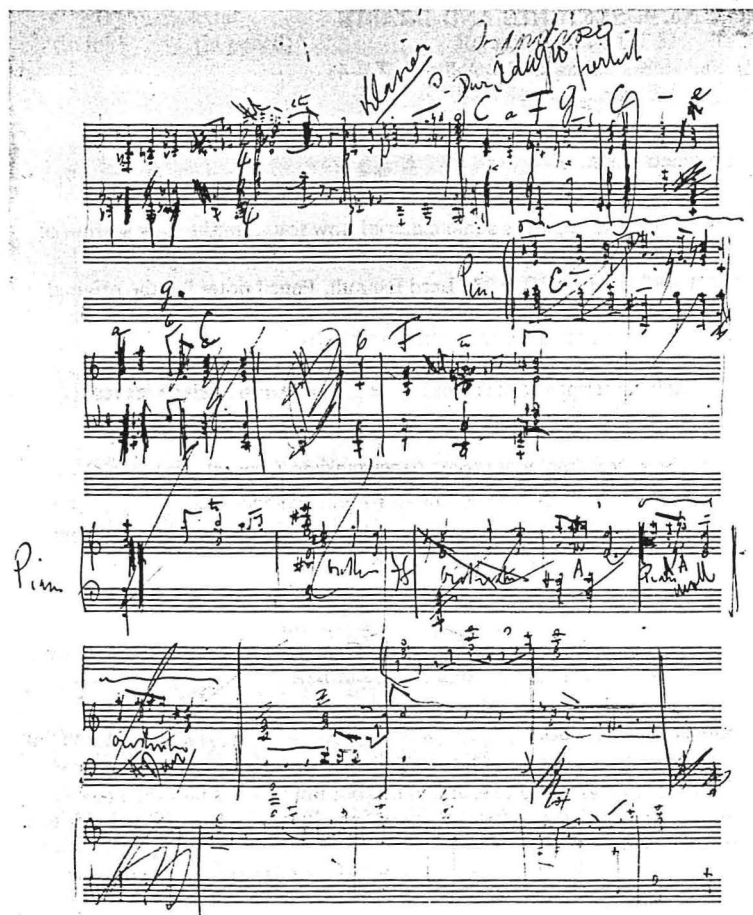


Plate 25: *Piano Concerto*. A sketch sheet in Delius's hand; it contains material recognized in the conclusion of the published version

consists of a complete pencil draft of this work, on 2 staves, in 6/4 time. See plate 26.

f 18 1 leaf, 16 stave 268 × 350 HL, *Evening on the river* and ink short score sketches. On the lower half of f 18b, 1 system in pencil refers to *Requiem/End/Good*.

ff 19–20 1 bifolium, 30 stave 350 × 270 Bellamy, *Serenade sur l'eau/Summer evening on the river*. 4 pages of a pencil draft score for this work.

ff 21–24 2 bifolia, ditto, *Summer night on the river*; in ink at first but from f 23 onwards in pencil. Draft score, laid out for 2. 1. CA. 2. 3–4 Horns—Violin, viola, cello soli—Strings.

Note: ff 18–24 reveal an earlier version than that published, as regards the opening section. See plate 10.

f 25 1 leaf, 12 stave 268 × 350, chiefly in pencil. *Summer night on the water. Summer fancies. Moods*. Numbered 5 the music, however, refers to the Violin Sonata and (on the verso) to Brigg Fair. Across the centre of f 25b, inverted, as if a cover/title, reads & on the Moors, Sunshine & Clouds landscape.

ff 26–33 Violin Sonata ('no. 1'), also (f)–(g)

f 26 1 leaf, 28 stave 446 × 310 Latune. This was originally p. 26 of a pencilled draft for the Piano Concerto, now used for an ink draft of the start of *Sonata* and folded, to enclose:

(f)–(g) A double strip cut off the top of score paper, with a 2 and 3 stave ink (later pencil) sketch for the opening, in 6/8 time.

Note: this resembles a similar strip, which also largely relates to this work, sold at Sotheby's on 12 May 1981, lot 137.

f 27 1 leaf, 18 stave 347 × 268 ?Bellamy; ink and pencil draft of the opening, now in 6/4. On verso *Spring awakening*, a pencil sketch in E major 6/8, for piano and ?violin.

f 28 1 leaf, ditto, ditto; an ink draft of the start and continuation of the sonata, headed *Summer night on the water & avowal of Love*.

f 29 1 leaf, 12 stave 270 × 350, has an early ink sketch of the beginning.

f 30 1 leaf ditto, originally used for Koanga vocal score, has pencilled notes for the continuation (not used).

ff 31–32 1 bifolium (now torn apart), 12 stave with words lines 350 × 270. This has the ending of the final version of 'Den Lenz lass kommen' in ink, followed by pencil sketches; including that portion of the last movement of the Sonata known to be a later insertion (printed copy, p. 15). Also a pencil draft of the start of the last movement, marked I.

f 33 1 leaf, ditto, continues the above, *Slow movement & finale/II and III*.

ff 34–48 Miscellaneous sketch pages, also (h)

A strip of MS paper now numbered (h) is pencilled with 5 bars in JD's hand, in the rhythm / J J J /, headed '3 Pge 2 missing bars strings'; 1 bar is deleted.

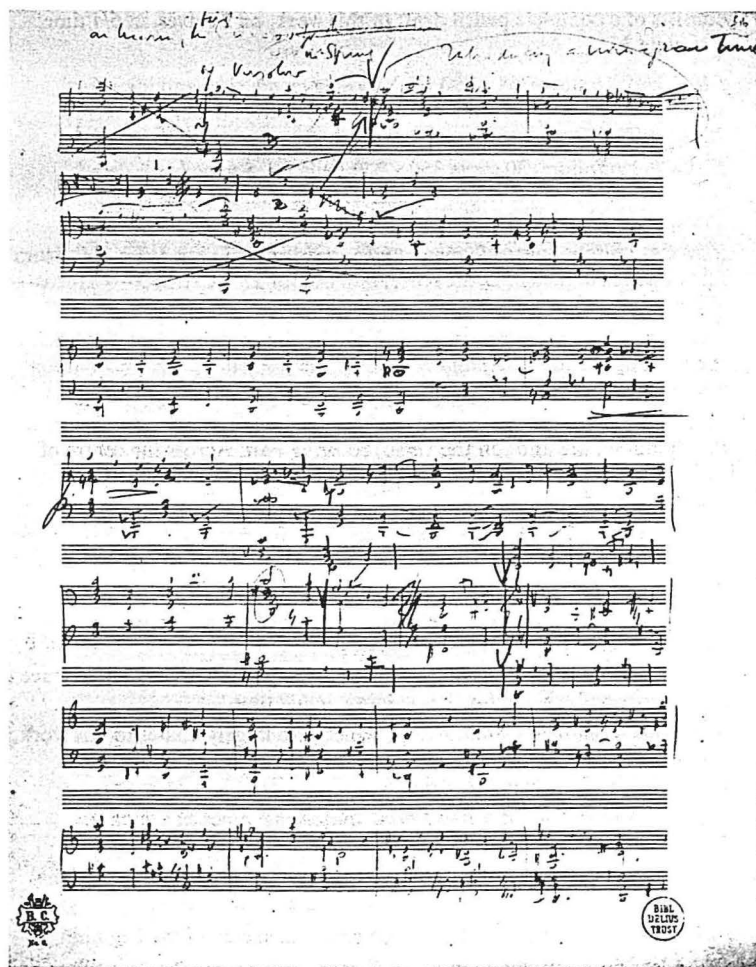


Plate 26: *On hearing the first Cuckoo in Spring*. The first page of an early draft of the work on two staves, in Delius's hand

f 34 1 leaf, 18 stave 352 × 273; pencil notes, including a portion of the Cello Sonata.

f 35 1 leaf, 18 stave 350 × 270 Bellamy; a pencil sketch of the first unaccompanied chorus. On the verso are notes for Scene 8 of Fennimore and Gerda.

f 36 1 leaf, 12 stave 288 × 235; ink notes for *Lebenstanz*. On the verso, and on f 37 (1 leaf, ditto) is a version of the melody now known from the central section of *In a Summer Garden*, here in D♭ major.

ff 38–39 1 bifolium, ditto, headed by JD 'Gerda?' (but maybe ?Requiem), rejected. Ger. words.

f 40 1 leaf, 16 stave 350 × 268, in ink; 3 *The song of midday*, with women's voices marked (apparently an early sketch for *A Mass of Life*, II/3). On the verso is a pencilled sketch from *Appalachia O honey* (then different words), followed by ink notes *End Tanz Lied* (also for the Mass).

f 41 1 leaf, 16 stave 350 × 270 Lard oval stamp; ink sketches (cf. those bound into DT 39 at f 53); on the verso, ink notes for part of *Appalachia*.

f 42 1 leaf, 18 stave 352 × 265 Bellamy oval stamp; pencil sketches for part of *Eventyr*; also for the start of *Avant que tu...*

ff 43–44 1 bifolium, 12 stave with words lines 350 × 270; f 43a is unidentified (piano and violin?) but the remainder refers to *Lebenstanz*.

ff 45–48 2 bifolia, 24 stave 358 × 270 J. & W. Chester No. 14; various pencil sketches, marked *Good*. 2-stave sketches for the Dance Rhapsody no. 2, *Eventyr* and the Dance for Harpsichord can be identified. f 48b was originally ruled up for p. 40 of an orchestral work, almost certainly Dance Rhapsody no. 2—which uses this same paper, cf. DT 28 (RL 92).

Note: these last folios, 45–48, are on paper as also used for the early score of the Double Concerto, now defective, see Box 3(1) and the early drafts for the Violin Concerto and sketches relating, Box 3(2) ff 1–6, and String Quartet, Box 5(5) ff 7–14; all these date from 1915–16.

(2) For a project never concluded under this title: *Impressions of Nature*, ff 1–17

ff 1–2 1 bifolium, cut off score paper, oblong. ff 1b–2a have a pencil sketch for the choral version of *Appalachia*; then it was obviously turned inside out and 1a–2b were used for an ink 3 stave draft of *On the moors*. *Impressions of Nature* (pencilled thus at head).

f 3 1 leaf, 20 stave 350 × 270 Bellamy; a similar ink 2–3 stave draft (pencil on verso). The central melody of *Sleigh Ride* is incorporated.

f 4 Another ditto.

f 5 Another ditto; also including motives from *Over the hills and far away*.

ff 6–7 1 bifolium, ditto, in ink; *On the moors (Impressions of Nature)* 4 pieces. f 7 is headed *Sunday morning on the moors*. In the margin near the end, in pencil, *Nils Lyne*.

ff 8–13 3 bifolia, ditto but 24 stave; a draft score of the same music (*Nils Lyne* is pencilled across the first page). On f 13b *Mountain poem* and, among short score notes, *See over the hills*.

ff 14–15 1 bifolium, ditto, 20 stave; pp. 9–12, being a pencil sketched score of part of the same (for pp. 5–8, see DT 39 ff 102–103). See also DT 39 ff 90–95 (ff 93–94 are paginated 1–4). See also RL 146–148 for a further description of material obviously relating to the same project.

f 16 The bottom portion of a sheet of pencilled sketch score, including the *Celesta and Harp* motive.

f 17 Another similar portion, wmk. Latune; *on the moors*, with harp and celesta motive, in ink. On verso *Summer night*, pencilled *Niels Lyne* (cf. early sketch for Fennimore and Gerda, Scene XI, below in Folder D (3) ff 25–26).

(3) For works of the later period, ff 1–31

ff 1–7 Sketches for a Piano Concerto (not the one known and published)

f 1 1 leaf, 12 stave 305 × 240; ink sketch in two-piano format, *orchestra* indicated; verso blank.

ff 2–3 1 bifolium, ditto; a similar sketch of different material. On f 3a, in the inner margin, *1st Tema/in A moll/2 Tema/A dur Cadenza/schluss A dur* (f 3b is blank).

(The preceding may date from an earlier period than the pages which follow)

ff 4–7 2 bifolia, 16 stave 365 × 266 AL/No. 10. Pencil sketches headed *Piano Concerto*; the opening solo closely resembles the music of the chorus' entry in the third movement of the Songs of Farewell. It is obvious from the handwriting that this fragment dates from the later period.



[LAMENT] [=Elegy], ff 8–14. *Note:* this includes the material which evidently formed the basis of FD's work with Eric Fenby on the *Caprice* and *Elegy*.

ff 8–9 1 bifolium, 18 stave 350 × 270; pencil score for cello and piano in the hand of Eric Fenby, the bars numbered every 5 in red crayon. Faint notes refer to the instrumentation. Two extra bars, later deleted, occur between bars 21 and 22 of the printed version. (This MS is apparently the last stage before the final fair copy). Within this bifolium are now placed:

f 10 1 bifolium, but most of one leaf now removed, 22 stave 360 × 266 AL/Manuscript Music/No. 16. 2 bars, then 5 bars, of 2-stave pencil sketches of variants; then a 15 bar 2-stave pencilled sketch of the music (*good*) which later became the *Caprice* up to bar 19 of the published work (including the opening harp prelude, followed by the main theme and its accompaniment). On the verso are pencilled sketches, evidently for cello and piano, including *slow movement*, but of material not found elsewhere (though similar to parts of Violin Sonata no. 2). All of this is in FD's own hand. See plate 27.

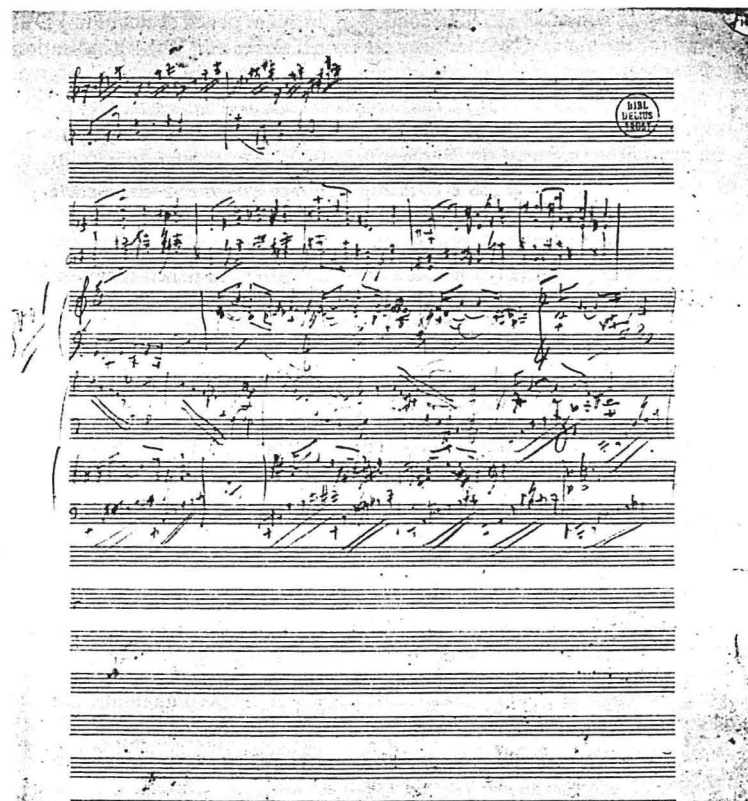


Plate 27: a sketch sheet in Delius's late hand. The 3 systems marked *good* comprise the material from which the *Caprice* for Cello was developed, with Eric Fenby's assistance, in 1930

- f 11 1 leaf, 24 stave 358 × 268, headed *good*, includes pencil sketches in FD's hand for the material of the Elegy (here on 2 staves and with no indication of a solo instrument); also some notes reminiscent of the Violin Concerto.
- f 12 1 leaf, originally forming a bifolium with f 11, J. & W. Chester No. 14 and now inverted; pencil sketches, including the melody which appears on p. 50 of the score of the Requiem.
- f 13 1 leaf, 20 stave 350 × 268 HL, headed *Cortege Funebre*; 2 and 3-stave pencil drafts in FD's hand of the whole Elegy, though still there are no indications of instrumentation. A portion of the music overruns on to:
- f 14 1 leaf, which originally formed a bifolium with f 13; pencil sketches, including that same melody from the Requiem. Some of the sketched material, marked *good*, resembles the Valse from the Five Piano Pieces.

Sketches for Songs of Farewell, ff 15–25 and (a)–(c)

Note: this material doubtless comprises the sketches made for this work by FD in '1921 or 20' (see JD to Ernest Newman, 28 October 1930; DLP 88). Apart from the points noted, all are in the hand of Delius himself.

(a). is a slip of notepaper with an ink annotation of a motive used in movement I.

(b). On the verso of a billhead (for paper and envelopes received from W. Straker Ltd.) is an annotation of material used in movements IV–V.

- ff 15–16 1 bifolium, 20 stave 360 × 280 HL; an early pencilled draft in choral score of movement I. The voices are shown (in 8 parts) up to the word *voyages*; thence words only and harmonies are indicated for the most part, though several more detailed fragments of the accompaniment are sketched in.

Note: Delius's draft full score of this movement also survives and is to be found in Folder E, see below page 216.

(c). A scrap of MS paper; pencilled notes on both sides include the cello introduction to movement II.

- ff 17–18 1 bifolium, 16 stave 360 × 266 AL/No. 10, originally used for a 2-stave pencil sketch for part of Poem of Life and Love. The paper was then inverted and reversed and used for a first 3-stave draft of movement II; words and harmonies only, except that voice notes are drafted up to *sea & sky*.
- ff 19–20 Another ditto; a later pencil draft of movement II. The accompaniment is drafted throughout (in some places notes as to the instruments to be used are added in EF's hand). The (4-part) chorus is indicated for 3 bars; then sopranos only up to *wild unrest* and words only for the rest.
- ff 21–22 Another ditto; first the orchestral ending to movement II appears, in 2-stave pencil draft. Then follows *No II*, but in fact a draft of *Now finale to the shore* (= movement V) up to the climax; words and accompaniment throughout, with occasional soprano notes, as far as bar 242 of the published work (again, occasional memoranda in EF's hand are to be identified).
- On f 22b there originally appeared ~~Hassan~~ *The garden of the Caliph's Palace* and (*Street of Felicity*) [= Hassan, Prelude to Act 3], almost

identical with bars 27–32 and 12–17 of Songs of Farewell.* This page was possibly overwritten with the continuation from f 22a.

- f 23 1 leaf, 16 stave AL No. 10 as above; a pencil draft of movement III, with the introduction, the (4-part) chorus entry in chords (EF added the words) but without the cello counterpoint found in the finished work. The draft continues as bars 122–145 of the work (*Note:* cf. ff 4–7 above, headed *Piano Concerto*). Then, to bar 154, EF overwrites and drafts the harmony, adding the words (and/or the soprano line). Bars 155–156 do not appear.
- f 24 1 leaf, 14 stave 304 × 230, originally used on 17.6.27 (JD's ink writing) to note down a ?violin line (no accompaniment) in pencil, 10 bars 4/4. On the verso, inverted, EF has drafted the climax and ending of movement III from bar 157 onwards, the soprano line and accompaniment only.
- f 25 1 leaf, 22 stave 360 × 268 AL No. 16; pencilled draft of movement IV, from the start to bar 186 (= 9 bars), 8 vocal staves allowed for but soprano (with words) and accompaniment only. EF has pencilled [3 bars] in the margin (presumably in reference to bars 187–189). Verso blank.
- Note:* another leaf must now be missing at this point, which would have completed the outline of the movement and the work.

Material relating to the Fantastic Dance, ff 26–31, in Delius's hand.

- ff 26–29 2 bifolia, 24 stave 362 × 265 AL No. 18; pencil draft full score (untitled) for the first 20 bars of the Fantastic Dance, followed by 3 blank pages. Scoring: 2. 1. CA. 2. 2. Sarrus—4. 2. 3 (Tenors). 1—Timp.—Harp—Strings. (Fenby originally scored the sarrusophone into his fair copy, but subsequently erased it; see Boosey & Hawkes Accession, p. 236 inf.)
- ff 30–31 1 bifolium, 20 stave 360 × 265 AL No. 14; pencil sketches. On f 30a are miscellaneous notes; ff 30b–31a consist chiefly of a draft for a piano piece (not otherwise seen), also for the Dance for Harpsichord. On f 31b, when inverted, can be found the material used by Delius and EF (partly in a different rhythm etc.) for the middle section of the Fantastic Dance.

* These bars do not appear in the draft of the movement in question, ff 15–16 above, but they are included in the draft full score in Folder E below.



Plate 28: The first page of an early work (incomplete) for piano and orchestra, in two-piano score, in Delius's hand

BOX No. 10: SKETCHES AND DRAFTS FOR EARLY WORKS (unpublished)

(1) Early drafts of work(s) for piano and orchestra, ff 1–23, see plate 28.

The paper throughout is 14 stave 348 × 266, no stamp or wmk.

(a). ff 1–8, 9: 4 bifolia and 1 leaf, pp. 1–18, commencing in C# minor 3/4, in two-piano score, no title or tempo marking. In ink over pencil with some pencil overworkings and indications of orchestration. In a very neat hand, with bass clefs C: style. On page 5, *molto animato* 4/4; on p. 9 *molto tranquillo*, later *etwas mehr bewegt*, then 6/8. On p. 13 4/4 again. On p. 14 to E# major; from p. 15 in pencil only (except for braces and clefs). At foot of p. 16 *Piu vivo*; on p. [17] *molto tranquillo*. The draft ends on p. 18.

(b). ff 10, 11, 12–13: 2 leaves and 1 bifolium, pp. [3]–[10] (only pp. 4–7 are paginated), C# minor 3/4 similar to the above. On p. [3] pencilled between the systems in the slow movement; turning to D# major *Allegro con moto* 6/8, pencilled last movement. Page 6 in pencil only (except for braces and clefs). Pages 7–10, C# minor 3/4, appear to be a pencil draft for the same matter as pp. 1–2 (f 1) above. At the head of p. [8] *After 2nd Theme before Durchführung in F. Durchführung in E*. An early form of the Irmelin motive appears here. On p. [9] are 2 stave pencil notes, including *Cadenza*. Part of this page and all of the next are blank.

(c). ff 14–15, 16, 17: 1 bifolium and 2 leaves, at first ruled in the style of ff 1–2 above. Two systems in ink are an earlier version of the same; extensive pencil sketches follow, noting *slow movement*, *last movement*, *after 2 theme* etc. Again the Irmelin motive appears and is ringed round.

(d). ff 18–19: 1 similarly-ruled bifolium, but *Pesante* G minor; some material as previously. f 18a is in ink with pencil overwriting; f 18b is blank; f 19 has 2 stave rough pencil sketches of similar matter.

(e). ff 20–23: 2 bifolia, *Fantaisie pour Piano & Orchestre*, G minor, ~~Lento~~ *Mässig*, C 12/8; in ink 2 piano score, the bass clefs now 'backhand'. The material is partly different from that of the preceding and the main theme resembles other pencil sketches as will be noted below. f 21b D major (*Good*) turns to pencil only; ff 22–23 continue thus and end in the middle of f 23b, after a drafted solo octave passage. A motive later found in the second movement of the String Quartet, at cue no. 5, also appears. A passage on f 21a later formed the basis of *Irmelin*, Act 3 bars 882–895; the D major passage on f 21b was likewise used in *A Village Romeo and Juliet*, Scene 6, 6 bars before cue no. 73.

(2) Various sketches for early works, ff 24–37

ff 24–27 *Fest auf Solhaug*: 2 bifolia gathered, 24 stave 350 × 270 Lard oval stamp. Pencil draft score for full orchestra, F minor 6/4, on ff 24–25a; the rest blank.

ff 28, 29, 30 Sketches for Paa Vidderne (overture): 3 leaves, 16 stave 346 × 263, with pencilled sketches for various portions of the work. On f 30b is a 23-bar 2 stave ink draft, ? of a piano piece, in G#b, similar in style to the *Badinage*.

f 31 *Endymion. Pastorale*. 1 leaf, 14 stave 348 × 268, has pencil sketches thus headed, A major 3/4; *flute, oboe and strings* are indicated. Verso blank.

f 32 1 leaf, 16 stave 348 × 280, partly sketches of a similar nature. The following also appears: *This is to wish Richard Le Gallienne and his fair spouse a happy new year*.

ff 33–34 1 bifolium, 16 stave 346 × 265, of extensive 2 stave pencil sketches. Some are headed *Motifs Irmelin* (not recognizable as such); a passage of the same material as *Sommernachte* (see f 19 under Miscellaneous sketches below) and a phrase marked *Sakuntala* (which does not refer to the known work thus titled) also appear. f 34b is blank.

ff 35, 36–37 1 leaf and 1 bifolium, 12 stave 350 × 270 Lard Esnault, with pencil sketches for material found in *Hiawatha* (cf. DT 1; also notebook, DT 38 ff 20–21, where similar material is sketched).

(3) Various draft scores for early orchestral works, ff 38–94

ff 38–41 2 bifolia, 24 stave 340 × 265; *Valse Lente/I* (E minor, 3/4): a pencilled draft score for orchestra (strings, woodwind and horns only). The melody resembles that to be perfected later in the *Dance Rhapsody* no. 2.



This draft extends to 5 pages; from f 40b follows a similar first draft score for the *Elegie* described below at ff 87–94, *con molto sentimento*, C minor, 3/4.

ff 42–43 1 bifolium, 22 stave 353 × 270 Lard oval stamp; the last 4 pages of pencilled draft full score (C minor, 3/4) of an orchestral work not otherwise identified.

ff 44–45 1 bifolium, 24 stave 355 × 270 Alfred Dörrfel; 2 pages of pencilled draft full score (C major, 2/4) of a work slightly resembling the *Marche Caprice* but not otherwise identified. f 45 is blank.

f 46 1 leaf, ditto, of a deleted pencil draft full score of material resembling the second theme of *Paa Vidderne* (overture).

ff 47–48 1 bifolium, 16 stave 344 × 265; pencil draft full score, including an Irmelin motive (*f f f*); also the G minor theme found in the *Fantaisie*, ff 20–23 above.

f 49 1 leaf, 14 stave 348 × 265; pencil draft full score of 12 bars of a work (in F# major, 6/8) with the flute theme (*last time*) noted on the titlepage of the *Petite Suite* of 1889 (see Box 1; also Box 9/1, f 12).

f 50 1 leaf, 20 stave 352 × 270 Lard Esnault; 11 bars of pencil draft full score (F# major, 6/8). A violin theme used here may be recognized in the flute part of the next item.

ff 51–56 3 bifolia gathered, 20 stave 350 × 270 Lard Esnault; pp. 2–13 of a draft score in pencil (finer and sharper than usual), B major, 4/4. *Scherzo* is pencilled across p. 2; many other comments and references to known motives, viz. *Mocking bird*, horn motive from *Florida/III*; Eb

motive resembling *Hiawatha* theme (also the 'Magnolia grove' motive from *The Magic Fountain*); *Fireflies* (E major) (*In Es dur 1st/2 time in H*); *Hiawatha*.

ff 57–64 4 bifolia, ditto, ditto; pp. 56–70 = continuation and finish of the movement headed *A l'Aurore* (pp. 46–55), cf. DT 39 ff 19–23; in pencil, again fine and sharp, but ink braces and clefs, as there. Notes pencilled on the verso of f 64 appear to refer to the *Scherzo* from the 1889–90 *Suite* in 3 movements (v. Box 1 above) and maybe establish that the single leaf numbered f 50 above is also part of this same complex.

ff 65–72 4 bifolia gathered, 24 stave 356 × 272 Alfred Dörrfel; *Serenade* (pencil): full score in ink over pencil, no tempo mark, D major 6/8, pp. 1–15 and 1 blank. Scoring: Picc. 2. 2. 2. 2—4. 2. [Trb in pencil]—Harp [Glsp. in pencil]—Strings. On p. 5 the ink gives way to pencil but braces, clefs and page numbers continue in ink. From p. 11 only the leading voices are noted, ceasing on p. 14; p. 15 is numbered but otherwise blank.

ff 73–78 3 bifolia gathered, ditto, ditto; *Ouverture* (pencil); draft full score in pencil, G minor 6/8 *Allegretto tranquillo*. The music also appears in part of the *Fantaisie*, ff 20–23 above, and the motive later used in the *String Quartet* there noted appears here also.

ff 79–80 1 bifolium, 24 stave 342 × 265 *Rhapsody Floridienne* (pencil), prepared with clefs etc. in ink, D major C, but only drafted in pencil for 4 pages.

ff 81–86 3 bifolia, ditto, *Nuit en Florida* (but the same music as the preceding item), D major C, *Allegretto*, pp. 1–12. The scoring is for: Picc. 2. 2. CA. 2. BscI. 3—4. 2. 3. 1—Timp. Trgl. Cymb. Cast.—*La Harpe*—Strings. At first in ink; from p. 3 pencil with overworking; at p. 12 entry of the dance theme used in *Florida/III*, for which this is presumably an unfinished preliminary essay. (Neither this nor the preceding item have any connection with *La Quadroone*, cf. Box 1/3.)

f 87–94 4 bifolia ditto, *Idylle de la Nuit* [ink] *Plainte d'Amour* [pencil] *Elegie* [pencil]. Full score, first page blank, C minor 4/4, *Andante tranquillo*, unfinished; in ink, ink over pencil and pencil. For an earlier draft of this piece see ff 40b–41 above.

(4) Miscellaneous sketches, chiefly titled but otherwise not necessarily identified, ff 1–38 and (a)–(j)

f 1 1 leaf, 26 stave 350 × 270 Lard Esnault, *Prelude 1st Act*, G minor 6/8, *Adagio*, ink. Later material resembles the theme of the *Prelude* to Act 3 of *Irmelin*, also the music at III/461 of that work. In the centre of the verso *Curtain*, followed by notes (chiefly in pencil) on the same material.

f 2 1 leaf, 16 stave 346 × 264, has an ink sketch for the same material, followed by an even closer resemblance to *Irmelin III/461*.

ff 3–4 1 bifolium, 20 stave 350 × 268 Lard Esnault; miscellaneous pencil notes, including the melody ultimately used for the *Harpsichord Dance*, also *Floridian Tanze* (F# minor, 2/4), appear on f 3a. Various notes, including a ?chorus, appear on the remainder; an inserted half-sheet (a) bears a draft of the latter.

- f 5 1 leaf, 20 stave 350 × 268 Lard Esnault; a rejected p. 20 of full score, with a viola part in ink. Pencil sketches on the verso include *Suite/slow movement* and music also found scored on ff 44–45 above.
- f 6 The blank verso of a printed sheet (Trio and Coda, plate no. 8419) was used for a pencil draft *Harmonie*, in B major.
- ff 7–8 1 bifolium, 20 stave 360 × 282 HL, in pencil; headed *Quartet* with 2 pages of draft score (C major C later *Allegro 3/2*) for this medium. f 8 (inverted) was used for other (2-stave) notes. Inserted is a double strip of score paper (b) bearing a marked note for the same *Quartet*, also a note in ink, in Eric Fenby's hand, of a bar of piano accompaniment.
- f 9 1 leaf, 20 stave 350 × 265 Lard Esnault; ink score of part of another string quartet movement, G major 6/8 *Con moto* (a scherzo-like movement with the start of a C major Trio).
- f 10 1 leaf, 32 stave 350 × 270 Lard Esnault; ink notes (headed in pencil *Symphony*), untraced. On verso, pencil notes for Act 3 of *The Magic Fountain*, including the *beware* motive.
- ff 11–12 1 bifolium, 14 stave 348 × 268. Pencil sketches for *Dance* (= *Valse Lente*, see ff 38–41 above), also for the following piece (later headed *Elegie*, *ibid.*) and miscellaneous other material; introducing the melody used in the Harpsichord Dance as well.
- f 13 1 leaf, ditto, including pencil sketches headed *plainte d'amour* (= *Elegie*, *ibid.*). This is on the verso of notes based upon the melody of the Rhapsody Floridienne, see ff 79–80 above.
- ff 14–15 1 bifolium, 10 stave 345 × 260, in pencil: *After Holger Drachmann Spring-Song*, D♭ major 9/8; on 3 staves.
- ff 16–17 1 bifolium, ditto, in ink: *Summer night (Lyse Naetter)/Symphonic Poem*, D major C. At the start, the Irmelin motive noted under ff 47–48 above appears, *Adagio*; at the page turn, G minor 6/8, *Allegretto tranquillo* music occurs as in the Fantaisie (ff 20–23 and 47–48 above), including the continuation and associated motives in D major.
- f 18 1 leaf, 24 stave 356 × 270 Alfred Dörrfel, pencilled heading *Lyse Naetter (Sommer Nacht)*. A pencilled short score with much overwriting.
- f 19 1 leaf, 20 stave 348 × 270 Litloff/Braunschweig, pencilled (*Sommer-nachte*) C major 2/4, *Allegro Moderato*; including drafted words (*O heller Sommernacht/ein Lied muss ich dir singen*, etc.) in Ger. as well as 2-stave music. On the verso are further groups of words, but in Eng. (See also ff 33–34 above.)
- f 20 1 leaf, 24 stave 340 × 265, headed in pencil *Sommernacht*; the music resembles the last interlude in *The Magic Fountain*, Act 2. Verso blank.
- f 21 1 leaf, 24 stave 350 × 270 Lard oval stamp, headed in pencil *Sommernacht* and 4 systems of pencilled orchestral score, B♭ minor 6/8; the same music, once again, as is found in the G minor passages referred to above (cf. ff 20–23, 47–48, 73–78 above; also ff 16–17 in this grouping).
- ff 22–23 1 bifolium, 24 stave 340 × 265. Pencilled title *Nocturne* and the start of a score (D major, C) similar to *Nuit en Florida* (ff 81–86 of above). On f 22b a 2-stave pencil sketch is headed *Entracte*; f 23a is blank and f 23b has further 2-stave sketches.

- f 24 1 leaf, 18 stave 346 × 268 Lard Esnault. In ink, headed *Mineur*, and *Solo cello* with accompaniment; on verso are various jottings, which include the 'Silver Stream' motive from Irmelin, Act 2.

Grouped together as material untitled and not specifically identified are the following:

Miscellaneous fragments of paper (c)–(j) and a Christmas Card from Adine and Norman O'Neill, 1910; all bearing various musical notations. ((h) and (j) are portions torn off score paper already used for other unidentified material.)

- ff 25–38 consist of Miscellanea on various leaves of paper of different rulings and sizes (approx. 350 × 270); the following deserve separate mention:

ff 26–28 (1 leaf and 1 bifolium) with 2-stave pencil sketches which include motives and harmonies found in 'Paris'.

On f 30a a pencil note of the *Lebenstanz* motive can be seen.

On f 31, after an extensive contrapuntal draft in open score, is an 18 bar 2-stave draft, G major 2/4, of a melody also found in DT 39 at foot of f 56 (but there in 4/4 and a tone lower). *Note*: This melody is related in outline to that quoted above, Box 9/1 f 12, p. 177.

f 32, an oblong leaf with the HL stamp, has a pencil 2-stave draft of a similar melody, *Slowly*; further on, *Introduction 3/8*, shows a draft of music as seen in DT 39 at f 60 (which itself links to f 85 *ibid.*).

On f 33, at the foot, the motive from the String Quartet/II, several times referred to above, is to be seen once again.

f 35 has close pencil workings (both sides), *Appassionato*, E major C. On ff 36–38 (1 bifolium and 1 leaf) the central melody of *In a Summer Garden* is to be seen.

(5) Manuscripts not in Delius's hand and copies by Delius of other composers' music

Of interest for several reasons is a group of 5 bifolia (of mixed papers) consisting of 20 pages of the vocal score of Wagner's *Parsifal*, Act 3, copied by FD (corresponding to pp. 9–60 of the full score), from G[urnemann]'s words 'Von dort her kam das Stöhnen' to 'O Gnade! Höchstes Heil! O Wunder!' (after cue 237).

Various MSS not in FD's hand include:

- Andante for strings in E♭, 2/4, in score; 9 bars in ink followed by 9 in pencil. No title nor date.
- 'Verständniß von C. Probold, comp. v. I. Moscheles in Beziehung auf den 1ten. März 1884', for male voice quartet, G major 2/4–6/8, pp. 4.
- 'Chor zur Verlobungs-Feyer (29t. Nov. 1854) von Serena Moscheles mit Dr. Georg Rosen, Kön. Preuss. Consul in Jerusalem, komponirt von Ritter Sigmund Neukomm (Leipzig, 10 Dezember 1853)', SATB, B♭ minor 6/8, pp. 5.

[the last 2 MSS obviously belonged to Jelka, daughter of Serena Rosen.]

- An orchestral 'score without/Name or Title', to quote the blue crayon note on the strawboard cover: 25 pages (on 13 numbered leaves), Adagio in B minor, for full orchestra, chorus and brass 'en scène', on scoring paper with printed names of the instruments. Undated, unidentified.

A SMALL FOLDER

containing notebooks and loose sketch strips of paper

Note: Delius frequently favoured the use of odd strips cut off the head or tail of large score paper for sketches. Several such strips have already been encountered (Box 9/1, Violin Sonata, (f)–(g); Box 10, Miscellaneous, String Quartet (b)); another was sold at Sotheby's on 12 May 1981 (lot 137); several are bound into DT 39 at ff 69, 74–76 and 96–97; three, which are now in the Grainger Museum, bear notes relating to *The Song of the High Hills* and have been annotated by Eric Fenby 'sketch strips carried by Delius on his walking tours of Norway'; a few more have now been relocated with the bulk of the material to which they refer and will be duly described in Folders C and D to follow. Meanwhile 16 similar fragments, which reveal miscellaneous notations generally unidentified, are placed in this folder with the Notebooks proper.

- (1) A black-covered book, 8 stave 168 × 263, now 45 leaves (plus traces of 3 leaves having been removed), starts with *Der Doppelte Contrapunkt* [March 29/87/Fritz Delius on flyleaf] and is filled with ink exercises up to canon and fugue, the last date reading Nov. 1st/87. On the last 3 pages, the book being reversed, a pencilled song draft can be seen; this is a sketch for another setting of 'Der Fichtenbaum', already first set in 1886.

This book is obvious evidence of Delius's studies at the Leipzig Conservatoire (see plate 18).

- (2) A very small book, 6 stave 95 × 133, now 47 leaves (one removed), bears a label inside the cardboard cover 'Papeterie, Reliure/Maison Lard-Esnault, fondée en 1795/H. LARD/25 Rue Feydeau Paris'. The contents of this tiny notebook, chiefly written in pencil, are sufficiently interesting to deserve the following fairly detailed listing:

f 2 *Nocturne*; f 4 *Endymion* (Act 3); f 6 *Vorspiel*; f 7b *Prelude to Endymion*; on f 9 the Irmelin motive appears; f 10 *Irmelin* (f 10b = *Prelude to Act 3*); f 15b *Sundown, Symphony*; f 16 *Irmelin* ('Am I dreaming' etc.); f 16b *Vorspiel to First Act*; f 17 *Irmelin Prelude to 1st Act*; f 19 *Irmelin motif*; f 19b *Rolf/Nils comes upon the Castle*; f 20 *Prelude 1st Act*; f 20b *Sundown, Irmelin's Room*; f 21 *Nils motif*; f 21b–22 'Till the moon is up' etc; f 23 *Marcato Wedding*; f 23b *Irmelin fair/Longing motif*; f 24 *Sundown/I sit alone*; f 25 *Nils song pipe plays/3 Act*; f 25b *End of Prelude*; f 26b *Prelude before last Scene*; f 29 *Nils/adieux/to castle*; f 33b *Irmelin*; f 34 *Nils Song*; f 35b–36 *False Danse/Parisienne*; f 36b *Parisiana* [oboe melody]; f 39b *Bretagne*; f 40b *Kyrie eleison*; ff 41–42, a preliminary draft of *Alle de voksende Skygger* (cf. Box 6/1, ff 4–5 for a different, later setting); f 43 ? tunes collected in Brittany (an address in Finisterre is quoted); f 47b *Danse & chanson Bretonne*. At the foot of f 3 a system of music appears which is also met in the sketched Heine setting, see Box 6/2 f 17 above.

- (3) A book now lacking covers, ff 24, 8 stave 145 × 225, chiefly in ink, contains notes for Koanga; including f 1 the *Calinda dance*; f 2b *Quintette*; f 8 *Entracte to 3rd Act* and a lengthy description of the *Prelude to III Act* on ff 23b–24. Other material concerns the *Danse lente* [= *Badinage*] on f 3, Piano Concerto on ff 6b–7 and Folkeraadet on

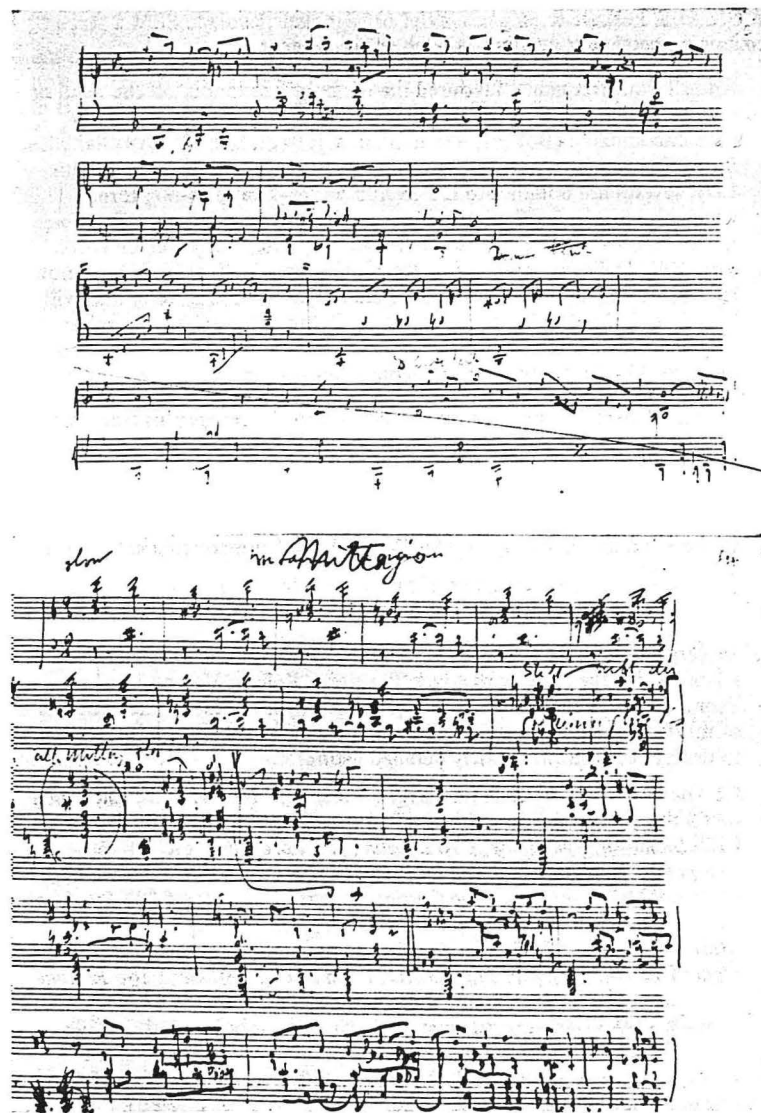


Plate 29: two pages from notebooks in Delius's hand:
 (a) showing a notation of *Danse lente* (= *Badinage*)
 (b) showing sketches of material used in *A Mass of Life*, part II/4

ff 11–14, including *The poet and the girl*. Pencil sketches refer to [Scènes] *Paris[iennes]*, *Joyeuse nuit* (f 17b) and *Carneval* (f 20). See plate 29(a).

An inserted slip corrects the solo tenor entry as misprinted on p. 38 of the full score of *A Mass of Life*; others list books—and restaurants—and note a Norwegian itinerary. One bears notes for *requiem*/No. 4 on verso.

- (4) A 'home-made' book covered in brown paper turned-in, ff 12, 12 stave 135 × 175, also has an inserted list of books. The following notations are identified:
- f 1 *Zarathustra*/Womens chorus—*Modern Requiem* [cf. *Sea Drift*: pencilled words *O throat . . . O darkness* etc. On verso and *I sing uselessly, O past O happy life* and *Wonderful causing tears*.]
 - f 2b *Modern Requiem*—Dowson. At end, on f 3, *Chimeres & Realities* (cf. DT 39 f 64).
 - f 4 *Modern Requiem*—Mittags (= *A Mass of Life*, end of II/4), see plate 29(b).
 - f 4b 'The Song of my life' 'The Song of myself'/'The Song of the Open Road'. At foot of page, cf. String Quartet/II, trio melody; also note the fanfare quoted below under *A Mass of Life* (Folder C).
 - f 8b *Cynara*/I cried for madder music; ff 9b–10, the same.
 - f 9 *Concerto* [not the published one].
 - ff 10b–11 *The song of the sea*/*The song of the woods*/*The song of the night*.
- (5) A notebook made by cutting the top 12 staves off a bound score MS; ff 39, 143 × 356. Most of this book (ff 4, 5 and 9–31 incl.) remains unused, but the following can be identified in the rest:
- f 1 *Zarathustra* (in ink).
 - f 1b *Har du sikt Pan* (in pencil).
 - f 6 *Prelude 3rd Act R & J* (actually the first pencil draft for the interlude in Act 3).
 - ff 7–8 *Cynara*.
- Then reversing the book and starting at the back:
- ff 39/37 refer to the middle section of *Brigg Fair*.
 - ff 35b–33a *Song: Jeg hører i Natten* (complete pencil draft).

- (6) A brown paper-covered notebook, supplied by Norsk Musikforlag Kristiania, contains ff 16 6 stave 163 × 275 B.C. No. 27 paper of which ff 13–16 are blank. Most of the rest was used for notes for *Hassan*; the following are specifically indicated: *Prelude Act 4*, *beggars dance* and the *Prelude to Act 1*; but other sections can also be identified. Among further material in this book is a note (on f 8b) of the first 2 bars of the *Fantastic Dance* and (on ff 9–10) a more extended draft of a (piano) piece which was also noted down in simpler form by Jelka Delius on 1.2.24 (see Box 5/4(v), Violin Sonata no. 3, f 18).

- (7) A thin, brown-covered book, ff 6, 6 stave 175 × 260 remains unused except for shaky pencil notes (unidentified) on the first and last pages.

BOUND VOLUMES

(1) Irmelin

Autograph full score of the complete opera, in ink, bound into 3 volumes with marbled endpapers, leather backs and corners; gold stamped across the spine: IRMELIN/Act [number] and ornamental bands; shell design MPS. The paper is 353 × 270 Lard Esnault, some 28 stave and some 32 stave, in 4 page sections sewn together. There is no titlepage and no title, heading, signature or date above the music, except for *Act I* in blue crayon. Sir Thomas Beecham's editing of dynamics etc. and a few suggested cuts are marked directly into the MS score by him, in blue pencil; bar numbers are added in the hand of his then librarian, George Brownfoot, who also added some clarification of the instruments' names (which appear in English). There are also pencilled queries drawing attention to orthographical irregularities or ambiguities. Some damage has been repaired with adhesive tape. This score was used by Sir Thomas Beecham for his 1953 production of the Opera at the New Theatre, Oxford. A photocopy of the complete full score was made before Beecham wrote his editing into the original MS and this and the paper negatives from which it was made were also received as part of this accession.

The instruments appear in the following order down the page: Piccolo, Flutes, 'Hautboys', Clarinets, English Horn, Horns, Bassoons, Bass Clarinet, Trumpets, Cornets ('Pistons'), Trombones & Tuba, Harp, Kettledrums and Strings.

At the start of Act 1 the introduction occupies 7 un-numbered pages; page [8] is stiff-leaved to page [9] and *Scene 1* starts on page 10. Then follow: *Scene 2* (bar 249), p. 44; *Scene 3* (bar 291), p. 48; *Scene 4* (bar 347), p. 53; *Scene 5* (bar 418), p. 61; *Scene 6* (bar 524), p. 81. End of Act 1 (bar 692), p. 112.

Act 2 (the second volume) starts on p. 113. *Scene 1* (bar 92), p. 122; *Scene 2* (bar 315), p. 156; *Scene 3* (bar 488), p. 182; *Scene 4* (bar 551), p. 193; *Scene 5* (bar 658), p. 208. End of Act 2 (bar 835), p. 229.

Act 3 (the third volume) starts on p. 230. *Scene 1* (bars 95–704), pp. 242–327. *Prelude*, p. 328; [Scene 2] (bar 766), p. 336. *Fine* (bar 1072), p. 381.

Pasteovers of 2 bars appear in Act 3 at bars 1013–14, 1015–16 and 1044–5. Beecham evidently proposed the following cuts: Act 1: bars 28–31, 38–42, 610–614; Act 2: bars 41–55, 75–79, 168–169, 350–353, 449–452; Act 3: bars 59–70, 489–490, 882–892. Bars 960–974, which had been already crossed out, were marked ALL IN.

Within the cover of the first volume is placed a MS, in Eric Fenby's hand, of: [caps.] 'Prelude/to the/opera/Irmelin/Frederick Delius' <1890>. The paper used comprises 3 bifolia (two placed within the third) of 24 stave 270 × 340 B.C. No. 21 'Printed at Leipzig', as follows: Titlepage, pencil draft scoring on verso (? of other work on the Irmelin material), pp. 1–7 and 3 blank pages. Some of EF's pencil workings are just visible on spare staves on pp. 2–3 and, more extensively (as if the work originally modulated farther) on pp. 4–5. Beecham's added dynamics appear in his blue crayon—not all were taken up into the printed score.

Note

Also forming part of this accession was the complete MS orchestral material (in the hands of G. Brownfoot and others) and the vocal material photocopied from Dennis Arundell's MS vocal score, all prepared for and used at the 1953 première. This has now all been lodged in the Boosey Opera Library, with the exception of Arundell's MS vocal score and the prompter's photocopy thereof, both retained in the Trust Archive. Included in this accession and likewise retained are 9 wash drawings by Beatrice Dawson for the costumes used in 1953, for Irmelin (Acts 1, 3/1 and 3/2), the Maid, the King, the three Knights and Nils.

There is also in this accession a copyist's score, pp. 59, (likewise in the hand of G. Brownfoot) of the Concert Suite arranged by Beecham from Act 2 of the opera and bearing his blue markings. This MS served as the *Stichvorlage* for Boosey's publication of this score in 1955. (Handling these papers I am reminded anew of the considerable assistance received over the years from George Brownfoot, which I gladly take this opportunity to acknowledge.)

(2) Folkeraadet

Copy full score of the complete incidental music (including the 2 fragments of melodrama) in ink, in the hand of Eric Fenby; bound in dark blue cloth boards with written labels on both spine and front cover. Paper: 24 stave 362 × 270. There is no titlepage, but the commencement of the music is headed: 'Folkeraadet'/Frederick Delius/(1897)/Prelude to Act 1'. The second movement starts on p. 18, the third on p. 46 and the fourth on p. 75, ending on p. 101. The fragment of melodrama to Act 2 is on p. 102; that for Act 5 on p. 103. The verso of p. 103 is blank.

The third movement bears Beecham's markings in blue crayon, also a few marks in red in another hand.

In August 1984, at the request of the Delius Trust, movements 1, 2 and 4 were also suitably edited for performance by Eric Fenby, as these sections had not received Beecham's attention.

(3) Margot la Rouge

(4) A Mass of Life

The bound autograph MS full scores of these 2 works will be more appropriately described below, after the preliminary material relating to them has first been reviewed; see Folder C inf.

LARGE FOLDER A

(1) Piano concerto

(a). Various separate sheets of drafts of earlier versions, in full score:

- One leaf and 1 bifolium, 26 stave 400 × 302 Bellamy, pp. 19–20, 21–24; p. 19 partly scored, the rest piano solo part only (at foot of page); p. 24, scoring rubbed out. Ink over pencil; showing no close resemblance to other surviving versions of the work, though the same thematic material is involved.
- 12 leaves, 28 stave 446 × 310 Latune. All ruled up for full score (piano solo part above strings) on rectos only, but the solo part only is written in, in ink over pencil; paginated 8, 10, 11, 13, 15, 16, 22, 41, 43, 48, 49, 51. Most of this material resembles the 'Fantasy' version, cf. full score now bound into DT 11. At a subsequent date FD used the verso of all these sheets (except pp. 16 and 22) for pencil sketches for other works. Hence xerox prints of the rectos are placed in the present position, for ease of reference, whilst the original sheets have been filed according to the pencilled matter on the versos, viz. pp. 8, 48, 49, 51 in Folder B (A Village Romeo and Juliet), pp. 10, 11, 13, 15, 41, 43 in Folder E (Appalachia), q.v.

(b). Full score (now defective) of the 3-movement version.

Paper: 28 stave 446 × 310 Latune, single sheets pasted to guards. Written in ink and ink over pencil; originally bound but the covers and endpapers are now removed. This MS now contains only the following pages: 3–26, 31, 33–46, single sided except for 26 (from the first movement); none of the second movement; but all of the third movement, viz. pp. 57–103, mostly double sided. The orchestral layout is 3. 2. 2. 3—4. 2. 3. 1—Timp. —Piano solo—Strings. There are conductor's marks in blue and red crayon, resulting from the early performances, also remarks and overworking in FD's hand in pencil. The basic musical text agrees with that of the two-piano version now bound into DT 10; the solo part with that described above (see Box 2). The third movement commences on p. 57 *Maestoso—con moto Moderato*, 5/4, and continues as follows:

- p. 67 [molto] *Tranquillo*, 4/4 (p. 73, verso blank).
- 83 again 5/4.
- 92 *Molto Tranquillo*, 4/4.
- 97 *Lento/ad libitum (quasi una Improvisazione)*.
- 99 *Passionato—Piu mosso* (p. 100, verso blank).
- 101 *Meno mosso*.
- 103 *ralldo. molto* to end.

In the first movement patchover slips, establishing Theodor Szántó's version of the solo part and *ergo* presumably in his hand, were originally attached to almost every page. Those to pp. 3 (part), 4 (part), 5, 6 and 16 are still *in situ*. Szántó's ink additions can also be recognized on pp. 10, 11, 12, 19, 35, 41, 42, 44 verso.

(2) Paris/Impressions de nuit/'Ein Nachtstück'/Frederick Delius/ Oct 1899 Feb 1900

14 bifolia, 36 stave 542 × 350 plus one un-numbered leaf back and front, pasted to guards and originally bound. The marbled endpapers still survive but the covers have been removed. This is the composer's autograph full score in ink, pp. 1–56; it was used for some early performances, as is seen from additional pencil 'guides' of instrument names and other conductor's marks, including cue numbers. The musical text is almost, but not quite, as that of the final, published version; it agrees with the arrangement for 2 pianos by Julius Butts, see DT 18a/b.

In this MS the names of the instruments are given in English. The list of orchestral details on the flyleaf specifies strings in the proportions of 20. 16. 12. 10. 10, thus differing from the published score. On p. 30, 4 bars are deleted, equivalent to 2–5 before cue 22 of the published score.

On the flyleaf verso appears the following poem (crossed through in blue pencil), see plate 9:

*'Mysterious city!
Asleep whilst the crowds hurry bye
to their many pursuits and pleasures
Awakening as the twilight softly deepens
~~tinging all things with mystery~~*

*City of pleasure,
of strange sensations
of brazen music and dancing
of painted and beautiful women.*

*Secret city,
unveiling but to those
who ever shunning day
return home in the pale blue light
of scarcely breaking dawn
and fall asleep to the song of awakening streets
and the rising dawn.'*

Below reads the parenthesis (*Dieses Gedicht soll nur die Stimmung angeben & soll durchaus nicht als Programme aufgefasst werden*), followed by a German translation of the whole poem (*Räthselvolle Stadt . . .*). A shorter version of the poem, as quoted in RT Cat 138, was also sent to Philip Heseltine by FD in an undated letter, pmk. 23 De 1914.

LARGE FOLDER B

A Village Romeo and Juliet

- (1) A number of groupings of draft full score, in pencil, all use ungathered bifolia of the very large 36 stave 543 × 350 paper (no stamp nor wmk.) and may be summarized as follows:
- (a). 19 bifolia; *Act I* (the present Scenes 2–3), pp. 1–43 and [Act II] (= Scene 4, lacking the ending), pp. 1–33.
 - (b). 9 bifolia; [Scene 1], 8 un-numbered pages (now identified as (i)–(vii) and 1 blank) then pp. 4–30 (p. 8 is duplicated).
 - (c). 12 bifolia; [Scenes 2–3], pp. 48–96 (p. 50 is missed).
 - (d). 13 bifolia; [Scene 4, lacking the start], un-numbered; now identified as ff 1–26 (the last 2 pages blank).
 - (e). 21 bifolia; [Scenes 5–6], un-numbered; now ff 27–68. The ending is lacking.

A full and worthy descriptive collation of all the above material against the published full score might fill a volume half the size of the present one. Meanwhile the most important points to remark are, that group (a) appears to be an earlier state of Scenes 2, 3 and 4 than groups (c) and (d), which are closer to the final score; that all this material uses English words exclusively, which are often closer to those of the printed publication than either the voice parts or the musical detail are; that all the vast labour involved in these drafts was but a preliminary to the definitive full score, also first lined out in pencil and then inked over, which formed the basis for performance in 1907 and publication (in full score) three years later. Even this final score underwent some modifications; a group of sheets rejected therefrom, now designated (f), ff 69–76, is as follows:

- (f). ff 69–72: 2 bifolia, commencing at cue 70–3 in the last scene; a page of the final score is inked in, followed by a more extended section (remaining in pencil) which was evidently deleted from between cues 71 and 72. ff 73, 74–75, 76: 2 leaves and a bifolium. At a point corresponding to cue 72, again 3 pages are inked in, lacking the passage from cue 73–6 to cue 74–1 (presumably a later insertion); then continuing, in pencilled outline, approximately to cue 81.

The most cursory turning of all these pages will reveal the following points of interest (it must of course be remembered that, at this stage, the 'Paris version' is involved, not the definitive Harmonie printing):

In the first scene, between the two farmers, bars of 3/4 and 4/4 alternated; the Fiddler's entry and exit music differed quite substantially, being partly formed on the quaver motive to which he enters in Scene 3 rather than the 6/8 music evidently later introduced into Scene 1; the end of the scene is shorter than found in the first (Paris) edition (though the turn to E♭ minor is found here too).

The earlier draft of Scenes 2–3 omits the first 4 bars; the voice line differs more than the actual words; the link between Scenes 2 and 3 was originally more expansive. The later draft comes considerably closer to

the printed score, though the duet was here even more extended than in the definitive version.

Scene 4 reveals less change; however the words originally set to the chorale in the wedding scene differed and *The black fiddler is seen behind the altar*. Likewise the drafts of Scenes 5 and 6 are closer to the printed versions, except for those sections later recasted as seen in MSS (f) above. (It goes without saying, of course, that the entr'acte between Scenes 5 and 6 is here still in its primitive form.) The stage band in Scene 5 also included a *big drum* and *if necessary 4 cornets & 4 trombones*.

Much of the orchestral detail is incomplete at this stage, though a considerable amount is surprisingly clearly indicated. The order of instruments—Piccolo, Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, Contra, Horns, etc.—shows less Wagnerian influence than that seen in some of Delius's earlier operatic scores.

The final MS full score of this opera was never in the DT Archive; its location, indeed its very survival, still remains undetermined.

- (2) No complete consecutive draft in vocal score form in Delius's hand appears to exist for this work, but the following sketch sheets, partly in vocal score form, are now placed in this same folder for convenience, viz.
 - f 77 A portion of previously-used score paper shows an early pencil short-score sketch for the climax and end of the interpolated Walk to the Paradise Garden; further pencil sketches are on the verso.
 - f 78 Another portion of score paper has pencil sketches on both sides for the fairground scene.
 - f 79 1 leaf, 347 × 271 15 stave, headed *R & J*, has pencil sketches for the fairground and closing scenes.
 - f 80 1 leaf, 342 × 265 16 stave, has pencil sketches, *Vreli my own*.
 - f 81 1 leaf, 350 × 270 18 stave, pencilled *Fiddler*, notes his melody *their little children/girl & boy*. On verso, *Good*, horn calls used at the start of Scene 6.
 - f 82 1 leaf, 350 × 270 16 stave, a pencil draft of *Vagabonds are we*.
 - f 83 1 leaf, 353 × 270 18 stave, basic notes for the fairground scene.
 - f 84 1 leaf, 355 × 270 15 stave, pp. 4–5, *S & V dancing*.
 - ff 85–86 1 bifolium, 350 × 272 16 stave, pp. 14, 15, 16, 16 (*The fiddler plays a few strains on his fiddle*) *Sali & Vreli notice him for the first time*.
 - ff 87–90 2 bifolia, ditto, pp. 7, —, —, — and 8, 9, 9, 10. *Our wedding bed awaits us/Finale* (f 88). (*They drift away a close embrace*) (f 90a) *The boat disappears* (f 90b).
- On the verso of 4 large sheets (originally pp. 8, 48, 49, 51 of an early score of the Piano Concerto, q.v. Folder A/1) are pencil short score sketches for Scene 4, including the closing bars.

- (3) Separately boxed is a complete MS vocal score of the opera in the 'Paris copyist's' hand, presumably copied from the original vocal score made

by Florent Schmitt which is now DT 19. The main text here is in French, in the same copyist's hand, and the title is 'Le Jardin du Paradis'; Ger. trans. added (in mauve ink) in JD's hand, including alterations to the titlepage. Some minor corrections and alterations to notes appear in FD's own hand, see plate 1. Paper: 12 stave 270 × 350 (oblong), sewn in gathered quires, pp. 84, [58], [131]. This copy is revealed by the engraver's pencillings to have been the *Stichvorlage* for Lévy-Lulx's publication. Two sheets of their printed noteheading ('Lithographie de Musique/ Lévy-Lulx & Cie/27, Rue des Abbesses, 27/ Paris (18^e)') have drafts on the verso of 'Titre Couverture/Page 1' and 'Page 2' [= Personen] with JD's pencilled corrections and explanation of queries (e.g. 'En allemand on emploie le singulier').

LARGE FOLDER C

(1) Margot la Rouge

Even more than in the case of *A Village Romeo and Juliet* as just discussed, the various stages of composition can here be distinctly identified, viz.

(a). Sketches (fragmentary):

1 leaf and 1 bifolium, 12 stave 290 × 235, now numbered (i)–(iii), have 2-stave pencil sketches marked *good*, *Margot motif*, *Lili Beguin*, *Margot's song of woods*, etc.

(b). Complete pencil draft short score, pp. 1–73, Fr. words, as follows:

pp. 1/2–5/6 = 1 bifolium, 15 stave 347 × 270 Lard Esnault
3/4 = 1 leaf, 16 stave 350 × 270 (no stamp), inserted in preceding
7/8–11/12 } similarly
9/10 }
13/14–21/22 = 1 bifolium, 15 stave ditto
15/16 = 1 leaf, 18 stave Bellamy oval } inserted in preceding
17/20 = 1 bifolium, 14 stave (no stamp) }
23/26 = 1 bifolium, 15 stave as above
27/28 = 1 leaf, 12 stave 270 × 350 oblong (no stamp)
29–72 = 11 bifolia, 18 stave 342 × 268 Bellamy oblong stamp
73 = 1 leaf (verso blank) now bound into DT 39 at f 66 (a xerox copy is placed here for reference)

This draft usually follows the final, and only, libretto, of course; the music (though not so often the vocal line) is fairly close to the definitive version, but some sections are extended or compressed (the comparison of the last pages illustrated in RT Cat 44–45—where, incidentally, the words do differ—is a good example).

(c). Complete pencil draft full score, Fr. words, as follows:

1 leaf 36 stave 542 × 350 = title page (verso blank), reading *Margot la Rouge/Drame Lyric/Karl Rosenval* [pencil, in another hand]/*Frederick Delius/Commencé le 7 Avril—terminé le 6 Juin/1902*
22 bifolia ditto, pp. 1–85 and 3 blank pages; p. 59 deleted and a single leaf laid in to replace (verso blank). The scenes are indicated as follows: *Scene 1* (p. 5); *Scene 2* (p. 12); *Scene 3* (p. 18); *Scene 4* (p. 28); *Scene 5* (p. 45); *Scene 6* (p. 55); *Scene 7* (p. 66); *Scene 8* (p. 85), *Rideau, Fin*.
The orchestral scoring is not always complete in this draft, but the detail pencilled in is very close to the final state of the work.

(d). Separately placed, but for clarity here described, is the complete bound final full score in ink. On the fly-leaf 'Margot la Rossa' and 'Personaggi'; on verso *L'orchestra*, calling for Ottavino, 2. 2. CA. 2. 2–4. 2. 3 (Tenors) 1—Timp. G.C. (not used) [Piatti (though not specified)]—Arpa—Strings. At the head of the music *Frederick Delius/Grez-sur-Loing/(Seine et Marne)/Spring 1901*.

The score consists of 22 bifolia, 36 stave 545 × 350, pp. 1–85 and 3 blank pages; all individually mounted on guards and bound into black cloth with marbled endpapers. The words are in Fr. and the Ital. trans. is added in mauve ink, probably by Jelka Delius. Erasure and rewriting (in

FD's hand) of the music can be seen on pp. 38 and 61–62, at the passages which correspond to those discussed in RT Cat 43. The scenes etc. are indicated as follows: *Introduzione* (p. 1); *Scene 1* (p. 5); *Scene 2* (p. 11); *Scene 3* (p. 17, second system); *Scene 4* (p. 28); *Scene 5* (p. 44/2); *Scene 6* (p. 54/2); *Scene 7* (p. 66/2); *Scene 8* (p. 84/2).

A separate copy of the Italian trans. of the libretto, in an unidentified hand, is found in a ruled exercise book with a mottled paper cover, stamped in mauve '87' on a label on the cover, the latter reading: 'Paulo audacior . . . / Margot la Rossa / traduzione Italiana. It is written on one side only of 29 numbered leaves, in mauve ink; the stage directions are added in red ink. (This booklet is at present filed with the notebooks, in the small folder already described.)

(2) A Mass of Life

Here again, the progress of this massive composition may be traced through the various stages now sorted and identified as under. Perhaps the earliest fragment, however, is that now described and filed in Box 6/ (5) ff 44–46—a setting for voice and piano of *O Mensch! gib Acht*.

(a). Sketches, ff 1–14 and α , β .

A strip with ink notes *Zürnt mir nicht Ihr schönen Tanzenden* is now marked (α); another, marked (β) and cut off the top of a bifolium, has a 2 stave ink sketch of the orchestral introduction to movement II/3. [Future refs. to the movements of this work will be rendered thus.]

- ff 1–2 1 bifolium, 18 stave 348 × 270 Bellamy oval, all pencil, is headed *Prelude/Lebens Messe/Begin with/March Funebre*; some music sketches may refer to the later-discarded opening (see below). A memorandum at the foot refers to *page 463* and notes follow for various sections of words to be set. ff 1b (A major), 2a (G major) and 2b (C minor) are not actually identifiable until, at the foot of f 2b, marked *Good*, the march theme from I/1 appears.
- f 3 1 leaf, 12 stave 270 × 350 HL. On recto *Zarathustra*, a pencil sketch for (?) I/5; on verso ink notes for *End of Summersong*.
- f 4 1 leaf, 20 stave 350 × 268 Lard Esnault, was originally pp. 32–33 of a pencil draft score of Act 3 of *The Magic Fountain*. Now reversed and used for *Zarathustra* it bears ink sketches in B major resembling I/3.
- f 5 1 leaf, 18 stave 352 × 270, *Zarathustra*, has a pencilled fugal working (not used) in G minor, for *Hinter Weltlern*.
- ff 6–9 2 bifolia, ditto, pp. 5–[12], consist of pencil sketches (on lines not followed up) of the lead-in to the first Dance song; at the end *Jenseits von gut & Böse*, then *Tanzlied/soli sing the text/Chorus sings lalalala*.
- f 10 1 leaf ditto, *Tanz Lied/women's voices*, in pencil, includes the motive of II/5.
- ff 11–12 1 bifolium, 14 stave 343 × 268 \cap 4, *Tanzlied*; a pencil sketch for the start of I/3.
- ff 13–14 1 bifolium ditto, pp. V–VII (f 14b blank); a pencil note for end of II/4. *Note*: see also Box 9/(1) ff 14–15, sketches for *Sea Drift* and *Cynara*.

(b). Fragmentary pencil draft short score, Ger. text.

On paper 14 stave 350 × 270 Bellamy, unless otherwise noted, the following have been identified:

- pp. [1]–2, *O Du mein Wille*, ink draft (I/1).
pp. 7–10 (10 altered to 13 = part of I/3), pencil sketch of same; then *Erhebt eure Herzen* (I/2).
pp. 9–12, *Erhebt eure Herzen*, in pencil.
- Next comes an extensive pencil draft for I/3, viz. pp. 1–4 (on \cap 4 paper as above), 5–8, 9–15 (15 duplicated), 9–12, 13–16, 17–20, 21–23 (23 duplicated), 24–27, 28–31, 32–35; 34 (*directly after Mittags*), 35, 32 (cancelled), 36 (= I/4); 37–40 *directly before Mitternachtslied* (= II/2); 41–42; then pencil sketches for II/1 *Double Chorus*.
- pp. 1–9 *Nachtlied* (= I/5), ink and pencil, followed by pencilled sketches for II/1 (then 3 un-numbered blank pages).
- pp. 1–4 (20 stave 337 × 268 \cap 1007), choral score of II/1.
pp. 5–8, 9–12: II/4 *here follows Süsse Leier*.
- pp. 1–2 (14 stave 343 × 268 \cap 4) *Trunken Süsse Leier* (= II/5).
p. 3 (20 stave \cap 1007) ditto; on verso, p. 5 from I/5 above, cancelled.
pp. 4–5 ditto, continued.
- 1 un-numbered leaf, 18 stave Bellamy, *Maestoso prelude*, pencil sketch (= II/6).
pp. 4, 5, 6 (= II/6), on outsides of 2 bifolia originally used for ink sketches of other material.
- (c). Pencil draft full score (incomplete) with many overworkings and alterations, consisting of 25 bifolia and 2 leaves of 36 stave 543 × 350 paper. Headed *Eine Messe des Lebens für Orchester Baritone, Sopr. Alt Tenor/ & Baritone solo & Doppelt Chor* and made up as follows:
 - pp. 1–20 and 2 blank pages: (p. 1) *Con fervore*; (p. 5) *Maestoso/Marcia poco piu lento/as many harps as possible*; (p. 14) *Recitativo. 'Erhebt eure Herzen'* (= I/1–2).
 - pp. 1–43: (p. 1) *Tanzlied/III* (= I/3); p. 4 *give this to the Bass Oboe*; (p. 29) *Weh mir folgt*; below *V/Nachtlied* (= I/5); (p. 33) *fuller orchestration*; (p. 37) (= end of I/5) *IV Wehe mir wo ist die Zeit hin* (= I/4); (p. 43) (= end of I/4) *Nachtlied folgt*. A blank page follows.
 - pp. 1–9: *II Partie/I* [NB—no introduction]; (p. 4) *End. Piu tranquillo. Meno mosso*; (p. 9) *Dal Segno* (\$ was at start of movement). *Tanzlied folgt. Süsse Leier folgt*. A blank page follows.
 - pp. 1–26: (p. 1) *Mittags* (= II/4); (p. 12) *Süsse Leier* (= II/2); (p. 16 = end of II/2) *Orchestral interlude/II Tanzlied follows then No. 8* (= II/5) *Gottes Weh ist tiefer*; (at end of p. 26) *without stopping to Mitternachtslied*.

Note: It will be observed that this draft score does not include II/3; nor, more understandably, the *Mitternachtslied*, II/6. As early as this draft, however, the fanfares



(originally intended for the Dowson work, see Box D below) make

frequent appearances. It is singular that the opening of part I begins, in this draft as in the final work, *in medias res* without the proposed, though later rejected, introduction.

With this draft full score the following are appropriately included:

- 1 leaf, 36 stave 450 × 318, used for now illegible pencil scoring. At the head is pencilled *Geschichte Der Jungling, der Gewissenhaften & die Tanzenden Mädchen*.
- 1 leaf, 36 stave 450 × 328, pencilled scoring (ink clefs) leading to fanfares for 3 trumpets alternating with 3 horns, the latter as in the introduction to II/1. The earlier material is the same as that seen on some of the Cynara sketch slips (c), (d) & (e), see Box D below; it was evidently used, in part, for the interpolated prelude to part 2 of the Mass after its original use was abandoned.
- 1 bifolium, 36 stave cut down to 453 × 350 (= 31 staves), contains a pencil draft for cues 132–135.
- 3 bifolia, 36 stave 450 × 328 Papeteries de Laysse, Bellamy, in ink. This is the original, rejected introduction to the work. The first 2 bifolia are pasted together, giving pp. 1–3, 4–5 and a blank; the third is pp. 6–9. (Page 10 is now stiff-leaved to the verso of the titlepage of the bound, final MS score, see below.) Page 1 is headed *Fritz Cassirer gewidmet* [in pencil] *‘Eine Messe des Lebens’*/(In Memoriam) *Frederick Delius*/1905. The work commences *Lento con Solemnità*, F major C, and is laid out for 3. 3. CA. [no bass oboe] 3. BsCl. 3. Contra—6. 4. 3. 1—Timp. Cymb. Big Dr.—2 Harps—Strings. Part of this music may be recognized in the final score in the opening chorus, six bars preceding cue no. 4.

(d). Separately placed, but for comparison here described, is the complete final full score, in ink and ink over pencil; all folios individually mounted on guards and bound into two volumes, in black cloth with marbled endpapers.

Volume 1. The titlepage reads as follows:

‘Eine Messe des Lebens’/(mit Text zusammengestellt aus *Zarathustra* von *Friedrich Nietzsche*)/*Frederick Delius*/Greuz sur Loing 1905/(Seine & Marne).

Pencilled below, in another hand, is the note ‘Die Auswahl und Zusammenstellung des Textes hat Herr/Fritz Cassirer besorgt’. This (42 stave) page is stiff-leaved to the first page of the score, which consists of 23 bifolia paginated from [10] to 102 (pp. 78–79 are a single leaf) plus 1 blank page, individually mounted. The paper throughout this volume is 36 stave 452 × 325 Laysse/Bellamy; written in ink and ink over pencil; Ger. text, but names of the instruments in Eng. It follows from the above that the work commences on p. 11 and the various movements follow as under:

(p. 11) I; (p. 29) II; (p. 38) III. On pp. 39–40 FD writes *Bitte die Tenor Partie unter Sopr & Alt zu schreiben*. On pp. 61, 62 pencilled bold crosses XX draw attention to retouchings in the scoring. On pp. 67, 68 *Die Violinen müssen unter die Harfen geschrieben werden*; (p. 80) IV.

XX appear on pp. 82, 84, 85–86 (a considerable amount), 87 and 88; (p. 89) V. XX again appear on pp. 99, 100. The rejected pages 1–9 (10) have already been described above.

Volume 2. On the flyleaf is written ‘34/BG/Mass of Life/Teil II’ (in pencil) 88902 (in blue crayon).

1 leaf of 42 stave 452 × 330 Laysse (probably the other half of the sheet used as titlepage to Vol. 1) paginated 102 on verso only, headed *Part II*, is the prelude and is obviously an interpolation.

The first part of this second volume continues on paper similar to that of Vol. 1; 6 bifolia and 1 leaf comprise the first 2 movements, viz. (p. 103) I, with JD’s pencilled heading ‘Eine Messe des Lebens II Teil/Frederick Delius’; (p. 119) II. XX appear on pp. 122, 124–125; a blank page follows 127.

Next follows III, which uses 10 bifolia and 1 leaf of 30 stave 440 × 350 paper (obviously cut down from 36 stave 543 × 350); this is evidently the insertion of an earlier-composed movement. The titlepage inscription has been deleted with a knife and *Tanzlied* pencilled thereon. Pages 128–169 of the score follow (apparently repaginated thus) with a blank page after 169. There are frequent XX drawing attention to corrections or orchestral amendments. Page 170 begins IV; 2 bifolia of paper as at first comprise pp. 170–177, but 178–183 consist of 1 bifolium and 1 leaf of the larger paper as used in III cut down to 31 or 30 stave. On p. 184 is the start of V and at this point 10 bifolia of 36 stave 446 × 310 Latune, Bellamy oval stamp, appear. Again, many passages are marked with XX. VI starts on p. 194. At p. 224, to accommodate the enhanced forces there called for, 3 bifolia of 42 stave 452 × 330 Laysse (Bellamy) are introduced; the work ends on p. 234 (with a blank following). At the end appears *Frederick Delius*/Greuz sur Loing/(Seine & Marne)/Autumn/1905.

Note: That this MS was used as the publisher’s *Stichvorlage* is proved from the cast-off count appearing throughout in pencil, underlined in blue, to a total of 203 (the number of plates in the ‘autographed’ Harmonie/Röder score). Another set of similar figures, totalling 188, is also pencilled in and underlined in red. All the ambiguities in that first published score resulted from a too-literal following of the MS; on the other hand, most of the errors in the printed edition can not be laid to FD’s account. The retouchings to which attention is drawn by XX do not appear in either printed score or parts and therefore evidently postdate publication.

A letter from Fritz Cassirer to FD dated 13 May 1904 proves that II/3 was already complete at that date; likewise a letter from Hans Haym to FD dated March 1906 refers as late as that to ‘The 1st Movement with the Introduction . . .’

LARGE FOLDER D

(1) Cynara

Note: 1. The setting of this poem was evidently originally intended to form part of a sequence of settings of verse by Ernest Dowson. However, many of the preliminary sketches are headed *Dowson* or *Cynara* rather than a collective title. The final version of the work in question, now known as *Songs of Sunset*, does not include *Cynara* (which was much later salvaged and completed for separate publication with Eric Fenby's help). The MS of the Songs of Sunset in this collection bears its earlier title *Songs of Twilight & Sadness*.

2. A number of sketch sheets marked *Cynara* by FD apparently refer, in musical content at least, to *Sea Drift* and have been described above accordingly (v. Box 9/1). Other material described below, though unquestionably intended for the Dowson work, duly found a place in *A Mass of Life*. A close resemblance may here be noted between *Sea Drift* at cue 21 and the Mass at cue 35; also the use, or at least quotation, of a prominent motive from the Mass in the Songs of Twilight and Sadness will be considered with the latter work.

(a). In a Boosey green manilla cover, inscribed 'Cynara' by Beecham, are the following:

- Four 6 stave double strips cut off score paper now lettered (a)–(d) and a scrap of paper identified as (e) all bear pencil notes, some marked *Cynara*, some *Dowson*. A sheet of pencil draft score based on, and originally found with, these has however now been placed among the sketch sheets for *A Mass of Life* and described thereunder, since a feature common to all is the fanfare now used in the prelude to Part 2 of that work. A portion of paper (f) with notes marked *Cynara* also bears notes for *Zarathustra* (and for the close of *Lebenstanz*); another, (g), with ink and pencil notes headed *Cynara* has ink sketches for Brigg Fair on the verso.
- 1 bifolium, 14 stave 350 × 270 Bellamy oval stamp, headed *Cynara*, has an early pencil draft, pp. 1, 2, 3, 4; some of the words (unset) are transcribed at the foot of p. 4.
- 1 bifolium, 20 stave 350 × 270 Lard Esnault, originally paginated 52, had one bar pencilled in F# major (following a 3-natural cancellation of Eb major): this was evidently the continuation (though incomplete) of *Légendes*, see DT 39 ff 24–49. Subsequently turned inside-out, this bifolium was used for another pencil sketch of *Cynara*, pp. 1 and 2. On the remainder is a short score sketch for another (subsequently rejected) Dowson setting, *We fling up flowers & laugh*, etc. (with *Zylophone*).
- 1 sheet, 14 stave 350 × 270 Bellamy oval, pp. 3–4, in ink and pencil, sketches the continuation *all night upon mine heart*, etc.
- 1 sheet, 14 stave 340 × 270 (no stamp), pp. 5–6, continuation in pencil.
- 1 sheet ditto, pp. 7–[8], continuation to end of the poem.
- 1 sheet 18 stave 350 × 270 Bellamy oval; this shows another pencil sketch of p. 5 (*all night upon mine heart*) on the verso of a pencil sketch headed *Prelude Zarathustra*, the latter commencing:



— A MS in ink in the hand of Eric Fenby of a voice/piano reduction of the work as finally set in order has now been paginated 1–6; Ger. words were added in pencil by JD. Paper: 1 bifolium of 15 stave 350 × 270 with one stiff-leaf (of 2 sheets pasted together) inserted. (The amendments to Delius's original, incorrect declamation of the title-name have been made in this copy.) The last bar is deleted in red crayon and a note to 'add revised ending' has been added.

- (b). Pages 27–45 of a pencil draft full score, including chorus and (baritone) soloist, of a work based on Dowson's words. Paper: 36 stave 542 × 350, as follows: 1 leaf (pp. 27–28), 3 bifolia (pp. 29–39; 36 duplicated; the top 5 staves cut off the 2nd and 3rd bifolia), 1 leaf (pp. 40–41) and 1 bifolium (pp. 42–45).
- p. 27 [*Waters of sepa]ration bear us on to the ultimate night. Cynara follows* (deleted). Below, commencement of the setting of lines beginning *We fling up flowers & laugh; we laugh across the wine* (this is the 8th of the 9 verses of 'Carthusians', from Dowson's collection entitled 'Decorations'; the music, perhaps unconsciously—certainly appropriately—recalls the song *Wine Roses*). This continues over pp. 28–29.
- p. 29 *I was not sorrowful/I could not weep/follows*.
- p. 30 'CYNARA beginning' (in EF's hand in pencil). Here follows FD's original draft setting of this poem.
- p. 45 *Chorus/They are not long/the weeping & the laughter*. Unrelated (?) 2-stave sketches (? for a piano piece) are found on the lower part of this last page.

Note: in this setting of *Cynara*, the Chorus interjected echoes of the soloist's phrases. Looking at the published score, these echoes occurred at B + 9 to 11; C + 16 to 20; 8 and 9 before D; D + 10 to 15; E + 10 to 12 and 14 to 18. In this draft MS, the 4 bars corresponding to those before cue F were pencilled on spare staves and marked into position with FD's usual caret *4 bars*; otherwise the music and scoring as now published, up to 6 bars before cue G, is almost exactly the same as in this draft. The voice part in the draft score ended at *the night is thine*; but the remaining words were written in, though not set.

(2) Songs of Sunset (Songs of Twilight & Sadness)

The following miscellaneous fragments bearing on this project have been placed here:

- A portion torn off the top of a leaf which bears a pencil sketch for *See how the trees & osiers*.
- A leaf of HL 12 stave oblong paper which has pencil short score sketches for pp. 15 and 16, setting *Sound of the waters of separation*.
- A leaf, 20 stave 337 × 267, headed *III* has pencil sketches *with all my memories that could not sleep*.

(A setting for solo voice and piano of 'They are not long, the weeping and the laughter' is now filed in Box 6/5 ff 57–58.)

The full score consists of 17 bifolia of 36 stave 450 × 327 Bellamy, comprising titlepage and pp. 1–67 of the score, in ink; Eng. words; JD's Ger. trans. in pencil above (in mauve ink towards the end). The titlepage reads:

'Songs of twilight & sadness' / Frederick Delius 1906 Sept 1907 Jan / for Solo Soprano, Baritone, Mixed Chorus & Orchestra

A note pencilled below by FD reads *These songs must not all be played à la suite. But in the following order*, followed by the opening line of each poem as used in the published version. The orchestra specified in this MS is: 3. 3. CA. 3. BscI. 3. Contra—6. 2. 3. 1—Timp. BD. Trgl.—Harp—Strings. There is considerable pencil overworking, in the direction of establishing the orchestral and musical text finally printed (cf. similarly DT 23, the early version of *In a Summer Garden*). In this process, oboes 2–3 were deleted; heckelphone (thus named) replaced the bass clarinet and sarrusophone the contra; horns 5–6 were absorbed.

Among innumerable differences of detail, it may be noted that originally the first chorus ended in A minor and the fourth song in F minor. At a point corresponding to 4 bars before cue 30, the lilting tune so familiar from the Mass (cues 19, 34 etc.) occurred several times in the woodwind—references entirely removed before publication. A strip of paper has been cut off the top of pp. 4–5; on p. 14 FD noted *bar/missing*; again at the end of p. 19. On pp. 53–54 *as before on Page 50*.

(3) Fennimore and Gerda

As in the cases of those other major works in Folders B and C, the material relating to this opera is now segregated into various states, viz.

- (i) Fragmentary sketches for *Niels Lyhne* (as the original title was), resembling some now bound into DT 39 at ff 98 sqq. Also associated with this material were some items headed *On the Moors* etc., see Box 9/2 above.

Some slips of paper are now identified as follows:

(a). in ink, *Nils Lyne* and (pencilled in margin) *Niels/departure/from Fennimore* (cf. Scene 9, cue 104).

(b). a similarly marked slip, *Nils Lyne* in red crayon. Cut off the top of a score, p. 50.

(c). similarly *Niels Lyhne*; unrelated material is pencilled on verso.

(d). *middle part Nils Lyne*, but the central theme of Sleigh Ride appears (as also in DT 39 loc. cit.); unrelated material appears in ink on the verso.

(e)–(f), a double strip, *Niels Lyhne*; part of A Mass of Life (I/3) is noted on the verso.

- (ii) Sketches for various scenes, in short score draft, as follows:

ff 1–2 *Scene I*. 1 bifolium, 18 stave cut off larger paper, in ink. *The rain* appears on f 2b inverted.

ff 3–4 *Scene VII*, p. 5; deleted and *Act I/Scene I* pencilled over. 1 bifolium, 20 stave 350 × 270 Lard Esnault; inside *Scene I*.

ff 5–6 1 bifolium, 18 stave cut off larger paper; continuation, in pencil, to *End of Act I*.

ff 7–8 ditto, ditto; *Scene III* in pencil; start of *Scene IV*.

ff 9–10 1 bifolium, 20 stave 350 × 270 oblong stamp; *Scene IV* in pencil.

ff 11–12 ditto, ditto; *Scene VII*, p. [4] deleted (f 3 above originally followed), chiefly in ink.

f 13 1 leaf, ditto; pp. 4–5 of same, in ink.

f 14 ditto, ditto; pp. 6–7 ink. *End* (in pencil).

ff 15–16 1 bifolium, ditto; *Prelude to Scene VIII* in ink; pp. 1, 2, 3 (f 16b inverted was *Scene VII*).

ff 17–18 ditto, ditto; pp. 4–7.

f 19 1 leaf, ditto; pp. 8–9.

ff 20–21 1 bifolium, ditto; *VIII* (? an earlier draft).

f 22 1 leaf, 18 stave 350 × 270 Lard Esnault, *Nils Lyne* and pencil notes *Nils & Gerda*. On verso (original recto) *3rd Act a way to the woods to dance & play tra la* (? = Irmelin).

f 23 1 leaf, 18 stave ditto, *Music between Scene IX & X Scene X & Scene XI/Prelude to Nils & Gerda*. Includes a pencil draft of the prelude to *Scene 10* as in the final work (*Nils alone Curtain*).

f 24 1 leaf, 20 stave 340 × 270 B.C. No. 6; *Scene X* in pencil. On verso, headed *I*, the prelude to *Scene 11* is sketched.

ff 25–26 1 bifolium, 20 stave 350 × 270 Bellamy; *Scene XI* in ink, but material different from the final (resembling a sketch now in Box 9/2: On the Moors, f 17b). Pencil note at end *love duet comes here*.

f 27 1 leaf, 12 stave and words lines 350 × 266 Bellamy; *II/Nils & Gerda* in pencil; *Sie küssen sich lange*.

f 28 1 leaf, 18 stave 350 × 270, sketch of duet for Gerda and Niels (this is much extended at cue 130 in the final work).

ff 29–30 1 bifolium, 20 stave 340 × 270 B.C. No. 6, pp. 7–10; an early draft of the close of the opera (cf. score, six bars after cue 125 onwards).

(iii) Pencil draft full score, Ger. words.

— pp. 1–121, with an un-numbered page after 49, 112 duplicated and 1 blank after 121 = 31 bifolia. The score calls for a heckelphone, specified in the final MS and printed score as a bass oboe. The paper is all 403 × 300 Bellamy, at first Laysse; 30 stave except for the first 2 bifolia which are 34 stave (the staves are ruled in mauve).

p. 1, *Erste Abteilung/Fennimore/Scene II* [= *Scene 1* of final].

p. 20, *Scene III* [= 2]; p. 30, *Develop*; p. [34] blank.

p. [35], *Scene IV* [= 3]; p. 50, *Scene V* [= 4]; p. [69], *Scene VI* [= 5].

p. 72, *Rhapsody* and *Prelude to Buchenwald* interlined.

p. 80. Henceforward the watermark, if any, is Daguerre and the staves are ruled in black.

p. 92, *Scene VII* [=6].

p. 103, *Scene VIII* [=7]; *Im Buchenwald*. Indications of the Prelude appear before *Vorhang*. There is much overworking on pp. 116, 118. (From p. 104, no wmk.)

— Continuation of the above:

pp. 1–32; 8 bifolia, ditto (Leyse, mauve ruling for 1, 3, 4 and 5; the rest plain, black ruling). *Scene IX* [=8–9]. The end is wanting.

pp. [1]–[4]; 1 bifolium, Leyse, mauve ruling; *Scene X*; at the foot of p. [4], *Scene XI*.

pp. 1–10 and 2 blanks; 3 bifolia (Leyse, black ruling); *Scene XI*, but with an introductory interlude quite different from the final one; the draft ends at the reference to Romeo and Juliet's grave (cue 126 of the printed score).

Note

The final MS full score of Fennimore and Gerda is now in the Department of Manuscripts, The British Library, Loan 54/2; deposited by Universal Edition (London) Ltd.

Here, as in the case of the similar pencil draft full score of *A Village Romeo and Juliet* in Folder B, one's attention is alternately attracted, on turning the pages, by close similarity to and some deviation from the final published work. Such differences are in details rather than in the main outline or overall character; at the moment, it may suffice to point to a few: Fennimore's song in *Scene 1* originally had woodwind as well as harp backing; the ending to *Scene 2* has been tightened up; the 4-minim figure now at cue 27 first played a bigger part in *Scene 3*; the scoring of *Scene 4* has often been thinned down; music (and words) differed in parts of *Scene 5*, such as cues 53–54; the ending of *Scene 6* was quite different and the introduction to *Scene 7* was a later insertion. In *Scene 7* itself, though the entry of the voices was originally deferred a little, the music as a whole remained much the same but the voice parts were altered in many places; the final ending of the scene is not found in this draft. *Scene 8* again remains close to the final version, at least up to cue 92. *Scene 9* differs somewhat in its treatment of the words, which are themselves nearly the same as in the final. *Scenes 10–11*, curiously enough, reveal more differences, of voice parts, words and setting in general than much of the earlier portions of the work.

LARGE FOLDER E

Miscellaneous material, some utilizing paper of maximum size

(1) Appalachia, sketches and drafts

(i) Earlier version(s), ff 1–21

ff 1–2 1 bifolium, 18 stave 350 × 270 Lard oval stamp. Ink short score of *a Southern night*, introducing the Appalachia theme in a fast D \flat semiquaver setting as in the 1896 version (cf. DT 9).

f 3 1 leaf ditto, *Nigger Rhapsody*, including *Banjo*, also in D \flat semiquavers.

f 4 Another similar leaf.

ff 5–8 2 bifolia ditto; a sketched score in ink, introducing the theme which is here in quavers.

f 9 1 leaf ditto, Bellamy; pencil short score, pp. 1 and 2. This is a draft of a version starting with 4 horns and the motive



f 25 1 leaf, 22 stave ditto, has pencilled notes for this work; on the verso is an ink copy of 4 bars from Act 2 scene 3 of *Die Meistersinger*: *Es klang so alt & war doch so neu* (Hans Sachs).

ff 26–33 8 leaves cut out of (a preliminary score of ?) the final version; 2 have the 6/8 section with solo violin as at cue U; after 2 leaves *Slow movement* (= theme and first variation); then 4 leaves *last movement*, ending with the funeral march.

ff 34–35 1 bifolium, 36 stave 542 × 350; a pencil draft score of pp. 1–4, still not quite in their final form.

ff 36–37 1 bifolium of the same giant paper covered with miscellaneous notations, some undoubtedly for this work, on the first page (ff 36b–37 are blank). One of these resembles that found in Box 6/2, f 12a (there in C, but marked in *E♭*), viz.



(2) The Song of the High Hills, sketches and drafts

(a)–(b). A double strip, pencilled *whole orchestra* and *chorus pp a capell & 1st chorus*

f 1 1 leaf, 20 stave 340 × 266 B.C. No. 6 has pencil sketches for this work on the verso; the recto has sketches for a different piece.

ff 2–3 1 bifolium, ditto, headed *The Song of the High Hills*; pencilled 3-stave sketches.

ff 4–5 Another ditto, chiefly in ink, noting *Voices Tenors, chorus a capella, 3 kettledrums* etc.

ff 6–7 Another ditto, pencilled *Songs of Nature* (but an early draft of the same work).

f 8 1 leaf, 30 stave 350 × 270 Bellamy; p. 3 (verso blank) of draft score in pencil.

ff 9–11 1 bifolium with an inserted leaf, ditto; pp. 6–10 (f 10b deleted and unpaginated).

Mountain Sounds/Voices/with Chorus/(Poem of the Mountains)/the song of the Mountains/Mountain/Song. Pencil draft full score; 5 bifolia, 34 stave 400 × 302 Bellamy, wmk. Leyse, viz.

— pp. [1], 2, 9, 10, marked *I* and *III* on pp. 1 and 9.

— pp. 7–8 are on a leaf of 30 stave ditto inserted.

— pp. 11–14, *IV* (Violins in 4 parts, cf. published score 4 bars after cue 23) *3 Kettle/dr.*

— pp. 15–18, *III End see page APC*.

— pp. 16–19, *Hill Song/End of 1 Movement/in G major*; on p. 17 *APC/IV/V* and on p. 18 *VI* and *VII*.

— p. 20, short score sketches followed by 3 blank pages.

Another drafted full score, evidently much closer to the final work, is

only represented in the present collection by the following fragments, which all use 36 stave 450 × 327 Leyse paper.

— pp. [1]–2, 1 bifolium; the beginning is almost as the final, in ink over pencil, then pencil. The second leaf does not follow on in sequence and shows a 6/4 continuation.

— pp. 1–4, draft score of the start, in pencil.

— pp. 5–6, a single leaf with the inside margin cut away (i.e. the other leaf would have a stub attached).

— pp. 21–[24] *Sing on the vowel which will produce the richest tone possible*.

— pp. 42–45, evidently for the choral climax of the work.

(3) Requiem, sketches and drafts

— 1 bifolium and 1 leaf (numbered *I* and *2*), 16 stave 268 × 350 HL, have pencilled sketches for the start of movement *I* (so headed).

— 1 bifolium and 2 leaves of the same paper, pp. 1–4, 5/6, 7/8, form a pencilled sketch of the beginning, *Very slow*.

— 1 leaf of the same, numbered *31*, has pencil sketches both sides (cf. DT 39 ff 77–81).

— 1 bifolium, 14 stave 350 × 268 Bellamy, is headed *Das gelbe Getreide*. On the inside pages is a pencil sketch for the March of Spring (North Country Sketches); the last page is blank.

— 8 bifolia, 30 stave 350 × 270 Bellamy, consist of part of a pencil draft score (corresponding to the first 26 pages of the printed score), pp. 1–30; p. 11 duplicated and a page un-numbered between pp. 21 and 22. On p. 21 *No. II* commences.

Portions of another pencil draft full score of the work found in this collection, all on Leyse 452 × 327 (Bellamy) are as follows:

— 1 bifolium, 42 stave, pp. 22–25 = movement *II*.

— 3 bifolia, 32 stave, as follows:

pp. 46, 50, 51, 49. (46, *würden alle meine Geliebte* . . . ends *III*; 50–51, cf. V, printed score pp. 44–45 *Das gelbe Getreide*; p. 49, cf. p. 46.)

pp. 50 [follows 49 above], 51, 52, 53. *Wir schauen in die Nacht* (Soprano) (cf. pp. 46–47 of score).

pp. ~~48~~ 54, ~~47~~ 55, 48, 49. (54–55 resemble 50–51 in the previous bifolium; possibly an earlier version.)

— 4 bifolia, 42 stave, as follows:

pp. ~~53~~ 56, 54, 55, 56. *Cortège Funebre* (*Ich preise den Mann* . . .), cf. score, IV, pp. 34–36.

pp. 57–60. . . . *die weitet sich still* . . ., but on p. 58 *Das gelbe Getreide* words continue.

pp. 61–64. On p. 63 *und der Geist des Mannes* . . . (cf. score, IV, p. 38). p. 65 and 3 blanks. . . . *und seine trunkene Seele versinkt* . . .

Much of this material, though at the draft full score stage, exhibits considerable differences from the finished work; at times the words

appeared in a different sequence over music later used elsewhere in the work.

The final MS full score of this work is now in the Department of Manuscripts, The British Library, Loan 54/4, deposited by Universal Edition (London) Ltd.

(4) Sketches or drafts for various works, on large-size paper

- 1 bifolium, 36 stave 450 × 325 Bellamy, wmk. Leysse, is seen to be pp. 9–12 of an early pencil score of *Brigg Fair*.
- 1 leaf of the same paper cut down to 30 stave follows on; it is presumably pp. 13–14 *ibid.*
- 1 bifolium, 42 stave 452 × 325 Bellamy, wmk. Leysse. This consists of pp. 32–35 (= the ending) of an early pencil score of *An Arabesque*, Ger. words. (The final MS full score is now in BL, Loan 54/3.)
- 1 leaf, 32 stave 400 × 300 Bellamy, but a portion now cut out, originally paginated 27, 28; 28 renumbered 49. Headed by JD 'Eventyr'.
- 1 leaf, 36 stave 542 × 350; this evidently originally formed the titlepage to the score of *Lebenstanz* now bound into DT 16 but was subsequently removed. At the head, in pencil, reads *The dance goes on!* 'La ronde se déroule' and the main title, in ink, is as follows:

*The Life's dance/A Life's dance/
Episodes in the life of an artist:/
The symphony of an artist's life
Paris
'The symphony of a great city'*

With this was placed a plate pull of the final page (63) of the published score of *Lebenstanz* (cf. DT 17) with FD's pencilled additions *Lento molto/Very slow* etc.

Here also are 2 rejected leaves (pp. 8 and [30]) from the earlier version (*La ronde se déroule*, cf. DT 15), versos blank, and a faintly-pencilled draft page of full score probably intended for the same work.

- [Songs of Farewell]. 2 bifolia, 32 stave 450 × 328 Bellamy, wmk. Leysse. Paginated 1–8, this is a pencil draft full score, complete in all essentials, of the whole of the first movement of this work, for 8-part chorus and large orchestra. Delius himself evidently did not succeed in drafting the rest of the work in similar full-score form. His sketches and short-score drafts for the remainder are now filed in Box 9 above; they formed the basis on which the composition was later continued and completed with the assistance of Eric Fenby. Their draft working scores of movements 2–5, forming pp. 9–36, in the hand of the latter, are now in the Grainger Museum, University of Melbourne, Parkville, Victoria, Australia. The existence and survival of the present autograph explains the absence of the first movement from the Grainger Museum papers.

(5) Drafts for an unfinished work for piano and orchestra

- 1 bifolium, 12 stave 270 × 350, now identified as (a); most of the second leaf has been removed. One system is in pencil; then there follow pencil

chord sketches in 6/4 time and, overleaf, figuration in some detail, identified by reference to the undernoted. Originally headed *Mountain Solitude*, later over-written *Rhapsody piano orchestra*.

- ff 1–6 3 bifolia, 36 stave 542 × 350, f 6b blank; a pencil draft for this work; first in score, though as it proceeds only the quite-elaborate piano part survives. On f 5b there is introduced the *Reverie* (RT Cat IX/5, p. 188), here entitled *Lied* and with a separate counterpoint and on the next page the *Valse* (*ibid.*), with *Tema* on a separate stave; finally *develop also 1st Theme* but the continuation and conclusion is wanting (despite considerable workings on f 6a).
- 3 bifolia of the same large paper, paginated 1–12, consist of a draft full score of part of this work, marked *Good*. It commences in C major, C and turns to 6/4 on p. 3 in a section marked *Comodo* in the draft above. Some of the music outlined in the above draft pages (as also in the sketches on sheet (a)) is not included here. The *Reverie*, together with its new solo cello obbligato counterpoint, is introduced on p. 11 but the continuation does not extend as far as that outlined in the draft. Through all this surviving portion, a melodic thread in the orchestra and the harmonic skeleton outlined on sheet (a) above ensure the structural continuity of the continuous-variation texture. Reference to the sixth folio of the earlier draft already described permits a continuation somewhat hazardingly to be assumed, but the culmination and conclusion is only hinted at by FD's note above the opening bars on f 1 *at the end Maestoso & tutti & develop*. Meanwhile, the elaborately-wrought piano part and intensely characteristic 6/4 harmonies exert a fascination only increased by the mystery surrounding this hitherto-unknown work.



Note

as this is the last time we shall encounter this giant folio paper, 36 stave 545 × 350, it may be useful to list the various MSS where it has been identified, viz.

- | | |
|--|----------------|
| 1. Paris, 1899–1900, ink score: | (see Folder A) |
| 2. A Village Romeo and Juliet [1899–1900], draft scores: | (see Folder B) |
| 3. Life's dance, 1901, ink score: | (DT 16) |
| 4. Margot la Rouge, Spring 1901, ink score: | (see Folder C) |
| 5. Margot la Rouge, 1902, draft score: | (ditto) |
| 6. Sketch pages for Appalachia (not later than 1902): | (see Folder E) |
| 7. A Mass of Life [1904], draft score:
(the final ink score chiefly uses smaller paper, but II/3 uses this giant paper, cut down) | (see Folder C) |
| 8. Cynara (pre-1906), draft score: | (see Folder D) |
| 9. Drafted work for piano and orchestra: | (see Folder E) |

It may not be too presumptuous, then, to date this last item from the period 1900–1905.

- (6) Placed in this same folder, for reasons of size, is a packet which was found to contain the following material:

- (a). *Frederick Delius/The Walk to the Paradise Garden/Full score—original version*; pp. 19, 20 stave 510 × 335, in the hand of a copyist. No conductor's markings.
- (b). *Over the hills and far away*; dyeline proof copy, pp. 46. Editorial markings in Beecham's hand, in blacklead, appear up to p. 33. *Note*: this editing differs from that in the score, likewise edited by Beecham, which was published by G. Schirmer Inc.
- (c). *Koanga/Act III/(Final scene)*; pp. 20, 32 stave 452 × 313 wmk. J. Daguerre No. 1, in the hand of a copyist. Some of Beecham's marks are entered, in blacklead.

PERFORMANCE MATERIAL

This accession also contains the following orchestral and choral material:

Dramatic works:

[Irmelin: the complete MS material originally received has now been placed in the Boosey & Hawkes Opera Library.]

The Magic Fountain: complete MS orchestral material (unused).

Koanga: soloists and chorus parts of the Quintet from Act 1 and of Act 2; in MS, as used for the 1899 performance; also some further MS material, probably used for the 1904 performance. (In various hands, including that of the 'Paris copyist'.)

— Closing scene (arr. Beecham), MS parts (for score, see Folder E).

— *La Calinda* (arr. Fenby), printed parts.

Folkeraadet: complete MS orchestral material; some parts, e.g. *Floite*, *Basun* and a (single-line) conductor's part, obviously date from the original 1897 performance in Oslo; others were probably first used in 1899.

A Village Romeo and Juliet: Fairground scene (5), MS parts including stage band; among them, an original viola and ditto cello part for 'Act III' indicate (*Einlage*) where the insertion of the interlude was to occur.

— *The Walk to the Paradise Garden*, MS parts including wind parts for the original version (for score, see Folder E). Another set of printed parts, in Beecham's reduced orchestration, with a copyist's MS full score, pp. 19, of this version.

— Vocal parts for the opening chorus of Scene 6, and for the 3 Bargees, MS.

Fennimore and Gerda: MS chorus parts for Gerda (Scenes 10–11).

Hassan: incomplete MS string and wind parts and 'spares', also chorus parts (some MS, some photocopied); as used by Beecham for his performances of excerpts.

— *Intermezzo and Serenade*, copyist's MS full score, pp. 9, of Beecham's version.

Works for voices and orchestra:

Appalachia: chorus parts (printed), orchestral parts (some printed, some MS); marked.

Sea Drift: chorus parts (printed; some Harmonie, some UE), orchestral parts (printed); marked.

A Mass of Life: complete printed orchestral parts, marked; no vocal material.

Songs of Sunset: complete printed vocal and orchestral parts; marked.

An Arabesque: 1 set of printed chorus parts; photocopied choral scores (Eng.). No orchestral parts.



Plate 30: Seven Danish Songs. The harp part in the original set of manuscript orchestral material was written up by Delius himself

Works for solo voice and orchestra:

Seven Danish Songs: complete MS orchestral material as used in 1899; in the hand of the 'Paris copyist' except for the harp part, which is in FD's own hand *see plate 30* (for score, see DT 12). Also, scores of Irmelin and The Seraglio Garden in the hand of R. Sondheimer.

Three Verlaine Songs: MS scores in the hand of Philip Heseltine and copyist's MS orchestral material.

Songs orchestrated by Sir Thomas Beecham: Whither, Twilight Fancies, Venevil, So sweet is she, Daffodils; MS scores (in the arranger's hand) and parts.

Songs orchestrated by Norman Del Mar: The Nightingale, Black Roses, Daffodils, Frühlingslied; MS scores (in the arranger's hand) and parts (except for the last item).

Songs orchestrated by various hands:

Hy Brasil (score in the hand of Philip Heseltine; 'Scored ϕ ' at foot of outside page).

The Homeward Way (orch. R. Sondheimer)

Spring, the sweet Spring (orch. Constant Lambert)

To Daffodils (orch. Eric Fenby, 1983*)

Cradle Song

The Wise Bird

In the Seraglio Garden

The Violet

(scores in the hand of Henry Gibson, except for 'Seraglio Garden')

MS scores (in the arrangers' hands) and parts.

Works for unaccompanied voices:

On Craig Ddu: scores (part printed, part photocopied).

Wanderer's Song: printed scores (Harmonie/Breitkopf).

Midsummer Song: scores (part printed, some Harmonie, some UE; part photocopied).

To be sung of a summer night on the water: printed scores (Winthrop Rogers).

The Splendour falls: scores (part printed, part photocopied).

Songs with pianoforte accompaniment:

A box contains most of the solo songs in various printed editions.

Works for orchestra:

Florida: separate MS full scores of the 4 movements in the hand of G. Brownfoot (horn parts 'in F' were pasted over in the third movement).

These scores served as the *Stichvorlage* for Boosey's publication of the work in 1963. Complete MS orchestral material, all marked, of an earlier date. Also another (later) separate material of *On the River*, part MS, part photocopied.

* This item, not part of this accession, is placed here for convenience.

Sleigh Ride: parts, string transparencies and copyist's score (incomplete).
 Three Small Tone Poems: parts, MS and photocopied; marked. Of early date.
 Marche Caprice: parts, MS (trumpets missing); also negative photostats of the autograph MS score (see Box 1).
 Paa Vidderne: parts, MS; marked (for score, see DT 5b).
 Over the hills and far away: complete MS orchestral material as used in (? 1897 and) 1899, in the hand of the 'Paris copyist'. Also MS score (in the hand of G. Brownfoot or Wm. Borner) and photocopy of same; also negative photostats of a different score (cf. RL 45) (in the hand of Eric Fenby).
 Paris: printed parts, marked.
 Brigg Fair: printed parts, marked; another (MS) set, wind only, in Breitkopf & Härtel's wrappers. The MS 1st flute part has pasteovers to establish the final version.
 In a Summer Garden: printed parts, marked; also an octavo score, extensively marked.
 Dance Rhapsody no. 1: printed parts, marked.
 Two pieces for small orchestra: printed parts, marked.
 North Country Sketches: MS parts, marked.
 Air and Dance: printed score and MS parts, marked.
 Eventyr: printed parts, marked (an incomplete set).
 A Song before Sunrise: printed parts, marked.
 Piano Concerto: photocopied parts, marked (for score corresponding, see DT 41).
 Double Concerto: printed parts, marked.

The Boosey & Hawkes Accession

(Acc. Nos. 150 and 153, 1976; also 207, 1980)

In accordance with a policy decision taken by their Company, Messrs. Boosey & Hawkes Music Publishers Limited declared their intention of handing over all Delius MS material then in their archives to the Delius Trust in 1976. Two large batches were transferred during that year; three items relating to the opera *Koanga* were retained by them until 1980 as publication of the orchestral score of that work was then in hand. For the purpose of the present study, the whole accession is being considered as one.

This accession falls into two main divisions; (i) material connected with the early operas, also a considerable number of items relating to *Hassan*; (ii) the *Stichvorlagen* of the late works, almost all in the hand of Eric Fenby. When received from Boosey & Hawkes, all these last had each been individually protected by their Archivist with manilla folders bearing a summary of the publishing details concerned. When MSS were used for engraving, instructions relating to procedures etc. appear, usually on the titlepage, in various hands, inks and languages. In general, it has not been judged necessary to provide a detailed transcript of such details hereunder. The works represented in this accession may be summarized as follows:

- Dramatic works:* Irmelin
 The Magic Fountain
 Koanga
 A Village Romeo and Juliet
 Fennimore and Gerda
 Hassan
- Vocal works:* Songs of Farewell
 Idyll
 Cynara
 A late Lark
 Two unaccompanied part-songs
 Avant que tu ne t'en ailles
- Instrumental works:* Brigg Fair
 Air and Dance
 A Song of Summer
 Irmelin Prelude
 Fantastic Dance
 Caprice and Elegy
 Sonata no. 2
 Sonata no. 3
 Five little pieces



Plate 31: *Irmelin*. A page of the vocal score principally in the hand of Florent Schmitt. Delius has written the English stage directions and tempo indications, as well as preparing the clefs and braces etc. at the start of each system

IRMELIN, Opera in three acts. Vocal score by Florent Schmitt
(in the hands of Florent Schmitt and others) (see plate 31)

This volume is bound in exactly the same style as the MS full score of the work (already described under the DT/TB Acc.), with leather back and corners, marbled paper sides and the title stamped across the spine. The paper is 18 stave 350 × 270 with the Lard oval stamp up to page 145 and again from page 260 to the end on page 275; 345 × 270 with Lard Esnault's stamp for pp. 146–259. The piano part throughout is in Schmitt's hand and if he writes the clefs and braces, he does not usually repeat them down the page. The voice parts are in Delius's own hand, as are the words (in English); also Delius has fairly often written the clefs for the piano part as well. A Ger. trans. has been interlined in pencil in another, neat and regular hand; the Ger. directions are in this same hand, sometimes in pencil and sometimes in red ink. There is no titlepage; Act 1 begins on page 1, Act 2 on page 82 and Act 3 on page 168. (The score, obviously, is consecutively paginated.) Bars 960–976 of Act 3 were omitted when making this vocal score.

THE MAGIC FOUNTAIN, Opera in three acts. Vocal score by Florent Schmitt

(in the hands of Florent Schmitt and others)

This volume is bound into thin card covers with black cloth up the spine. The paper is 16 stave 346 × 264 Lard Esnault. The piano part is in Schmitt's hand, with the same characteristics as above noted concerning the clefs. The voice parts are also in Schmitt's hand. Delius has written the scene directions and Eng. words; the Ger. trans. is in red ink (in the same neat hand as for the *Irmelin* score, v. supra), the Fr. trans. is in mauve ink (probably in Schmitt's hand). The order of the three languages is not consistent, however. The title has been written, in English, on the front cover by Jelka Delius.

The titlepage proper is in Fr. and Ger. alternately, thus: 'La Source enchantée/Der Wunderborn/drame lyrique en trois actes/Oper in 3 Akten/poème et musique/Text und Musik von/de Fritz Delius/Aus dem Englischen von Emma Klingensfeld'. Delius himself has written *Act I* and *Klavier Auszug/von/Florent Schmitt*. The date 1893 is added, probably in Delius's own hand. On the reverse of the titlepage is the cast list, in Ger. and Fr. only.

This score is not consecutively paginated, but each bifolium is numbered, recommencing at 1 for each act, as follows:

- Prelude, 1 bifolium (un-numbered)
- Act 1: 1–19 and a leaf numbered 20
- Act 2: 1–21 and an un-numbered leaf
- Act 3: 1 bifolium and 1 leaf, the latter in Delius's own hand, for the introduction; then 1–18, the last page blank.

The chorus parts at the start of Act 2 are written on pasteovers. The piano accompaniment is laid out for 2 players, 4 hands for the storm interlude in Act 1 and the war dance at the climax of Act 2.

A double sheet of foolscap is laid in, on which Philip Heseltine has commenced a transcript of the libretto and a summary of the plot; this breaks off in the middle of the second act.

KOANGA, Opera in three acts. Vocal score by Florent Schmitt
(in the hands of Florent Schmitt and others)

The three acts were sewn together separately and, when received, the whole was then tied with tape into a pack between 2 heavy millboards. The paper is 354 × 270 Bellamy and Schmitt's writing is principally in mauve ink.

In Act 1, 15 numbered bifolia (4 duplicated; 6 a single leaf) of 24 stave paper are used. There is no titlepage or prelude to the act, but JD has written 'Koanga/Opera by Frederick Delius/Piano score by Florent Schmitt' at the head of the music. The voice parts and Eng. words are chiefly in Delius's hand, in black ink; the Ger. trans. is in JD's hand and in red ink.

Act 2 occupies 20 bifolia plus 1 leaf; 1 leaf of 15 stave paper with blank verso bears the title, then follows 22 stave paper up to the interpolated aria for Palmyra. This last is entirely in FD's hand (Ger. text only), on 2 gathered bifolia of 14 stave paper; the rest of the act is on 20 stave (with another leaf, inserted before no. 18 in FD's hand); a single leaf at the end. In this act (except for the interpolated pages) the Eng. words are in another hand, in black, and the Ger. is in JD's hand in red ink. Schmitt has written the voice parts for the first half of the act; the rest are in the same hand as the Eng. words.

Act 3 uses a sheet of 24 stave Dörffel as a titlepage (on the verso is a pencil draft score in 4 flats, with clefs in ink). Then follow 19 bifolia of 20 stave Bellamy paper. The original prelude to the act appears, i.e. not the one in the published score, and the words (in the same hand as in Act 2, as also are the voice parts) are in Ger. only throughout the majority of this act. A few passages have Eng. words added in an unidentified hand, in ink or pencil. There are added accidentals in red crayon, altered vocal lines in blacklead and remarks in blue crayon etc. *passim*; as well as a number of patchovers with changes to the words.

KOANGA, Opera in three acts. Vocal score by Florent Schmitt

(in the hands of copyists; prepared for the producer of the première in 1904, Jacques Goldberg)

The three acts are bound into separate volumes, card covers, labels o/s, 'Regie-Auszug, Jacques Goldberg'. Interleaved with plain sheets, which bear the producer's notes in pencil: *Szenische Einrichtung von Jacques Goldberg*. The contents are as follows:

Act 1: 12 stave 348 × 276 No. 402a 12L. Title, Scene/Personen (in Goldberg's hand), pp. 3-93 and 3 blanks. Music and words are in a copyist's hand in mauve or black ink, Ger. only.

Act 2: 12 stave ditto 3 12 Zeilen. Title, pp. 2-72; in a different copyist's hand, in black; the text in Ger. *Schrift*. Palmyra's aria is here incorporated into the main text.

Act 3: 12 stave ditto [crest] 12er hoch. 2 bifolia blank, at the end of which '31 Takte Vorspiel-Lento!' and 'Schluss des Vorspiels' (cue); then pp. 1-73, in the same hand as Act 2. Words in red ink, Ger. only, but here not in *Schrift*.

[Note: this second copyist (signed O.M.) is the same as that of Act 3 of the prompter's copy of this work, see DT/TB Box 7/3 above.]

KOANGA, Opera in three acts. Vocal score by Eric Fenby

(in the hands of Eric Fenby and others; prepared for Sir Thomas Beecham's revival of the work in 1935)

Title (blank verso) and characters (ditto) are on 18 stave G.&T.; the complete vocal score is on 12 stave 368 × 272 paper. Fenby wrote in the original words, which have been altered to the 1935 revised version in another hand. In all, this score consists of pp. 64, 55 + blank and 65 + blank; strung together at the top L.H. corners and repaginated to give 1-184.

With this package, done up together with red tape into manilla folders, are the chorus parts, also in EF's hand, viz. pp. 10 + 2 blanks, 11 + 1 blank, 14 + 2 blanks and 9 + 3 blanks, 15 + 1 blank and 7 + 1 blank; all on 12 stave 300 × 240 paper. All this material formed the *Stichvorlagen* for the publication.

Here too is a typescript of the revised Eng. libretto, as used and published in 1935, as well as a typescript of an earlier version headed by JD 'Words by C. F. Keary Scenario and Music by [FD]'. In the latter typescript, gaps were left for the portions which were altered in the 1904 production, into which a rough translation was entered by JD in longhand.

KOANGA, Opera in three acts. Copy of the full score in the hand of Eric Fenby

Originally sewn into three separate volumes and bound in full blue cloth, lettered on front (the binding of the third volume was removed and is now lost). The paper used is 32 stave 444 × 310.

Act 1: Title, pencil note by JD, pp. 1-69 and 1 blank.

Act 2: Title, blank, pp. 1-71 and 1 blank.

Act 3: pp. 1-117 and 3 blanks.

Jelka Delius pencilled a note on p. 28 of Act 2 concerning the interpolated aria (cf. RT Cat 29). She also added some stage directions, e.g. on pp. 24-25 of Act 3.

The words (Eng. only) were apparently first pencilled in from the original version, then altered (and inked in, for the most part) to agree with the revised libretto. Sir Thomas Beecham's blue pencil marks appear throughout (this was the score from which he conducted in 1935). Also, the engraver's annotations can be seen, this score later becoming Boosey's *Stichvorlage*; in so doing, the horns were transposed for F-instruments throughout, and that Company's house style as regards grouping of instruments and indications of doubling was followed.

For the history of the original production of this MS, see EF 96 (summarized in RT Cat 29).

KOANGA. Selection for orchestra/arranged by Eric Fenby

Full score in the hand of Eric Fenby. 20 stave paper 362 × 270; titlepage

(verso blank), pp. 1–40. Bound in maroon cloth, lettered o/s. For the specific contents of this arrangement see RT Cat 31.

LA CALINDA. Danse Créole from the opera Koanga [sic] . . . 1887 [sic]

Full score, transcript in the hand of EF. 20 stave paper 344 × 270 B.C. No. 39 with printed instrument names, pp. 1–20 within a bifolium of 18 stave ditto; titlepage, blank, p. 21 (verso blank). Sewn into a buff board library cover. This excerpt follows the *Florida Suite* rather than the somewhat later opera, as the date indicates; it consists of the first movement of *Florida*, cues 6 to 8 after 11 and from 6 after 14 to the end of the movement.

LA CALINDA. Dance from the opera Koanga/arranged by Eric Fenby

Full score in the hand of EF, in black ink. Paper: 20 stave 344 × 270 B.C. No. 39 with printed instrument names; title, orchestra, pp. 1–21 and 1 blank. Some pasteovers appear, e.g. for violins (pp. 3–4), harp (pp. 8–17, 20), horns (pp. 10–12, 17–18), bassoons, trumpets and basses (pp. 11–12). There are red pencil amendments, also some blue pencil deletions, e.g. of the counter-theme in bassoons, cellos and basses on pp. 17–19. This MS was the publisher's *Stichvorlage*.

With this MS is a MS piano conductor's part, on 4 leaves of 12 stave 300 × 240 fastened together with string. In EF's hand, in black ink; engraver's marks in blue crayon and cue numbers in red crayon.

This version of *La Calinda* was recomposed (for a slightly reduced orchestra) from the relevant section of Act 2 of the opera, cutting 21 bars at cue 14 and ending with the *andante* bars from the end of *Florida*/I.

Intermezzo from A VILLAGE ROMEO AND JULIET/

The Walk to the Paradise Garden

'Composer's original full scoring as in opera'

Copyist's full score, marked 'Edited by Sir Thomas Beecham' (but not completely so done). On 24 stave paper 365 × 270; titlepage, pp. 1–14 and 1 blank, stitched into a buff library wrapper.

A VILLAGE ROMEO AND JULIET/Suite/arranged by Eric Fenby

Full score in the hand of EF, in black ink. 9 bifolia within another as a wrapper, 24 stave 368 × 270; titlepage, orchestra, then

1. The Dark Fiddler (pp. 1–7).
2. The Dream of Sali and Vrenchen (pp. 8–14 and 2 blanks).
3. The Fair (pp. 15–34).

One blank leaf follows. The bass clarinet is cued in in red ink.

With this MS is a MS piano conductor's part, on 20 stave 360 × 265 paper; title, pp. 1–9. In ink, in EF's hand. Originally this differed in the endings to the second and third movements, which were evidently rewritten.

INTERMEZZO/from the opera Fennimore and Gerda/

Full score in the hand of EF, in black ink, on 24 stave paper 350 × 270 wmk. (filogram) Lard . . . supérieur Paris < >. Titlepage, layout for the engraver, pp. 1–5 and 1 blank. The publisher's *Stichvorlage*; in bad condition when received (nearly torn in half across the score) but subsequently repaired.

HASSAN—original version. Full score

Something of the tortuous history of FD's original complete pencil MS full score of this work has already been recounted above in describing Box 4 of the Beecham Accession, wherein much of the untouched MS is now to be found. Most of the remainder was inked in in mauve ink, possibly by Philip Heseltine, and combined with Heseltine's black ink transcript of the rest of the work (including that portion of the autograph now in the British Library) to form the present score. It was then apparently sent to Universal Edition, who raised the orchestral material used for the first performance, in June 1923 at Darmstadt, therefrom. From Universal, this MS later passed to Boosey & Hawkes and so to the Trust.

The score was originally bound into thin card covers with a blue cloth back. The titlepage, in Heseltine's hand, reads 'Hassan/or the Golden Journey to Samarkand/Incidental music to James Elroy Flecker's play by [FD]/ Full Score' and bears a list of instruments in JD's hand on the verso. This (un-numbered) leaf uses AL12 paper. Then follow:

- pp. 1–10. *Prelude to Act 1*, 24 stave 360 × 268 AL no. 18 (FD's original pages, in pencil, subsequently inked in in mauve).
11–14 Act 1 Scene 2 } (originally paginated 1–26)
15–20 Prelude to Act 2 } 18 stave 360 × 260 AL no. 12
21–36 Act 2 [Scene 1] } (Heseltine's ink transcript)
37–50 *Divertissement*, 20 stave 355 × 270 B.&H. Nr. 12/10. 17
(FD's original pages; 41–42 is a double sheet pasted together)
51 Paradox in Paradise
52 Act 2 Scene 2 }
53–56 Prelude to Act 3 } (originally paginated 27–50)
57–59 Act 3 Scene 1 } 18 stave AL no. 12 as above
60–71 Act 3 Scene 2 } (Heseltine)
72 Fanfare
73–74 Entry of the Caliph
75–84 *Prelude to Act 4*, 20 stave B.&H. Nr. 12 as above (FD).
85–93 Prelude to Act 5.
94 The Song of the Muezzin } (originally paginated 51–93)
95–103 The Procession of } 18 stave AL no. 12 as above
protracted death } (Heseltine)
104–116 Prelude to Act 5 Scene 2
117–127 Act 5 Scene 2

Ger. trans. of the words, stage directions and tempo indications have been added throughout by Jelka Delius.

The copyist's MS orchestral material corresponding to this score, used at Darmstadt for the première, remains in the Boosey Opera Library.

HASSAN. Score of the complete work in the hand of more than one copyist

Evidently this score was, in the first place, a copy of the original version just described, made by a professional copyist for Universal Edition. The paper was J. E[berle] & Co./Protokoll Schutzmarke/No. 6/20-linig, 340 × 265. Before the London staging in September 1923, the need for extra music for certain sections of that production became apparent; the MSS of these additions, in JD's hand, have already been studied in Box 4 of the Beecham Accession. It appears that the necessary upgrading of the present copyist's score was then carried out by a different copyist, whose work was calligraphically superior but musically less accurate; these interpolated pages used a similar paper but No. 31, 30-linig. The whole composite score was then repaginated 1–189 (thereby overriding an earlier numbering to 171). All words are in Eng. and Ger.—in the original pages, Ger. above; in the remainder Eng. above.

Beecham's blue pencilling can be recognized in the unaccompanied chorus, the Chorus of Women and the Soldiers' Chorus.

This score also passed from Universal Edition to Boosey & Hawkes and so to the Trust.

HASSAN. Copyists' score of the complete work, formerly the property of Basil Dean

This score was used for the first and subsequent performances under the direction of Basil Dean, who passed his entire material over to Boosey & Hawkes in 1970. It had been bound in mauve cloth by Goodwin & Tabb; the paper used for the main portion of the work is 24 stave 344 × 268, all copied in the same excellent hand (a). When the additions were called for, four further copyists (evidently working simultaneously) were needed to write out the interpolations in the short time available. The second copyist (b) principally used 20 stave 340 × 270 B.C. no. 6, sometimes cut down, for the interludes in Acts 1 and 3, the chorus after the ballet in Act 2 and the extra fanfares; for the Act 4 interlude he turned to 18 stave B.C. no. 5 and for the first part of the Desert Scene to 24 stave 350 × 275 J.&W. Chester (embossed stamp). A third hand (c) is found in most of the additions to the first two ballet movements; this uses 24 stave 340 × 267 B.C. No. 8. The fourth copyist (d) wrote out the orchestral version of the Serenade for Act 1 (and the ending of the first ballet movement) on 20 stave 345 × 265 paper (which has an illegible embossed lozenge); for the additions to the Soldiers' Chorus the same hand uses 20 stave 345 × 265 B.C. No. 39 with printed clefs and names of instruments. This copyist (d) also completed the Desert Scene using 20 stave 350 × 270; some sheets stamped Chester, some plain. Finally, the General Dance is all in a fifth hand (e) and uses 24 stave 345 (originally deeper but cut down) × 275. Some pages of music have been pasted in from the printed vocal score and the whole book paginated 1–239, overriding all earlier numberings.

Despite the call for extra music from Delius, to meet the demands of this famous and lavish staging at His Majesty's Theatre, it seems on the evidence of this score that, in the event, some cuts were made and some transpositions

and extensions were introduced. A careful study of the whole question by Christopher Redwood is to be found in Chapter 7 of *Flecker and Delius—The Making of 'Hassan'*, by Dawn Redwood (London, Thames Publishing, 1978).

Beecham's blue pencilling may be seen in this score too, in the Prelude to Act 1, Intermezzo, Serenade and Chorus of Women.

The orchestral material corresponding to this score, also received from Basil Dean by Boosey & Hawkes Ltd., remains in their Opera Library.

HASSAN. Suite for orchestra/in five 4 movements/arranged by Eric Fenby

Full score in the hand of Eric Fenby; paper 24 stave 270 × 340 B.C. no. 21 (Leipzig) as follows:

Titlepage and (on verso) orchestra list, an un-numbered leaf; stamped by Universal and Boosey & Hawkes.

pp. 1–5 Prelude to Act 1.

6–8 Prelude to Ballet.

9–13 Ballet 1. Dance of the Beggars.

14–18 — 2. Chorus of Women.

19–25 — 3. Divertissement.

26–35 — 4. General Dance. (A blank page follows)

35 [sic]–38 Serenade.

39–42 The Procession of Protracted Death.

43–50 Desert Scene.

This version of the music utilizes a normal symphony orchestra and no voices. At some stage, the two preludes were removed and the sequence of the remaining four movements was reversed. The Serenade here is in an entirely different version from the original and also there are several cuts in the Desert Scene.

A separate MS full score of the Serenade (numbered III) in this version was prepared by a copyist for Universal Edition and now forms part of this same accession. It consists of a titlepage and pp. 1–9 of music, 30 stave 356 × 260 A.L. No. 29, and is scored for 1. 1. CA. 2. 1–2 Horns—Cello solo—normal strings; it extends to 51 bars of music. This should be clearly distinguished from the version Fenby made earlier for Beatrice Harrison; a score of the latter is described above under Box 4 of the Beecham Accession.

Intermezzo and Serenade from HASSAN arranged by Sir Thomas Beecham

Full score in the hand of a copyist (? Harold Perry) on 18 stave paper 364 × 270. Titlepage, pp. 1–5 (Intermezzo), 6–10 (Serenade) and 3 blanks. (Also a MS piano conductor's part, 12 stave ditto, consisting of titlepage, pp. 1–5 and 2 blanks.) This was the publisher's *Stichvorlage*.

(Another MS full score of this arrangement is to be found among the orchestral material for Hassan in the Beecham Accession.)

SONGS OF FAREWELL. Words by Walt Whitman/for/Chorus and Orchestra/by/Frederick Delius <1930>

Full score, in the hand of Eric Fenby, bound in dark gray cloth lettered o/s. Paper: 32 stave 444 × 310 made up as follows:

Titlepage (verso blank), dedication ['To my Wife'], orchestra.

I, pp. 1-8

II, pp. 9-14

III, pp. 15-24; two blank pages follow

IV, pp. 25-28

V, pp. 29-36; two blank pages follow

Jelka Delius's Ger. trans. of the words has been added, in red ink, by Eric Fenby. On p. 28, at the end of IV, EF added a cymbal stroke and *fp* < *fff* dynamics in green ink, at the time of his recording the work in 1981 (though in that performance the cymbal stroke was at bar 157, towards the end of III).

(The publisher's *Stichvorlage*.)

SONGS OF FAREWELL/

Vocal score by Eric Fenby. Music and Eng. text in the hand of EF; JD's Ger. trans. entered in red ink; partly in her hand, partly in Fenby's. Paper: 18 stave 350 × 270, wmk. (filogram) Lard . . . supérieur Paris < >, made up as follows:

Title and 3 blanks enclosing another bifolium, of dedication and 3 blanks. Within are 9 bifolia, viz.

I, pp. 1-11 and 1 blank page

II, pp. 12-16

III, pp. 17-22

IV, pp. 23-27

V, pp. 28-33 and 2 blanks

(The publisher's *Stichvorlage*.)

IDYLL/for/Soprano, Baritone/and/Orchestra/('Once I passed through a populous city')/Music by Frederick Delius/Words adapted from Walt Whitman

Full score in the hand of Eric Fenby. Roughly stitched into Hire Library wrappers. Paper: 32 stave 444 × 310 wmk. (filogram) J. Daguerre No. 1; except for the Prelude, which utilizes 18 stave 350 × 270. The Prelude < Frederick Delius (1901) > has its own titlepage (verso blank), pp. 1-9 and 1 blank. On p. 9 EF added a note in December 1967, attesting to the addition of this Prelude (copied from Margot la Rouge) by Delius as an afterthought; in consequence, 12 bars (which closed the original introduction to the Idyll) on p. 10 were deleted with trellis-like over-ruling. The main score runs from pp. 10 to 38, with a blank verso to p. 38.

The Ger. trans. was added to the MS in red ink by Jelka Delius. Sir Thomas Beecham's editing was introduced in blue pencil, and included metronome marks and some footnotes.

(The publisher's *Stichvorlage*.)

IDYL [sic] . . .

Piano and vocal score by Eric Fenby, in the hand of EF, on paper 12 stave 368 × 274; consisting of title (verso blank), pp. 1-25 and 1 blank. Strung together at the top L.H. corner. The Ger. trans. was added in red ink by Jelka Delius.

(The publisher's *Stichvorlage*.)

Another similar copy, likewise in Fenby's hand, lacks the Prelude and hence is pp. 1-21.

Typed sheets with the Eng. words and Ger. trans., both with alterations, are included in this lot.

Note: Copies of the full and vocal scores, in the hand of Harold Perry, remain in the archives of the publishers.

CYNARA/for/Baritone Voice/and/orchestra/words/by/Ernest Dowson/Music/by/Frederick Delius <1907>

Full score in the hand of Eric Fenby. Paper: 32 stave 448 × 310 made up as follows: Titlepage (verso blank except for the engraver's notes), pp. 1-20 and 6 blanks.

Jelka Delius added to the head of p. 1 'Dedicated to the memory of Philip Heseltine'; she also entered the Ger. trans. in red. There are signs on p. 19 of the original ending being scratched out and overwritten (cf. RL 104). Beecham's editing (which was added in blue pencil to the MS copy of the score now bound into DT 33) is here incorporated into the text by Fenby.

The changes to the voice line to correct the declamation of the name 'Cynara' have been carried into this score after completion.

(The publisher's *Stichvorlage*.)

**CYNARA/for voice and orchestra/Piano score/by Philip Heseltine [the last 3 words are in JD's hand]
Poem by Ernest Dowson. Music by Frederick Delius (1907)**

Written on 16 stave 356 × 264 A.L. No. 10, this consists of titlepage (verso blank) and pp. 1-11 in Heseltine's hand, p. [12] in Fenby's hand and 2 blanks. The original last bar on p. 11 has been deleted in blue and marked 'over'. Again, the dedication was added, above the music, by Jelka Delius.

Following his usual custom, Heseltine indicated the instrumentation in red ink with scrupulous care. Jelka Delius added the Ger. trans. under the words in red ink and Heseltine then carried out any resulting alterations to the vocal line, also in red. In this MS, the name 'Cynara' is correctly declaimed throughout.

Typescripts of the Eng. words and Ger. trans., the latter signed by JD, are included.

(The publisher's *Stichvorlage*.)

A LATE LARK/(W. E. Henley)/for/voice and orchestra

Full score in the hand of Eric Fenby, with the date given above the music as 'Frederick Delius (1925)'. Paper: 34 stave 402 × 300 Laysse, as follows: Titlepage (verso blank), pp. [1-5] (un-numbered) and one blank. Jelka Delius has entered the Ger. words in red ink; Beecham's editing is copied in in blue pencil.

(The publisher's *Stichvorlage*.)

A LATE LARK

Piano score by Eric Fenby. Paper: 12 stave 350 × 270 consisting of 6 leaves pasted together and paginated 1/2, 3/4 and 5/- within a bifolium of the same. In the hand of Eric Fenby, with Ger. trans. added by Jelka Delius in red ink; typescripts of Eng. words and Ger. trans. are inserted.

(The publisher's *Stichvorlage*.)

TWO UNACCOMPANIED PART SONGS .../scored for/string orchestra

MS full score, presumably in the hand of the arranger, believed to be Herbert Withers. Paper: 24 stave 368 × 270; Titlepage (verso blank), pp. 1-5, 6-12 and 2 blanks. Sewn into buff card library covers. Unpublished; this arrangement was rejected by Delius in favour of the following item, see p. 51 above.

Frederick Delius/TWO AQUARELLES/An arrangement/of/two unaccompanied part songs 'To be sung of a summer night on the water'/for/string orchestra/by Eric Fenby [Undated, but see RT Cat 86]

Full score in the hand of Eric Fenby, 16 stave 270 × 340 B.C. No. 18. One bifolium with the titlepage and 3 blanks encloses the score on two similar bifolia, pp. 1-3, 4-7 and one blank.

(The publisher's *Stichvorlage*.) It should perhaps be noted that some refinements of dynamic indications found in the current published score do not yet appear in this MS, but were probably added at the proof stage.

Also, MS piano conductor's part; 1 bifolium with an inserted leaf, 16 stave 360 × 272; titlepage (verso blank) and 4 pages of music, in red and black ink in Fenby's hand. There is a pasteover on p. [3].

AVANT QUE TU NE T'EN AILLES/Poem by Paul Verlaine/Music by Frederick Delius [undated]

Song; copy in the hand of Eric Fenby but the (Fr.) words written in that of Jelka Delius, in black ink. Two bifolia of 18 stave 350 × 270 wmk. (filogram) Lard ... supérieur Paris < > ; the music occupies the inside 4 pages. Also inserted is a typed sheet of the French text, bearing pencil annotations concerning the copyright of the same.

(The publisher's *Stichvorlage*.)

BRIGG FAIR

Cues for reduced orchestra: double woodwind and 4 horns. 20 stave 368 × 270, pp. 14 and 2 blanks; in the hand of a copyist.

AIR and DANCE for String Orchestra/Dedicated to the National Institute/for the Blind/Frederick Delius (1915)

Full score in the hand of Eric Fenby; 2 bifolia, 18 stave 350 × 270 wmk. (filogram) Lard ... supérieur < > , last page blank. A pencilled note in the left margin, in Jelka Delius's hand, reads: 'Please copy dynamic markings in here from the score belonging to Sir Thomas Beecham'. (The score in question is doubtless that now in DT 25.)

(The publisher's *Stichvorlage*.)

AIR and DANCE

Arranged for piano by Eric Fenby. MS in Fenby's hand, 12 stave 350 × 270, six leaves pasted together and paginated 1/2, 3/4 and 5/(blank). Some voices are noted in red ink.

(The publisher's *Stichvorlage*.)

[A SONG OF SUMMER/for/orchestra/by/Frederick Delius

Full score in the hand of Eric Fenby; 5 bifolia gathered, 32 stave 450 × 310; titlepage (verso blank), pp. 1-17 and 1 blank. Pasteovers in oboe and clarinet parts on p. 8, in bassoon and double bass on p. 9. Bar numbers in red crayon, page ends (for engraving) ruled in blue crayon. Originally the publisher's *Stichvorlage*, later part of this DT/B&H Acc., this MS score was sent to Jacksonville University (Swisher Library) in March 1978. In 1981 Eric Fenby added a note to the MS attesting that it was in his hand (i.e. and not in that of Delius).]

IRMELIN/Prelude/for/Small orchestra/by/Frederick Delius

Full score in the hand of Eric Fenby; 14 stave 266 × 362 A.L./Manuscript Music/No. 41; titlepage (verso blank), pp. 1-8 and 2 blanks, sewn into buff board library covers. The Cor A. and Bs. Clar. parts are cued in in red ink. (The publisher's *Stichvorlage*.)

Another MS of this work, in Fenby's hand, is to be found placed within the bound full score of Volume 1 of the opera of the same name, see DT/TB Acc. A further copy of the score, in the hand of Harold Perry, remains in the publisher's archives.

There is also a MS piano conductor's part, 1 bifolium, 16 stave 366 × 272; titlepage and pp. 1-3 in red and black ink, in Fenby's hand.

IRMELIN/Prelude . . ./Arranged/for/piano solo/by/Eric Fenby

MS in the hand of Eric Fenby; 1 bifolium, 12 stave 302 × 240; titlepage, pp. 1–2 and 1 blank.

(The publisher's *Stichvorlage*.)

IRMELIN/Prelude/Arranged/for Organ/by Eric Fenby

MS in the hand of Eric Fenby; 1 bifolium, 12 stave 302 × 240; 4 pages of music in black ink with some red crayon notation re 'thumbing'.

(The publisher's *Stichvorlage*.)

FANTASTIC DANCE/~~Danse Fantastique~~/for/Orchestra

Full score in the hand of Eric Fenby; bound in olive green cloth, lettered o/s. 24 stave 345 × 266 wmk. (filogram) Lard . . . supérieur < > as follows: Titlepage, dedication ('To/Eric Fenby'), pp. 1–17 and 1 blank. At the head of the music 'Frederick Delius (1931)'. Some knife erasures; the sarrusophone part has been thus deleted throughout. Some wind cues are marked into the violin part in red ink.

Also, MS piano conductor's part; 2 gathered bifolia, 12 stave 366 × 272; titlepage, blank, pp. 1–5 and blank, in Fenby's hand in red and black ink. See plate 11.

The full score of this piece is still unpublished; only sets of material (including the piano conductor) were printed and actually offered for sale.

CAPRICE/AND/ELEGY/Frederick/Delius

The superscription 'Arranged for cello solo and chamber orchestra/by/Eric Fenby' was altered by Dr. Fenby in 1985 to read 'Also arranged for cello solo and piano by . . .'

Full score in the hand of Eric Fenby. 1 leaf and 2 bifolia of 32 stave 450 × 312; titlepage, orchestra, pp. 1–3 and blank, pp. 1–3 and blank. The music of the Elegy is headed 'Frederick Delius (1930)'. In black ink with a few added dynamics in red pencil.

(The publisher's *Stichvorlagen*.)

CAPRICE for Cello and Piano < 1930 >

1 bifolium of 12 stave 346 × 272; titlepage, pp. 1–2 and blank.

ELEGY for Cello and Piano < 1930 >

2 bifolia ditto, gathered; titlepage (verso blank), pp. 1–4 and 2 blanks.

Both the above are in the hand of Eric Fenby, in black ink.

(The publisher's *Stichvorlagen*.)

SONATA/for Violin and Piano (No. 2)/Frederick Delius/1923

MS fair copy in the hand of Jelka Delius throughout. There is no heading above the start of the music. 5 bifolia of vocal paper, 12 stave with words lines 362 × 276; the last 2 gathered and all sewn together. Titlepage, pp. 1–18 and blank.

(The publisher's *Stichvorlage*.) See plate 15.

SONATA no. 3/Frederick Delius/(1930) [at head of music: no titlepage]

MS in the hand of Eric Fenby, with red ink editing of the violin part (presumably in the hand of May Harrison). 12 stave 370 × 276, pp. 1–20, stuck together up the spine. Bar numbers are entered in red crayon.

(The publisher's *Stichvorlage*.)

FIVE LITTLE PIECES/(for pianoforte)/arranged for small orchestra/by/ Eric Fenby

1 bifolium of 18 stave 364 × 266, with titlepage and orchestra details (2nd leaf blank) acts as a wrapper. Within are found:

I and II: 2 bifolia ditto, pp. 1–7 and blank.

III: 1 bifolium 24 stave ditto (title, blank, p. 19 and blank)
encloses 2 bifolia = pp. 11–14, 15–18.

IV: 1 bifolium 18 stave; blank, pp. 22–24.

V: 3 bifolia ditto; pp. 25–35 and blank.

This arrangement, made in 1964, bears the copyright date 1973 by Boosey & Hawkes.

No. IV is laid out for flute and strings (with solo viola) only.
Unpublished in this version.

Various Accessions

Under this heading are gathered together all smaller musical accessions received by the Delius Trust during the period from 1975 till the present. They are here listed and described in the order of their entry into the Trust's records.

Acc. No. 141. *Deux Mélodies/Frederick [orig. Fritz] Delius/Poésies de Paul Verlaine* [in JD's hand]

(Given to the Trust in 1975 by Albi Rosenthal Esq.)

Copyist's MS used as *Stichvorlage* for the republication (in 1910) by Tischer & Jagenberg. 2 bifolia, 12 stave with words lines 350 × 270 Bellamy oval stamp; titlepage (verso blank), pp. 3, 3. The titlepage has been altered to read 'Frederick Delius/3 [sic] Lieder/Dichtungen von Paul Verlaine/[symbol]/Verlag Tischer & Jagenberg/G.m.b.H. Cöln am Rhein'. At the foot, in pencil, appears (9966) = Tischer's plate number. Above the music a note 'Deutsch von G. Tischer' is added and Ger. words are interlined (in Tischer's hand) below the copyist's original Fr. text throughout. Some pencilled dynamics, also engraver's markings, appear.

For details of Delius's autograph MS of no. 1, see DT/TB, Box no. 6/4 ff 16-17; of no. 2 see RL 127, 130. See also RT Cat 109 for details of the original publications, in Paris in 1896.

Acc. No. 154. (Handed to the Trust in 1976 by Messrs. Boosey & Hawkes.)

Correspondence and MS relating to a reduced scoring of the choral episode in *Appalachia*, carried out by Eric Fenby; the MS, in his hand, is of the relevant portion of the work.

Acc. No. 158. *Two Songs for Children; The Splendor falls*

(Given to the Trust in 1978 by Mrs. D. Sparkes, née Foss.)

MSS (fair copies) in the hand of Jelka Delius; prepared by her in 1923 for use by the Oxford University Press as *Stichvorlagen* for their publication in the Oxford Choral Song series, which followed the next year.

(i) *Two Songs for Children/I. Little Birdie*. 1 bifolium (1½ pages of music, the rest blank), 14 stave 340 × 270 ⊂ 4. 14 Zeilen. The Tonic Sol-fa was added by the publisher, who also made annotations concerning the edition and price. Up the fore-edge reads a red ink 'Note to the Engraver', which refers to the spacing required within the bars, due to the exigencies of the Sol-fa.

(ii) *ibid., II. The Streamlet's Slumber Song*. 1 bifolium ditto, pp. 3 and 1 blank.

(iii) *The Splendor falls on Castle Walls*. 2 bifolia ditto, pp. 7 and 1 blank.

Acc. No. 206. *Margot la Rouge. Drame lyrique en 1 acte*

MS full score of the version orchestrated by Eric Fenby on the Trust's commission in 1979-80; handed to the Trust in 1980 by Dr. Fenby. 50 bifolia, 24 stave 380 × 270 B.&H., within a bifolium as wrapper; titlepage, blank, Personnages, Orchestre, pp. 1-193 and 3 blanks.

Acc. No. 208. (Various items purchased by the Trust in 1980 from John Pound Esq. *Note*: the items in this Accession were all formerly in the collection of Evelyn Howard-Jones.)

(i) *On hearing the first cuckoo in spring*, arranged for pianoforte solo by Philip Heseltine. MS in the hand of Philip Heseltine; 1 bifolium, 12 stave 355 × 262 A.L. No. 6; 2½ pages of music, the rest blank. In black ink with some pencillings.

(ii) *'In a Summer Garden'/Tone poem for full orchestra, arranged for pianoforte solo by Philip Heseltine*. (At the bottom R.H. corner 'from Philip Heseltine/Cefn Bryntalch/Abermule/Wales'; the last 3 lines crossed out in pencil and '15 Gloucester Street, S.W.1' written up the fore-edge.) MS in the hand of the arranger; 5 bifolia, gathered, 12 stave 310 × 248; titlepage, copy of FD's titlepage including his date, dedication and epigraph, pp. 1-16 and 2 blanks. In black ink with a few pencillings. Heseltine has added indications of the orchestration in red ink, with his usual meticulous care.

(iii) *Avant que tu ne t'en ailles*, song. MS in the hand of Jelka Delius, incl. Fr. words; 1 bifolium, 12 stave 340 × 265 B.C. No. 13. At the head, in pencil, 'An den Morgenstern'. Ger. trans. (presumably by Rudolf Binding, cf. FD to Universal Edition 18 May 1923; JD to H. and M. Clews 23 January 1923—both quoted above, p. 68) pencilled above the voice line throughout. Complete.

(iv) *Avant que tu ne t'en ailles/Verlaine/Frederick Delius (1919)*

Complete transcript in the hand of Philip Heseltine; 1 bifolium, 16 stave 355 × 264 A.L. No. 10.

(v) *Harpsichord Piece/(Dance for Harpsichord)* [this in pencil]

Complete transcript in the hand of Evelyn Howard-Jones; two leaves of 12 stave 310 × 238 A.F.M. Co., 13a. 3 un-numbered pages and 1 blank.

(vi) Proof sheets of (a) *Violin Sonata* (no. 1); (b) *Violin Sonata* no. 2; (c) *Five Piano Pieces*. (a) are almost clean; i.e. they are evidently not first proofs; (b) and (c) bear normal corrections in Howard-Jones's hand, in pencil. Furthermore, (b) reveals one of his few editorial interventions to affect the text, inasmuch as the now more practical contour of the printed L.H. part on p. 7, system 3 as compared with the reading in the MS (*Stichvorlage*), see DT/B&H Acc. above, is evidently due to him. The proofs of this work bear the stamp dated 23 June 1924 of the famous Leipzig firm of F. M. Geidel. Some of the editing of item (c) as regards performance indications appearing in the printed publication was also added by Howard-Jones at this stage.

(vii) Working copies (printed) of the *Five Piano Pieces* and *Dance for Harpsichord* (both Universal Edition) and *Three Preludes* (Anglo-French

Music Co.). From the library of Evelyn Howard-Jones; these copies preserve a valuable record of his performance indications extra to those appearing in the printed copies. The Five Piano Pieces, in particular, reveal a number of subtleties of interpretation.

Acc. No. 210. Late Swallows/From String Quartet/Delius/Arrangement for piano by Eric Fenby

(Purchased by the Trust in 1981 from Richard Macnutt Esq.)

MS in the hand of the arranger. One bifolium of 12 stave 347 × 272 acts as a wrapper and titlepage; within are 2 bifolia, gathered, of 14 stave 351 × 272 wmk. (filogram) Lard . . . BFK Rives, 7 un-numbered pages and 1 blank. Written in light blue ink, with some pencil and black ink annotations ('L.H. over' etc.), maybe added later; rehearsal numbers boldly stamped in mauve. At the end, 'Arranged for pianoforte solo/Jan. 5th 1929/Eric Fenby'.

Acc. No. 211. Cynara/words by/Ernest Dowson/Music by/Frederick Delius
(Purchased by the Trust in 1981 from Maggs Bros. Ltd.)

MS piano score in the hand of Eric Fenby. One bifolium of 30 stave 362 × 268 A.L. No. 29 bears the titlepage and (on verso) words and acts as a wrapper; pp. 1–8, 12 stave 362 × 268 A.L. No. 28 (with braces) placed within. In black ink, including indications of the instrumentation; with the original, i.e. not the extended, ending. At the end '[E. F. Grez. June–July/1929]'. Some pencil annotations and amendments are in the hand of Philip Heseltine (the declamation of the name 'Cynara', however, remains unaltered in this MS).

With this MS are two letters dated respectively 'May 26 1929' and 'July 25–26 1929' from Fenby to 'Mr. Heseltine' relating to the alteration in the declamation of the name 'Cynara' *passim* and various matters relating to the 1929 Festival; also 'Do you know the unpublished Verlaine song "Avant que tu ne t'en ailles"? To me it is one of the best songs . . .'

Acc. No. 212. (Various items given to the Trust by the Library of the RAM, London; received by them from the estate of the late C. D. W. Stafford Esq.)

(i) **The Song of the High Hills**, arranged for 2 pianos by Percy Grainger; 2 MS copies in the hand of a professional copyist. (A further copy, a xerox of Grainger's MS, was in turn donated by the Trust to the archives of the Percy Grainger Society.)

(ii) **Dance Rhapsody** [no. 1], arranged for 2 pianos by Percy Grainger; a photocopy of the printed edition, UE 7142.

(iii) **A Song before Sunrise**, arranged for piano solo
Air and Dance, arranged for cello and piano
La Calinda, arranged for 2 pianos
Miscellaneous arrangements and fragments

} In MS, in the hand
of the arranger,
Douglas Stafford

Acc. No. 219.

(Purchased by the Trust from Sotheby's, 11 November 1982 Lot 21)

(i) Concerto for Violin and Cello with Orchestra/(Spring 1915)/(For May and Beatrice Harrison)

Piano score copied in an unidentified hand, 32 un-numbered pages plus titlepage (last page blank); consisting of 9 gathered bifolia, 2 pages pasted together, 14 stave 358 × 255. This MS evidently originally agreed, as far as the musical content, with the earlier state of the orchestral score which (now defective) is preserved in DT/TB Acc. Box 3/1. Alterations and pasteovers, in Heseltine's hand and in mauve ink, update this score to agree in general with the later state originally established by the next MS, item (ii) in this Acc. Some pencilled corrections may also be in Heseltine's hand.

Note: as FD wrote to Heseltine on 24 November 1915: *Let May Harrison have the piano score of which she will have a copy made*, it would appear that Heseltine had already prepared a piano score (at present unlocated) of which this MS (i) is a copy. This supposition is strengthened by the fact that a 5-flat key signature is used in one place. This is a device which Heseltine may well have adopted here (as he did later in his piano score of the Cello Concerto), but it is not found in the original—nor in Heseltine's (? later) piano score of this work, see next item.

(ii) Concerto for violin, violoncello and orchestra/Frederick Delius (1915)

Piano score by Philip Heseltine and in his hand, pp. 26 = 6 bifolia and 1 leaf, 12 stave 317 × 242. Piano part in black ink, the violin cue line in red, that of the cello in green. Indications of orchestration and some alterations are in mauve. With much pencil deletion and overworking throughout. Written in pencil, at the head of the first page (? in May Harrison's hand) 'May & Beatrice/Harrison'.

(iii) Solo violin part of the same work, pp. 12 (3 bifolia), overcast sewn; in Heseltine's hand. With many pencilled performing indications (fingering and bowing etc.), also deletions and alterations; all presumably in May Harrison's hand.

(iv) Solo cello part of the same, pp. 12 (3 bifolia), overcast sewn; in Heseltine's hand. With very many markings on similar lines, all presumably in Beatrice Harrison's hand.

Note: this piano score (ii) and solo parts (iii) and (iv) were evidently raised by Heseltine from Delius's definitive score (now DT 26) before FD finally submitted it to the Harrison sisters. Some of their alterations in the solo parts were too far-reaching to be accommodated in this piano score (ii); however, it should be noted that all the changes in question are now found to have been written by FD into his definitive score, sometimes by inking-in over pencilling which at one point was certainly Beatrice Harrison's.

Acc. No. 222.

(Purchased by the Trust from Sotheby's, 26 May 1983 Lots 18–21)

(i) [Concerto for Violin, Cello and Orchestra]. Two MS transcripts of the



Plate 32: *Cello Concerto*. A page of a copy of the solo part made by C. W. Orr, with fingering and bowing marks in the hand of Beatrice Harrison

cello solo part in the hand of C. W. Orr, pp. 8. One 12 stave, the other 16 stave, both 365 × 265. These copies both agree with the solo part of the work as printed; one bears considerable pencilled fingering and bowing markings in Beatrice Harrison's hand, the other is comparatively clean. They were evidently copied from the final state of the part and were used prior to the availability of the printed material.

With these is also preserved a printed cello part of the work, used by Beatrice Harrison, on which are excessive overworkings; also several places where ink pasteovers are affixed, as well as the deletion of a number of passages.

Note: the effect of these last-mentioned (proposed ?) changes would be to render the cello solo part less strenuous by the elimination of a number of passages of pure accompaniment or secondary counterpoint; at the same time highlighting its entries and enhancing the melodic passages. (One recalls Beecham's comment, TB 174, anent the 'condition that two gifted soloists took [this work] in hand and subjected it to fairly ruthless revision'.)

(ii) [Violin Sonata no. 1]. Piano score in an unidentified hand, pp. 34 (but no 16), 12 stave 350 × 270 with printed braces, except pp. 18–29 which are 15 stave 342 × 270 ditto; sewn into a coarse brown paper cover, crudely decorated 'May Harrison/Delius/Sonate'. The text basically agrees with the work as later published (i.e. the music later printed on p. 15, which is not in the first state of FD's original MS, is here incorporated into the text). A number of pencilled comments adorn the margins of this MS; some of them—the uncomplimentary ones—have been partially erased.

(iii) *Cello/For/Beatrice Harrison/'Sonata'/(in one movement)/for/Violoncello & Pianoforte*. Cello part in the hand of an unidentified copyist; titlepage, pp. 8 and 1 blank, overcast sewn into card covers. At the head of the titlepage the name 'Beatrice Bohun Harrison' is boldly pencilled and the pencilled fingering and bowing indications almost obliterate the text.

(iv) *Violoncello Concerto*. MS transcript of the solo part (agreeing with the printed version) in the hand of C. W. Orr, pp. 7 (1 blank), 12 stave 306 × 244. In blue-black ink, the cues being added in red ink. Beatrice Harrison's extensive fingering and bowing indications are to be found on the first 5 pages, but not on the last 2. These prove that she followed the original text of the solo part, as published, implicitly; as is confirmed by Eric Fenby's recollections (he also stated that Barjansky did likewise). See plate 32. (A printed copy of the solo part, annotated similarly throughout by Beatrice Harrison, is to be found in BL g. 1207.f.)

Acc. No. 224. String Quartet

(Purchased by the Trust from Sotheby's, 17 November 1983 Lot 96)

A made-up set of MS parts in various hands. The first violin part is in the hand believed to be that of R. J. Forbes (see part 1 above, p. 102); the second violin and cello parts are in that of a French professional copyist. The viola part is in yet another (unidentified), less skilled, hand; this part,

Appendix

A note on MSS not in the Music Archive of the Delius Trust

As our review of the Trust's Music Archive draws to an end, it is perhaps appropriate first to list briefly those principal MSS of Delius works which are known to exist in various other collections, viz.

- (a) British Library, London, Department of Manuscripts
(Add. 50497) Dance for Harpsichord, autograph
Hassan, Act 1 Scene 2, autograph
Wine Roses, song, copy in the hand of JD
(Loan 54) Five Piano Pieces, 1922–23, in the hand of JD
Fennimore and Gerda, 1909–10, full score, autograph
An Arabesk, 1911, full score, autograph
Requiem, 1914, full score, autograph
Concerto for cello and orchestra, 1921, full score, copy
in the hand of C. W. Orr
- (b) Bodleian Library, Oxford, Department of Manuscripts
(Don. b. 2) Poem of Life and Love, full score, pp. 44–47, autograph
- (c) Royal Northern College of Music, Manchester
Violin Sonata (no. 1), autograph
ditto, copy in the hand of R. J. Forbes
Légende for violin and piano, in the hand of a copyist
- (d) Jacksonville University (Swisher Library), Florida, USA
Notebook dating from 1884, autograph
Koanga, full score, 3 volumes, autograph
A Song of Summer, full score, in the hand of Eric Fenby
Lyse Naetter and Nuages, two songs, copies in the hand
of Jutta Bell
- (e) Stanford University (Memorial Library of Music), California, USA
Over the hills and far away, full score, copy in the hand
of Eric Fenby
- (f) Moldenhauer Archives (Rosaleen Moldenhauer Memorial Collection),
Spokane, Washington, USA
Zwei braune Augen, 1885, song, autograph
Valse and Reverie, 1889–1890, piano solo, autograph
- (g) Grainger Museum, University of Melbourne, Parkville, Victoria,
Australia
Florida, full score, autograph
ditto, Le Coucher de Soleil, full score, autograph
On hearing the first Cuckoo in Spring, draft score,
autograph
Air and Dance, draft score, autograph
Songs of Farewell nos. 2–5, draft scores in the hand of
Eric Fenby
Various sketches and notebooks, all autograph

incidentally, is unused. The first violin part bears pencilling probably in May Harrison's hand; likewise the cello part, in that of Beatrice Harrison. Pencil marks also appear in the second violin part. In the French copyist's parts—violin 2 and cello—some ink amendments in FD's own hand may be discerned, establishing the final text, as printed. (It will be recalled that the definitive MS included above in DT/TB Acc. Box 5/5 is of the not quite final state in some details, see p. 107 above.) This may be evidence that these two parts were used by the players concerned in the performance FD arranged in Paris in 1917 (see his letter to Heseltine referring, 27 May 1917, quoted above loc. cit.).

Acc. No. 229.

(Given to the Trust in 1984 by Oxford University Press)

MSS used by Tischer & Jagenberg as *Stichvorlagen* for their publication in 1915 of *Fünf Gesänge*; edition nos. 251–255 (plate nos. 15279–15283) are pencilled at the foot in each case.

(i) *Frühlingslied*/(J. P. Jacobsen)/Frederick Delius. 1 bifolium of 20 stave 340 × 270 B.C. No. 6; pp. 3 and 1 blank. Ger. words only. All in the hand of Jelka Delius.

(ii) *'The nightingale has a lyre of gold'*/(W. E. Henley)/Frederick Delius/1910. 1 bifolium of 12 stave (with words line) 350 × 270 Bellamy; pp. 4, ink over pencil. Some rewriting appears on p. 2. Eng. words only. FD's autograph throughout.

(iii) *I Brasil*/(Fiona Macleod)/Frederick Delius/Feb. 1913. 1 bifolium of 20 stave B.C. No. 6 as above; pp. 3 and 1 blank. Part of p. 2 pasted over. Eng. words only. All in the hand of Jelka Delius.

(iv) *Schwarze rosen* [sic]/(Josephson) [Frederick Delius added in pencil]. 1 bifolium, 12 stave and words lines 350 × 270 Bellamy, pp. 4. Some ink alterations; Ger. words only. FD's autograph throughout, but some of the words are in JD's hand.

(v) *Chanson d'Automne* (Paul Verlaine)/Frederick Delius 1911. Ditto, pp. 2½, rest blank. In ink over pencil, all in FD's autograph except the heading, which is in that of JD. Her Ger. trans. was pencilled in but subsequently rubbed out, leaving only the Fr. words to remain.

Note: a detailed description of holding (g), by the present writer, will be found in *Studies in Music*, Perth WA, vol. 7 (1973), pp. 69–76.

Photocopies in appropriate form of all the above items are held in the Delius Trust Archive.

Drawing together all the information at present at the Trust's disposal, it is now possible to give a summary of the principal autographs whose location, or indeed survival, remains at present undetermined, viz.

- A Village Romeo and Juliet
- Appalachia
- Sea Drift
- The Song of the High Hills
- 3 Unaccompanied Choruses
- Songs: Three Shelley songs
 - Im Glück wir lachend gingen
 - It was a Lover and his Lass
- Over the hills and far away
- Brigg Fair (NB: 2 MSS, one original—one copy, appear on the Beecham list of 1952 but are at present unlocated)
- First Cuckoo and Summer Night
- Cello Sonata
- 3 Preludes (MS in the hand of Jelka Delius)
- A late Lark (an incomplete score, in Jelka Delius's hand, preceded Eric Fenby's final score of this work)

In addition to these last MSS, *Stichvorlagen*—possibly autograph—must have existed for the following works in their final, published state. In all these cases, the MSS now in the Trust's Archive do not completely tally with the published scores:

- Songs of Sunset
- Paris
- In a Summer Garden
- Dance Rhapsody (no. 1)
- Piano Concerto
- Various songs and smaller works

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