

*The Delius Trust, the Delius Society, and the
Delius Association of Florida*

The Delius Trust was founded under the terms of the will, dated 1934, of the composer's widow, Jelka; in this she directed that the income of the trust fund and of the Delius royalties should be applied to the promotion of the music of my late Husband Frederick Delius . . . by means of (1) the recording upon the gramophone or other instrument for the mechanical reproduction of music of those works of my late Husband which in the opinion of my Trustees and their advisers are suitable for reproduction (2) the publication and issue of a uniform edition of the whole body of the works of my late Husband or any part thereof . . . and (3) the financing in whole or part of the performance in public of the works of my late Husband.

Legal and bank trustees were engaged and appointed to give guidance as to the best methods of carrying out the objects of the Trust. Until his death in 1961 Sir Thomas Beecham, who had initially been largely responsible for the establishment of the Trust, remained its principal music adviser. Since then Sir Thomas Armstrong, formerly Principal of the Royal Academy of Music, has been senior adviser. The Delius Archive, consisting of the composer's music, letters and other documents, remains the responsibility of the Trustees.

The Delius Society (the second of this name to be formed in Great Britain) was founded in 1962, the centenary year of the composer. It promotes the music of Delius by holding lectures and recitals, as well as by publishing his works. Not only active in London, the Society has a worldwide membership. In the last few years recruitment in recent years has been from the United States of America. The Delius Society Journal is published quarterly, and membership of the Society is by annual subscription.

The Delius Association of Florida was founded in 1961 and exists primarily to promote an annual Delius Festival which is held in and around the city of Jacksonville usually about the time of the composer's birthday (January 29). All kinds of regional and local organisations play an active part in the promotion of the Festival, and Delius Composition Awards are given to promising composers who thereby have the opportunity to hear their works performed. Membership of the Association is drawn mainly from the United States and is usually by annual subscription.

The Delius Trust has encouraged both the Society and the Association since their inception and has supported both with financial subventions for specific projects. In all other respects both organisations are self-supporting. Details of the addresses of all three bodies can be obtained from:

The Secretary
The British Music Information Centre
10 Stratford Place, London W1N 9AE
(Telephone: 01-499 8567)

L.K.C.

Catalogue
of the
Music
Archive
of the
DELIUS
Trust

Rachel
LOWE

FREDERICK DELIUS

1862-1934



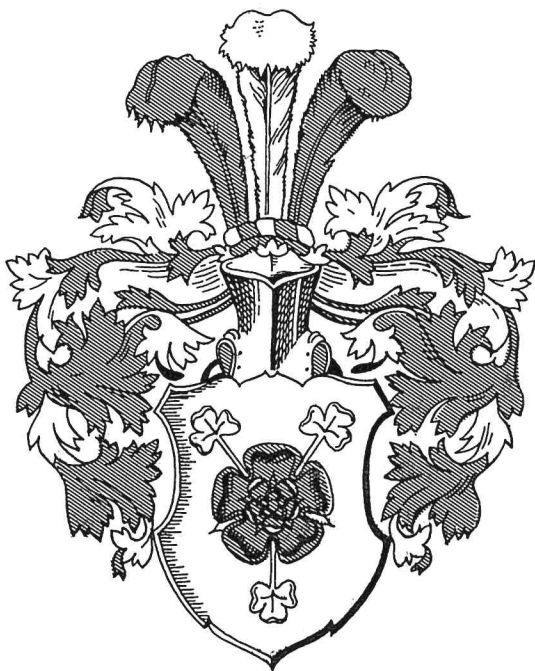
A Catalogue of the
Music Archive of the Delius Trust, London

RACHEL LOWE

Archivist to the Delius Trust, 1964-66

NL134
1203L7

Delius Trust: London 1974



The Delius coat-of-arms

Frederick Delius

1862-1934

A Catalogue of the Music Archive of the Delius Trust, London

RACHEL LOWE

Archivist to the Delius Trust, 1964-66

Delius Trust: London 1974

© Copyright 1974 by Rachel Lowe
First published 1974 by the Delius Trust, London

Distributors and Sole Selling Agents:
Boosey & Hawkes Music Publishers Limited
295 Regent Street, London W1A 1BR

ISBN 0 85162 023 X
Library of Congress Catalog Card No 74-84375

All rights reserved
Printed in England by The Scolar Press Limited

This catalogue is limited to
an edition of 500 copies
of which this is number **305**

CONTENTS

| | |
|---|-----|
| List of Illustrations | 7 |
| Introduction | 9 |
| Notes on the method of description used in this Catalogue | 14 |
| A note concerning Delius's punctuation and linguistic usage | 15 |
| THE CATALOGUE | |
| Volume 1 <i>Hiawatha</i> | 17 |
| 2 <i>Paa Vidderne</i> , melodrama | 21 |
| 3 Suite for Violin and Orchestra | 23 |
| <i>Rhapsodische Variationen</i> | 25 |
| Orchestration of Grieg's <i>Aus dem Volksleben</i> , no. 2. | 26 |
| 4 <i>Sakuntala</i> | 29 |
| <i>Maud</i> | 31 |
| 5 <i>Paa Vidderne</i> , symphonic poem | 33 |
| 6 <i>The Magic Fountain</i> (full score) | 37 |
| 7 <i>The Magic Fountain</i> (vocal score) | 40 |
| 8 <i>Légende</i> for Violin and Orchestra | 41 |
| 9 <i>Over the Hills and Far Away</i> | 43 |
| <i>Appalachia</i> , American Rhapsody | 47 |
| 10 Piano Concerto (two-piano arrangement) | 51 |
| 11 Fantasy for orchestra and pianoforte | 55 |
| 12 Seven Danish songs with orchestra | 57 |
| 13 <i>Folkeraadet</i> | 61 |
| 14 <i>Mitternachtslied Zarathustras</i> | 66 |
| 15 <i>La Ronde se déroule</i> | 69 |
| 16 <i>Life's Dance</i> (1901 version) | 70 |
| 17 <i>Life's Dance</i> (1912 version) | 71 |
| 18 <i>Paris</i> (two-piano arrangement) | 74 |
| 19 <i>Le Jardin du Paradis</i> (A Village Romeo and Juliet) (vocal score) | 76 |
| 20 <i>Margot la Rouge</i> (vocal score) | 79 |
| 21 <i>Margot la Rouge</i> (printed copy) | 82 |
| 22 <i>The Song of the High Hills</i> (piano arrangements) | 83 |
| 23 <i>In a Summer Garden</i> | 85 |
| 24 <i>North Country Sketches</i> | 87 |
| 25 <i>Air and Dance</i> | 89 |
| 26 Concerto for Violin, Violoncello and Orchestra | 90 |
| 27 Violin Concerto | 91 |
| 28 <i>A Dance Rhapsody</i> (no. 2) | 92 |
| 29 <i>Eventyr</i> | 93 |
| 30 <i>A Song before Sunrise</i> | 95 |
| 31 <i>Poem of Life and Love</i> (full score and sketches) | 97 |
| <i>A Song of Summer</i> (full score and sketches) | 99 |
| 32 <i>Poem of Life and Love</i> (two-piano arrangement) | 100 |
| <i>A Song of Summer</i> (two piano arrangement) | 101 |
| 33 <i>A Song of Summer</i> (full score) | 103 |
| <i>Cynara</i> | 104 |
| <i>A Late Lark</i> | 105 |
| <i>Idyll</i> (photocopy) | 106 |

| | | |
|----|--|-----|
| 34 | Sonata (no. 1) for Violin and Pianoforte | 107 |
| | Third Sonata for Violin and Pianoforte | 109 |
| 35 | A Volume of Small Instrumental and Piano Pieces | 110 |
| 36 | A Volume of Songs | 115 |
| 37 | Five Songs from the Norwegian | 131 |
| 38 | Note-book dating from 1887 | 133 |
| 39 | A Volume of Sketches | 134 |
| 40 | Sketches for <i>Paris</i> | 150 |
| 41 | Piano Concerto (photocopy of copyist's score) | 152 |
| 42 | <i>Irmelin</i> (photocopy of vocal score) | 153 |
| 43 | <i>Tag & Nachtgesänge</i> von August Reuss | 154 |
| 44 | The Delius Family Book | 155 |
| 45 | <i>A Dance Rhapsody</i> (no. 1) (piano duet arrangement) | 156 |
| 46 | <i>Koanga</i> (vocal score) | 157 |
| 47 | <i>Appalachia</i> (reduced score) | 159 |
| 48 | Suite for Orchestra | 161 |
| 49 | <i>Winter Night</i> (Sleigh Ride) | 163 |

APPENDICES

| | | |
|-------|--|-----|
| (I) | Orchestral details of unpublished scores | 165 |
| (II) | Concordance of <i>Margot la Rouge</i> and <i>Idyll</i> | 166 |
| (III) | A note on the editions of <i>Hassan</i> and related topics | 167 |
| (IV) | The published music of Frederick Delius | 169 |
| (V) | Translations of the articles concerning <i>Folkeraadet</i> which appeared in <i>Verdens Gang</i> , 1897, by Dr Lionel Carley | 172 |
| (VI) | List of printed music held by the Delius Trust as part of the original accession | 177 |
| (VII) | A note on the manuscripts of some Delius scores not at present in the possession of the Delius Trust, by Robert Threlfall | 180 |

LIST OF ILLUSTRATIONS

| | | |
|---------|--|--------------|
| | The Delius coat-of-arms | Frontispiece |
| Plate 1 | <i>Hiawatha</i> . First page of score | 16 |
| 2 | <i>Paa Vidderne</i> (melodrama). p 65 (f 33b). A page including words | 20 |
| 3 | Suite for Violin and Orchestra. First page of score, headed 'Pastorale' | 22 |
| 4 | <i>Sakuntala</i> . Title-page | 27 |
| 5 | <i>Sakuntala</i> . First page of score | 28 |
| 6 | <i>Maud</i> . 'Come into the garden, Maud'. First page of score | 30 |
| 7 | <i>Paa Vidderne</i> (overture). First page of score | 32 |
| 8 | The programme of the 1891 Concert in Christiania at which <i>Paa Vidderne</i> was given | 34 |
| 9 | <i>The Magic Fountain</i> . The page with stage directions for Act 1 | 38 |
| 10 | <i>Légende</i> for Violin and Orchestra. First page of score | 42 |
| 11 | <i>Appalachia</i> , 1896 version. First page of score | 46 |
| 12 | <i>Appalachia</i> , 1896 version. The central section, main theme, p 16 (f 59) | 48 |
| 13 | Piano Concerto, 1897. Two-piano version. First page of third movement | 50 |
| 14 | Piano Concerto, 1897. Two-piano version. Last extant page of third movement | 52 |
| 15 | Fantasy for orchestra and pianoforte. First page of final cadenza | 56 |
| 16 | Seven Danish songs with orchestra. First page of <i>Wine Roses</i> | 58 |
| 17 | <i>Folkeraadet</i> . First page of score | 60 |
| 18-19 | The articles concerning <i>Folkeraadet</i> which appeared in <i>Verdens Gang</i> , 1897 | 63-64 |
| 20 | <i>La Ronde se déroule</i> . Last page of score | 68 |
| 21 | <i>Margot la Rouge</i> . First page of vocal score (in Ravel's autograph) | 80 |
| 22 | <i>The Song of the High Hills</i> . First page of piano score (in Philip Heseltine's autograph) | 84 |
| 23 | <i>In a Summer Garden</i> . Last page of score | 86 |
| 24 | <i>Poem of Life and Love</i> . First page of score | 96 |
| 25 | <i>A Song of Summer</i> . First page of score (in Eric Fenby's autograph) | 102 |
| 26-27 | Song: <i>Over the Mountains High</i> | 116-117 |
| 28-29 | Song: <i>Hochgebirgsleben</i> | 118-119 |
| 30 | The musical autograph of <i>Skogen gir susende</i> dated '11 Juillet 91' addressed to Bjørnson at Aulestad by Delius. The letter to Bjørnson which Delius sent after the visit which the auto- graph records: it was sent from Grieg's home | 120 |
| 31-32 | Song: <i>Lyse Naetter</i> . Four different versions. (ff 42a, 44a, 46a, 55a). (f 55a is in Jelka Delius's autograph) | 124 & 126 |
| 33-34 | <i>Zanoni</i> . Pages 8-9, as used in <i>Irmelin</i> | 136-137 |
| 35 | Suite for Orchestra. First page of score | 160 |

The Trustees of the late Frederick Delius accord their deepest appreciation to Miss Rachel Lowe for her research into the manuscripts and documents relating to the Delius Trust without which it would not have been possible for this catalogue to have been produced.

INTRODUCTION

Since each human being is unique, the archivist who sets out to catalogue a private collection of material representing one man's life and work must develop a method of classification and description to match the unique problems which inevitably occur.

The manuscripts and other material which comprise Volumes 1-45 as described in this catalogue, come from five accessions received from, or on behalf of, the Delius Trustees between March 1963 and January 1966. All these items, except Volume 45, can be said to have originated from the same source, the Delius house in Grez-sur-Loing: the first and largest accession directly so, having been in the care of the Trustees since the death of the composer's widow in 1935 and the others indirectly via a publisher, a legatee and dealers. The total holding is not large, but it is fully representative of the many categories into which the work of Frederick Delius falls.

With these points in mind it was originally decided to place the works in chronological order and, to allow for the return of further manuscripts from the same source, each volume was foliated separately. Wherever possible, within the chronological framework, works of a similar type were bound together, as in Volume 4 which contains the two early song cycles, *Sakuntala* and *Maud*. However, items received after completion of binding (in 1966) were entered in new volumes subsequently.

An exception to chronological order was also made for works of which there are two or more versions. An instance is to be found in Volume 9 where the two early manuscripts of *Over the Hills and Far Away* are placed concurrently and are followed by the early *Appalachia*, sub-titled *An American Rhapsody, 1896*, even though the latter work was probably composed between the two versions of the former.

Songs, small instrumental pieces, and sketches were placed after the bigger works in Volumes 35-40. Every attempt was made to identify the sketches even if they were only cognate with known material; and, while an early sketch book occupies Volume 38 and sketches for *Paris* form Volume 40, Volume 39 consists of 115 folios of assorted sketches from the vigorous 1880s to the last faltering handwriting of the sketches for *Hassan*.

Items such as the family genealogy and important photocopies made during Sir Thomas Beecham's time as adviser to the Delius Trust, have bearing on the contents of Delius's workroom at Grez and occupy Volumes 41-44, while Volume 45 contains 'Delius Trust, Supplementary Manuscript (i)'.

The term 'Supplementary Manuscript' is being used for manuscripts of great Delian interest, but not definitely associated with the same source as the original accession. But, by the same token, a copy of the lithograph of *Margot la Rouge* given by Delius to Eric Fenby when the latter was working for him at Grez-sur-Loing, is catalogued as Volume 21 next to Delius's own vocal score of the work in the hand of Maurice Ravel.

After due consideration of the type of handling and usage envisaged for the collection, the Trustees decided to store the printed music in portfolios, but to bind the manuscripts for their better protection. Great care was taken to avoid any cutting or obscuring of material. Old bindings, found to be injurious to their contents, were removed, but kept for display purposes, and a fireproof safe has been provided for the shelving of both the portfolios and the bound volumes.

By the Spring of 1965 the music manuscripts received up to that date had been

foliated, inventoried and microfilmed; but the comments and queries of two students, who visited the archive at that time, showed the necessity for a more detailed catalogue to satisfy the interest of serious students of Delius who live at widely spaced points on the globe and seldom within easy distance of London. The result was this detailed catalogue, or calendar, of the manuscript holding and 'Deliana' which includes comparisons of versions, references to published scores and cross-references both to the Delius documents and to findings in other repositories.

A glance at the list of contents preceding the catalogue will show that the archive of the Delius Trust contains all the most important unpublished manuscripts, although several are known to be in private hands and it is possible there may be a few 'strays' with titles not yet recorded in print. As well as a number of fair copies of published works, there are several manuscripts of earlier versions including *Over the Hills and Far Away*, the *Piano Concerto*, *Life's Dance* and *In a Summer Garden*. There are also interesting 'working copies' in short score arranged for Delius by friends and copyists, including that of *A Poem of Life and Love* whose transmutation into *A Song of Summer* from full score via arrangement and dictation, can be seen in Volumes 31, 32 and 33.

As regards the calendar or detailed catalogue, a few points concerning the bibliographical methods used should be mentioned here.

The division of volumes into 'a' and 'b' was avoided as far as possible. Where 'a' and 'b' volumes occur, it was considered advisable to foliate the second volume on from the first to avoid any chance of loss: e.g. Volume 5a which contains the overture *Paa Vidderne* in Delius's holograph and Volume 5b which contains the same work in a copyist's hand.

The method of foliation within each volume has followed the simple rule of foliating each sheet of music paper which has any writing on it, and of giving roman numerals to blank sheets and end papers. This principle was only waived when, as in Volume 31, medial leaves assumed some significance. The recto of each leaf is termed 'a' and the verso 'b'.

In describing titles and autograph headings I have not used inverted commas except where they were part of the original autograph. Delius had a very characteristic, though somewhat erratic, use of punctuation marks.

Simple titles and quotations have been written on one line with vertical lines to indicate line endings in the manuscript. Sometimes to make these titles stand out more clearly from my surrounding text I have prefaced them by a vertical line also. Where any real doubt about the original lay-out of the autograph heading might arise, I have reproduced it as nearly as possible in my typescript. A good example of this practice is the title page for *Sakuntala*, Volume 4, while the poem titles in *Maud*, also Volume 4, show the normal bibliographical practice slightly adapted to my requirements in describing these manuscripts.

The paper sizes have been measured in inches, because at the time they were measured in 1964, this was still standard practice at the British Museum.

For the rest, I have tried to give the necessary external description in each case, and, as far as possible, in the same order; with a brief, general description of the type of manuscript, the autograph, and its date, preceding the details of foliation, composer's pagination, paper type, size and paper marks. After these preliminaries come the description of the title page or pages, other headings, and interesting features of the score.

The enumeration of these external features both identifies and protects manuscripts, but, in this catalogue, bibliography has also been made to serve the purpose of musical detection. New information, so gained, varies from the

finding of Delius's *nom de plume*, 'Paulo audacior' for the Milan competition of 1904, to the possibility that 'The wind sighs in the trees' (*North Country Sketches*) may have been a composer's mis-reading of 'sounds', to such major items as the solution of the discrepancies between Heseltine's account of the career of the opera *The Magic Fountain* and that of Beecham, and the discovery that the first public performance ever of a Delius work was in Oslo (Christiania) in 1891, pre-dating the usual biographical accounts which give Monte Carlo 1893. Much more light has been thrown on the operas in general, and this, in turn, has raised some more problems such as that of the undated manuscript *Le Jardin du Paradis*. Serious students should also find the catalogue's analyses and cross-references helpful in the study of Delius's style and in comparative studies such as that of the works of the English Folk Song School.

Mention is made of Sir Thomas Beecham's library stamp and Dr Berta Geissmar's foliation numbers on certain scores. This library stamp appears at times on items which have belonged to the Delius Trust ever since the death of Mrs Jelka Delius in 1935. The stamp was a safeguard against theft when these items were used by Sir Thomas Beecham for concert purposes and were, for a while, part of his library of scores.

Similarly, Dr Geissmar's foliation numbers, which appear sometimes in pencil along with her initials on the endpaper or first page of a score, probably applied to temporary covers for the works when in use in an orchestral library before a performance. Dr Geissmar was the first person to attempt to sort and list over a thousand letters received and kept by Delius and to try to obtain copies of those which he, in turn, wrote. She also made many translations for Sir Thomas Beecham's use when he was working on his book and our gratitude to her for breaking so much ground should be recorded here.

It remains to thank all those who have helped me with this catalogue.

Firstly, I must thank the staff of the Royal Academy of Music for their hospitality and unflinching courtesy. It is not easy in the overcrowded conditions of present-day London to make room for a manuscript holding and an archivist in a busy teaching establishment, but they managed to maintain both the security of the archive and the sanity of the archivist.

I was fortunate at the outset of my work for the Delius Trust in having the guidance and advice of Miss Pamela Willetts of the British Museum's Department of Manuscripts, and Mr W. H. Stock, then Librarian of the Royal Academy of Music. With them, I determined the broad principles upon which I grouped the manuscripts.

I was still more fortunate in that Mr Eric Fenby, Delius's amanuensis, joined the staff of the Royal Academy of Music in September 1964. With the greatest generosity of spirit he declared himself ready to help me. He has assisted me greatly in the identification of untitled manuscripts and sketches and, by playing through some of the unpublished scores at the pianoforte, has given me many memorable musical experiences.

Then, in the summer of 1965, when the catalogue was ready for checking before typing, Mr Fenby met with a serious accident and was in hospital for a long time. At this point, Mr Robert Threlfall volunteered to help me, and I cannot speak too highly of his assistance. At every point where cross-reference or collating of material had to be effected, he was ready, not only to check my work, but to place at my disposal his own findings. His long interest in the problems of the various versions of *Over the Hills and Far Away*, the *Piano Concerto*, *Life's Dance* and the *Valse* (1890) were of particular value to those volumes; and the

very difficult problems of foliation posed by Volumes 31 and 34 owe their final solution to his patient checking and re-checking. Finally, the tedious tasks of listing orchestration, the concordance of *Idyll* and *Margot la Rouge*, the preparation of the script for the printer and the checking of the volumes as they came back from the binder, could not have been completed in the time at my disposal without Mr Threlfall's loyal and generous co-operation.

Many other people have helped me at various times, either with specific musical and archival problems, or with background research. I regret that space does not permit me to list the ways in which they have helped me, but I must at least list their names: Dr Lionel Carley, archivist to the Delius Trust since 1966; Mr Alan Denson, archivist to the Delius Trust, 1962-1963; Mr James Alldridge and Mr Per Thorstad, translators; Mr Ernest Chapman; Mr John F. Waterhouse; Dr Ian Copley; Mr Christopher Redwood; Mr John Pashby of Sotheby & Co.; Mr D. S. Adams and Mr Martin Hall of Messrs Boosey & Hawkes; Mr Alan Frank of the Oxford University Press; The Headmaster and Music Master of Bradford Grammar School, Yorks., Mr K. Robinson, M.A., and Mr Leslie A. Walsh; Miss Joan Mary Gibbs of the Palaeography Room in the Goldsmiths Library of the University of London; Miss Margaret Crum of the Department of Western Manuscripts, Bodleian Library; Mr R. G. Woods, Deputy Librarian of Southampton University Library; and Mr G. Hampson, Sub-Librarian, Special Collections, in the same university; Mr A. D. Ridge, Provincial Archivist of Alberta, Canada; The Music Department of the Library of Congress; The Librarian of the Royal Norwegian University Library, Oslo; The Royal Norwegian Embassy in London; The Bergen Public Library and the Grieg Trustees; The Director of the Munch Museum, Oslo, and Mr John Boulton Smith; Mr Sigurd Blehr, Mr Hans Heiberg and Mr Per Krohg of Oslo; the legal heirs of the composers Sinding and Holter, and of the violinist, Arvesen; Mr Gunnar Rugstad of the Institute of Musicology in Oslo; The Librarian of the Memorial Library of Music at Stanford University, California, and Mr Julius Preston Barclay of the Division of Special Collections in the same university's libraries; Dr Frances Kinne, Dean of the Faculty of Fine Arts in the University of Jacksonville, Florida, and Mr. William Chalker, Librarian in the same university; Mr Geoffrey Driggers of the Jacksonville Library; Mrs Richmond, Mrs Donahoo, and the late Mr Hugh Alderman of Jacksonville; Professor William Randel of the University of Maine; Mrs Margaret Vessey, the composer's niece; Mrs Derek Hudson, the composer's god-daughter; Miss Margaret Harrison; Mr and Mrs Raymond Bantock; Mr and Mrs Geoffrey Hoare of Pitchcombe, Gloucester; Mr C. W. Orr of Painswick, Gloucester; Dr and Mrs F. N. MacDonald of Bradford, and the many kind citizens of that fine city to whom they introduced me; The Moldenhauer Archive of Evanston, Illinois, USA, and Dr Hans Moldenhauer; The Grainger Centre, University of Melbourne, Australia, Professor George Loughlin, Dr Ian Bonighton and Mrs Jill Humble, the former acting Curator.

It would be impossible to mention all those who have helped me with encouragement at the right moment, but I feel I must mention by name the following: the late Mrs Carice Elgar Blake, Mrs Ursula Vaughan Williams and Mrs Cedric Deller O.B.E., as also the former secretary of the Delius Society of Great Britain, Miss Estelle Palmley.

To Mr Felix Aprahamian who introduced me to the Delius Trust and has shown such enthusiasm for this work, I cannot adequately express my thanks.

Finally, I must record my deep gratitude to Sir Thomas Armstrong and Dr Philip Emanuel, co-Trustee of the Delius Estate, for their constant support in this venture.

RACHEL LOWE

London - Montreal - London

1966-1967-1968

POSTSCRIPT

During my continued absences abroad the descriptions of Vols. 46-49, and several appendices and other details, have been added, in consultation with me, by Robert Threlfall, in order to make the Catalogue as up to date as possible.

R.L.

Perth, W. A. 1973

The Trustees of the Delius Estate gratefully acknowledge permission granted by the present publishers to include excerpts from copyright matter in the following works:

BOOSEY & HAWKES (MUSIC PUBLISHERS) LTD

Appalachia
Piano Concerto
Five Piano Pieces (no. 3)
A Song of Summer
Idyll
Irmelin

FORSYTH BROS. LTD

Légende

OXFORD UNIVERSITY PRESS

La Ronde se déroule

STAINER & BELL LTD

Dreamy Nights
Wine Roses
Violin Concerto

UNIVERSAL EDITION (ALFRED A. KALMUS LTD)

In a Summer Garden
The Song of the High Hills

All remaining music illustrations are copyright by the Delius Trust.

NOTES ON THE METHOD OF DESCRIPTION USED IN THIS CATALOGUE

Each page with any writing on it has been foliated: f stands for folio. e.g. f 1a is the front or 'recto' of the first sheet, while f 1b is the back or 'verso' of the first sheet.

Roman numbers have been given to blank sheets and original endpapers. A numbering such as f 45/46 would mean that two sheets have been pasted together.

DETAILS

When the details of a work are listed, or a number of small works, songs, or sketches are listed in succession, it is generally considered that to note 'a' for 'recto' is unnecessary, but there are points where, to avoid ambiguity, it has been found wiser to do so in this catalogue, e.g.

(i) f 1a-b, followed by a title, means that this work occupies only two sides of one sheet.

(ii) ff 1-69a, indicates that this work ends on the 'recto' of folio 69, and that something else occupies the 'verso' of folio 69. Since the work begins on the 'recto' of f 1 and continues right through a number of succeeding folios no ambiguity will be caused by not noting 'a' after the first folio number. If f 69b were blank, we might list this item as follows: 'ff 1-69. f 69b is blank'. If there is no such note and merely a listing as follows: 'ff 1-69' it may be assumed that folio 69b has been used as the last page of the work. If there is likely to be any doubt, the second folio number in question will be listed with 'b' after it. The context determines the usage.

AMENDMENTS

When amendments to the score have been made by means of pasting small pieces of manuscript paper over existing workings, the amendments are also foliated: e.g. if folio 6 were the sheet affected, and there were three such amendments, the amendments would be foliated ff 7, 8, 9, and the next sheet would be folio 10. Where amendments only affect words in a choral work or vocal score the small pieces of paper used to make them are numbered with roman numerals.

MEDIAL BLANK LEAVES

Sometimes medial blank leaves assume a significance in the foliation of a whole work, and, in such a case, e.g. Volume 31, they have been given foliation numbers instead of roman numerals.

FOLDINGS AND GATHERINGS

The term 'folding' is used in this catalogue to mean a grouping of manuscripts by means of folding them one inside the other. The term 'gathering' is reserved in this catalogue for a 'folding' which has been stitched or gummed at the fold in some fashion.

Concerning the division of volumes into two parts, with separate bindings, e.g. Volume 5a & 5b; and Volume 18a & 18b.

While it is admitted that such a division should be avoided whenever possible, it was decided to divide in these cases for practical purposes, but to keep the same volume number rather than have consecutive numbers because of the identity of the works, the 'b' volume in each case being a copy of the original manuscript in the 'a' volume. It was thought in the case of Volume 5 (*Paa Vidderne*) that the original manuscript might be required for facsimile or engraving purposes, in which case the copy could maintain its place in the

collection under the same volume number. Alternatively, the copy might be used for concert purposes, while the original remained in the archive. The same could be said of Volume 18, Julius Butths' arrangement of *Paris* for four hands, two pianos.

As regards the foliation of a divided volume, it ought to be the rule that the second volume is foliated continuously from the first, for greater security. This was done in the case of Volume 5 and Volume 18.

A NOTE ON DELIUS'S PUNCTUATION AND LINGUISTIC USAGE

Reference was made in the introduction to Delius's erratic, but characteristic use of punctuation. This also applies to his use of language, whether he is writing English, French, German, Italian or Norwegian, and whether he is writing a heading or a marginal comment.

The transcriptions of headings, titles and marginal comments in this catalogue have been made, as far as possible, to copy the original faithfully. A language specialist has been employed to give the transcriptions their final check before the script was prepared for the printer.

CAPITALS. Delius employs capitals in a haphazard fashion.

e.g. '*Birds in the high Hall garden*'. Volume 4, *Maud*.

Hör ich das Liedchen Klingen. Volume 36, Songs.

Quotes were used in the first example and not in the second. In the latter example, '*Klingen*' would normally have a small 'k' and '*Hör*' would have an apostrophe: '*Hör*'.

ACCENTS. These are used erratically in all languages.

e.g. 'più'. This appears both with, and without, the accent.

On the title page of the overture, *Paa Vidderne*, the French version of the title spells 'poème' as '*Poëme*' and leaves 'après' and 'poésie' accentless.

ORDER. German word order is often ignored and an English construction substituted.

e.g. *In English [sic] zu schreiben aus [or auf?]* [the final letter is badly made], instead of '*Auf Englisch auszuschreiben*'.

COMPOUND WORDS. In German Delius frequently separates legitimate compound words.

e.g. Title page for *Mitternachtslied*, where he separates as follows: '*Mitternachts-Lied*' and '*Männer chor*'.

SPELLING. Delius almost invariably used the sign '&' for 'and', 'und', 'et', etc, no matter what the convention of the language used. He often mixed similar words in different languages, as in the word '*English*' above; confused like words, e.g. '*to hear good*' (for 'here'); mis-spelt vowel sounds, e.g. '*The wind sounds in the tries*'; or '*orchestrirt*' instead of 'orchestriert'; and he favoured American spelling in English, especially the '-or' usage for the '-our', e.g. he would probably have spelt 'favoured' as 'favored'.

INVERTED COMMAS. Delius is not consistent over the use of inverted commas, but prefers the German form to the English. This is the only point in which this catalogue standardizes Delius's usage. The English form of inverted comma is used throughout, wherever Delius has used inverted commas.

Plate 1: *Hiawatha*. First page of score

HIAWATHA. Tone poem.

Manuscript full score, in ink over pencil and ink. Delius's autograph, dated 1888. Delius Trust Volume 1, ff 1-37, and (i) (ii) (iii).

Microfilm: spool 1.

Plate 1.

The score is written on 35 sheets of 22-stave music paper, upright format, 13 3/4 x 10 1/2 inches (B & H. Nr. 13 C). [Folios 36-37 follow, *cf inf.*] The sheets would appear to have been double, but to have worn at the fold where they were sewn into five uneven gatherings, inside a binding of mottled black/brown board. Two thin endpapers (ii) and (iii) have been replaced in re-binding.

The original cover has been incorporated into the new Delius Trust binding and the white label on the front cover (foliated i) has been preserved. The original endpaper (iii) had a pressed flower which has stained the manuscript from 30b onwards.

THE LABEL

The label has a patterned edge made by cutting, and bears the title:

Hiawatha
ein Tongedicht für Orchester
nach Longfellow
von
Fritz Delius 1888
Januar.

[*Delius's autograph*]

THE TITLE-PAGE f 1a

'Hiawatha'
ein Tongedicht für Orchester
nach Longfellow's Gedicht
Fritz Delius
1888
Januar

*Ye who love the haunts of Nature
Love the sunshine of the meadow,
Love the shadow of the forest,
Love the wind among the branches,
And the rain shower and the snow storm,
And the rushing of great rivers
Through their palisades of pine trees,
And the thunder in the mountains,
Whose innumerable echoes
Flap like eagles in their eyries:-*

[*Delius's autograph*]

QUOTATIONS DURING THE COURSE OF THE WORK:

f 33 *Westward, westward Hiawatha
Sailed into the fiery sunset
Sailed into the purple vapors
Sailed into the dusk of evening.*

f 33b *Thus departed Hiawatha
Hiawatha thy Beloved
In the glory of the sunset
In the purple mists of evening.*

[*Delius's autograph*]

Note: There were other quotations later deleted with an eraser: e.g. f 1b (p 1), f 11 (p 34), f 25 (p 70).

THE SCORE

The full score begins on the reverse of the title-page, f 1b, and finishes on f 35a.

The work opens in A major with the introductory 14 bars moving over the added sixth on the tonic, F sharp. It ends, not in the tonic key, but in its dominant major, E major.

Second thoughts concerning the opening tempo are indicated. *Lento molto tranquillo* is the original direction in ink. This was allowed to remain in the woodwind, but was deleted in the strings in pencil and, also in pencil, *Tranquillo. Allegretto* was substituted below by Delius. Over the tempo direction in the woodwind he wrote in ink *Langsam & sehr weich*, and subsequently deleted it in pencil.

Rehearsal letters from D to J and from M to Q have been written by Delius in lead pencil at the top of the score and in blue pencil at the foot of the score. Bar lines have been emphasized in blue pencil at tempi changes.

There are some missing pages, which correspond to the missing rehearsal letters A to C inclusive, and K to L inclusive. The composer's pagination is consecutive, beginning at f 1b as the page one of the score, but he skips from '3' to '18', and his '18' is only our folio three. The music does not follow on, and an unknown hand has written a pencil query mark above the first bar of folio three.

f 3 is the end of a stitched gathering of which f 1 is the beginning, while f 2 was found to be loose. This strengthens the assumption that 7 leaves are missing between p 3 and p 18 [rehearsal letters A to C]. There is a similar discrepancy in the composer's pagination later in the score, where his page numbering leaps from 45 to 54 (E major p 45; B minor p 54), his page 45 being f 16b and his page 46 being f 17a. Folios 16 and 17 are a double sheet of music paper, suggesting the inner part of a gathering has been removed, and that 4 leaves or 2 double leaves are missing here between rehearsal letters K to L inclusive.

There are some pencilled remarks which appear to be in Delius's hand:

f 5 At rehearsal letter E *Trombones* [one word illegible].

f 11 At the top a remark: *in B flat 22*.

B flat refers to the clarinet part originally designed for 'A'. Cf foot-note about *Paris* theme.

f 16b At the space for the harp part a pencilled treble voice and faint remains of the word *piano* in the margin, while over it is scribbled *last part*, again in Delius's hand.

f 29b Two bars before Q: (*Slow Movement*). [Delius's brackets].

A number of deletions and queries occur for which mauve marking pencil, lead pencil and ink are used, e.g.:

f 1b and f 2 a and b Horn in E part.

f 2b Clarinet in A, one bar only deleted; (mauve marking pencil).

ff 5b and 6a Harp arpeggii deleted in lead pencil.

f 6b A pencilled query in margin concerning the string parts.

f 9b Bar 4 deleted in all parts in ink and pencil.

An insertion occurs on f 31b in the flute part: 4 bars in pencil at rehearsal letter R.

Another hand has pencilled *Schluss* at the top of f 32b, possibly indicating 'concluding section' rather than 'end'.

The general appearance of the score suggests that it has had a rehearsal performance of some sort, for, in addition to the emphasized bar lines and margins, to aid the eye, the instruments have been bracketed in lead pencil. The composer might have heard the work in rehearsal at Leipzig before he left the conservatory in April 1888, or the work might have been one of the items he

rehearsed when he visited Leipzig in the summer of 1890: cf. Delius Archive: Delius to Grieg, letter 22 (42), from Jersey.

The work is mentioned by name in Delius's letter 13 (24) to Grieg, New Year's Eve 1888/9: '... were you not right in saying you would get to hear the symphonic poem *Hiawatha*. I have written to Mr Manns about it ...'

In the event it would appear that it was the suite *Florida* which Delius sent to Manns. In a letter of 14 March 1889, to Delius, Manns regrets that he cannot accept *Florida* as he is heavily committed in other directions, and he is therefore returning the score.

LINKS WITH OTHER WORKS.

f 6b and f 16b pp 25 and 45 are reminiscent of Wagner's *Siegfried Idyll*. ff 20-21. This music is in the same mould as the third movement of the *Florida Suite*-1887-8; the tribal 'business'-tom-tom effects, etc.

f 11 p 34. Compare the oboe part with the viola theme in *Paris*, rehearsal letter H.

Two more leaves occur in this volume after the score, ff 36-37. They are the same size and make of paper as the score and form part of the final stitched gathering. f 36 is blank except for the mark of a pressed flower. f 37b has a short score pencil sketch of 9 bars in 6/8 time in the manner of an air with semi-quaver accompaniment, and a second short score pencil sketch of 3 bars, of which 2 bars are in common time (quasi 2/2) and the last bar has a prevailing triplet pattern, and a mixed time signature, viz: $\frac{6}{8}$. As written it should be a time signature of 12/8.

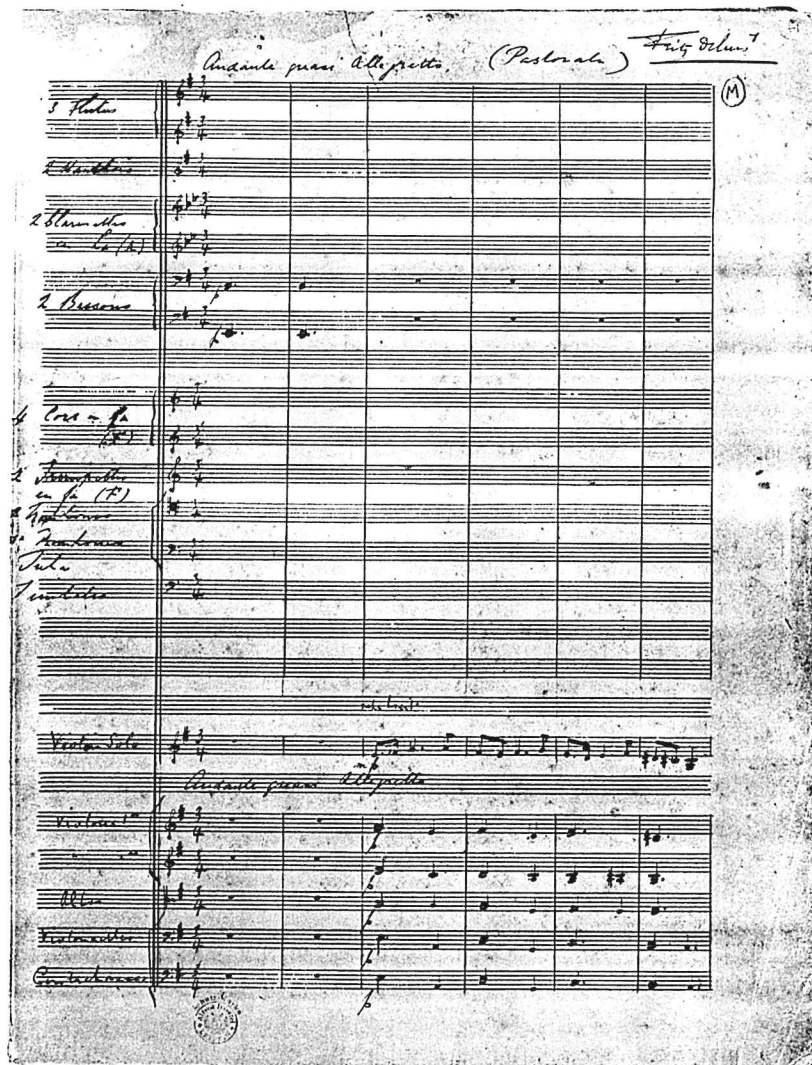


Plate 3: Suite for Violin and Orchestra. First page of score, headed 'Pastorale'

SUITE FOR VIOLIN AND ORCHESTRA with first movement entitled *Pastorale*.

This work is a manuscript full score, with separate violin part. Written in ink over pencil with ruled bar lines in ink, it is in Delius's autograph, but undated. It is traditionally dated 1888 and the evidence of the autograph and the musical style supports this dating. (Concerning this traditional dating see the notes below the bibliographical description.)

Delius Trust Volume 3, ff 1-51, and (i)

Microfilm: spool 1.

Plate 3

The manuscript was found unbound and falls into two sections, the full score and the violin part. The full score is written on 10 double and 6 single sheets of 24-stave music paper. The violin part, pp 1-8, is written on 3 double sheets of 14-stave music paper.

Both types of paper used are upright format, the score being 14 × 10½ inches (Schutz-Marke, Alfred Dörfel, Leipzig), and the violin part being 13¾ × 10½ inches, but without a maker's or vendor's stamp. There is no title-page.

The movement headings are all in Delius's autograph and his signature appears alongside the heading of the first movement in the upper right hand margin of the score, *Fritz Delius*.

THE FULL SCORE ff 1-46b

ff 1a-11a pp 1-21: *Andante quasi Allegretto* ('Pastorale') E minor.

ff 12a-24a pp 22-46: *Allegro molto vivace* ('Intermezzo') C major.

ff 25b-34b pp 47-65: *Adagio cantabile* ['Elegie'] G major.

ff 35a-46b pp 66-89: *Allegro animato* G minor.

ff 11b and 24b are blank.

f 25a can be seen to have once been p 21 and it has a 3-bar ending of Movement 1 deleted.

f 25b is p 47. Pages 47-58 show signs of re-numbering, and the pencil mark under the ink re-numbering on f 25b shows that it was originally p 22. This indicates that "Intermezzo" was inserted at this point after Movement 3 had been begun, and this necessitated a new page 21.

Movement 3 can be seen to have been headed 'Elegie', which, despite subsequent erasure, shows through in a good light.

There are no pencil marks in the full score, although there are some deletions by erasure and the three-bar deletion in ink on f 25b already mentioned.

THE VIOLIN PART ff 47-50

The movements are headed differently from the full score, showing perhaps second thoughts concerning tempi. The pages are unnumbered.

(1) *Andante*, (2) *Allegro vivace*, (3) *Andante*, (4) *Allegro animato*.

Bowings and fingerings have been inserted in black and blue pencil. There is evidence of a second hand in the pencilled instructions concerning style and dynamics.

f 49b has seven bars of pencil sketch (violin double stoppings) after the first movement finishes. f 51 is blank except for two short re-workings of passages from f 50.

The double sheet of which f 47 is the first half is headed: *Pastorale* in the centre. This may have given rise to the title 'Pastorale' for the whole work as listed by Philip Heseltine (Peter Warlock). The other half of this double sheet is blank and was given a roman numeral at the time of cataloguing, (i).

This work is listed by Heseltine as having been composed in 1888. As noted above he calls it 'Pastorale'.

Beecham does not mention it in his chapter on this period, but refers back to it on page 173 along with the early (1892) sonata for violin and piano. He calls it 'Suite for Violin and Orchestra'.

The only written evidence for the year 1888 comprises the letters of Sinding to Delius and the correspondence of Grieg and Delius, and there is no specific mention of a suite for violin and orchestra or of a 'Pastorale'. A work for string orchestra, unspecified, and another for orchestra, also unspecified, are mentioned. Stylistically, and autographically, this suite would seem to suit Heseltine's date rather than a later one. By early 1889 Delius saw a good deal of Arvesen, the violinist, and together they studied Grieg's C minor sonata. It would seem a likely time for Delius to have tried to write something for Arvesen himself, and the markings in the violin part suggest that it was played by someone other than Delius.

RHAPSODIC VARIATIONS FOR FULL ORCHESTRA.

Manuscript full score in ink over pencil and in pencil, Delius's autograph dated 1888.

Delius Trust Volume 3, ff 52-68, with blank music sheets (ii) (iii) (iv) following after f 68.

Microfilm: spool 1.

This work was found unbound and written on 10 double sheets of 22-stave music paper arranged in two groups of five, upright format, 14 × 10½ inches, (C. A. Klemm, A. no. 7, with a crown device).

THE TITLE-PAGE f 52a

[*Delius's autograph in ink*]

Rhapsodische Variationen
für grosses Orchester
von Fritz Delius

St. Malo.
September 1888.

THE SCORE ff 52b-68a

This is paginated consecutively by the composer as pp 1-32. The composer's page numbers will be used in the following description.

The theme, in E major, and in 6/8 time is composed of four 3-bar phrases arranged in the pattern, a, b, a, b, and is given out initially by four horns in E.

Ex. 1

Cor. *(col'9)* *(2nd time)*

The horns are immediately answered by two trumpets in E and two tenor trombones who play the tune in inversion, after which the horns reply with a shortened version of the original tune, phrases one and four only. Seven variations follow, in which there is no change of key or pitch but variety of rhythmic and orchestral treatment.

Variation I pp 5-9: *Tranquillo*; II pp 9-12: *Animato* 3/4; III pp 13-15: *Alla Negra, vivace ma non troppo*; IV pp 15-20: *Eleganza* [a waltz]; V pp 21-26: *Alla breve taktiren. Agitato*; VI pp 26-30: *Lento, con gravita ed molto espressione* 4/4; VII pp 30-unfinished: *Poco animato*. (The tune divided into quavers becomes a counterpoint to a new tune). The score from p 30, viz. pp 31 and 32, is written in pencil.

AUS DEM VOLKSLEBEN (NUMBER 2). Edvard Grieg, opus 19, no. 2, arranged for full orchestra by Frederick Delius.

Manuscript full score in pencil, Delius's autograph dated 1889.

Delius Trust Volume 3, ff 69-78.

Microfilm: spool 1.

This work was found unbound and written on 5 double sheets of 20-stave music paper, upright format, $13\frac{1}{2} \times 10\frac{1}{2}$ inches. The paper is very faintly stamped with an oblong device which suggests the Lard Esnault paper of later manuscripts in this accession. Delius has ruled the bar lines throughout in pencil.

THE TITLE-PAGE f 69a

[Delius's autograph in pencil]

Aus dem Volksleben
Humoresken von
Edvard Grieg
No. 2.
Norwegischer Brautzug im Vorüberziehen
Orchestriert von Fritz Delius
(1e 2 Dec^{ber} 1889)

[The bracket is Delius's]

THE SCORE

The composer has numbered the pages consecutively pp 1-18. f 69b is p 1 of the score.

f 78a is p 18. p 18 verso, f 78b, a full score working in E major, headed *Maestoso* has been deleted. This is also in pencil.

The image shows a page of handwritten musical notation on five double-staff systems. The text is written in cursive ink. At the top, it reads "Sakuntala" followed by "Indischer Scherzstück mit Ballett" and "Fritz Delius (Hilgen Druckmann)". Below this, it says "für Tenor Solenne + Orchester". The signature "Fritz Delius" and the year "1889" are written on the right side of the second staff. The bottom half of the page contains German lyrics written in cursive, with some lines underlined. The lyrics are: "Nicht du nimmst den Ring in dem Stein, / Duschanta selbst / Nimm ihn hinein! / Und ob er den reissenden Strom auch staut, / Er bringt den Ring mit in den Stein, / Duschanta im Palmenkame / Will frohen der Jagd! / Und ach, an dem lat-schlingigen Band / Stirbt die Gazelle durch seine Hand. / Sakuntala! Sakuntala".

Plate 4: Sakuntala. Title-page

7
Andante, molto tranquillo
Sakuntala. (Nach Holger Drachmann)

3^o Flute
2 Oboes
2 Clarinetts
Cor Anglais
2 Bassoonen
Bass Clarinette
Corns in Fa
2 Hornes
2 Trompeten
Trombone
Violinen
Violen
V. Cellen
Cimbassone

Plate 5: Sakuntala. First page of score

SAKUNTALA Poem by Holger Drachmann set for tenor voice and full orchestra. Manuscript full score in ink and ink over pencil, Delius's autograph dated 1889. Also a separate tenor part in his hand.

Delius Trust Volume 4, ff 1-14; tenor part: ff 15-16.

Microfilm: spool 1.

Plates 4-5

This manuscript was found unbound, inside a pink paper folder, with a title in Jelka Delius's handwriting:

DELIUS (1889) 'Sakuntala' | Tenor & orchestra | Full score & tenor part.

The full score is written on 7 double sheets of 20-stave music paper, upright format, 13 $\frac{3}{4}$ × 10 $\frac{1}{2}$ inches, (Lard Esnault, 25 Rue Feydeau, oblong stamp). The separate tenor part is written on 1 double sheet of 10-stave music paper, upright format, 13 $\frac{1}{2}$ × 10 inches, but having no maker's or vendor's device.

There are two title-pages.

FIRST TITLE-PAGE f 1a

'Sakuntala'
(gedicht von Holger Drachmann)
Fritz Delius

On the reverse of this leaf, f 1b, the poem is written in German as far as verse three.

SECOND TITLE-PAGE f 2a

After the title of the poem, a sub-title is deleted with one stroke of the pen, viz:

'Sakuntala' (~~Indisches Schauspiel nach Kalidasa~~)
(Gedicht von Holger Drachmann)
für Tenor Stimme & Orchester
von
Fritz Delius
1889.

[Delius's deletion, and brackets]

Verse four of the poem is written below the title.

THE FULL SCORE

There are no deletions or alterations. The score is beautifully written in ink and ink over pencil, with ruled ink barlines. Both sides of each leaf have been used, and numbered consecutively by the composer, pp 1-25, beginning from f 2 verso. f 2 verso is headed *Sakuntala (Nach Holger Drachmann)*.

THE SEPARATE TENOR PART

There are no deletions, alterations or other markings, and the part is written on both sides of ff 15 and 16.

Plate 6: Maud. 'Come into the garden, Maud'. First page of score

MAUD. Song cycle for tenor voice and full orchestra to Tennyson's words.

Manuscript full score, ink over pencil, Delius's autograph dated 1891.

Delius Trust Volume 4, ff 17-71.

Microfilm: spool 4.

Plate 6

The manuscript was found unbound. It is written on 26 double and 3 single sheets of 24-stave music paper. Two of the three single sheets would appear to have been a double sheet now worn at the fold. The paper is upright format, 14 × 10½ inches (Alfred Dörrfel, Schutz-Marke, Leipzig).

The work comprises five of the Tennyson *Maud* poems. It is a beautifully written manuscript with ruled bar-lines in ink. Occasional dynamics have remained in pencil, but, except for a few lightly pencilled additions in harp and woodwind in 'Come into the Garden, Maud', there are no alterations or deletions and no other markings.

Delius has paginated each poem afresh from page one, and has left no indication of the order in which he intended them to be sung.

The poems were found in the following order in February, 1965: *Come into the garden, Maud*, pp 1-50; *Birds in the high hall garden*, pp 1-20; *Go not happy day*, pp 1-12; *Rivulet crossing my ground*, pp 1-10; *I was walking a mile*, pp 1-12.

There is no comprehensive title-page for the whole work. Three songs have their own, separate title-pages, while the remaining two have titles at the top of the first page of the score.

In August 1965 it was decided that for permanent arrangement when the collection was bound into volumes, the order given by Sir Thomas Beecham in his *Delius*, p 59, would give the best musical results; even though his categorical statement that this was the order intended by Delius is not born out by the manuscript as it was found in 1965, or as it was listed by Philip Heseltine in 1923. All three arrangements differ from the original order in Tennyson's poem.

Beecham's order is not only more satisfactory musically, but allows for the fact that the scoring of the song cycle is never quite complete, and most obviously incomplete in the last movement.

TENNYSON'S order: *I was walking a mile*; *Birds in the high hall garden*; *Go not happy day*; *Rivulet crossing my ground*; *Come into the garden, Maud*.

HESELTINE'S order: *Come into the garden, Maud*; *Go not happy day*; *I was walking a mile*; *Birds in the high hall garden*; *Rivulet crossing my ground*.

BEECHAM'S order, with the foliation to be found in the Delius Trust Volume 4: *Birds in the high hall garden*, E major *Con moto ed calore*: ff 17a-26b pp 1-20; *I was walking a mile*, C major *Andante con tristezza*: ff 27a-32b pp 1-12; *Go not happy day*, G major *Allegro ma non troppo*. ff 33a-39b pp 1-12 (Title-page f 33a, f 33b is blank); *Rivulet crossing my ground*, F major *Tranquillo*: ff 40-45a pp 1-10 (Title-page f 40a; f 45b is blank); *Come into the garden, Maud*, G major: ff 46a-71b pp 1-50 (Title-page f 46a).

TITLE-PAGES

f 33a['Maud'] ['Go not happy day'] Fritz Delius | 1891 |

f 40a['Maud'] ['Rivulet crossing my ground'] Fritz Delius | 1891 |

f 46a['Come into the Garden, Maud'] Fritz Delius | 1891 |

HEADINGS

f 17a['Birds in the high Hall garden'] *Con moto ed calore* |

f 27a['I was walking a mile'] *Andante con tristezza* |

43
Allegro, ma non troppo,
Flauto

Piccolo
Flauto
Oboe
Clarinet
Bassoon
Trumpet
Trombone
Horn
Tuba
Snare Drum
Cymbals
Triangle
Violin I
Violin II
Viola
Cello

Plate 7: Paa Vidderne (overture). First page of score

PAA VIDDERNE. Concert overture (symphonic poem) for full orchestra, also known as 'Sur les Cimes' and 'On the Heights'.

Manuscript full score in Delius's autograph, in ink and ink over pencil, dated 1892.

Delius Trust Volume 5.

Microfilm: spool 1:

Plates 7-8

The internal evidence of the score itemized below suggests that this manuscript is substantially the same as was used at the concert in Christiania, 10 October 1891, by the conductor Iver Holter, where it was billed on the programme as: Delius, Fritz: 'Paa Vidderne'. Concertouverture for stort Orkester. (Iste Gang) Manuskript.

The amendments which gave rise to the 1892 dating would appear to be in the direction of condensation, and in preparation for the performance at Monte Carlo in February 1894.* Until the discovery of the 1891 programme in 1964 by the Institute of Musicology in Oslo, it was always presumed that the Monte Carlo performance was the first performance ever, of any Delius work, apart from private student performances in Leipzig. Only one more performance has been given so far (1973) and that was at the 1946 Delius Festival under Sir Thomas Beecham for whom the second copy of this work in the Delius Trust Volume 5 was prepared. At that festival the work was erroneously billed as 'Under the Pines' although this was corrected in the programme on the day. The programme made a further error in calling the 1946 performance its first, when in reality it was its third hearing.

According to the Grieg/Delius and Holter/Delius letters (see below), the work was first composed in 1890, notwithstanding the 1892 date on the score.

The manuscript was found bound into a brown paper cover with a green paper spine. It is written on 30 sheets of 26-stave music paper, upright format, $13\frac{1}{2} \times 10\frac{1}{2}$ inches, with an extra title-page, f 1. A label in a copyist's hand: *Delius, On the Mountains*/(Autograph).

THE TITLE-PAGES

There are two title-pages, the first one being loose from the rest of the work, upright format, $13\frac{1}{2} \times 10\frac{1}{2}$ inches, 24-stave music paper, with the Lard, Rue Feydeau, Paris, oval stamp.

The general appearance and rough edge of this title-page, f 1, suggests that it was originally one half of a double sheet used to cover the work, and of which the blank half is now missing. It has no date and no composer's name, although it is in the composer's autograph.

'Paa Vidderne'|(Auf dem Hochgebirg)|(Symphonische Dichtung)|
|(nach Henrik Ibsen)|

Above this central title, and in the same black ink is written: 'Sur les Cimes'

Below this central title in blue-black ink is written:

['On the mountains']|Symphonic Poem|after Henrik Ibsen's|
|Paa Vidderne.]

Below the titles another hand has written in pencil: 'return to John F. Runciman, 1 Nassau House, Shaftesbury Avenue, W.' f 1b is blank.

*Delius's biographers, beginning with Heseltine in 1923, have hitherto given 1893 as the year in which this concert took place. I am indebted to Lionel Carley for pointing out that it was in fact given a year later, towards the close of the 1893-94 Monte Carlo concert season.

Warmuths Kgl. Hof-Musikhandel og Concertbureau.

Musikforeningens

1^{ste} Concert

Lørdag den 10de Oktober 1891 Kl. 8
i Tivolis Cirkuslokale

under Ledelse af

Hr. Iver Holter

og under Medvirkning af

**Hr. Violinist Fred. Frederiksen og
Hr. Barytonsanger Salomon Smith.**

Program.

1. **Holter, Iver:** Suite for stort Orkester efter Musikken til „Göta v. Berlichingen“.
a. Hyldningsmarsch.
b. Stilleben, Menuet i gammel Stil.
c. Scene i Skoven.
d. Erotik.
e. Vehmgericht.
f. Festligt Optog. } Manuskript
1ste Gang.
2. **Raff, Joach.:** Concert for Violin med Orkester (1ste Sats).
Hr. Fredrik Frederiksen.
3. **Wagner, Rich.:** Wotans Abschied und Feuerzauber for Baryton med Orkester (1ste Gang). Hr. Salomon Smith.
4. a. **Wagner-Willhelmj:** Romanze med Orkester.
b. **Popper, David:** Elfentanz med Orkester.
Hr. Fredrik Frederiksen.
5. a. **Sjögren, Emil:** Bergmanden.
b. **Elling, Cath.:** Jeg vil ud. Hr. Salomon Smith.
6. **Delius, Fritz:** „Paa Vidderne“. Concertouverture for stort Orkester. (1ste Gang) Manuskript.
Accompagnator: Hr. Albert Rielling.

Piano fra Warmuth's Pianolager.

Plate 8: The programme of the 1891 Concert in Christiania at which *Paa Vidderne* was given

THE SECOND TITLE-PAGE f2.

This is the proper title page bearing the composer's name, the date, and the verse on which the work is based. It is written in the beautiful copperplate hand the composer could affect at that time. The ink throughout appears to be the same quality of black, except for the French title which is blue-black and, placed below the poem instead of below the other titles, appears to have been added in preparation for the Monte Carlo performance.

‘Paa Vidderne’

(Auf dem Hochgebirg)

Symphonische Dichtung

nach dem Gedicht von Henrik Ibsen|Fritz Delius|1892.

‘Nun bin ich gestählt, ich folg’ dem Gebot:

Ich soll auf der Höhe wandern!

Mein Leben im Thal – für immer tot –

Hier oben Gott und ein Morgenrot –

Dort unten tappén die andern!’

‘sur les cimes’

Poème Symphonique

d’apres une Poesie de Henrik Ibsen

Translation: Now with steel strength I follow my fate:

The high-hills willingly-traverse!

My lowland life – for ever dead –

Here on the heights is God and Dawn’s light –

While below in shadow the others stumble!

The composer’s pagination, deletions and use of ink and ink over pencil.

The verso of f2 is pasted onto the recto of f3, thus making f3b the first page of the full score. f4 was once the composer’s page 4 but it has been altered to 2 indicating pages 2 and 3 of the score were deleted and a new page pasted over page 1. The composer then omitted to alter his old pagination and his page 5 still follows on after the new page 2, old page 4. The new page 1 (f3) of the score is written in plain ink while the remaining score is written in ink over pencil. The original numbers on the pages were also ink over pencil and the new ones plain ink.

The same alteration occurs at the identical place in the recapitulation, where f19 and f20 are pasted together. † From f20, the composer’s old number 37, the pages were re-numbered to the end, but, having forgotten to alter them before this point they are still two behind their correct numbering. Another hand has altered the last page 55 to 53 on this account.

REHEARSAL LETTERS AND OTHER MARKINGS

Rehearsal letters in blue pencil appear to be in Delius’s hand by comparison with other scores. Where he has omitted to couple instruments together in the margin, these brackets have been added in blue pencil, as also accidentals and phrasings while markings added in black are more often concerned with tempi, dynamics and writing in the names of instruments where these are not immediately discernible to the eye. Occasionally it is possible to detect Delius’s hand, as on f28 where he writes *Battre à deux temps*, but the writing of the names of instruments already noted, is not in his hand, and bears a resemblance to Iver Holter’s autograph as found in his letters to Delius.

This score is another example of the beautifully written early scores of Delius.

†: at the point corresponding to bar 2 on f4a (p2).

He abandoned it; but a skeleton of the opening subject appears as the principal theme of the third movement 'Allegro con moto' of the 1892 *Sonata in B* for violin and piano, accompanied by its full version in the left hand of the piano part.

The theme appears again, transfigured, in *The Song of the High Hills* where, set for wordless tenor voices in the Lydian mode, it weaves a gentle counter-theme of climbing upwards towards the mystic *a capella* voices of the hills themselves.



Ex. 2b THE SONG OF THE HIGH HILLS



PAA VIDDERNE. *Second copy in a copyist's hand in blue-black and blue ink.* This is bound separately as Delius Trust Volume 5b, but with foliation following on from Volume 5a, viz: ff 31–56.

This copy was made for Sir Thomas Beecham and bears his dynamic markings throughout in blue pencil.

The original binding was of mottled blue boards, with the title written by a copyist on a label:

Paa Vidderne|On the Mountains|Symph. Poem|by|Fred. Delius|(1892)|

The title-page is half of a double sheet of white music paper, 24-stave (G. Schirmer Imperial Brand, no. 6, printed in U.S.A.), f 56 is the other half of this double sheet.

The rest of the score is written on 24-stave music paper, to the same size, upright format, $14\frac{1}{4} \times 10\frac{1}{2}$ inches, but cream laid and having no maker's or vendor's markings.

The reverse of the title-page is blank and the full score begins with f 32a and ends on f 56a. The copyist's pagination correctly numbers the score pp 3–51.

The title-page gives the Norwegian, German, French and English titles, with the description in German only:

['Symphonische Dichtung|nach dem Gedicht von Henrik Ibsen| von|

|Fritz Delius (1892).']

and below the description, the verse of the poem in German as on the original score.

THE MAGIC FOUNTAIN. Opera.

Manuscript full score, in ink, Delius's autograph, undated. On the evidence of the Delius correspondence this was composed between 1893 and 1896. (For details, *cf inf.*)

Delius Trust Volume 6, ff 1–118 with short score sketches ff 119–120.

Microfilm: spool 1.

Plate 9

The score was found unbound and is written on 58 double sheets of 34-stave music paper, $15\frac{3}{4} \times 11\frac{3}{4}$ inches, upright format. The foliation ff 1–118 is arrived at on account of two re-workings pasted in by the composer. The first of these occurs on f 69 verso where a fresh half sheet of music paper, fully scored, has been pasted over the original page. These two re-workings are foliated f 70 and f 78 respectively. Blank pages occur on the verso of f 38, f 40, f 71, f 79, and f 118. There is no title-page and no title on the score itself.

At one time, the work appears to have had a rough covering of cream cardboard, of which only half survived at the time of cataloguing. It bore a title, in pencil, in Mrs Delius's hand:

Wunderborn|Magic Fountain|Act I|Orchestral Score.

On examination the score was found to contain all three acts.

The cover had also been used for the Danish songs at one time as the name 'I. P. Jacobsen' occurs in the centre, in ink, in an unknown hand. Evidence of the work having been catalogued by Dr Geissmar, also occurs. In the left-hand corner of this cover she wrote 31a (B.G.) and in the right hand corner 606, her foliation(?) number for the work, as *Fol 606* occurs in her hand, in pencil at the top of the first page of the score. *cf* Introduction, page 11.

THE SCORE

The acts have not been headed as such, but the composer has re-paginated each act from page 1, i.e. *Act I*: pp 1–74 (Overture pp 1–4) ff 1a–38a; *Act II*: pp 1–69 (Overture pp 1–3) ff 39a–72b; *Act III*: pp 1–68 (Overture pp 1–11) ff 73a–118a.

Delius has written a very full scenic description before each act, and every stage direction and curtain is described with the same eye for detail. On the evidence of his correspondence with Mrs Jutta Bell-Ranske, Delius consulted her a great deal in the early stages of writing the libretto, but in the end the final draft was his own. Both the libretto and the stage directions and descriptions are in a very imaginative but extremely stilted and somewhat archaic English. Though probably accidental in the stage directions, it may well have been deliberate in the text in order to reproduce the atmosphere of the sixteenth century. Although the hero was finally called Solana (or Solano?), the story is that of Ponce de León, the first discoverer of Florida, who was searching for the fountain of perpetual youth. The sketch of the early draft for the libretto, foliated as f 50 in the Delius Trust Volume 39, shows that Delius originally called his hero Ponce, while his heroine was Nadgia. That he later decided to change the emphasis from the Spanish discovery to the plight of the Indians under the Conquistadores, and even called the opera at this point 'Watawa' (his eventual name for the Indian heroine), is made clear in a letter to Mrs Bell-Ranske, 11 July 1894. A further letter to Mrs Bell-Ranske, dated 29 July 1894 states that he was designing it to be the first of a trilogy to enshrine the Indians, the Negroes and the Gypsies. His reading of Chateaubriand and Fenimore Cooper, outlined to Mrs Bell, shows that he was attracted by the idea of the 'noble savage'.

Scene I. On board the schooner and during sunrise - the preparing the
 sails - the raising of the mainmast - the first part of the ship which
 seems to come by the boat - an evening in the position - Selma enters
 walking in a comb, at a table covered with green cloths and lights. She is
 especially absorbed in an old book - going from before her and seems to be
 dead to anything else. She looks pale and weary, Selma complains
 about the storm part of the ship. Dead calm.

Slow and mysteriously

Plate 9: *The Magic Fountain*. The page with stage directions for Act I

The score has no rehearsal marks or pencil alterations. A few pencil workings have been left in the score: ff 1a, 1b, 32b, 33a.

Two short score sketches in ink on small pieces of manuscript have been foliated ff 119–120. At the top of f 119a Delius has written 'for 3rd Act', and on f 119b 'Swamps'. On f 120a there is an almost illegible word which might be 'Florida' but has no connection with the published suite and f 120b leads into a call of 'Watawa'. f 119b has the germ of the 'Florida' theme of Act I. These represent the earliest type of sketches on 2 staves: cf *Zanoni*, Volume 39; which Delius habitually made for an opera project.

This work has never been performed. It was offered both to Prague and Weimar. Heseltine, p 53, mentions Weimar, but dates the composition simply as 1893. He also states that the composer's own capacity for self criticism was his reason for withdrawing the work from Weimar. Beecham, finding no evidence at Weimar for the opera's consideration there and thinking the date in Heseltine to be wrong, maintained the story was a 'pretty tale'. On the evidence of the Grieg and Sinding letters he found that the work had definitely been under consideration at Prague from 24 December 1895 to 10 January 1896, after which no further mention of the work is found in the letters. (Beecham: pp 65–66, 71–72.) Had Beecham seen the Delius to Mrs Bell-Ranske letters housed in Jacksonville, Florida, he would have seen that Delius's oral communication to Heseltine on the subject of Weimar, though wrong in date, was right in fact: Weimar, to this day, has no record of the work being received, but, on 15 July 1896, Delius wrote to Mrs Bell-Ranske: 'The Magic Fountain is on the list for Weimar . . .' In that same letter he tells her that he has fully orchestrated the first act of *Koanga*. He has already told her about this in January and February of 1896 and on 25 February he said: . . . 'it is more of an opera than the last one' . . . This shows his feeling of dissatisfaction with *The Magic Fountain* and suggests that the story of its withdrawal from Weimar by the composer himself is substantially true.

Mr Christopher Redwood, then of the Trinity College of Music, London, writing a thesis on Delius's operas in 1965, wrote both to Weimar and Prague and found no mention of the work at either place during the appropriate decade cf *Nationaltheater Weimar, Records 1889–98*; *The History of the German Theatre in Prague, (Geschichte der Deutschen Bühnen in Prag)* by Rosenheim. It is possible that the work was considered privately by Hennings in Prague and Lassen in Weimar.

LINKS WITH OTHER WORKS

Page references are to the manuscript vocal score in the case of *The Magic Fountain*, cf Delius Trust Volume 7.

(i) The theme which represents the first sight of the shore of Florida and occurs at that point in Act I, and also at bar 17 of the overture to Act I, is the opening theme of Movement I: 'Daybreak' from the *Florida Suite* of 1888. It might be said to be Delius's 'New World' theme.

(ii) The Indian war dance in Act II (Vocal score, pp 90–96) is, in the orchestral part, the same as the climax of the dance in *Florida*'s third movement, 'Sunset', (full score, pp 82 *et seq.*)

(iii) Beecham p 66: 'The theme which introduces Watawa, or rather the first two bars of it, were afterwards used by Delius by way of reminiscence at the beginning of the final section of *Sea Drift*, where the voice sings of lost, happy days.'

(iv) Beecham p 99: 'This (the third act of the opera *Koanga*) I have little doubt was inspired by his recent Florida trip: for in the introduction to it we find about a hundred bars lifted bodily from the earlier opera.' cf Introduction to Act II: *The Magic Fountain*. Vocal score, p 66.

(v) *The Magic Fountain* Vocal score p 122 end of Act II 'The Scene slowly changes to the depth of the glades' ... cf *Florida Suite* Movement III.

THE MAGIC FOUNTAIN. Opera (Vocal Score).

Manuscript vocal score arranged by Eric Fenby and in his autograph. Undated, this manuscript was made in 1953.

Delius Trust Volume 7, ff 1-97 and (i)

Microfilm: spool 1

This manuscript is written in black ink on 48 double sheets and 1 single sheet of 12-stave music paper, upright format, 12 x 9½ inches. The sheets have been written on both sides except for f 33b and f 63b which are blank. A whole blank sheet, both recto and verso, has been left between f 33 and f 34. This has been given the roman numeral (i).

Eric Fenby has numbered the pages of the score pp 1-192.

There is no title-page and no heading.
f 1 simply reads as follows above the first line of score:

Act I | Vocal score by Eric Fenby. |

(Note: A small repair made with Sellotape was found on f 41 at the top.)

LÉGENDE FOR VIOLIN AND ORCHESTRA

Manuscript full score, in ink and ink over pencil, dated 1895, in Delius's autograph.

Delius Trust Volume 8, ff 1-18 and (i).

Microfilm: spool 1.

Platè 10.

The score was found in a red cloth board binding supplied by Sir Thomas Beecham. It is written on both sides of 8½ double sheets of 22-stave music paper, upright format, 13½ x 10½ inches, bearing no maker's or vendor's mark. Paginated consecutively by the composer, pp 1-34, the score is foliated for the catalogue, ff 2-18. The title page, f 1, is a single sheet of 18-stave music paper, upright format, 13½ x 10½ inches (Lard, Rue Feydeau, Paris; oval stamp). The verso of f 1 (f 1b) is blank. A blank music sheet at the end of the volume is the other half of f 2 and at the time of cataloguing this was numbered with the roman numeral (i).

THE TITLE-PAGE

Partition d'Orchestre

'Legende'

Frédéric Delius

pour Violon & Orchestre

Paris 1895.

[Delius's autograph]

Note: 'Frederick' has been added at a later date over an erasure.

At this time he was still using the name given him by his parents: 'Fritz', cf *inf.*

THE HEADING OF THE FIRST PAGE OF FULL SCORE, f 2.

Legende | Fritz Delius

REHEARSAL LETTERS AND OTHER MARKINGS

Delius has added rehearsal letters in blue pencil. Nuances have been added in blue, black and red pencil. Conductor's markings and remarks are found in both black and blue pencil. Some of these are in the hand of the composer, but two other hands are to be detected, one of which bears some resemblance to that of Hertz, who conducted this work at the St. James's Hall Concert on 30 May 1899.

The composer has written 7 minutes at the end in pencil.

This full score remains unpublished. A pianoforte reduction was published by Forsyth Brothers Ltd, 1916. Copyright MCMXVI; by Forsyth Bros Ltd.

(*Légende in E flat for violin & pf.*). A copy of this published edition is bound into the Delius Trust Volume 8 after the manuscript full score of which it is a reduction. Note: In the published edition no date of composition is given, and the composer's first name is given as 'Frederick' both on the cover and at the head of the first page. On the cover the title is as given above in brackets.

Légende

Fritz Delius

Plate 10: *Légende* for Violin and Orchestra. First page of score

OVER THE HILLS AND FAR AWAY. *Fantasia Overture.* 'First MS.'
 Delius Trust Volume 9 ff 1–14. Presented by Eric Fenby Esq., OBE, 1964.
 Microfilm: spool 1.

Manuscript full score, in ink, in a copyist's hand except for f 11 which is in Delius's autograph. Undated, probably 1895, the added sheet shows the beginning of a process of enlargement completed by the time of the second manuscript in the Delius Trust collection, see this same Volume 9, ff 15–43.

Except for f 11, which is loose from the rest of the score, this manuscript is written on 6½ double sheets of 22-stave music paper, upright format, 13½ × 10½ inches (Oldmeyer Nachfolger, Hannover, No. 22), and was held at the rib with scotch tape.

f 11, which is in the autograph of the composer, ink over pencil, is a single sheet of 24-stave music paper, 13¾ × 10½ inches, upright format (Alfred Dörrfel, Schutz-Marke, Leipzig).

The copyist originally paginated the work from p 1 to p 26. After Delius inserted f 11 as pp 21–22, he re-paginated the remaining pages ending with p 28.

THE TITLE-PAGE

f 1. (The copyist's hand.)

Partitur. 'Over the hills and far away' – ('Über die Berge in die Ferne')
 Fantasie Ouverture|Fritz Delius.

Note: Only the composer's name is on a separate line.

EMENDATIONS IN DELIUS'S HAND

These occur in ink over pencil on f 2 (p 3); f 2b (p 4); f 5 (p 9); f 6 (p 11); f 9 (p 17); f 10b (p 20); f 13b (p 26); f 14 and 14b (pp 27–28).

He has erased with pen-knife or india rubber the piccolo part on ff 7–8 (pp 12–13 and 14–15). He has deleted 5 bars on f 12, which is catered for by the new f 11 *et seq.*

OTHER MARKS

Orchestral numbers in circles are written in blue crayon and also occasional accidentals and nuances.

COMPARISON OF THE FIRST MS IN THIS COLLECTION WITH THE PUBLISHED SCORE.

The published score is by G. Schirmer, Inc., New York; Miscellany No. 174, plate no. 42422c. (Copyright 1950, by G. Schirmer, Inc., pp 1–46.)

The published score shows an expansion from the 214 bars of the manuscript to 274, although the final 41 bars are the same. The manuscript introduction ends at 24 bars instead of the published 39, but is substantially the same. At bar 25 of the published score a 15-bar passage begins, which also appears essentially in bars 205–224 as a recapitulation, but this typical Delian passage does not appear at all in the original score described above. This is followed by a new link passage (triplet idea) of 7 bars. This occurs in the published score at bar 40 and again at bar 225, whereas in the manuscript the composer leads straight from bar 24 to the main theme which, in the published score, is found at bar 48. In the published version the slow middle section, *Lento molto tranquillo*, begins at bar 109 instead of at bar 92 of the manuscript.

From this point until bar 178 in the published score there is very little difference, but from bar 178–233 a great deal more development takes place so that from the return of the 'lento' tempo to the end of this section there are 56 bars

in the published version instead of 12 in the manuscript. As nine of those 12 bars in the manuscript were contained on the added sheet in Delius's own hand (f 11) we can presume that his alterations mark the beginning of the process of enlargement.

Thematically, the 'first MS' is essentially the same as the 'second' and the published score. It is best considered, perhaps, as an embryo version of the final work.

DATING THIS MANUSCRIPT

Heseltine dates this overture as 1895. Beecham talks of 1897 as the date of its completion, p 93.

The first performance ever recorded was that of Dr Hans Haym in Elberfeld, 13 November 1897.

Whether Haym gave this short version, or the completed work, is not known on present evidence.

At least it would seem logical to date this manuscript as 1895 and the second manuscript as a copy of the completed version made in 1897. From the evidence of the conductor's markings, it would seem that the second manuscript was a copy prepared, and certainly used, at the 1899 concert in London.

OVER THE HILLS AND FAR AWAY. *Fantasia* overture. 'Second MS.'

Delius Trust Volume 9, ff 15-43.

Bought by the Delius Trust in 1966.

Microfilm: spool 5.

This manuscript is in the autograph of a copyist with some marks and remarks by Delius himself, and conductor's markings in blue and black pencil. Some of the conductor's markings resemble the autograph of Alfred Hertz who conducted this work at the 1899 concert, on 30 May in London, and others are undoubtedly Sir Thomas Beecham's dynamics. If a 4-bar deletion in ink, on f 34b, p 38, is observed, this score is identical in length and subject matter with the published score of 1950.

The paper is 24-stave, sewn at the fold in two gatherings of 6 double sheets and 1 single, and 7 double sheets and 2 singles, $13\frac{1}{2} \times 10\frac{1}{2}$ inches, upright format. f 15 is a title-page/cover. The copyist's title has been partially erased, but would seem to have given the English title with a French sub-title. All that is fully visible now is *de Fritz Delius*. Below this, Delius has written

['Over the hills & far away']Fantasia[for Orchestra.]

Below this, again, erased, but the imprint still visible, there is: 'Return to John F. Runciman' (*cf* Volume 5 in this collection). The score is written on both sides of ff 16-43, and paginated pp 1-55. An interesting remark in Delius's hand occurs on p 21, bars 99-100 of published score: *sunshine & clouds*.

A third manuscript of this work belongs to Stanford University, California. It was donated by Mr and Mrs George T. Keating and is listed in the catalogue of 'A Memorial Library of Music at Stanford University 1950' on page 70, item 260, as follows:

'Over the hills and far away. Fantasia.

Original manuscript signed. 1897.

21 leaves (38 pages) 27 x 36 cms.'

[Upright format]

It is similarly listed on p 107 of 'A Census of Autograph Music MSS of European Composers in American Libraries', by Otto E. Albrecht, Philadelphia, 1953.

A photographic copy of this work was received by the Delius Trust early in 1968, and it is now possible to confirm that this exceptionally beautiful holograph is not in the hand of Delius but was made at his request by Eric Fenby for Sir Thomas Beecham's use, there being at that time (1929-1934) no better complete copy than that of the 'Second MS' described above. This manuscript has, therefore, the force of 'a composer's fair copy' although Delius was no longer able to write for himself.

Sir Thomas Beecham's editings are added in blue pencil throughout, and there are a few additional markings in lead pencil. There are no publisher's or engraver's markings. Differences between this manuscript and the posthumously published work of 1950, edited by Sir Thomas Beecham, are matters of detail occasioned by the need to systematize and modernize the score in accordance with current orchestral conditions and Anglo-American publishing practice.

Another manuscript of this work, also entirely in the hand of Eric Fenby, came into the Trust's hands in January 1969. This again is a fair copy made for Sir Thomas Beecham's use before the publication of the work.

This manuscript is written in ink, with many pencilled additions establishing Sir Thomas Beecham's editing, as in the Stanford University copy. It consists of 9 double-sheets of 24-stave music paper, without publisher's stamp, $14\frac{1}{2} \times 10\frac{3}{4}$ inches, the text occupying 34 pages, numbered consecutively except for pp 1 and 34. The last leaf is blank. Another double-sheet of the same paper, repaired up the spine with sellotape, forms a wrapper to the whole, and is inscribed:

Over the hills and far away
FANTASIA
FOR
ORCHESTRA
Frederick Delius
[boxed round]

This manuscript, together with the photographic copy of that in Stanford University, is contained in a portfolio numbered Delius Trust Volume 9 B/1.

Lento molto tranquillo *Lento*

Flute
1. Flute
2. Flute
Clarinet
Bassoon
3. Bassoon
Horn
1. Horn
2. Horn
Trumpet
1. Trumpet
2. Trumpet
Trombone
1. Trombone
2. Trombone
Drum
Cymbal
1. Cymbal
2. Cymbal
1. Cymbal
2. Cymbal
3. Cymbal
4. Cymbal
5. Cymbal
6. Cymbal
7. Cymbal
8. Cymbal
9. Cymbal
10. Cymbal
11. Cymbal
12. Cymbal
13. Cymbal
14. Cymbal
15. Cymbal
16. Cymbal
17. Cymbal
18. Cymbal
19. Cymbal
20. Cymbal
21. Cymbal
22. Cymbal
23. Cymbal
24. Cymbal
25. Cymbal
26. Cymbal
27. Cymbal
28. Cymbal
29. Cymbal
30. Cymbal
31. Cymbal
32. Cymbal
33. Cymbal
34. Cymbal
35. Cymbal
36. Cymbal
37. Cymbal
38. Cymbal
39. Cymbal
40. Cymbal
41. Cymbal
42. Cymbal
43. Cymbal
44. Cymbal
45. Cymbal
46. Cymbal
47. Cymbal
48. Cymbal
49. Cymbal
50. Cymbal
51. Cymbal
52. Cymbal
53. Cymbal
54. Cymbal
55. Cymbal
56. Cymbal
57. Cymbal
58. Cymbal
59. Cymbal
60. Cymbal
61. Cymbal
62. Cymbal
63. Cymbal
64. Cymbal
65. Cymbal
66. Cymbal
67. Cymbal
68. Cymbal
69. Cymbal
70. Cymbal
71. Cymbal
72. Cymbal
73. Cymbal
74. Cymbal
75. Cymbal
76. Cymbal
77. Cymbal
78. Cymbal
79. Cymbal
80. Cymbal
81. Cymbal
82. Cymbal
83. Cymbal
84. Cymbal
85. Cymbal
86. Cymbal
87. Cymbal
88. Cymbal
89. Cymbal
90. Cymbal
91. Cymbal
92. Cymbal
93. Cymbal
94. Cymbal
95. Cymbal
96. Cymbal
97. Cymbal
98. Cymbal
99. Cymbal
100. Cymbal

Plate 11: *Appalachia*, 1896 version. First page of score

APPALACHIA. First Version, sub-titled AMERICAN RHAPSODY, dated 1896. Manuscript Full score, Delius's autograph, in ink and ink over pencil, with a few expression marks in pencil.

Delius Trust Volume 9, ff 44–72 and (i).

Microfilm: spool 5.

Plates 11–12

This work was found unbound. It is written on 27 single and 2 double sheets of 32-stave music paper, narrow ruling, of which ff 62–67 are white paper, $13\frac{1}{2} \times 10\frac{1}{8}$ inches, upright format, and the rest are cream, $14 \times 10\frac{1}{8}$ inches, upright format. The white paper has a faint stamp, oblong in shape and the cream paper except for f 44 and (i) has the Lard Esnault, 25 Rue Feydeau, oblong stamp. f 47 and f 62 have been cut away at the top, leaving them about one half inch shorter than the rest of the paper to which they belong.

THE COVER TITLE-PAGE f 44 and (i)

This double sheet of cream paper has no maker's or vendor's mark and has been used both as a title page and outer cover. Three sides are blank, and f 44a has the title as follows:

Appalachia (printed in ink with a second 'l' inserted in pencil.)
'American Rhapsody'
for Orchestra
Fritz Delius 1896
f 44b is blank. The other half of this double leaf is the blank cover sheet, (i), at the back of the score, as indicated in the general description above.

THE SECOND TITLE-PAGE f 45a.

This is the recto of the first half of a second double sheet, of which f 46 is the second half.

Appalachia. (printed in ink.)
'Appalachia' (Delius's hand, in ink, with a second 'l' inserted in pencil.)
American Rhapsody
Fritz Delius 1896

THE SCORE

The score begins on f 45b, the verso of the first half of the double sheet ff 45–46. It is headed: *Lento molto tranquillo*. The key is D flat.

Thereafter the score is written on the recto only of each sheet, except for f 49a which contains a rejected two bars leading to the 2/4, *Allegro ma non troppo* section, and has been re-written as three bars on the verso of that sheet, f 49b.

PAGINATION

The composer has numbered the score from f 46a, p 2. His numbering is consecutive, except that p 15, between ff 58 and 59 is missing. This missing page may have been rejected and never replaced by the composer, but, judging by the extant material on either side of it, it should have been a semi-quaver treatment of the marching songs leading in some way to the *meno mosso*, four-part string treatment of the main theme.

There are two page numbers which have been altered by the composer, from 25 to 26, and from 27 to 28 respectively. It appears to have been a simple case of mispagination, and not of re-writing.

Meno Mosso

Meno Mosso

Andante

Molto tranquillo

20

Plate 12: *Appalachia*, 1896 version. The central section, main theme, p 16 (f59)

ORCHESTRATION

Piccolo 2.2.2.3, 4 horns in D flat, 2 trumpets in D flat, 2 cornets a piston in B flat, 3 tenor trombones divided into 2 and 3rd, bass tuba, timpani, triangle, cymbal, bass drum, side drum, 2 harps, strings.

GENERAL NOTE:

The opening of this early *Appalachia* is the same as that of the 1902 version, subtitled 'Variations on a Slave Song'. There is even the same use of the cowhorn motif. The main theme of the later work is also the central point of this version, but *Yankee Doodle* and *Dixie* combine with it. There is no use of voices, but the 'a capella' setting of the slave song, which is the highlight of the 1902 *Appalachia*, is anticipated here by a setting in four-part harmony for strings alone as relief to the brash 'busyness' of the marching songs. Apart from this, and the opening, the two versions have little in common. The whole tempo and style of the first is lighter and quicker. It is also a great deal shorter than the completed version of 1902. cf Beecham: p 73.



Plate 13: Piano Concerto, 1897. Two-piano version. First page of third movement

PIANO CONCERTO (1897)

Delius Trust Volume 10.

Microfilm: spool 1.

Plates 13–14

Two incomplete manuscripts were found bearing the titles: *Piano Concerto* and *Concerto* respectively and both dated 1897 in the composer's hand. The first proved to be a two-piano arrangement of a three-movement work of which the incomplete third movement has nothing in common with the published version of the concerto, but the first two movements can definitely be called an early version.

The second, a solo piano part, proved to be the solo part for the Fantasy version in one movement of which the bound full score is Volume 11 in the Delius Trust collection. Although not yet restored to outward concerto form, this is quite clearly the parent of the published version. Since both these incomplete piano scores represent stages in the final evolution of the concerto it was decided to foliate them together into one volume and to place the two-piano arrangement of the published (1907/8) concerto at the end of the volume for reference and comparison. The published concerto still bears the original date of composition, 1897, which is a little misleading.

THE FIRST MANUSCRIPT

Delius Trust Volume 10, ff 1–19b.

THE TITLE PAGE f 1a

[Piano Concerto|Spring 1897]

[Delius's autograph]

From 1b onwards the manuscript does not appear to be in the hand of the composer, although at times, notably in the *Danish Songs* of the same year, he seems to have affected a style of writing not unlike this. By comparison with letters in the archive and also by comparison with the piano arrangement of *Paris* by Julius Buths, the manuscript is almost certainly in Buths' hand from f 1b onwards, except for small emendations by Delius, e.g. a four-bar amendment pasted on to f 8. A few pencil amendments occur also in Buths' hand. The pages have been numbered in pencil, 1–35, in a German hand, which is possibly, but not certainly, that of Delius.

Movement I: C minor 4/4, ff 1b–13a; II: D flat major 4/4, ff 13b–17a; III: C minor 5/4–4/4, ff 17b–19b.

The third movement is incomplete, and, as far as is known, the remaining pages are lost.

The heading of the first page of the score would appear to be in Buths' hand:

Klavier – Concert

I

All° ma non troppo.

Fr. Delius.

This two-piano score is written on 9 double and 1 single sheet of 12-stave music paper, upright format, 14 × 10 $\frac{3}{4}$ inches (B & H Nr. 4 E).

THE SECOND MANUSCRIPT

Delius Trust Volume 10, ff 20–37.

This solo piano part to the Fantasy version of the concerto, cf Delius Trust Volume 11, has a title page in Delius's autograph:

[Concerto|Fritz Delius 1897]

Plate 14: Piano Concerto, 1897. Two-piano version. Last extant page of third movement

but, basically, it is a copyist's manuscript. This basic manuscript is written on 5 double sheets of 12-stave music paper $10\frac{1}{2} \times 13\frac{3}{8}$ inches oblong format, formed into one gathering, saddle stitched with white thread. To this Delius has added three extensive amendments, as follows:

f 22. A single sheet of oblong format as above, headed with the rehearsal letter A, on which 11 bars have been written in ink in Delius's hand.

ff 26–30. Five single sheets of 11-stave music paper, upright format, $11\frac{1}{4} \times 9\frac{1}{4}$ inches, written on one side only and paginated 10–14, in Delius's hand, ink over pencil, headed *Lento molto tranquillo*. This replaces the *Lento molto tranquillo* section already written by the copyist, and deleted in ink by Delius. It extends the section to 40 bars instead of 32.

ff 34–35 (pp 20–23). A double sheet of 18-stave music paper, upright format, written on both sides in ink in Delius's autograph, $13\frac{1}{2} \times 10\frac{1}{2}$ inches (H. Lard Esnault, Ed. Bellamy Sr. Paris). This replaces deletions made by Delius from 'ad libitum' on f 33b (p 19) to the end, and extends the section from 27 bars to 48. This was later removed from the piano concerto and used in the cadenza of the violin concerto. (This same theme occurs in 5/4 time in the rejected third movement of the first manuscript in this volume.)

A letter (now in the Grainger Centre, Melbourne, Australia) from Delius to Jelka Rosen dated 25 January 1898 appears to refer quite clearly to these alterations: 'I am altering the cadenza of my concerto fantasia and annihilating the alterations I made for Falke. I shall go to Harold Bauer to-morrow and see what I can do with him.'

Note on the published versions prior to the revised edition by Sir Thomas Beecham, published by Boosey & Hawkes, Ltd.

A copy of each of the following editions has been bound into this volume. The first was given to the Delius Trust by Mrs W. R. Dugmore in 1965, the second, already in the Trust's collection, was once the property of Sir Thomas Beecham.

(i) The first printed version: Harmonie Verlag (pl. no 180) inside a Universal Edition cover (cover pl. no. only 3903.)

Two-piano arrangement by O. Singer. Dedicated to Theodor Szanto and bearing the note: 'Klaviersatz bearbeitet von Th. Szanto.'

(ii) The second printed version: Universal Edition, (pl. no. 3903.) both cover and score. Of this the early ones exhibited the 'bearbeitet von Szanto' but at some point it was dropped. The dedication remained.

The photo-copy of the score which belonged to Percy Grainger, in Delius Trust Volume 41, is, apparently, a copy of a later version than that published by Harmonie-Verlag (cf notes to that volume).

Concerning the dating of these manuscripts. As yet no conclusive evidence on the provenance of either the first or second manuscripts in this volume has come to light. A few points from the Delius Trust Archive of letters are, perhaps, worth noting:

(i) Julius Butts to Delius: 11 January 1907. 'What is happening about the Piano Concerto then? Is it printed and who has my arrangement of it for two pianos?'

(ii) All the Szanto correspondence (1906–1910) deals with the concerto, which he played first in London on 22 October 1907. In the following year he made a new arrangement of the piano part:

Szanto to Delius: 13 June 1908. 'My supplement to the piano concerto is ready. . . ' Subsequent letters of the same year show that this new arrangement did not only

concern the piano part, but the orchestral parts, and that he went so far as to employ a Berlin composer-conductor of the name of Glenck to re-orchestrate sections and amend mistakes in the score. He was careful to send the modified score to Delius for his comments and admitted honestly that he had played this modified version at Leipzig on 19 October 1908 and at Halle on 20 October 1908.

Delius's letters to his publishers Harmonie Verlag in Berlin dated 17 October 1908 and 4 January 1909 show that he was displeased with Szanto's alterations and ordained that only the performances at Leipzig and Halle might be given in this version (presumably because Harmonie had already copied the parts at Szanto's behest), while any subsequent performances were to be given, as in London, from the original, published score. Szanto defended himself by complaining of the many mistakes in that first published score. He considered that its performance had only been made feasible by the excellence of Wood's orchestra in London on 22 October 1907, and subsequently by Fried's musicians in Berlin on 6 April 1908.

It would appear that, notwithstanding his defence, the printed version had to be used both for his Budapest concert in January 1909, and for the performance in Munich in the same month by Professor Schmid-Lindner, under Mottl.

A compromise was eventually reached, and a new edition went into print, in which Delius retained almost all that Szanto had suggested, if the latter's letter of 12 January 1909, is to be trusted: 'So hurrah! . . . for the new edition! It has not only been prepared but it is being re-printed. . . . Your new score has now – apart from one place – exactly the appearance I always wished your work to have. I am particularly pleased to accept as a silent compliment after the many interpolations you once accused me of making in the trombone solo, the fact that the parts of my revision you have retained are (with one exception) the very parts which I did & not Glenck, because this amounts to my rehabilitation. . . .'

This is remarkable in view of Delius's original complaint to his publisher that Szanto had turned the concerto into 'a spectacular piano piece with orchestral accompaniment' which was quite contrary to his intention, and that he had been quite content with the original version as heard in London.

FANTASY FOR ORCHESTRA AND PIANOFORTE. *Piano Concerto*

Manuscript full score, in ink and pencil, with much of the working left in pencil, and occasional short score workings in pencil. Delius's autograph, dated 1897. Delius Trust Volume 11, ff 1–38a. and (i) (ii). *cf* Delius Trust Volume 10.

Microfilm: spool 1.

Plate 15

The second manuscript in Delius Trust Volume 10 is the solo piano part of this work.

Both in its material and in the cyclic repetition of the first section, this one movement fantasy form can be considered the true parent of the piano concerto as we know it in its final version.

The *Fantasy* was found in a black cloth binding provided by the composer. The score is written on 28-stave music paper (19 double sheets) 17¼ × 12¼ inches with the oblong stamp of Lard Esnault, Ed. Bellamy Sr. Paris.

The verso of the last page f 38b, is blank. Two plain endpapers are bound in with the score, (i) and (ii). The front endpaper shows evidence of having been catalogued before by Dr Geissmar, as it has the number '32 (B.G.)' at the top right hand in pencil.

The title, in blue pencil, is written in Delius's autograph in the centre of the front endpaper:

[Fantasy for|Orchestra & piano forte|Fritz Delius|

The endpaper at the back of the volume is blank. There is no title or general heading inside the score.

At the top of f 1 (p 1), Delius has written:

[Allegro Moderato|Fritz Delius|1897|

(Note: for the link with the violin concerto, *cf* notes on Volume 10.)

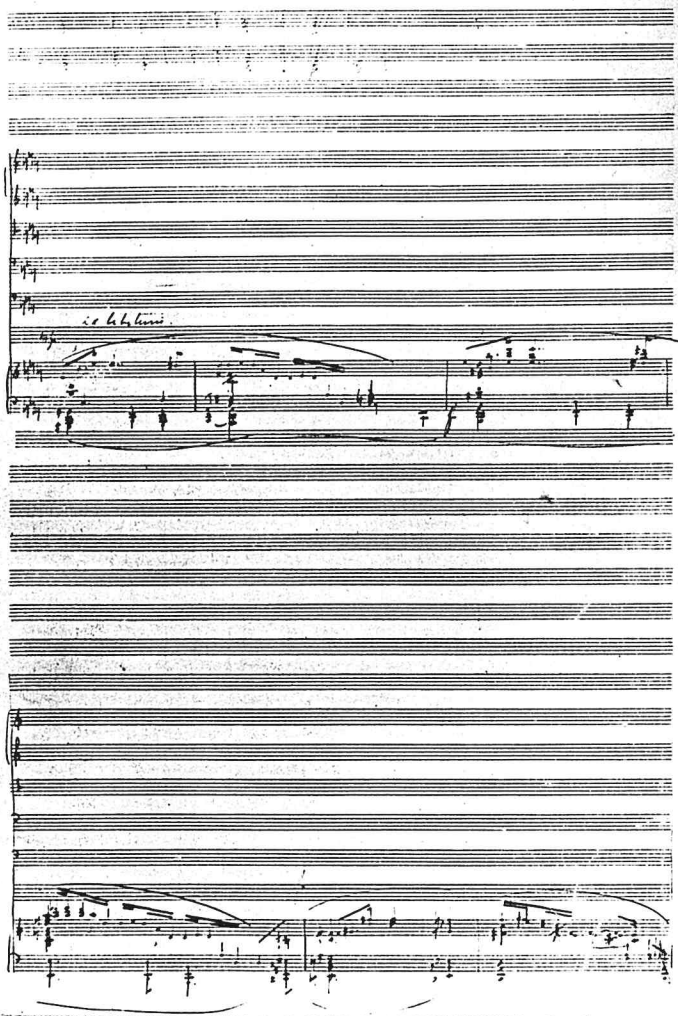


Plate 15: Fantasy for orchestra and pianoforte. First page of final cadenza

SEVEN DANISH SONGS

Manuscript full score, in ink, in Delius's autograph, with an eight-bar ending dictated to Eric Fenby. The score itself dated 1897. The dictated ending dated 1929.

Delius Trust Volume 12, ff 1–28/29 and (i) (ii).

Microfilm: spool 2.

Plate 16

This manuscript is composed of two copies of the Danish songs, both in Delius's autograph, but arranged in a different order. The first arrangement, ff 1–13 and (i–ii), comprises five of the seven songs, and f 5, a fresh sheet pasted on to f 6 recto, has the eight-bar ending dictated to Eric Fenby in 1929. The second arrangement, ff 14–29, comprises all seven songs, and f 28 is a fresh sheet pasted on to f 29 recto for the purposes of the new eight-bar ending.

The paper throughout is 36-stave, $17\frac{3}{4} \times 12\frac{1}{2}$ inches, watermarked Latune et Cie Blacons (in capitals) and supplied by Lard Esnault, Ed. Bellamy Sr. Paris, and marked with their oblong stamp.

Except for the double sheet which forms the title-page and endpaper of the first group, the interior sheets of the first group have been cut down to make 28-stave paper.

GROUP ONE

A double sheet, 36-stave music paper, numbered at the time of cataloguing f 1 and (ii), covers this group. On f 1 recto Mrs Delius has written the title *Danish Songs* in pencil. Below this rough title, Delius has pencilled very faintly the Danish titles, in an order which does not apply now to either group.

The six interior double sheets, cut down to 28-stave, were sewn with pink thread and secured with music tape. The score is written on both sides of each leaf. The first sheet of the score, f 2, has as its other half the blank leaf, (i).

The order of the songs in Group One:

(i) *Through long, long years* [*Red Roses*], f 2a et seq; (ii) *Let Springtime come then*, f 3–5; below the last eight bars, Eric Fenby has written: (the scoring of these final bars was completed by dictation to Eric Fenby at Grez in early 1929); (iii) *There was a King* [*Irmelin Rose*], f 6 et seq; (iv) *No leaflet stirs upon the silent shore* [*Summer Nights. Paa Stranden*], f 9 et seq; (v) *Lift on high and clink the glasses* [*Wine Roses*], ff 12–13b.

A pencilled vii occurs over (i) and vi over (ii). iii, iv and v occur over (iii), (iv), (v). *Silken Shoes* and *In the Seraglio Garden* are missing from this group.

Additional nuances, accidentals, names of instruments at entry points and other rehearsal and editing marks are found in blue, red and black pencil. One hand bears a marked resemblance to that of the conductor, Alfred Hertz *cf* f 3 (*dim molto*), f 8b (. . . *sordini*). This copy may have been used by him at the 1899 St. James's Hall concert.

GROUP TWO

The paper of this second group is the 36-stave music paper described above. It has not been cut or altered. The blank music sheet f 14, has a title in ink in the hand of Jelka Delius:

Seven|Danish Songs|Frederick Delius|

followed by a list of the songs in the order in which they were found at the time of cataloguing.

Handwritten musical score for seven Danish songs with orchestra. The score is written on multiple staves, including vocal lines and orchestral accompaniment. The first page is titled "Wine Roses" and features the lyrics "Lift on high and strew the flowers, lead how bright the". The score includes various musical notations such as notes, rests, and dynamic markings like "Rall." and "Rit.".

Plate 16: Seven Danish songs with orchestra. First page of *Wine Roses*

There is no other title, but above the first song and to the right of the song title, Delius has signed his name: *Frederick Delius* 1897. f 28 is a fresh piece of music paper, 32-stave, pasted onto f 29 recto with the same eight-bar amendment and explanation in Eric Fenby's hand as appears on f 5. f 29b is blank.

The order of the songs in Group Two:

(i) *Silken Shoes*, ff 15a–16a; (ii) *Irmelin Rose*, ff 17a–19a; (iii) *Summer Nights*, ff 19b–20b; (iv) *The Seraglio Garden*, ff 21a–22b; (v) *Wine Roses*, ff 23a–24b; (vi) *Red Roses* (Through long, long years), the second title has been written over the first in another hand, ff 25a–26a; (vii) *Let Spring time come then*, ff 26b–28/29.

Second thoughts about the order of arrangement of these songs are evident in the appearance of alternative numbers at several points.

Note on the publication of these songs.

Summer Nights, *Wine Roses* and *Red Roses* were first published by Stainer and Bell in 1973. *Let Springtime Come then* – Tischer & Jagenberg 1915 (251) – was transferred to Oxford University Press 1930 in a set of five various songs.

Irmelin Rose, *In the Seraglio Garden* and *Silken Shoes*, were first published in 1906 by Harmonie Verlag; thence transferred to Universal (3892); finally to Boosey & Hawkes as nos. 5, 2 and 3 of 'Five Songs' of which the other two are *The Violet* and *Autumn* of 1900.

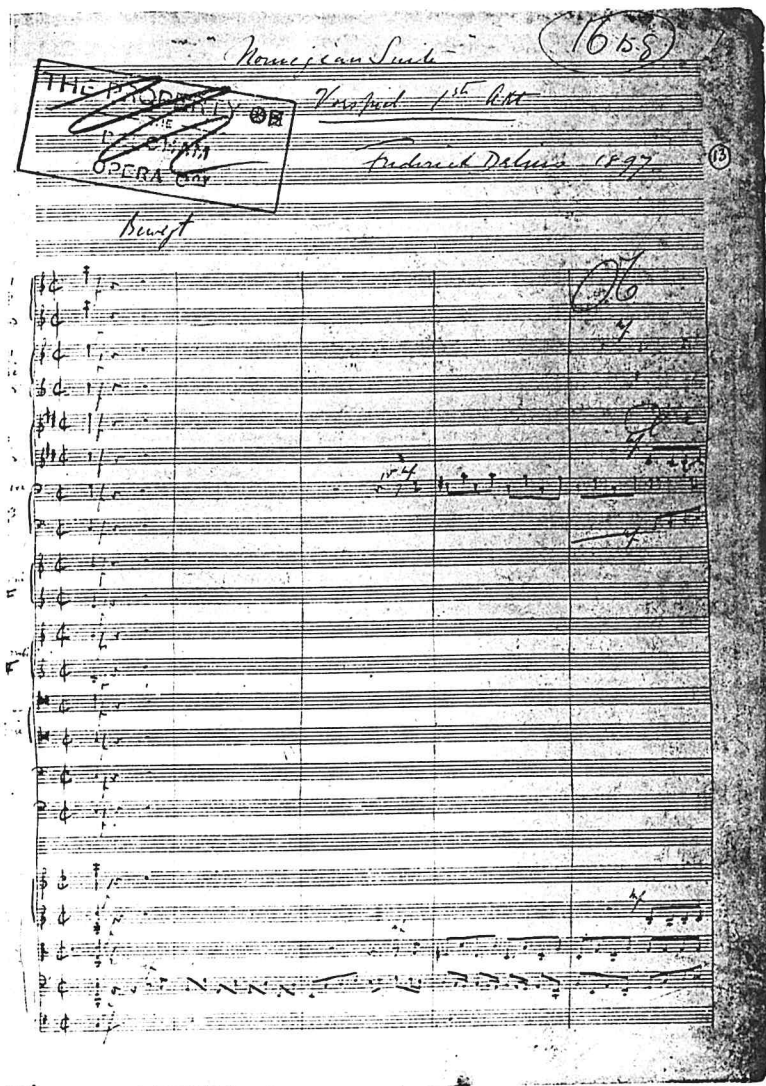


Plate 17: Folkeraadet. First page of score

FOLKERAADET – NORWEGIAN SUITE

Manuscript full score, in ink, Delius's autograph, 1897. (Incidental music to Gunnar Heiberg's play 'The People's Parliament', produced in Oslo in October 1897.)

Delius Trust Volume 13. ff 1 – 56 and (i)

Microfilm: spool 2.

Plate 17

This manuscript full score was found in a mottled brown board binding with a brown leather spine. On the cover was a white label with a ruled border in black, and the title in ink over pencil in the composer's autograph.

'Folkeraadet'
Suite für Orchester.
Zwischen acts Musik zu Gunnar|Heiberg's Satirischem Drama
|Folkeraadet.

This LABEL has been catalogued as (i).

There is NO TITLE-PAGE. At the head of the first leaf, f 1, of the score a short title is written in Delius's hand.

'Norwegian Suite'
Vorspiel Iste Akt
Frederick Delius 1897.

THE SCORE

The score begins with the chord of C major played tutti and forte and the 'cellos introduce a quaver theme which is imitated in fugato style. This is, in fact, the first phrase of the Norwegian National Anthem, *Ja Vi Elsker*, (words by Bjørnson, tune by Rikard Nordraak), in diminution. It suggests the entrance of the members of parliament. Almost all the music of this suite is made up of variations on the national anthem, including the funeral march of the fourth act where it appears in Chopinesque style and in the minor key. Only the music which accompanies the appearances of the Poet and Ella or gently underlines Ella's 'great deeds' theme is of a different origin but very slight in nature.

The manuscript is written on 28 double sheets of 28-stave music paper, 17 × 12 inches, with no maker's or vendor's mark.

A little rewriting appears to have taken place in the first movement, as follows: the original pp 7–8 were removed and the original pp 9–11 were repaginated 13–15. Two fresh double sheets were then inserted, with the first leaf thereof (now f 4) stuck to the original p 6. The remainder of these inserted sheets now form pp 7–12. At p 16 (which corresponds to the music of p 6) again a fresh double sheet has been inserted, the first leaf (now f 10) being stuck to the original p 16, and the new p 17 (f 11) following in conclusion.

Blank pages occur on ff 11b, 54b, 55b and 56b.

There are overtures to four out of the five acts: Act I: ff 1–11a; II: ff 11b–25b; III: ff 26–40b; IV: ff 41–54a.

Incidental music amounting to 9 bars is written on f 55a for the second act. Headed by Delius 'Anden Akt' (Norwegian) it is cued in by a short dialogue between Ella and the Poet, also written in Norwegian by Delius.*

*(Translation, by P. Thorstad: ELLA: 'A great deed.' THE POET: 'But a poem is also a deed. A poem nobody has equalled. A great poem, Ella?' ELLA: 'That would be grand. Hundreds of feet in the air. Like a living fountain.')'

Incidental music amounting to ten bars for muted strings, occurs on f 56a. It is

MITTERNACHTSLIED

Manuscript full score for baritone and men's chorus with full orchestra.

Delius's autograph in ink dated 1898.

Delius Trust Volume 14, ff 1–22 and (i). [Score: ff 1–19 and (i), Text: ff 20–22.]

Microfilm: spool 2.

This score was found in one of the composer's own black cloth bindings with marbled endpapers. Twenty single sheets of 36-stave music paper mounted on half-inch guards were sewn into this cover, size $17\frac{3}{4} \times 12\frac{1}{2}$ inches.

The title-page, f 1a has an orchestra list on its other side, f 1b, while the score occupies ff 2–19a, with ff 7 and 8 pasted together indicating there has been some revision. The composer has paginated the score from f 2, pp 1–33.

f 19b is blank, and the twentieth sheet, also blank, has been given a roman numeral (i) at the time of cataloguing.

A single, folded sheet of copy-book paper has a translation of the text and brief analysis, ff 20–22, (pp 1–4), in an unidentified hand.

THE TITLE-PAGE f 1a.

This bears a dedication to Delius's cousin who lived in Berlin.

Meinem Freunde Arthur Krönig gewidmet "Mitternachts-Lied|Zarathustra's"|
aus|also sprach Zarathustra|zu|Fr. Nietzsche für Baritone Solo, Männer chor &
Orchester|Frederick Delius|1898.|Grez sur Loing.|

Note: The anglicized version of his first name has been written over an erasure. In 1898 he would have signed himself as 'Fritz'. The anglicized version dates from 1903.

In the corner of this leaf Sir Henry Wood has written his initials H.J.W., in blue pencil.

THE SCORE

Some pencil sketches occur from time to time in the composer's hand. They look like afterthoughts. On f 4b Delius has written a query by the harp part, and, in the margin 'altered harps'. ff 16b, 17a, 18 and 19, all show small pencil workings towards the re-arrangement and extension of the ending in order to include a women's chorus in readiness for its incorporation into Part II, Movement VI of *A Mass of Life* (*Eine Messe des Lebens*).

The later work, *A Mass of Life*, bears the dedication to Fritz Cassirer, but retains the dedication to Arthur Krönig before Part II, Movement VI. This movement is *Mitternachtslied* in its entirety from pp 188–200, double bar, 3/2, with an insertion of 66 bars before the final bars on p 210, rehearsal number 138, to the end. The vocal scoring has been changed to include four soloists and mixed (double) chorus.

Note: The page numbers above refer to the Universal Edition Nr. 3908, copyright 1907, Vocal Score of *A Mass of Life*.

The *Mitternachtslied* was first performed at the St James's Hall on 30 May 1899. The autograph of the conductor, Alfred Hertz, is discernible in some of the blue markings on this score, although another hand seems to have added marks as well. The markings emphasize entries of instruments, dynamics, tempo and style and an occasional command to the choir in German, e.g. f 14.

The first letter from Buths, Delius Archive (Buths to Delius), dated 31 May 1901, contains a very full criticism of this work, which Delius had sent to him. He considers that its main excellence lies in 'a homogeneous, fundamental key . . . a darkly longing mood', but he has much to criticize harmonically and maintains

that it shows a great 'lack of polyphony or originality', while the unresolved suspended note at the end is a forced symbol . . . 'why should the symbol of eternity not be just as well the reposeful triad? . . .'

Buths concludes that the piece is 'not a work of any maturity' . . . but all the same he has been sufficiently interested to have a copy made for himself, if only to spare his eyes 'the gigantic format of 36'!

The *Mitternachtslied* had its champions in Hans Haym, Max Schillings and Hermann Suter, and even Buths was converted to it, but his original letter of criticism will read well today to those who know the whole Delius output.

Note: The last chord of the chorus part in *Mitternachtslied* is the simple B major triad, but the accompanying chord in the orchestra is the added sixth on 'B' – and this is sustained for a further bar beyond the chorus. In the re-arranged version which concludes *A Mass of Life* the process is reversed: the last chord of the chorus is an added sixth, which is resolved by the final orchestral chord, a simple B major triad.

It is evident then, that Dr Buths' advice was followed by Delius as regards the 'symbol of eternity'.

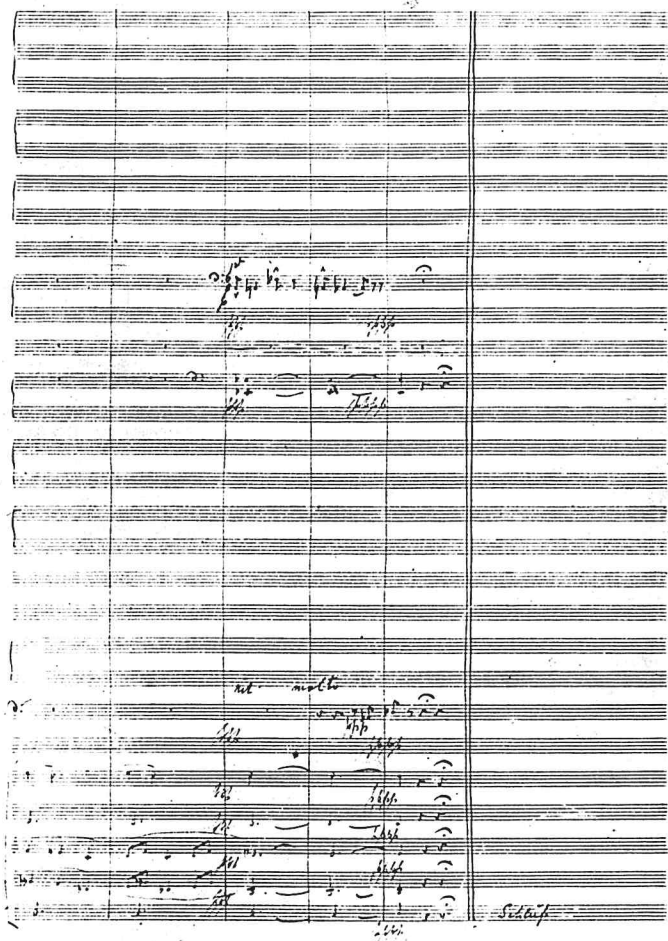


Plate 20: *La Ronde se déroule*. Last page of score

LA RONDE SE DÉROULE. *Symphonic Poem*

Manuscript full score, in ink, in Delius's autograph, dated 1899.

Delius Trust Volume 15, ff 1–42.

Microfilm: spool 2.

(Title page and score, ff 1–41, with a 2-bar short score sketch on f 42 in pencil.)

ALS. Rode to Delius, 14 September 1898 and 28 February 1899 show this was written between those dates.

Plate 20.

This score was found bound into a cover of marbled paper. There are 42 sheets mounted on half-inch guards. The paper is 28-stave music paper bearing the watermark of Papeterie de Leysse . . . Blacons, and supplied by Lard Esnault, Ed. Bellamy Sr, Paris, with their oblong stamp. The paper sizes vary a little. All sheets are upright format: ff 1–11, 17 $\frac{3}{4}$ × 12 $\frac{3}{4}$ inches; ff 12–23, 17 $\frac{1}{2}$ × 12 inches; ff 24–42, 17 $\frac{3}{4}$ × 13 inches.

Rehearsal numbers in blue pencil and occasional dynamics and nuances in both blue and black pencil appear to be in the composer's autograph. On f 2a, the first page of the score, Delius has added a direction to the kettle-drums: *zum schluss ein zweiter Pauken Spieler.*

Unlike most other scores in the archive this is written on one side of each sheet only, so that the verso is blank in each case, ff 2–41. The composer has paginated correctly, pp 1–40.

THE TITLE PAGE f 1a.

[Delius's autograph]

'La ronde se déroule'
Symphonische Dichtung
zu 'Dansen Gaar' drama von Helge Rode
von
Fritz Delius
1899.

Below the title nine lines of the play are inscribed, in Danish.

(*Translation* by R. Woods, 1965. 'The dance of life. My picture shall be called the dance of life! There will be two people who are dancing in flowing clothes on a clear night through an avenue of black cypresses and red rose bushes. The earth's glorious blood will gleam and blaze in the roses, Claire. He holds her tightly against himself. He is deeply serious and happy. There will be something festal about it. He will hold her to him so firmly, that she is half sunk into him. She will be frightened – frightened – and something will awaken inside her. Strength is streaming into her from him. And in front of them is the abyss.')
On the verso of the title page, f 1b, is the orchestra list, in German.

On f 42a a two-bar short score sketch in 6/4 time has been made by Delius. The verso is blank.

This work was performed at the 1899 concert in St James's Hall under the baton of Hertz. It was never published and was superseded by another unpublished version in 1901 and a final, published version in 1912, both entitled *Life's Dance* or *Lebenstanz*. (cf Delius Trust Volumes 16 and 17, also Delius Archive, ALS. Helge Rode to Frederick Delius and ALS. August Manns to Frederick Delius).

LIFE'S DANCE. *Symphonic Poem*

Manuscript full score, in ink and ink over pencil, in Delius's autograph, dated 1901.

Delius Trust Volume 16, ff 1–27/28 pp 1–54.

Microfilm: spool 2.

This score is written on both sides of the music paper. The last two sheets, ff 27 and 28 have been stuck together, and a new ending of 5 bars substituted for the part thus deleted on f 28 verso.

The paper is unusually large. It is 36-stave, upright format, $21\frac{1}{4} \times 13\frac{3}{4}$ inches and has no maker's or vendor's stamps. Each sheet is mounted on a guard of one inch and the whole was found bound into one of the composer's characteristic black cloth bindings.

Signs that the score was used in performance can be seen in the conductor's blue markings and the shortened German names for the instruments to emphasize their entries. The hand which wrote these remarks is not unlike that of Dr Julius Butts who launched the work, at Düsseldorf, on 21 January 1904. Delius himself has written a number of remarks in pencil, in Italian and English: e.g. f 9: *Moderato (don't hurry)*; f 26: *Horns not stopped* (this is in his upright style of writing); f 23: *with enthusiasm* (this is in his forward, large style).

Delius seems to have experienced some difficulty in writing the parts for transposing instruments in particular and woodwind and brass in general. On ff 25a, 26b and 28, he has written directions to alter parts. On f 27 he has made erasures with a pen-knife in the woodwind and brass.

On f 24 Delius has left a short score working in pencil below the full score. A nine-bar short score working is similarly left on f 28.

Delius has deleted his pp 48 and 49, ff 24b and 25a, with a single, blue pencil, stroke.

There is no title-page, but the following title is written above the first page of the score: f 1 p 1.

'Life's dance'|(a tone poem)|Frederick Delius 1901.|

A pen-knife deletion above the christian name suggests that Delius substituted 'Frederick' for 'Fritz' at a later date. He changed his name at about the time of his marriage in 1903. It is interesting to note that when he anglicized his name he also anglicized the form of his initial 'F'.

The style of handwriting in this work is typical of the style in Delius's letters at the turn of the century: an upright, slightly disjointed hand. The hand of his earlier scores was a careful copperplate or quasi copperplate.

A note '25 B.G.' which occurs in pencil at the top of the first page of the score is probably a temporary cataloguing number, given by Dr Geissmar, cf Introduction p 11.

For a comparison of this score with the 1898 and 1912 versions, and for full historical notes, see the footnotes to the description of the 1912 version, Delius Trust Volume 17, in this catalogue.

LIFE'S DANCE. *Symphonic Poem* (1912)

Manuscript full score in a copyist's autograph except for the last four folios, ff 39–42, which are in Delius's hand.

Delius Trust Volume 17, ff 1–42. (Orchestra list f 1, Score ff 2–42.)

ff 43–44: the original last two pages in the copyist's hand, found as stiffening inside the cover.

Microfilm: spool 2.

This score is written on both sides of 35 single and 3 double sheets of 28-stave music paper, upright format $15\frac{3}{4} \times 11\frac{1}{4}$ inches, and was found roughly sewn into a green paper cover with fine white string. A single leaf of 34-stave music paper, upright format, $15\frac{3}{4} \times 11\frac{1}{4}$ inches of which the verso is blank, is used for the orchestra list, f 1. There is no title-page.

A title is written on the cover in Delius's hand:

| | |
|-----------------------|---------------------------------------|
| Life's dance | |
| Lebenstanz | (this deleted) |
| (Der Tanz des Lebens) | (this deleted; brackets are Delius's) |
| Frederick Delius | |
| Greiz sur Loing | |
| (S & M) | |
| 1912. | |

The title is also written at the top of the first page of the score, f 2. In the top right-hand corner:

Life's Dance|Oskar Fried gewidmet|Frederick Delius|

In the centre, in pencil: *Lebenstanz*. At the very top of this page Delius has written, in pencil: *In English zu schreiben aus* (or *auf*). The terminal letter is badly made). This is then crossed out, but presumably refers to the names of the instruments. These, originally written in French, are crossed out and re-written in pencil in English and Italian. The tempo direction: '*Allegro con brio*' is in the same hand as the French directions, possibly that of the copyist. The words which follow this: *con vigor* and at the very top of the page: *Very quick, with great vigour* are in Delius's hand. The composer has numbered the pages 1–81.

CONDUCTOR'S AND OTHER MARKINGS

(i) The rehearsal letters in blue pencil and most of the additional markings in blue and lead pencil appear to be in Delius's hand, except for the engraver's numbers at the foot of each page. In his verbal directions he sometimes uses his smaller, vertical style of writing, sometimes his larger, more cursive style.

(ii) Delius's verbal directions are in English and German, whereas the published score, Tischer & Jagenberg (Oxford University Press), 155, of 1912, uses Italian while incorporating the English comments in italics.

(iii) Delius has written frequent remarks in English at the top of the score, with his own German translation directly below. This gives the impression that he sat through a rehearsal and translated his comments afterwards for the benefit of a German conductor, possibly Oskar Fried, who gave the first performance of the work in Berlin in 1912.

(iv) Delius also seems to have been responsible for most of the pencil corrections: e.g.

f 3 (p 3): 2 bars deleted by a single, blue line. Deletion retained in published score: cf p 4, orchestral number 1 plus 3 bb.
f 7b: *Cors – change en mi* in blue pencil.

f 23 (p 43): the last 4 bars deleted. (cf published score p 40, orchestral number 20).

f 38b (p 74): is deleted in its entirety and f 39 is its amended version in ink over pencil. (cf published score p 59, orchestral number 34 plus one).

(v) From f 39 (p 74) onwards to the last page of the score, f 42b, there is no doubt that the score is in Delius's hand, and if these pages are compared with the previous versions, that this added, or revised, ending incorporates most of the final material from the 1901 version,

For a further consideration of this section and historical notes, see below.

A GENERAL COMPARISON OF THE THREE VERSIONS

Although the two main themes remain the same in all three versions, the development is greatly enlarged in the second and third versions. The second and third versions are almost identical up to the coda. Delius has pencilled in a number of minor alterations in the parts of the third version and has deleted the last four bars of the development. The opening of the work is the same in each version, but the endings vary significantly. viz:

(i) Version I ends on a D flat minor chord. Version II ends on the major chord with the added sixth. Version III ends with the added sixth as in Version II.

(ii) The final bars, p 39-40, of Version I differ entirely from those of pp 53-54, in Version II, whereas II and III are kin to each other with the exception that Version III has 8 bars only in its 'sehr langsam' section, p 81, as against 14 bars in Version II's 'Adagio molto'.

HISTORICAL NOTE ON THE THREE VERSIONS,

Hertz conducted the 1899 version on 30 May at the St James's Hall. Afterwards it was submitted by the Concorde Concert Control to August Manns for consideration as a possible item in the season at the Crystal Palace. As with *Hiawatha* and *Florida*, Manns was too busy with the traditional repertoire to consider it.

Julius Butts successfully launched the 1901 version at Düsseldorf on 21 January 1904. Later in the year Henry Wood received the score, hoping to include it in his Autumn concerts. At the last he had to reject it because he lacked the necessary rehearsal time for it. It continued to be very popular among pro-Delius conductors in Germany, as the letters of Julius Butts and Hans Haym to Delius show, and would seem to have met with more favour than *Paris*, which it closely resembles in general thematic shape and treatment. Dr Haym made a two-piano arrangement of it and he and Butts played it along with *Paris* in Butts' arrangement to Richard Strauss at Cologne in 1903. Beecham, p 131 considers it, along with *Paris* 'the peak point of purely orchestral achievement in this the composer's second or middle period.'

Of the final version, completed and published in 1912, Delius himself said: 'I think the *Dance of Life* (*Life's Dance*) is my best orchestral work. I have had it in my file for some years for the ending did not please me very much but at last I have found what I was looking for and it is now complete.' (letter to Dr Tischer of the firm of Tischer & Jagenberg, 20 March 1912.)

Jelka Delius, writing to Eric Fenby on 27 October 1933 explains the original inspiration of *Life's Dance* was the Danish drama, *Dansen Gaar* (The Dance Goes On), but tells Fenby that, for the purpose of analytical notes 'it is no good mentioning the Danish author as Fred's piece has quite detached itself from it . . . and then she adds: 'He just said this: "I wanted to depict the Turbulence, the joy, energy, great striving of youth - all to end at last in the inevitable death".'

Oskar Fried to whom the final version is dedicated, gave the first performance of it in Berlin, in 1912. Whether because other Delius works had already superseded it in the public view, or whether because there was a general change in taste, this work has had relatively few performances in its final version.

THE ORCHESTRATION OF THE THREE VERSIONS

The orchestration varies slightly. The first version included a harp, but had no English horn or bass drum. The second version had two harps, and introduced the English horn, a bass drum, side drum and glockenspiel. The final version retained the orchestration of the second version.

A copy of the published version, Tischer & Jagenberg, copyright 1912, T & J 155, is bound into the Delius Trust Volume 17 after this manuscript.

PARIS. *Symphonic Poem* (arranged for two pianos by Julius Buths)

Manuscript in the hand of Julius Buths and a copyist. This arrangement was made in 1903, cf footnote. The work itself was composed 1898–99, and published 1909 by Leuckart (6320) in a lithographed full score.

Delius Trust Volumes 18a and 18b, ff 1–19 and ff 20–37.

Microfilm: spool 2.

These two scores, identical in substance, were found bound in green cloth with Sir Thomas Beecham's name blocked on each. Although always a part of the Delius Trust collection, they, like other scores overprinted with Beecham's name, were labelled by him to prevent loss when being used as part of his library; cf introductory notes to this catalogue. The paper of both copies is 12-stave, 13 × 11½ inches, and has a printed maker's monogram of a harp with the initials B.C. Volume 18a comprises ff 1–19; f 17 being an amendment of 3 bars, in Delius's hand, pasted over an existing passage. Volume 18b comprises ff 20–37; f 35 being an amendment of 2 bars, in Delius's hand, pasted over an existing passage.

Volume 18a

f 2 (paginated p 1)

Above the score Julius Buths has written: \

'Paris'
Frederick Delius
übertragung für 2 klaviere von Jul. Buths.
Adagio (Very slow)

f 1. The TITLE-PAGE has been torn at the bottom leaving only 8 staves.

'Paris'
Impressions de nuit
Ein Nachtstück für
grosstes Orchester
von
Frederick Delius
für zwei klaviere übertragen von Julius Buths.

Volume 18b

The copyist has copied Julius Buths' title-page and heading for the first full page of the score, exactly as above.

In this score there are numbers for private practice guides. They indicate how long a type of music or a single idea has been going on, and divide the score up for practice accordingly. They are not engraver's or rehearsal numbers.

Note on the date of this arrangement:

Buths to Delius: Letter 6, 24 June 1903: 'Paris for two pianos is now ready . . .'
Letter 11, 13 December 1903: 'The copy of your Paris score is ready & is really splendid, it looks as if it had been engraved'.

This specific mention of 'your . . . score' probably refers to the full score. In the correspondence of May 1904 Buths has received a list of alterations to be put into the score at Delius's request.

GENERAL REMARKS

A comparison of this two-piano version with the full score, Leuckart, F.E.C.L. 6320, dedicated to Dr Hans Haym, reveals that, while they are substantially the same work, the two-piano version has been made from an earlier draft, or from the same original which may have been considerably altered as regards details

in the proof stage. At the time of cataloguing the engraver's copy could not be traced. A copy of the printed full score, Leuckart 6320, is bound into Volume 18a after the manuscript ff 1–19 and a list of examples of variants, although by no means comprehensive, will give an idea of the extent of the differences between the two-piano version and the full score as published.

EXAMPLES

Full score reference: p 23, rehearsal no. 13

Here, for two bars, the time changes to 4/4. Buths retains 6/8, a clarinet part is added and the harmony is slightly different.

Full score reference: p 29, last 2 bars; p 30, first 2 bars

In the Buths version there is a four-bar tune for solo violin at this point, which in the full score, is diminished into one bar followed by a high G held for 3 bars.

Full score reference: no. 25

In the Buths version instead of one bar of 'ff' chords and then 'Meno mosso' there are three bars (i.e. 2 plus 25) of chromatic excitement.

Full score references: the last beat before no. 27

Buths has a descending fragment in semiquavers, which is omitted in the full score.

Full score reference no. 29

Buths has a trill at this point, omitted in the full score.

Full score reference: no. 30 minus 6 bars

From this point until no. 30, Buths appears to have simplified the bass and brought out the trumpet line as melody in order to make the score more pianistic. He has made the bass move twice, only, in a bar, instead of Delius's thrice in a bar. On the other hand, since this would seem somewhat over radical, even in the cause of pianism, it may be another piece of evidence that he was working from an earlier draft.

Full score reference: no. 34 – that very bar, the third quaver.

Here Buths puts a flat in front of the viola 'A' thus making a more conventional harmony. In the full score, the flat only appears at the fourth quaver, viz:

Buths:



LE JARDIN DU PARADIS. ('A Village Romeo and Juliet') *Opera* in 3 Acts after Gottfried Keller's novel.

Manuscript vocal score in several hands.

Delius Trust Volume 19, ff 1–103.

Microfilm: spool 2.

This manuscript vocal score is undated; but, for various reasons outlined below, is very early in the history of this opera. Whether it existed before 1901, or whether it was written between 1901 and 1907 cannot be determined without more evidence.

The score was found bound into two volumes, each with a green paper cover and a dark brown spine of book cloth.

The first volume bore the title in ink in a different hand from the piano part of the score.

Le Jardin du Paradis
Prologue (incompletely erased)
I. IIe et IIIe Acte.

On examination it was found to contain the first two acts only.

The second volume bore the title in ink in the same hand:

Le Jardin du Paradis
IIIe Acte.

The two volumes were foliated together as one volume at the time of cataloguing. There is no title-page. The first page of the score was found headed 'Prologue' by the same hand as the piano part of the score, and the second volume began straight away with 'Act III' headed by the same hand. Both volumes were entirely composed of double sheets of 20-stave music paper, $13\frac{3}{4} \times 10\frac{1}{2}$ inches, supplied by Lard Esnault, Ed. Bellamy Sr. Paris, with their oblong stamp.

The present foliation is as follows: Prologue: f 1–28a; Act I: ff 28b–35b; Act II: ff 36–55b; Act III: ff 56–102b. f 103a is blank.

f 103b has a short score pencil sketch of c. 13 bars in Delius's hand.

ff 8, 10 and 11 in the Prologue are small pieces of manuscript pasted on to the existing sheet to effect emendations. They are written in Delius's autograph. The principal text of this manuscript is in French. It is written in red ink by a copyist as yet unidentified, with some pencil amendments in another hand. Above this text, an English text is written in black ink. This begins in the same autograph as the French text, but from p 18 (f 12b), is in Delius's autograph. It differs considerably from the published English text (Harmonie 1910; Universal, 1920; Boosey & Hawkes 1952). These two texts appear between the piano reduction and the vocal lines. Above the score, in pencil, a German translation has been sketched, in Jelka Delius's hand, with some interpolations by Delius.

The voice parts are in Delius's autograph, in black ink. The piano reduction of the full score, in purple ink is certainly in the hand of Florent Schmitt (cf Delius Archive: letters of Florent Schmitt to Delius).

General Observations on the relationship of this Manuscript to the lithographed edition of 1906[?] and the published scores.

The correspondence between Delius and the Trustees of the Gottfried Keller estate shows that an English version for which permission was granted was complete before 1901. Permission was then sought again, and granted, for the making and use of a German version for the production of the opera in Berlin in 1907.

There is no correspondence concerning the French version in the Delius archive.

It therefore seems likely that, when no English performance could be found, a French version suitable for Monte Carlo or some French stage was made; and that, when news came of the proposed Berlin production, this vocal score was used for the first tentative German translation.

Bound with this manuscript into the Delius Trust Volume 19 are (i) Harmonie-[Kalender]1908. pp 120 plus wrapper; (ii) a copy of the German libretto put out by Universal Edition no. 6929, copyright by Harmonie, Berlin in 1910 pp 32 plus wrapper. *Lyrisches Drama in sechs Bildern* von [Frederick Delius] Aus dem Englischen übersetzt von Jelka Rosen.

(These were presented to the Delius Trust in 1964 by Eric Fenby)

It seems that there was another German text prior to this, as in a letter to Harmonie Press, Berlin, on 26 December 1908, Delius, whilst objecting to the amateurish copying of the piano reduction of the opera, also objects '... Apart from that it has Rumpel's text in it, which I protested against from the start, and which does not agree with the libretto at all ...'

The final piano arrangement for publication was not made by Schmitt. The only name to be published in this connection is Otto Lindemann, whose name appears on the Universal vocal score of 1920 and the Boosey & Hawkes (Harmonie) score of 1952, although omitted from Harmonie Edition, 1910.

Heseltine, p 48, mentions that Schmitt made the piano reduction of *Irmelin* and *The Magic Fountain*, but does not mention this work. These scores of *Irmelin* and *The Magic Fountain* are at present in the archives of Boosey & Hawkes Music Publishers Ltd. Mr Fenby records that Schmitt made himself useful to Delius in this way on many occasions, as this was work Delius never relished.

It is not possible at the moment to tell whether the English text in this manuscript is that of C. F. Keary to whom Delius first entrusted it or not. His hand does not appear in this score. This score resembles that of the lithographed edition prepared for the Berlin production in 1907 with German text only: viz: Lévy-Lulx, Impasse Marie-Blanche, Paris.

In this connection it is interesting to note that Professor Dent, in the *Monthly Musical Record* of 1907* says that Delius himself wrote the book for this opera.

Sir Thomas Beecham also said as much in a letter to Eric Fenby dated 12 August 1953: 'Fred discovered Keller's story and constructed the scenario ... most of the German text was supplied by Jelka ... both had a go at the English version.' This, however, rather suggests that the German text preceded the English, which does not seem possible on the available evidence.

At the time of the 1899 concert in London, Delius discussed the project with G. M. Carlyle, who later wrote to him his considered opinion. Carlyle felt that the Keller story would need very delicate handling and a different librettist from the one (C. F. Keary) who had made the book for *Koanga*. Whether Delius then took Carlyle's advice depends on the date, so far unascertained, of a letter (undated) from Keary to Delius complaining of his difficulties with the libretto: 'For the moment I am stuck with R & J. I don't see this 2nd (or rather 1st) act satisfactorily ... I have written Act 2 (1) after a fashion; but I don't care for it; I put in an auction, because you said that w' work musically. It don't literally ...' Keary's other letters to Delius are dated 1908.

It seems quite likely that Delius had this opera in mind as early as 1897, when

*Monthly Musical Record, Vol. XXXVII no. 436, April 1 1907, pp. 75–6, *English Opera in Berlin*, Edward J. Dent.

he completed *Koanga*, his negro opera. Gypsies, or vagabonds, play a crucial part in the opera story, and it is worth remembering in this context that, when he was writing *The Magic Fountain* in 1894 he said to Mrs Bell-Ranske that he wished it to be the first of a trilogy, which would enshrine in turn the Indians of North America, the Negroes and the Gypsies.

There is, as yet, no concrete evidence to date the title of the manuscript in the Delius Archive. We only know that Keller himself calls the garden of the last act of the story, 'the garden of Eden', whereas, as early as 1897 Delius's Norwegian friends were referring to the garden of Jelka Delius's house at Grez, as 'the Paradise Garden'. *cf* Heiberg to Delius letters.

See also a letter (now in the Grainger Centre, Melbourne, Australia) dated 28 January 1898 from Delius, then in Paris, to Jelka Rosen at Grez: 'I send you the libretto of Romeo & Julie – read it and give me your opinion on it'.

A comparison of the manuscript with the lithograph (German only) proves that the score of the lithograph was prepared either from this manuscript or from one approximating closely. Cassirer's letters from 1904 onwards, talk both of preparing scores and parts of this opera and of *Margot la Rouge* which he had also hoped to give, and lead one to think that the lithographed editions of both may have been made in 1905–6.

The copy of the lithographed edition at the British Museum, was used by the performer of the Black Fiddler's part in the Berlin production of February 1907. It seems clear that, on the basis of the cuts and additions made at this performance, the Harmonie edition of 1910 was made. No additions to interlude music occur in this copy, as might be expected, and the now famous 'Walk to the Paradise Garden' is, as in the Delius Archive manuscript, only 45 bars long, of which only the first 15 are identical with the published score of 1910, where all 132 bars of the interlude as we now know it occur.

This might lead us to expect a later dating than 1907 for the extended 'Walk to the Paradise Garden', but in the lithographed copy sent to the director of the Mondelli Theatre in Florence, with a covering letter from Delius dated 10 June 1907, not only the amendments discerned in the British Museum copy occur, but there is also a manuscript insertion of the remaining 117 bars of this interlude.

Footnote concerning the probable dating of the lithographed edition.

Cassirer to Delius: Letter 6, 6 January 1905; 'Your *Margot la Rouge* is with the copyist . . .'; Letter 19, 1 May 1906, 'I would entrust the *Mass of Life* to the Harmonie Press at once. As regards "R & J" however, I would still wait. The autographed pianoforte scores are very good . . .'

By July 1905 Cassirer had given up all idea of producing *Margot la Rouge*, either in French or in a possible German translation. Both operas were lithographed by the firm of Lévy Lux, Paris (18^e) 6, Impasse Marie Blanche who place before their name the abbreviation: 'Autogr:'.

Presumably, when Cassirer talks of 'autograph scores' he means this process of lithography, from a copyist's score, and if *Margot la Rouge* was with the copyist in early 1905, it would seem safe to presume that *A Village Romeo and Juliet* followed shortly afterwards. It was originally intended that the one-act opera should appear earlier in the season which introduced the three-act work.

MARGOT LA ROUGE. *Opera* in one act to a French text by Rosenthal*, with an Italian translation.

Manuscript vocal score arranged by and in the autograph of Maurice Ravel.

There is also some evidence of the autograph of the composer, Frederick Delius, and, in the Italian translation, two other hands can be seen.

Delius Trust Volume 20. ff 1–27 and (i). Undated, but known to have been composed in 1902. (Possibly also 1901, *cf* foot-note to *Idyll*.)

Microfilm: spool 2

Plate 21.

This manuscript was found in a faded grey-green paper cover which was folded over old and sodden manuscript paper on which clefs had been written as if prepared for full score working and then not required.

A white label which was numbered (i) at the time of cataloguing was preserved when the volume was re-bound. On it, in an unidentified hand, is written:

Margot la Rouge
Drame lyrique en un acte
(Piano et chant)
Frederick Delius.

The score is written on 25 sheets of 24-stave music paper, 13½ × 10½ inches. It begins on the verso of f 1 and ends on the recto of f 27, with f 15 and f 26 being amendments pasted over f 14b and f 25b respectively. f 15 is a five-bar amendment to the first five bars of scene five. f 26 is a small piece of recitative inserted in the part of Lili Béguin. The score is paginated pp 1–48.

Amendments in the Italian translation effected by gumming small pieces of paper over the original have been given roman numerals in the catalogue. For details *cf inf*.

THE TITLE-PAGE f 1a.

Margot la Rouge.

[Delius's autograph – ink.]

Above the title can be seen a deleted line now only partially legible: 'Paulo aud . . .' (i.e. "Paulo audacior". See historical note below).

SCENES

Scene 1: ff 3–4b; 2: ff 5–6b; 3: ff 6b–9b; 4: ff 9b–14a; 5: ff 15b–17b; 6: 17b–19b; 7: ff 20a–27a.

f 27b is blank except for one unfinished measure in a 2-stave pencil sketch, in Delius's hand.

THE LIBRETTO

The French libretto is in Ravel's hand. The Italian translation is written below it in red ink in another hand. A third hand is evident in emendations to the Italian.

Amendments to the Italian libretto

(i) and (ii) occur on f 4a p 6; (iii) and (iv) on f 5a p 8; (v) on f 5b p 9; (vi) and (vii) on f 6a p 10; (viii) and (ix) on f 9b p 17; (x) on f 16b p 29; (xi) on f 17b p 31.

*Recent research by Lionel Carley has established the identity of Delius's librettist. 'Rosenthal' was the pseudonym of Berthe Gaston-Danville, wife of the contemporary French novelist, Gaston Danville.

See L. Carley: *Delius in Paris*, shortly to be published by Triad Press, London.

1/

Prelude

Modesto

Piano

Plate 21: *Margot la Rouge*. First page of vocal score (in Ravel's autograph)

Deletions

f 4b, the last stave has been re-written to accommodate 3 instead of 4 bars, so that Scene 2 begins at the top of f 5.

Evidence of Delius's hand

Occasional insertions in blue-black ink occur in the composer's hand. They are French translations of the Italian additions to stage directions, e.g. f 6 p 10: *Haussant les épaules* and *coup de tonnerre*; f 6b p 11: *Entrant*; f 7b p 13: *La pluie redouble . . . etc.*, and *cérémonieux*; f 11 p 20: *Le sergent Thibault* etc.; f 11b p 21. *suivant son regard . . . etc.*

HISTORICAL NOTE

This work was composed for the international competition sponsored by the publishing house of Sonzogno, Milan, their 'Concorso Melodrammatico Internazionale' of 1904. Written in 1902, it was subsequently arranged in piano score by Ravel. The receipt for the work is signed on behalf of Sonzogno (Edoardo Sonzogno), and dated 4 September 1903. It shows that Delius borrowed his wife's name for the forwarding address, 'Monsieur J. Rosen', and gave as his *nom de plume* 'Paulo audacior'.

An undated letter by Ravel to Delius concerning the work, Autumn 1902, shows that Ravel found it necessary to correct, as well as arrange, the manuscript. Fritz Cassirer considered giving the work in Berlin in the season 1906–7, in a German translation, but he rejected Delius's idea that it should be translated into Berlin dialect (*cf* footnotes to *Le Jardin du Paradis* (A Village Romeo and Juliet) and to the description of the lithograph copy of this work, Delius Trust Volumes 19 and 21 respectively). *Margot la Rouge* was never performed and the music was rescued in 1932 to become, with Walt Whitman's words, a new work: *Idyll*. (*cf* the concordance of *Margot la Rouge* and *Idyll* in this catalogue, Appendix II).

Note: the manuscript full score of *Margot la Rouge* remains at the present moment untraced.

MARGOT LA ROUGE. *Opera* in one act to a French text by Rosenval.
Lithographed copy given to Eric Fenby by Delius and presented to the Delius Trust by Mr Fenby in 1964. Possible date of the lithographed copy, 1905 *cf inf.*
Delius Trust Volume 21.
Microfilm: spool 4.

This lithographed copy of *Margot la Rouge* is made up of 18 double sheets saddle-stitched into one section. The outer sheet provides the title-page and, on the verso of its first half, the list of characters. The volume measures 11 × 7½ inches.

On the front of the volume Eric Fenby has written in black ink:
Eric Fenby|Grež – sur – Loing 1932.

The lithographed title is as follows:

MARGOT LA ROUGE
Drame Lyrique en I Acte
Paroles de Musique de
Rosenval Frederick Delius
Propriété des Auteurs
Tous droits réservés pour tous pays, y compris
la Suède, la Norvège, et le Danemark

On the reverse of this cover/title-page:

Personnages
Le Sergent Thibault|L'Artiste|Lapoigne|Totor|1^{er} Soldat|
2^e – id –|1^{er} Buveur|2^e – id –|3^e – id –|
un Garçon Limonadier|Le Brigadier de Police|Margot|
Lili Béguin|Nini|1^e Femme|2^e Femme|Filles,
Consommateurs, Agents de police-|

Note: The similar copy in the British Museum is autographed in Delius's hand: *To my friend Philip Heseltine 1912*. It contains emendations in Delius's hand, but it is interesting to note that when Delius with the assistance of Eric Fenby came to compose *Idyll* from the music of *Margot la Rouge* these amendments were not incorporated. There are no markings of any kind in the copy of the lithographed score described above. (See concordance of *Margot* and *Idyll* in this catalogue, Appendix II.)

HISTORICAL NOTE

Fritz Cassirer intended to give a performance of this opera in the same season as the first performance of *A Village Romeo and Juliet*, 1906–1907, at the Berlin Comic Opera. The lithographer of both piano arrangements is the same: Autogr: Lévy-Lulx, Paris (18^e) 6, Impasse Marie-Blanche. We know that the lithographed score of *A Village Romeo and Juliet* was made for this production, and, although by the summer of 1906 Cassirer had rejected *Margot la Rouge*, two letters to Delius suggest that it was lithographed in 1905 (*cf* footnote to *Jardin du Paradis* for full quotation).

THE SONG OF THE HIGH HILLS. *Tone Poem* for chorus and full orchestra.

Manuscript pianoforte scores:

(A) An arrangement for solo pianoforte by Philip Heseltine;
(B) An arrangement for two pianos by Percy Grainger.

Delius Trust Volume 22, ff 1–30 and (i).

Presented to the Delius Trust in 1964 by Eric Fenby.

Microfilm: spool 2.

Plate 22.

(A) ff 1–15. This pianoforte arrangement by Philip Heseltine was found unbound and written on 7 double sheets of 12-stave music paper, 12½ × 9¾ inches, with a further double sheet as cover. The first half of the cover sheet serves as title-page, and, like the score, is in Heseltine's autograph. The blank back of the cover sheet is (i).

TITLE-PAGE f 1.

'The Song of the High Hills'

Tone poem for chorus (without words) and full orchestra,
arranged for pianoforte solo by Philip Heseltine.

Inscribed

from Philip Heseltine|Cefn Bryn Dalch|Abermule|Wales.

On the verso of the cover/title-page the orchestra list is written together with a few items of corrigenda.

Heseltine has paginated the score pp 1–27. The score is beautifully written in blue-black ink with the instruments' entries noted at the appropriate points in the piano part.

(B) ff 16–30b. This arrangement for two pianos by Percy Grainger was found written in blue and blue-black ink, on double sheets of 12-stave music paper, 13¼ × 10½ inches and sewn into a brown paper cover stiffened with blank sheets of music paper. On the cover, in Percy Grainger's hand was written:

1923|2nd piano|DELIUS (this last doubly underlined)

'THE SONG OF THE HIGH HILLS'

|2 pianos|arranged by Percy Grainger|M.S.|

At the left-hand bottom corner:

Please return to|Percy Grainger|7 Cromwell Place|White Plains, N.Y.|U.S.A.|
(The address is stamped and the road name ringed round in red.)

There is no title-page but at the top of the first page of score there is a heading:

THE SONG OF THE HIGH HILLS

Das Lied von den hohen Bergen|for chorus and orchestra|

|by|Frederick Delius (1911)|Arranged for 2 pianos by|
Percy Grainger, Nov–Dec., 1923.|

At the foot of the first page Grainger has written:

|Nov 3, 1923 (drawing of a train) Cincinnati – Chicago, & Chicago Station.|
Similar notes are written at the foot of each subsequent page, ending with:
|Hotel Dempsey, Macon Ga, Dec. 15, 1923.|

The second piano part is emphasized with blue pencil throughout and there are occasional comments by Delius himself in the margin, e.g.

f 28b p 26 *don't work up here F.D.*

f 21 p 11 *right on to|Grandioso|no rall.*

f 18 p 6 *gradually slow F.D.|& calmer|to a great calm.*

72 | "The Song of the High Hills" | FREDERICK DELIUS (1911)

With quiet, easy movement

Plate 22: *The Song of the High Hills*. First page of piano score (in Philip Heseltine's autograph)

IN A SUMMER GARDEN. *Rhapsody* for full orchestra. Unrevised version.

Manuscript full score in ink, in Delius's autograph, dated Spring 1908.

Delius Trust volume 23, ff 1-24 (score: ff 1-23; short score sketch in pencil: ff 24a and b.)

Microfilm: spool 2.

Plate 23.

This score is written on 23 single sheets of music paper, 34-stave except for ff 18-23 which are 26-stave; upright format, 15½ × 12 inches, mounted on guards together with one extra sheet, f 24, and bound into one of the composer's black cloth covers with marbled and plain endpapers.

There are no maker's or vendor's markings on the paper.

THE TITLE-PAGE f 1a

(dedicated|to my wife)
 'In a Summer Garden'
 Rhapsody for full Orchestra
 Frederick Delius
 Grez sur Loing, Spring 1908.

The Orchestra required

[Delius's autograph]

There follows here a list of the orchestra which includes three tubular bells in B flat, C, and D, which are not to be found elsewhere in his orchestral work except in *Brigg Fair* and *Eventyr*, and are omitted from the revised, published version of 1911. [It should be noted that the published version still bears the date 'Spring 1908' on the first page of the score, which is very misleading. (Universal Edition Nr. 6911.)] The original orchestration omits the triangle, whereas the published edition includes it, but apart from these two differences the orchestral requirements are the same. The major difference lies in the actual treatment of the musical material, which is so different as to be impossible to list in a catalogue of this size.

THE SCORE

The first page of the score begins on f 1b. The score ends on f 23a. ff 8b and 23b are blank. f 24 has a very faint short score working on recto and verso.

The pages are numbered by the composer, pp 1-42.

There are a great many interesting deletions and alternative short score workings in pencil, which show revision in progress towards the published version.

Conductor's markings and remarks in blue, red and black pencil are in Delius's hand. He conducted this work at the Royal Philharmonic Concert in London on 11 December 1908. Seven letters from Delius to the secretary of the Society arranging all this are to be found in the R.P.S. papers Volume 10, DA-DUV, on permanent loan to the British Museum. (Loan 48/13/10.)

In the BBC Music Library, London, is a copyist's manuscript of this version, signed 'Full score copied from orchestral parts (MS) Henry Gibson 23.5.42 London.' This copy was previously in the possession of Constant Lambert.

Plate 23: *In a Summer Garden*. Last page of score

NORTH COUNTRY SKETCHES

Manuscript full score in ink and ink over pencil, in Delius's autograph, dated 1913-1914. This score was given to the Delius Trust by Augener/Galliard in 1964.

Delius Trust Volume 24, ff 1-46.

Microfilm: spool 2.

This score was received in Augener's hire library cover, a white paper folder, into which it was roughly sewn and taped at the seam. On the front of the cover was written:

FREDERICK DELIUS
'North Country Sketches'

together with the hire library number, 59021, the publisher's stamp, and the plate number, 15927.

The manuscript consists of 12 double and 22 single sheets of 30-stave music paper, 15 $\frac{3}{4}$ x 11 $\frac{3}{4}$ inches, (watermarked Papeterie de Leysse, etc, and stamped Lard Esnault, etc).

THE TITLE-PAGE f 1.

'North Country Sketches'|a) Autumn|The wind sounds in the trees
|b) Winter Landscape|c) Dance|d) The March of Spring|
|(Woodlands, meadows & silent moors)|Frederick Delius|1914|Grez-sur-Loing|
(Seine & Marne)

Delius's autograph except for the words 'The March of Spring', which resemble the hand of Philip Heseltine. These words are written over a different title (? 'Spring's awakening') which has been deleted with a knife.

The score begins on f 2 and ends on f 45 with f 46 being a misplaced title-page, *cf inf*. The composer has paginated the score pp 1-82.

ff 23 and 24 are stuck together.

f 23 is a deleted full score pencil sketch having reference to Movement 3, while a further deleted pencil sketch with a certain kinship to Movement 4 occurs on f 42, paginated 24.

Movement 1 pp 1-16. Augener's typed green slip obscures the autograph heading except for: 1913 and *slow - with even flowing movement*.

Augener's heading reads:

'NORTH COUNTRY SKETCHES'|I|'AUTUMN'|The Wind sighs in the trees.

f 9b is the composer's page 16 deleted, and f 10 is his new page 16, finale of Movement 1. f 10b is blank.

Movement 2 pp 17-24. This movement is headed in Delius's hand (f 11).

II|'Winter landscape' 1913

Movement 3 pp 25-51. This movement is headed 'III' and in another hand 'C DANCE' To the left in Delius's hand is written *Mazurka tempo* and to the right 1914 (f 15).

Movement 4 pp 52-82. This is headed in Delius's hand f 30.

IV|'The March of Spring'|1914|(Woodlands, meadows and silent moors)|With a light throbbing movement,|never dragging - |

Note: 'The March of Spring' has been written over a different title previously deleted with a knife.

Movement 4 ends on f 45b. f 46 is a misplaced title-page for Movement 3, and reads as follows:

'Dance' 1914 | Frederick Delius. | (Delius's hand.)
f 46b is blank.

ADDITIONAL MARKINGS

There are dynamics (hairpins) added in blue pencil as far as f 11b, i.e. throughout the first movement.

Rehearsal numbers have been added in blue pencil up to the end, 56. There are engraver's numbers at the foot of the pages in pencil. Delius has added occasional remarks: e.g.

f 32b Below the string parts: *X put in bass parts.* (This was evidently done.)

f 33 Above the second bar, first flute line: *X add.* (This refers to the first oboe which was added in pencil.)

f 22b Delius has added a *much to slower*. There are also a few remarks and marks in lead pencil which are clearly clarifications by the publisher to the engraver.

AIR AND DANCE FOR STRING ORCHESTRA

Manuscript score in the autograph of Philip Heseltine.

Delius Trust Volume 25, ff 1-6.

Microfilm: spool 2.

This manuscript was found unbound and overstamped as 'the property of Sir Thomas Beecham', but the references to Boosey & Hawkes Ltd, and copyright by Hawkes, etc, on the cover/title-page, f 1 recto, suggest it was the copy sent to Boosey & Hawkes for engraving, and subsequently borrowed from them by Sir Thomas Beecham for conducting purposes. Sir Thomas Beecham's markings occur throughout in blue and black pencil.

The score is written on 3 double sheets of 14-stave music paper, 14 × 10½ inches in blue black ink. f 1 recto acts as title-page and cover, and the score begins on f 1b, and ends on f 6a. Heseltine has paginated it pp 1-10. f 6b is blank.

THE TITLE-PAGE/COVER f 1a.

FREDERICK DELIUS | Air and Dance | for string orchestra | (1915). |

Below the title another hand has added:

| Boosey & Hawkes Ltd., | 295 Regent St., London. W.1. |

To the left of this in red ink another hand has written:

Copyright 1931 in USA by | Hawkes Son (London) Ltd | copyright
for all countries. | All rights reserved. | Tous droits réservés. |

An interesting feature is the recurrence of a note in pencil in Heseltine's autograph: 'not in autograph' on f 3a (p 4) and f 3b (p 5) against slurs in the solo viola and the second violin which he has accordingly crossed out in pencil, and against a *rit* on f 2 (p 2).

The engraver's copies of the full score and of Eric Fenby's piano arrangement, both in the hand of Eric Fenby, are in the possession of the publishers, Messrs. Boosey & Hawkes.

CONCERTO FOR VIOLIN, VIOLONCELLO, AND ORCHESTRA

Manuscript full score, in ink. Delius's autograph, dated 1915.

Delius Trust Volume 26, ff 1-39.

Microfilm: spool 2.

This score was given to the Delius Trust by Augener/Galliard in 1964.

This score was found bound into brown cardboard with a purple rexine spine, supplied by Augener & Co., together with two plain endpapers.

The manuscript consists of 18 double and 2 single sheets of 30-stave music paper, 15½ × 12 inches, watermarked Papeteries de Leysse, près Chambery-Forest.

THE TITLE-PAGE f 1. [Delius's autograph]
[For May & Beatrice Harrison|Concerto|for Violin,
Violoncello|& Orchestra|1915|Frederick Delius.]

In addition to the dedication, there is a pencilled 'May & Beatrice Harrison' at the top left-hand side of this title-page, in Jelka Delius's hand.

At the foot of this page the publisher has put his stamped address:

Augener Ltd|18, Great Marlborough St.|London, W.]

The score begins on the verso of f 1, (f 1b), and ends on the recto of f 39. f 39b is blank. f 12b is also blank.

A fresh leaf has been inserted by the composer as f 10, by pasting a new sheet of music paper on to the margin of the old, rejected leaf. This margin has been foliated f 11, at the time of cataloguing. The composer's pagination is pp 1-73.

Rehearsal numbers have been added in blue throughout the work. There are frequent emendations in the solo parts in blue-black ink over pencil. These would appear to be in the hand of the composer.

CONCERTO FOR VIOLIN AND ORCHESTRA

Manuscript full score, in ink. Delius's autograph dated 1916.

Delius Trust Volume 27, ff 1-29.

Microfilm: spool 2.

This score was given to the Delius Trust by Augener/Galliard in 1964.

This score was found unbound, with evidence of an attempt at sewing.

The manuscript consists of 10 double and 2 single sheets of 30-stave music paper, 15½ × 12 inches, except for ff 14-15 which is a double sheet of 32-stave music paper of the same size. The paper is watermarked Papeteries de Leysse and has the vendor's stamp of H. Lard Esnault, Ed. Bellamy Sr, Paris.

THE TITLE-PAGE f 1.

Delius's autograph, except, possibly, the dedication which may be the hand of his wife, Jelka Delius.

For Albert Sammons.|Violin Concerto|Frederick Delius|1916|

[Grez - sur - Loing|(S & M)]

The score begins on f 2a and has been paginated by the composer pp 1-49. The last page is f 29a, while f 29b is blank, to form with f 1, of which f 29 is the second half, a cover.

Three amendments have been made by the composer by means of pasting fresh paper over existing workings: f 3 is a strip stuck on to the margin of the first score page, f 2a; f 13 is a half page stuck over the lower half of f 12b, making a 31-stave page; f 27 is a 3-stave strip left blank and stuck over f 26b just below the violin solo.

There are a few alterations, chiefly in the soloist's part, in blue-black ink over pencil. These would appear to be in the composer's hand. There are also some additional comments and dynamics in the composer's hand and in a second hand which bears some resemblance to that of Philip Heseltine: e.g. p 21 (f 14) *follow the violinist*.

Rehearsal numbers have been added in red pencil. There are no conductor's marks.

In addition to the title-page, the first page of score, f 2a, has been headed by the composer: *with moderate tempo* (♩ = 84) *Frederick Delius 1916*.

DANCE RHAPSODY NO. 2

Manuscript full score, in ink and ink over pencil, in Delius's autograph, dated 1916.

Delius Trust Volume 28, ff 1–26 and (i)

Microfilm: spool 2.

This score was purchased from Sotheby and Co., 16 December 1964, lot 396. It was formerly owned by Bernard van Dieren.

This score was found unbound and written on 10 double and five single sheets of 24-stave music paper, 14 × 10½ inches, supplied by J. & W. Chester (no. 14). With it was a further single sheet of the same paper, f 26, and a single sheet of 22-stave paper (AL no 16) both of which are described below.

THE TITLE-PAGE f 1.

[Delius's autograph, ink over pencil.]

For Norman O'Neill
A Dance Rhapsody
(No 2)
Frederick Delius
Spring 1916
Grež-sur-Loing
(S & M)

The verso of the title-page is blank, as also the recto of f 2. The score itself begins on f 2b. (Delius's page 1.)

There are occasional phrase marks and dynamics in pencil in the autograph of the composer, and bar numbers have been noted in pencil. Two additions would appear to have been made later in blue-black ink over pencil: (i) f 17a has four bars only and its verso, f 17b, is blank. Despite the fact that it has been paginated p 30, either by the composer or the publisher, it is marked as an insertion to be placed in front of the last bar on the composer's p 29, f 16b; (ii) f 25a, the last page, has two bars only. There has also been a re-numbering of the pages from the composer's original p 28.

This would appear to have been the copy sent to the publisher as the heading added to the score on f 2b, (p 1) is typical of the other publisher's headings provided by Augener. viz:

A Dance Rhapsody|No 2 (written in red ink)
Frederick Delius (1916) (written in blue ink)

At the foot of the page: Copyright 1923 by Augener Ltd., in red ink, followed by the plate number 16045 in blue ink and 'R' in red ink.

f 26 This sheet has a pencil sketch in 8-stave score, and on the verso an unbarred pencil sketch in quasi full score. Both are probably in the hand of van Dieren.

The sheet of manuscript catalogued as (i) appears to have been ruled off for some work requiring ten staves and prepared for woodwind, and then rejected and used as a cover for this work. A '157' in ink at the top right-hand corner may be a library reference, and in pencil in the middle is noted |Delius|MSS|.

EVENTYR

Manuscript full score, in ink, in Delius's autograph, dated 1917.

Delius Trust Volume 29, ff 1–27.

Microfilm: spool 2.

This score was given to the Delius Trust by Augener/Galliard in 1964.

The manuscript was found unbound, but had once been sewn together with thread and bound at the spine with brown paper and glue, and was in bad repair. The score is written on 13 double and 1 single sheet of music paper, but 7 of the double sheets have worn at the seam to appear now as single sheets. The paper is 32-stave, 15¾ × 12 inches, and watermarked Papeteries de Leysse.

f 1 is the TITLE-PAGE, and bears a title on both recto and verso.

f 1a For Sir Henry Wood (in black ink)
'Once upon a Time' (in blue-black ink)
'Eventyr' (black ink)
after Asbjørnsens fairy tales (deleted)

['Folklore' written over *Fairy Tales* in blue-black ink]

A Ballad for Orchestra
Frederick Delius
Grež-sur-Loing (all in black ink)
(S & M) 1917

This page also bears a number of publisher's directions.

In red ink at the left-hand top corner is the hire number: A1455. Stamped at the right-hand top corner is the date: 14 Jun. 1923, and below it in pencil: Acton (Augener's works). In the right-hand lower corner are the directions to the engraver:

I box 14|IV|V where necessary|12½ × 8½|(and in pencil)|50 pls.]

f 1b A second TITLE-PAGE

'Eventyr'
'Once upon a time'
(After Asbjørnsens's Folklore)
A Ballad for Orchestra.

This title is in blue-black ink in Delius's large, sloping hand.

THE SCORE begins on f 2a and is headed in pencil in another hand:

Once upon a time
Eventyr.

Beside the heading is a publisher's sign in blue pencil that this order should be transposed.

In the left-hand bottom corner: Copyright 1923 by Augener Ltd.

The composer has made occasional emendations to the score in blue-black ink over pencil. There are also additional markings of several kinds. Some extra directions concerning dynamics have been made both in ink and in pencil, by Delius, e.g. f 17 *Becoming gradually quieter* (pencil); and f 16b *becoming gradually slower & slower* (ink).

Note: The ink is very obviously a bad, war-time brand.

There are a number of conductor's and/or composer's markings, e.g. f 15 *Warning* a note in pencil which concerns the second 'wild shout' by the '20 men's voices invisible'.

f 14 *Beat short in 2nd bar of all woodwind.*

There are also some notes to the publisher's copyist and engraver, e.g. f 10b *write out octave lower* (which concerns the bass strings at the fourth bar. Miniature score reference: p 19 at the change to 4/4. General reference: Rehearsal number 6).

f 25 *to add to the English horn part* in the right-hand margin.

The composer has paginated the score pp 1–50, omitting f 18b which is a deleted pencil full-score sketch of the material on f 19. The composer's page one is, as stated above, f 2 of the manuscript.

HISTORICAL NOTE:

Delius Trust Archive: Jelka Delius to Eric Fenby, 27 October 1933: 'As to Eventyr. . . Fred said just now: The under-earthly ones (Underjordiske). Giants horrid creatures trotting thro' the forests at night, frightening and weird. Uncanny. But also dear 'little folk' who help good people and bring them luck. I remember our reading these fairy tales one whole winter during the war, a sort of relief from the dreadful tension.'

Jelka Delius to Eric Fenby, 2 December 1933: 'I thought Beecham's rendering of Eventyr was superb, the best I have yet heard. Constant Lambert in the Referee is certainly amusing but very superficial and rather silly. Fancy talking about Climaxes and Anticlimaxes in a work like Eventyr, a ballad based upon Norwegian peasant Fairy-tales!'

A SONG BEFORE SUNRISE

Manuscript score for small orchestra, ink, in Delius's autograph, dated 1918.

Delius Trust Volume 30, ff 1–6.

Microfilm: spool 2.

This score was given to the Delius Trust by Augener/Galliard in 1964.

The manuscript was found unbound and written on two types of music paper, both $15\frac{3}{4} \times 12$ inches, and watermarked Papeteries de Leysse.

ff 1–2 a double sheet of 32-stave music paper.

ff 3–6 two double sheets of 26-stave music paper, of which one sheet has separated at the seam into two single sheets.

There is no title-page. The score begins on f 1a and is headed in Delius's hand, in black ink:

'A Song before Sunrise'. Frederick Delius.

Freshly

1918

Below this, in Jelka Delius's hand, in blue-black ink: 'for Philip Heseltine'.

This page also bears a number of publisher's notes and directions. At the left-hand top corner is the hire number, in red ink: A1457.

In pencil below the number is a date: 24/10/21. Stamped in the lower left-hand corner of the page is the publisher's address: Augener Limited, 18 Great Marlborough Street, London, W.1. In the right-hand top corner the publisher has written: 'add dedication'. In the right-hand lower corner, in red and blue ink, is the plate number 15724 and directions to the engraver: iv in score $10\frac{3}{4} \times 7\frac{3}{4}$ followed by the directions in blue pencil: '18 Pls.'

There are engraver's numbers in blue pencil at the foot of each page.

An interesting feature of the score is the number of publisher's queries with answers written alongside them. These occur on ff 1a and b, ff 2a and b, ff 4a and 6a; e.g. f 2a; 'F or G?' 'It is to be G'. Two replies appear to be in the composer's hand: (?) f 1b a query: 'phrasing', is answered *all right*. This concerns the oboe figure in bar 3. f 4 a similar phrasing query elicits the reply: *as it is in ink*. This concerns the last bar in the strings.

The provenance of the other replies is doubtful.

Note: A kettledrum which appears on f 1b is not listed at the start of the score, and in the first printed score it appears in the same way, but without being named. (Miniature score p 4, bar 5. General reference: Rehearsal letter B plus 4.) A small sellotape repair at the tail of f 6 was found at the time of cataloguing.

Poem of Life & Love Frederick Delius 1918

Moderato
Allegretto
Tempo

Plate 24: *Poem of Life and Love*. First page of score

A POEM OF LIFE AND LOVE

Manuscript full score. Delius's autograph, in ink and pencil, dated 1918. Also a copy by Mrs Delius. Both are incomplete.

Delius Trust Volume 31, ff 1-23 and 24-33.

Microfilm: spool 3.

Plate 24.

This manuscript was found unbound and in no discoverable order. The present foliation described below was arrived at by comparison with Delius Trust Volume 32, ff 1-13b, a complete copy of this same tone-poem in a two-piano arrangement by Balfour Gardiner and Eric Fenby.

The music paper used for this work is of several types:

ff 1 A sheet of 26-stave music paper.

ff 2-13 32-stave music paper, watermarked Papeteries de Leysse, etc.

ff 14-15 One double-sheet of 26-stave music paper.

ff 18-23 34-stave music paper.

(ff 1-23 are all $15\frac{3}{4} \times 11\frac{3}{4}$ inches)

ff 24-33b 28-stave music paper in double sheets, $15\frac{3}{4} \times 12$ inches.

ff 1-23 Full score in Delius's autograph.

TITLE-PAGE f 1

Poem of Life & Love|for Orchestra|Frederick Delius|1918|

f 1b This is blank except for some very faint pencil sketches.

f 2 This is the first page of score and is headed:

'Poem of Life & Love' Frederick Delius
1918.

THE SCORE is in ink up to f 10 with many whole-page deletions and lesser deletions in pencil. There is also considerable re-working. f 10b-14b is in pencil, ink re-appearing at f 15 again with pencil deletions, until f 17b. f 18a is in pencil. f 18b is blank. f 19 is a blank sheet on both sides. f 20-23 is scored in ink, again with pencil alterations. f 23b is blank.

Throughout this catalogue roman numerals have been used for blank pages unless this method caused confusion in the description of the manuscript. In this case it was considered more practical to foliate the blank page, as it was essential that this order should be maintained when binding, and in an incomplete copy, such as this, medial blank pages can assume significance.

GENERAL DESCRIPTION of the manuscript. This is an incomplete full score of which ff 24-33, a full score in Jelka Delius's hand, is a revision of its first 27 pages. It omits the portions deleted by Delius, copies his amendments, and arrives at a version seven pages shorter; pp 1-20. Delius revised his pagination to make his p 27 tally with the new p 20. Delius's original p 31 was changed to become 24. This was followed by a re-written p 24, three blank pages and the original pages 20-23.

There are then a number of missing pages, and next in foliation are Delius's pp 48 and 49, placed here by comparison with Balfour Gardiner's arrangement for two pianos. Delius has not numbered these pages himself, but they have been re-numbered by Eric Fenby pp 16 and 17 and given stamped rehearsal numbers 11 and 12, because they were able to supply 'en bloc' the material required for pp 16 and 17 of *A Song of Summer* in its first version (cf this same Delius Trust Volume 31, ff 37-43).

Finally, Delius's original p 50 has been foliated last of all as f 23. The Balfour Gardiner score shows that it was definitely the end of the original full score and it is interesting to note that it differs only slightly from the ending of *A Song of Summer*.

After foliation had been made as described above, it was discovered that Delius, in 1930, presented to the Bodleian Library, Oxford, pp 44-47 (his own pagination, ink over pencil), which had been re-numbered by Eric Fenby, 12-15, and stamped with rehearsal numbers 9 and 10, because, like pp 48 and 49 described above, they supplied those pages in the first version of *A Song of Summer*. They are to be found in the published score as bb 94-124, and a photostat copy has been bound into this volume after *A Song of Summer* by courtesy of the Bodleian Library (cf Bodleian Library, Department of Western Manuscripts, MS. Don. b. 2).

A further note on Jelka Delius's copy. According to Eric Fenby, this copy was made at a time when Mrs Delius and the composer, Balfour Gardiner, were trying to stimulate Delius's interest sufficiently to overcome his increasing physical disabilities. The copy was sent to Balfour Gardiner for his criticism. It is clear that Jelka Delius copied from more than one version, for instance, her page 5 does not tally with Delius's page 5, but on his page 5, there is a germ figure for her version and there may have been a sheet of re-writing placed here, which is now missing. A careful comparison of this full score, even in its present order, with that of the two-piano version will reveal differences which show that even this was not its final version.

A SONG OF SUMMER

Sketches dictated to Eric Fenby and a fair copy in full score of the first version. Eric Fenby's autograph, 1929.

Delius Trust Volume 31, ff 34-43 and (i).

Microfilm: spool 3.

These sketches, dictated by Delius to Eric Fenby, in 1929, are written on 2 double sheets of 32-stave music paper, $17\frac{1}{2} \times 12$ inches and 42-stave music paper, $17\frac{3}{4} \times 12\frac{3}{4}$ inches respectively.

The first double sheet consists of f 34 and a blank leaf catalogued (i). Both f 34a and f 34b are scored. The working on f 34a, despite its heading *A Song of Summer* is a tentative effort at an ending, later discarded. On f 34b there are two sketches: (i) a ten-bar sketch (dictation), relating to a possible extension of the opening idea, which led Delius back to the idea on f 34a; (ii) a nine-bar sketch (dictation), relating to the 'seagull floating by' idea.* The first four bars were discarded, and the last five bars 'cello tune retained.

These sketches are in both ink and pencil.

The second double sheet consists of ff 35 and 36. The dictations are on the recto only of each leaf, and correspond to pp 8-10 of the published score. In Eric Fenby's words, they are 'tentative attempts to arrive at a final solution of the problem of the middle section.' This material can be counted as new, as it does not appear exactly like this anywhere in *A Poem of Life and Love* from which the work as a whole evolves.

On the verso of ff 35 and 36, when they are turned upside down, is a part of the full score of *Hassan* prelude to Act V, in Eric Fenby's autograph (cf the letter of Balfour Gardiner to Delius, dated 21 March 1929, Delius Archive: 'My proposals for making a concert suite out of the *Hassan* music . . . Get Eric Fenby to play over the whole . . . etc.').

ff 35 and 36 recto are entitled:

Sketch for A Song of Summer (1929)|dictated to Eric Fenby.|

[Eric Fenby's autograph.]

The first fair copy of A SONG OF SUMMER ff 37-43.

This full score, in blue ink, is headed in black ink:

Copy of MSS by
Eric Fenby

A Song of Summer

This is not the final, published version, and as found, it is incomplete, being paginated by Eric Fenby pp 1-11; 18. pp 12-15 were pp 44-47 of *A Poem of Life and Love* and were donated to the Bodleian Library in 1930, by Delius. pp 16 and 17, originally pp 48-49 of the earlier work were found folded into this manuscript and have now been restored to their original place. f 42b is blank save for a two-bar pencil score which seems to point to p 13 of the published score.

*See E Fenby, *Delius as I knew him*, p. 138.

A POEM OF LIFE AND LOVE. *Tone-poem* (1918) for full orchestra, arranged for two pianos by Balfour Gardiner and Eric Fenby.

Manuscript score for two pianos in the autograph of Balfour Gardiner and Eric Fenby. Undated, but known to be 1928 (*cf. Delius as I Knew Him*, by Eric Fenby, pp 17–18 and 27–28).

Delius Trust Volume 32, ff 1–25.

Microfilm: spool 3.

This manuscript was found in two parts, ff 1–21b, written in blue-black ink on 20-stave music paper, 14 × 10½ inches, with an occasional amendment in blue ink, and ff 22–25b written in blue ink on 14-stave music paper of the same size, bearing a Lard Esnault imprint in copper plate writing.

Balfour Gardiner's hand persists until f 23b. Eric Fenby continues from there, the 3/2 section, until the end of the manuscript. Musically, the manuscript consists of two copies of Balfour Gardiner's arrangement of *A Poem of Life and Love* for two pianos. The first copy ends at f 13b and is entirely in Balfour Gardiner's hand. The second copy, ff 14–25b, is completed from f 24 by Eric Fenby. This second copy breaks off on f 21 (p 15) after 2 bars, at a point corresponding to f 8 bar 2 of the first copy; the rest of f 21 is blank. It then resumes at the top of f 22 with music corresponding to the first bar of f 10 in the first copy and continues until the foot of f 25b, after which the 16 closing bars are now missing. The first page of the score of the second copy, f 15, is headed by Eric Fenby:

'Arrangement by Balfour Gardiner in 1928 of *A Poem of Life and Love* made to be ready for my arrival at Grez that year to form the basis of our first work by dictation. Most of this work was rejected and the material used for *A Song of Summer*. Eric Fenby.' Throughout both copies there are additional accidentals, amendments and comments in pencil, both by Gardiner and Fenby.

In view of the mixture of inks and paper as described above and the fact that these neither coincided with the separate copies or the separate autographs, the provenance of the manuscript was a little difficult to determine.

On p 17 of his book, Eric Fenby speaks of being requested at the outset of his stay at Grez, to finish Balfour Gardiner's arrangement, yet this manuscript made it appear at first glance as though Gardiner had finished the first copy and all Eric Fenby had had to do was to copy the ending into the second copy which had been left unfinished. But, on the other hand, there were distinct signs of haste on the separate double sheet of music paper which follows the folding of 5 double sheets and 1 single sheet ff 1–13b; and this same double sheet contains comments and corrections by Eric Fenby to Gardiner's autograph. A consultation with Mr Fenby in September 1965, resulted in the following explanation:

Balfour Gardiner left both copies of the two-piano arrangement at the same point when he had to return to England from Grez. The first copy was left at the first bar on f 11b, and the second copy at the last bar of f 23. Eric Fenby took up the second copy and worked from that point supplying the double sheet of 14-stave music paper we have noticed and writing in blue ink. Balfour Gardiner arrived before he had quite finished and instead of insisting on finishing the arrangement himself and having Fenby re-copy his ending, he decided to copy Fenby's ending; hence the former's haste and the comments in the latter's hand despite the greater age and longer experience of Gardiner.

A POEM OF LIFE AND LOVE. (*A Song of Summer*)

Short score for solo piano of material selected from, or based on, *A Poem of Life and Love*, taken down at dictation by Eric Fenby from Frederick Delius.

Delius Trust Volume 32, ff 26–30 and (i).

Microfilm: spool 3.

This manuscript is composed of 1 single sheet of music paper, f 26, followed by a folding of 2 double sheets, with f 29, a single sheet, inserted inside it. The paper is 14-stave, 14 × 10½ inches, with the Lard Esnault copperplate imprint.

The score is written in blue ink, in Eric Fenby's hand, with some pencil over-workings. f 26 is headed 'Opening bars'.

Delius set Eric Fenby the task of selecting and re-arranging music from *A Poem of Life and Love* in order to see if they could work together. The result pleased Delius sufficiently to make him wish to go on composing with Eric Fenby as his amanuensis. Dictations in full and short score followed, with many re-arrangements of existing material.

The method of working by arrangement and dictation thus evolved by the composer and Eric Fenby can also be seen in the full score dictations for, and first draft of, *A Song of Summer* in Delius Trust Volume 31, which precede this manuscript in time.

In order to save further wasteful ruling of full-score pages, Eric Fenby often worked for a while in short score, although Delius, unable to see, would go on calling out the notes as though for full score.

For the full significance of this manuscript and those contained in Volume 31, see *Delius as I Knew Him* by Eric Fenby, pp 34–37 and pp 137–151.

A SONG OF SUMMER. *Tone-poem* (1929) for full orchestra, arranged for two pianos by Eric Fenby and in his autograph. Undated, but known to be 1929. Delius Trust Volume 32, ff 31–47/48 and (ii), (iii).

Microfilm: spool 3.

This manuscript consists of two identical copies of the arrangement of *A Song of Summer* for two pianos in the autograph of Eric Fenby. Piano I: ff 31–38b; Piano II: ff 39–46.

f 46 is an amendment of two bars duration stuck onto f 45a. It does not occur in the first piano part. Each part has a cover of 12-stave music paper, the back half of the sheet being blank in each case, and given roman numerals (ii) and (iii) respectively at the time of cataloguing. f 31 and f 39 is the foliation given to the front half of the cover in each case, as they also act as title-pages, viz:

'A SONG|of|SUMMER'|by|Frederick Delius|
|(arranged for two pianos)|Eric Fenby.|

The verso of each title-page is blank.

The music paper used for the first piano part is 14-stave, with the Lard Esnault copperplate imprint.

The music paper used for the second piano part is 12-stave, and has no vendor's or maker's mark.

Eric Fenby has added dynamics in blue pencil and lead pencil.

Bar numbers have been added in black and red pencil. There are some deletions.

A number of amendments have been made by sticking small pieces of manuscript paper over the existing score, viz: f 35 is a 1-bar amendment on f 34a; f 36 is a 2-beat amendment on f 34b; f 38 is a 2-bar amendment on f 37a; f 48 is a 2-bar amendment on f 47a.

A SONG OF SUMMER Frederick Delius

LENTO MOLTO

Plate 25: *A Song of Summer*. First page of score (in Eric Fenby's autograph)

A SONG OF SUMMER

Manuscript full score, in ink. Autograph of Eric Fenby.

Delius Trust Volume 33, ff 1-26/27 (pp 1-17)

Microfilm: spool 3.

Plate 25.

This fair copy of the final version of *A Song of Summer* in Eric Fenby's autograph, 1929, was found sewn into a cream paper cover along with two other works which were completed during his time with Delius at Grez-sur-Loing.

TITLE-PAGE f 1

A SONG OF SUMMER | by | **FREDERICK DELIUS** | 1929.

Rehearsal numbers have been written into the score in red crayon. There are no conductor's markings.

A large number of amendments have been made by Eric Fenby, by means of sticking small pieces of manuscript over existing workings. These are so neatly made that it was sometimes difficult to detect them, and a small amendment of two lines of f 3b, in the cello and basses was overlooked at the time of foliating and filming. Instead of a separate foliation this has been numbered f 3c. The remainder have been given separate foliation as follows:

- f 3 5-bar amendment in the cello part on p 2.
- f 5 3-bar amendment in the harp part on p 3.
- f 6 7-bar amendment in the cello and bass on p 4.
- f 9 half-bar amendment in the clarinet part on p 7.
- f 10 part of the direction: 'Poco più Lento etc.' on p 8.
- f 11 2-bar amendment in the oboe part on p 8.
- f 12 3-bar amendment in the clarinet part on p 8.
- f 13 part of the direction: 'Poco più Lento etc' above the strings on p 8.
- f 15 2-bar amendment in the flute part on p 9.
- f 17 3-bar amendment in the trombone part on p 12.
- f 19 3-bar amendment in the horn part on p 13.
- f 23a re-naming of bassoons 1 and 3 in the margin, p 16.
- f 23b one-bar rest in the part for third bassoon, p 16.
- f 27 5-bar amendment in the part for third bassoon, p 17.

The engraver's copy of the full score, also in the hand of Eric Fenby, is in the possession of Messrs. Boosey & Hawkes.

CYNARA

Manuscript full score for baritone voice and orchestra, in the ink autograph of Eric Fenby. This fair copy was made in 1929. The work itself was sketched by Delius in 1907, and finished by dictation to Eric Fenby in 1929 in time for the 1929 Festival.

Delius Trust Volume 33, ff 28–39a (pp 1–19) and (i)

Microfilm: spool 3.

THE TITLE-PAGE f 28 recto

CYNARA | words by | ERNEST DOWSON | SETTING FOR |
Baritone Voice and Orchestra | by | FREDERICK DELIUS. |

f 28b is blank.

f 29a the poem is written out in full.

f 29b is blank.

f 30a is the first page of the score and it is headed again:

Ernest Dowson CYNARA Frederick Delius (1907)

Sir Thomas Beecham's markings in blue pencil occur throughout. He has altered the original $\text{♩} = 60$ to $\text{♩} = 80$, and he has replaced 'Very Slow' by 'Andante Moderato'.

On f 38b, p 18, there is a one-bar deletion which is effected by a white strip of paper pasted the whole length of the score. This has been given the roman numeral (i), at the time of foliation.

Mr Fenby, when consulted in September 1965, said that this work was still a very slight sketch when he found it at Grez and brought it to Delius's notice again. It was performed at the 1929 festival but in a version eight bars shorter than the present one. On returning to Grez after the Festival, Delius, at Eric Fenby's instigation added the present eight-bar ending. Mr Fenby also said that he regarded the six bars on p 16 where the music proceeds from 'agitation to calmness' as his first real lesson in composition, and one of the hardest lessons for any composer to learn. The reverse process of proceeding from calmness to agitation is comparatively simple.

The engraver's copy of the full score, in the hand of Eric Fenby, is in the possession of Messrs. Boosey & Hawkes, who also hold the manuscript of Philip Heseltine's vocal score, to which the final 8 bars have been added in Eric Fenby's hand.

A LATE LARK

Manuscript full score for voice and orchestra in ink, autograph of Eric Fenby. This work was sketched in 1924 or 1925 and completed by dictation for the 1929 festival.

Delius Trust Volume 33, ff 40–43 (pp 1–5).

Microfilm: spool 3.

THE TITLE-PAGE has been misplaced and is to be found at the end as f 43 recto, with blank verso.

A LATE LARK | (W. E. Henley) | for | voice & orchestra |
| by | Delius. |

Mr Henry Gibson, Sir Thomas Beecham's secretary at the time of the 1929 festival, has pencilled in the margin: 'Vocal score sent to Hedde Nash 8.7.29'.

The first page of the full score is f 40 recto. It is headed

A LATE LARK

W. E. Henley.

Frederick Delius | 1924.

The date was originally written as '1925' in ink. Then the '5' was deleted and '4' written over it in pencil.

Conductor's markings in blue pencil throughout are in Sir Thomas Beecham's hand.

The engraver's copies of the full score and of Eric Fenby's arrangement of the vocal score, both in the hand of Eric Fenby, are in the possession of Messrs. Boosey & Hawkes.

IDYLL

Photostat copy of the manuscript full score for soprano, baritone and full orchestra, in ink, in the autograph of Eric Fenby, 1932. Music composed in 1902 (or 1901?) *cf inf.*

Delius Trust Volume 33, ff 44–63 (pp 1–38).

Microfilm: spool 3.

This photostat copy of the manuscript at present in the archives of the publisher, Boosey & Hawkes, was found pasted into a stiff, white paper cover with a rib of Sellotape. It is now bound into Delius Trust Volume 33 after the three autograph manuscripts in Eric Fenby's hand. Composed from material in the opera *Margot la Rouge*, it was finished in Eric Fenby's time with Delius and by dictation.

The title has been written in capitals on the cover by Eric Fenby.

[Idyll] for [Soprano, Baritone] and [Orchestra]
[(Once I passed through a populous city)] Music by [Frederick Delius]
[Words adapted from Walt Whitman] Full score.]

The Prelude to the *Idyll* is written on smaller 18-stave manuscript paper and bound into stiff paper in the same manner and then pasted within the larger cover. The title written in the same manner:

Prelude to the [Idyll] for [Soprano, Baritone & Orchestra]
[(Once I passed through a populous city)] Music by
[Frederick Delius] Full score.]

Below in lower-case letters with some capitals (*sic*): This title is to be used whenever the PRELUDE is PUBLISHED OR PERFORMED SEPARATELY. The prelude is paginated pp 1–9.

It can be seen that Sir Thomas Beecham marked this work throughout at rehearsal, and also made a number of deletions* by sticking white and brown paper over the score at places: ff 50b, 53a, 54b, 55b. One deletion has also been made by crossing out 12 bars on f 49. f 55a is blank (p 22).

The *Idyll* itself is written on 32-stave music paper, and paginated beginning with p 10.

A concordance of the vocal scores of *Margot* and *Idyll* for reference is to be found in this catalogue in appendix (II).

It is interesting to note that both this original copy and the copyist's copy in the hire library of Boosey & Hawkes Ltd, bear the date 1901; although the traditional dating of *Margot la Rouge*, following Heseltine's list, has always been 1902. A letter from Jelka Delius to Sir Thomas Beecham announces the completion of *Idyll*, 16 October 1932, but, unfortunately, makes no mention of the date of the original composition of *Margot la Rouge*.

*Note: The original of this manuscript, in the archives of Boosey & Hawkes Ltd, has had Beecham's paper deletions removed from it.

VIOLIN SONATA NO. 1

(a) Manuscript sketches, 1905, in the autograph of Delius; (b) a fair copy of the finished sonata in the autograph of Philip Heseltine, 1915; (c) two copies of the violin part: unknown hands; (d) first proof copy, 1916.

Delius Trust Volume 34, ff 1–77.

Microfilm: spool 3.

(a) *The manuscript sketches, 1905, in Delius's autograph* ff 1–12.

Music paper of various rulings, all approximately $13\frac{3}{4} \times 10\frac{1}{2}$ inches, has been used for the sketches.

ff 1–9 were found to be 12-stave music paper, with the Lard Esnault oblong stamp. ff 1–5 are a folding of 2 double sheets; f 4 is a single sheet; ff 6 and 7 are one double sheet, and so are ff 8 and 9. ff 10, 11 and 12 are 18-stave music paper, f 10 being a single sheet, and ff 11 and 12 a double sheet.

GENERAL DESCRIPTION OF CONTENTS

ff 1 and 2 This double sheet was found doing duty as an outside wrapper, and bore the composer's pagination, pp 1, 2, 3, 4. Musically, it is a deleted and discarded opening, at first sight like the printed copy, but on further examination seen to be only superficially like it.

ff 3–5 This is another version of the opening pages, paginated 1, 2, 3, 4.

f 5 has been deleted, and f 4 appears to take its place. Both have been paginated p 3.

ff 8 and 6 are different versions of a p 5.

f 10b has been paginated p 6, and bears a slight recapitulation of the opening theme, such as occurs on p 6 of the printed score.

f 11 is a preliminary draft of the material now found in the second half of the printed p 7.

ff 12 and 12b contain material cognate with passages on the printed pages 9 and 10 respectively.

Although these sketches are a very early stage of Delius's work on this sonata, it can be seen that only the section of the sonata beginning with the change to 4/4 'with vigour and animation' is not represented in some tentative fashion.

(b) *A fair copy of the finished sonata, 1915, in Philip Heseltine's autograph.*

Delius Trust Volume 34, ff 13–35.

This fair copy is composed of 8 single sheets of 12-stave music paper inside a double sheet of the same. The single sheets appear to have been double at one time, as they have a perforated edge which indicates they were once sewn together at the saddle. The paper is not uniform as to size or colour: pp 1–19 are white: $11\frac{1}{2} \times 9\frac{1}{4}$ inches; pp 20–45 are cream: $12 \times 9\frac{1}{4}$ inches; (Heseltine's pagination).

THE TITLE-PAGE f 13a

FREDERICK DELIUS [SONATA] for [Violin and Pianoforte] 1915.]

In pencil in another hand, possibly that of the engraver:

'Eng. (i.e. engrave) same size & style as *Legende* by Delius.'

This suggests that this is the fair copy made for the publisher, Forsyth.

(c) *Two copies of the solo violin part, both in unknown hands.*

Copy (a). Delius Trust Volume 34, ff 36–42. This consists of 1 double sheet and 4 single sheets of music paper, 12-stave, $11\frac{1}{2} \times 9\frac{1}{4}$ inches, ff 36–42. Although not in Heseltine's hand, it seems likely that this accompanied the fair copy above to the engraver.

Copy (β). Delius Trust Volume 34, ff 43–50. This second copy was found sewn into an old Beecham orchestra brown cover. It consists of 4 double sheets of 12-stave music paper, $14 \times 10\frac{1}{2}$ inches with f 49, a piece of manuscript clipped onto f 48b as an insertion of four bars, the whole being ff 43–50.

Deletions and insertions made from f 47 to the end (compare the printed violin part, p 5, bar 59 to end) make this copy agree with the final version, but without these amendments it would seem it might well represent an earlier stage of the work than the fair copy above.

It is said that May Harrison and Arnold Bax undertook to revise this sonata but this is not in the autograph of either.

(d) The First Proof Copy.

Delius Trust Volume 34, ff 51–77. Copyright MCMXVI by Forsyth Bros Ltd, arranged and edited for violin and pianoforte by R. J. Forbes and Arthur Catterall pp 1–21 with separate violin part, pp 1–7.

The first printed copy, of which one is bound into this volume immediately after this proof copy, bears the same note about the arranger and editor as the proof copy and dates the work as 1914. At this time Forsyth Bros Ltd, give their address as 36 Titchfield Street.

The later edition issued from their new address at 13 Mortimer Street, omits the heading about editor and arranger and shows signs of different editing. Neither edition has a plate number, but *Delius Sonata* is printed at the foot of each page. A copy of this later edition is included in this volume for comparison.

VIOLIN SONATA NO. 3

Manuscript fair copy in the autograph of Eric Fenby, dated 1930.

Delius Trust Volume 34, ff 78–88 and (i).

Microfilm: spool 3.

This manuscript for violin and pianoforte is written in ink on double sheets of 12-stave music paper, $13\frac{1}{2} \times 10\frac{1}{2}$ inches.

f 78 is the TITLE-PAGE. (Its other half is blank and forms the back cover page, given the number (i) at the time of cataloguing.) The title and explanation in Fenby's hand:

THIRD|SONATA|for|Violin and Piano|
FREDERICK DELIUS|1930.|

Clean final draft after being taken down at Delius's dictation by Eric Fenby Grez-sur-Loing, Seine et Marne, France.

BADINAGE for pianoforte

Manuscript in a copyist's hand, undated.

Presented to the Delius Trust by Eric Fenby in 1964.

Delius Trust Volume 35, ff 15-16.

Microfilm: spool 3.

This manuscript was found unbound and written on 1 double sheet of 12-stave music paper, $13\frac{3}{4} \times 10\frac{1}{2}$ inches. It is in ink in a copyist's hand. There is a rough heading in red pencil above the first page of the score, probably added by Jelka Delius:

Badinage|F. Delius.

It is not easy to date this piece. The paper shows an oblong stamp with the words, 'Bellamy Paris' just visible. The piece itself is in common time and very much in the style of a polka, for which, with its 82 bars, it is a suitable length. Headed, *Giocoso*, it is in the key of D flat major, and follows a simple ternary form pattern.

It could belong to the same Florida period, 1885-86, as the polka, *Zum Carnival*, published in Jacksonville, 1892, or, judging by many unpublished items in this catalogue, it could have been written at almost any time up to 1895.

SMALL PIANOFORTE PIECES in early or rejected versions

Manuscript pencil copies made by Jelka Delius, and a sketch of c 13 bars in Delius's autograph.

Delius Trust Volume 35, ff 17-18.

Microfilm: spool 3.

This manuscript consists of 1 double sheet of 20-stave music paper, $14\frac{1}{4} \times 11$ inches. It was found unbound.

ff 17a and b. A 48-bar piece entitled:

With grace and vigor. Valse. Frederick Delius
Croissy 1891
(finished Grez 1922)

Note: The original version of this piece, now in the Moldenhauer Archive, North Western University, Evanston, Ill. USA., and never in the collection of the Delius Trust, was only 29 bars in length. This piece would seem to be the next version of the work, omitting bars 32 and 49 of the published version which runs to 50 bars. The copy made by Jelka Delius for the publisher, now on loan to the British Museum from Universal Edition Archiv, Loan 54/1, shows that at the time of submission to the publisher the piece only had 49 bars, and that the last chord was altered to allow for the addition of an extra, penultimate, bar.

Original version: (a) 47-48; (b) 48-49.



Published version: UE 7947 'Five Pianoforte Pieces', No. 3 bb 49-50.



The second copy in Jelka Delius's hand in Delius Trust Volume 35 is an exact copy of the published version, having 50 bars (*cf* ff 19-20).
ff 17b-18a An 18-bar piece headed *Réverie*

Note: This was never published, but a longer version, unheaded, occurs on the verso of the original manuscript mentioned above as 'not in the Trust's possession'. In this version, *Réverie* extends to 29 or 30 bars, the last line being roughly sketched. Its first 8 bars are exactly repeated at bars 16-24, which accounts for some of the extra length. The autograph of this longer version suggests that it was written on the back of the 1891 *Valse* at a time in the 1920's when Delius was revising the *Valse*, and that Jelka Delius's copy in this volume refers to an earlier draft. This still would not disprove a suggestion that these two pieces, *Valse* and *Réverie* are the 'Two Pianoforte Pieces, 1889-90, in MS' listed by Heseltine. A photostat copy of the manuscript in the Moldenhauer Archive is placed in the portfolio numbered 9B/2, by courtesy of Dr Hans Moldenhauer.

Also on f 18a: The last 16 bars of the piano piece published as *Prelude One*. Jelka Delius has headed this: *Sketch*. The published version extends the cadence bars by two more.

f 18b The first 21 bars of the piano piece published as *Prelude One*, but headed here by Jelka Delius: *Prelude III Scherzando*. The penultimate bar marked with a circle was omitted in publication. The last four staves of f 18b have an unidentified piano sketch in pencil in Delius's hand, c. 13 bars.

PIANOFORTE PIECES

Manuscript copies made by Jelka Delius of four of the 'Five Piano Pieces' published by Universal Edition, UE 7947, copyright 1925, and subsequently assigned to Hawkes & Son, (London) Ltd, in 1939, retaining the original plate number with the additional 'B. Pa. 48'.

Delius Trust Volume 35, ff 19-22b.

Microfilm: spool 3.

These manuscripts were found unbound and placed together inside a double sheet of music paper (*cf inf* ff 19-20b), with an explanatory note written in ink at the top of f 22, in Eric Fenby's hand: 'Copies such as these were made by Jelka Delius lest the originals were lost in the post from France. E.F.'
ff 19-20b This is a double sheet of 14-stave music paper, $13\frac{1}{2} \times 10\frac{1}{2}$ inches. Both the headings and the score are written in ink.

f 19a TITLE-PAGE:

Waltz|Frederick Delius|Croissy 1891|
(finished at Grez-sur-Loing)|1922.]

The first page of music (f 19b) is headed again:

Waltz|(for Evelyn Howard Jones)|gracefully and with verve.

Note: This piece is exactly as published (*cf* notes on the previous manuscript, ff 17a–17b). In the Universal Edition of 1925 there was no dedication to Evelyn Howard Jones. In the subsequent Boosey & Hawkes Edition the dedication appears at the start of the collection above *Mazurka and Waltz*.

f 21 This is a single sheet of 14-stave music paper, $13\frac{1}{2} \times 10\frac{1}{2}$ inches.

f 21a is headed: *Petite valse*. 1923.

Both the heading and the scoring of this piece are in pencil.

Note: This was later re-named *Mazurka* and published with the next piece as *Mazurka & Waltz for a Little Girl* (UE 7947, Nos. 1 and 2).

f 21b This is headed:

Waltz for a little Girl|Frederick Delius 1923.|
|Lento tempo di valse.|

The heading is in ink and the scoring in pencil.

Note: A copy of the above piece in Delius's autograph belongs to Mrs Derek Hudson (Yvonne O'Neill), Delius's god-daughter, and in addition to the title as written here, bears the dedication *For Yvonne O'Neill*. A photocopy of this is bound in.

f 22 This is a single sheet of music paper, 12-stave, $14\frac{1}{4} \times 10\frac{1}{2}$ inches with the printed device of a galleon inside a circle, and the number AL No. 28. f 22 is headed:

Lullaby|(for a modern baby)|Frederick Delius|1922.

Both the heading and the scoring of this piece are in ink (UE 7947, No. 4).

The last of the published pieces, *Toccata* (originally called *Étude*) is not represented here. Copies of all five pieces, in Jelka Delius's hand, with amendments in the *Mazurka* and occasional accidentals added later by Delius, are on loan to the British Museum, Loan 54/1, from the Universal Edition Archiv. The *Toccata* can be seen to have been originally headed *Étude*.

Printed copies of the 'Five Piano Pieces' (UE 7947) and the 'Three Preludes' (A.F.M. Co. 219) are bound in to this volume.

A VOLUME OF SONGS. (1885–1903)

Manuscripts brought together at the time of cataloguing from various parts of the Delius Trust collection. Unless otherwise stated they are in the autograph of Delius himself.

Delius Trust Volume 36, ff 1–87.

Microfilm: spool 3.

Unless otherwise stated the manuscripts are written in black or blue-black ink.

EARLY FOUR-PART SONGS. UNPUBLISHED.

ff 1–2 A double sheet of 8-stave music paper, oblong format, $6\frac{1}{2} \times 8$ inches.

Lorelei von H. Heine.

Note: Delius has ruled the lines on plain sheets.

ff 3–4 A double sheet of 12-stave music paper, $13 \times 10\frac{1}{2}$ inches stamped Carl Fischer, New York.

f 3–3b Oh! Sonnenschein (f 4 is blank).

Note: Beecham, p 36, attributes this poem to Bjørnson; but Scandinavian scholars have so far been unable to substantiate this claim.

ff 5–6 A double sheet of 12-stave music paper, $13 \times 10\frac{1}{2}$ inches as above. Durch den Wald|von Schreck.

Note: Beecham, p 36, wrongly attributes this poem to Bjørnson.

f 7 A single sheet of 16-stave music paper, $13\frac{3}{4} \times 10\frac{3}{4}$ inches written in black ink with blue pencil alterations. Ave Maria|March 87.

f 8 A single sheet of 16-stave music paper, $13\frac{3}{4} \times 10\frac{3}{4}$ inches. Frühlingsanbruch|Bjørnson.

f 9 A single sheet of 16-stave music paper, $13\frac{3}{4} \times 10\frac{3}{4}$ inches. Mauve ink with alterations in black ink. Sonnenscheinlied.|Bjørnson.

Note: All the above songs have German texts.

ff 10–11 A double sheet of 10-stave music paper, 13×10 inches. An untitled, four-part song, in Norwegian, of which 28 bars are written on f 10 in ink and a four-bar ending is written on f 11 in pencil. The general appearance suggests a first draft and a later date than the fair copies on ff 1–9. The opening words are: 'Herude, herude skal gildet stå . . .' The text is from the second act of Ibsen's play: *Gildet paa Solhaug* (The Feast at Solhaug).

EARLY NORWEGIAN SONGS. UNPUBLISHED. Voice and piano.

f 12 A single sheet of 12-stave music paper, $13 \times 10\frac{1}{2}$ inches.

Over the mountains high|Bjørnstjerne Bjørnson

Fritz Delius|1885.|

Plates 26–27.

English words only. No translator's name mentioned.

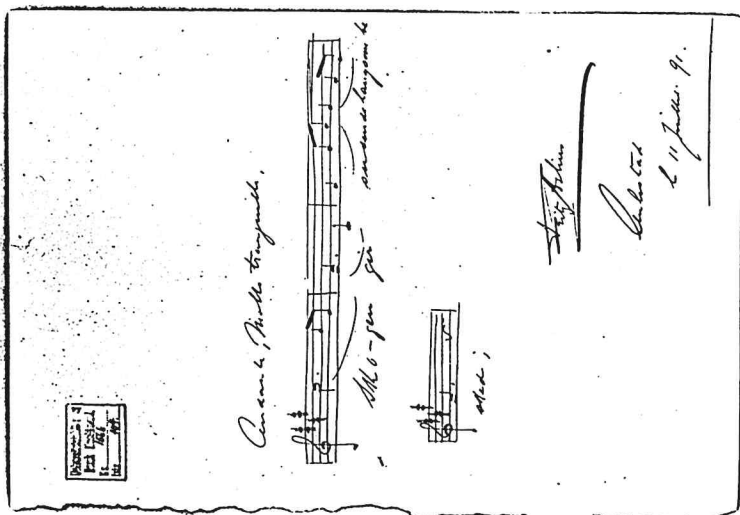
Note: The unpublished manuscript of another song from this period, 'Zwei braune Augen' (words by Hans Andersen), signed and dated 'Fritz Delius 1885', is to be found in the Moldenhauer Archive, Evanston, Illinois, USA, through whose courtesy a photostat copy is placed in the portfolio numbered 9B/2.

ff 13–14 A double sheet of 12-stave music paper, $13\frac{1}{2} \times 10\frac{1}{2}$ inches, with the Lard Esnault oblong stamp.

Hochgebirgsleben|(Ibsen)|Fritz Delius|1888|

Plates 28–29.

German words only. No translator's name mentioned. Beecham calls this song: 'Now Sinks the Summer Evening', p 47.



Trolskängen
 Hop Station
 Bergen
 11. januar 91
 Kærligst
 til den Høje Bjørnson,
 Die Englische Flagge
 wird sehr bald in Aulestad
 anlangen; litt. also die
 Flagge mit Vorsicht zu
 benutzen sonst bekommen
 Sie alle die Besenden
 Engländer auf dem Habel.
 Ich werde immer mit Freude
 an meine Augenmaße

Aufenthalt auf Aulestad
 danken & danke herzlich
 Ihnen & Ihrer Frau
 für Ihre liebenswürdige
 Aufnahme.
 Mit bestem Grusse
 Ihr ergebener
 Fritz Delius
 Grigge sendet viele Grüsse

Plate 30: The musical autograph of *Skogen gir susende* dated '11 Juillet 91' addressed to Bjørnson at Aulestad by Delius. The letter to Bjørnson which Delius sent after the visit which the autograph records: it was sent from Grieg's home

f 14 contains a 13-bar pencil sketch for *Paa Stranden* by Holger Drachmann, also referred to later as *Lyse Naetter* and *Summer Nights*, This is a version which does not appear again in the song sketches; in 3/4, D major, with an ostinato effect in the bass. The verso of this sheet, f 14b, contains a 15-bar sketch for Bjørnson's poem: *Sweet Venevil*, which was completed in 1889 and published in 1892 as one of the *Seven Songs from the Norwegian* (cf notes to Volume 37 in this catalogue).

ff 15-18 A folding of 2 double sheets of 12-stave music paper with the Lard Esnault oblong stamp, 13½ × 10½ inches together with f 19 A single sheet of 12-stave music paper, 12 × 9½ inches marked 'Rennes & Paris' inside an oblong stamp.

f 15 A TITLE-PAGE:

'Aus dem Norwegischen'
 7 Lieder
 für eine Sing Stimme
 von
 Fritz Delius
 1890.

Note: This is in ink in Delius's hand, but below, added at a later date in pencil, in Jelka Delius's hand, are three titles:

Chanson de Fortunio; Skogen gir susende; Mit deinen blauen Augen

Note: Only the second song in the list was found inside this cover, and none of the 7 *Lieder*. The first and third songs of the list occur later in this volume. f 15b is blank.

f 16 contains the last page of *Lyse Naetter* with Danish words, its last bar being on f 16b (cf Drachmann group later in this catalogue, ff 42 *et seq*). This version in E flat major would seem a second stage of that represented by f 46a and b, a more elaborate version of the stage represented first in the French translation on f 41.

ff 16b-17b 'Jeg havde en nyskaaren Seljefløjte' [I had a newly-cut willow pipe] [(Vilhelm Krag)|Fritz Delius| Norwegian words only.

f 18 A song in Norwegian beginning with the words: 'Skogen gir susende'

Note: This Bjørnson poem was set by Delius either in Paris in 1890 or when he stayed with the poet at Aulestad in 1891. On leaving, he gave Bjørnson a musical autograph of the first four bars of this poem: 'Skogen gir susende langsam besked' (The forest slowly sends its murmuring message) and signed it '11 Juillet 91'. A Xerox copy of this autograph and of a subsequent 'thank-you' letter to Bjørnson for his hospitality was sent from the library of the University of Oslo to the Delius Trust in 1964 (see Plate 30).

The song as set on f 18 extends to 26 bars, one verse only.

f 18b At the foot of this page there is an 18-bar pencil sketch for the last phrase of 'Skogen gir susende', the only indication, if it can really be considered such, that revision may have been contemplated. Delius seems to have preferred to abandon both ff 16-17 and f 18.

f 19 On the recto, f 19a, there is an early sketch for the last page of *Irmelin Rose* one of the Jacobsen songs written in 1897, but, in 'E' instead of 'A', it represents an entirely different melodic approach. It has been headed, in pencil, at a later date, in Jelka Delius's hand 'Pagen'. On the verso, f 19b, there is a 17-bar sketch

in ink for a violin and pianoforte piece. It has not been identified but a feature is a typically Delian 'mountain' idea.

Ex. 8



TWO EARLY GERMAN SONGS. Voice and piano.

ff 20–26 'Quicker, my horse' (Geibel) and 'Dream Roses' (Heinitz), the latter unpublished.

Note: Beecham mentions these two songs as being written in the year 1888 (p 47). He also says that the first was translated into French as 'Plus vite, mon cheval', and 'was sung in more countries than one, and for some reason known only to the composer, was arbitrarily withdrawn by him from circulation eight or nine years later'. Heseltine dates this as 1895.

ff 20–22 Two double sheets of 12-stave music paper, $13\frac{1}{2} \times 10\frac{1}{2}$ inches, held at the rib with music tape and having a Lard Esnault, Ed. Bellamy oval stamp. f 22 is blank.

O Schneller mein Ross. | Emanuel Geibel. | Frederick Delius. |

Note: This manuscript is in a copyist's hand, but the composer's name is in that of Delius. The signature, 'Frederick' was not used until his marriage in 1903, when he decided to Anglicize his name. This song was published in 1896 by L. Grus fils, Paris, as the fourth of '5 Chansons, Musique de Fritz Delius'; the other numbers being 'Berceuse' (Ibsen), 'La ballade du musicien' (Ibsen), 'Chant Indien' (Shelley) and 'Il pleure dans mon coeur' (Verlaine). In this publication, incidentally, the second and third songs are transposed down into E minor and C major respectively. Photocopies of this issue are placed in portfolio 9B/2.

ff 23–24 A double sheet of 12-stave music paper, $13\frac{1}{2} \times 10\frac{1}{2}$ inches, with the H. Lard Esnault, Ed. Bellamy oblong stamp. f 24b is blank.

Traum Rosen. | [in Delius's autograph throughout.]

ff 25–26 A double sheet of 12-stave music paper, $13\frac{1}{2} \times 10\frac{1}{2}$ inches, with the H. Lard Esnault, Ed. Bellamy, oval stamp.

Traum Rosen. | (Marie Heinitz) | Frederick Delius. |

Note: The title is in a copyist's hand, the poet's name and the name of the composer are in Delius's hand. Again, note the anglicized signature. The score is in a copyist's hand with marked similarities to ff 51 and 55.

HEINE SONGS (from 1886–1891), UNPUBLISHED. Voice and piano (ff 27–36). f 27 A single sheet of music paper, 12-stave $13 \times 10\frac{1}{2}$ inches.

Der Fichtenbaum | Heinrich Heine | Fritz Delius | 1886 |

Note: Three blue-pencil alterations look like corrections made by another hand. This may have been a student exercise (cf Beecham, p 36, who wrongly attributes this to 1887).

f 28 A single sheet of 12-stave music paper, $13 \times 10\frac{1}{2}$ inches, with a 'Rennes & Paris' oblong stamp. f 28b is blank.

Mit deinen blauen Augen | (Heine) |

Note: A number of deletions in ink give this the appearance of a first draft. ff 29–30 A double sheet of 12-stave music paper, $13 \times 10\frac{1}{2}$ inches as above.

'Ein schöner Stern geht auf in meiner Nacht' | (H. Heine) |
| Fritz Delius. |

A fair copy in Delius's hand.

f 30b contains a pencil sketch of about six bars for voice and piano. Only one

word has been written into the voice part: 'Weh'. The vocal line suggests the opera *Irmelin*.

f 31 A single sheet of 12-stave music paper, $13 \times 10\frac{1}{2}$ inches with a 'Rennes & Paris' stamp.

Ein schöner Stern geht auf in meiner Nacht

This would appear to be a first draft in Delius's hand. The paper and the style of handwriting suggest it is prior to ff 29–30, possibly contemporaneous with f 19.

ff 32–33 A double sheet of 18-stave music paper, $13\frac{3}{4} \times 10\frac{1}{2}$ inches. f 33b blank.

'Hör ich das Liedchen Klingen' | Heine | Fritz Delius | 1890 |

ff 34a–b A single sheet of 12-stave music paper, $13\frac{3}{4} \times 10\frac{1}{2}$ inches with the imprint of 'Alfred Dörrfel, Leipzig'.

'Hör ich das Liedchen Klingen' | Heine | Fritz Delius | 1891 |

Both these copies are in ink and in Delius's hand. The first would appear to be a fair copy, despite a one-bar deletion. The second copy is longer, 43 bars as against 37. The accompaniment and the ending of the melody show marked differences, and with its many overworkings and deletions in pencil, this second copy would seem to be a first draft of a second version. The words are definitely written in Delius's hand, but the musical autograph is different in style from the first copy, and is one of several which may be due to Delius's first efforts with a fountain pen, or, just possibly, might be due to a helping hand.

ff 35–36 A double sheet of 12-stave music paper, $13\frac{1}{2} \times 10\frac{1}{2}$ inches.

At the top of f 35a in green ink Eric Fenby has written:

Copyist's hand

"Aus deinen Augen fließen meine Lieder. . ." [Heine.]

Note: Beecham (p 60) attributes all four of these later Heine songs to the year 1891, but it is clear from the above that one already existed in 1890, and the similarity of autograph and paper suggests that the previous two also existed then.

FRENCH SONGS. UNPUBLISHED. Voice and piano.

ff 37–38 A double sheet of 12-stave music paper, $13\frac{3}{4} \times 10\frac{1}{2}$ inches, with a Lard Esnault, 25 Rue Feydeau, oblong stamp.

f 37 is a title-page, but the title itself has been erased, and only one word, *Chanson* . . . is visible.

Croissy le 12 Novembre 1889 remains fully written in Delius's hand.

The full title is written at the top of the first page of the song, f 37b.

Chanson Fortunio | (de Musset) | Fritz Delius |

The words are written in Delius's copperplate hand of the period, but the music shows signs of the same type of hand noted above in the 1891 copy of *Hör' ich das Liedchen Klingen*. Beecham lists this song as 'Autumn, 1889' (cf p 54).

ff 39–40 A double sheet of 12-stave music paper, $13\frac{3}{4} \times 10\frac{1}{2}$ inches, with the Lard Esnault, 25 Rue Feydeau, oblong stamp.

f 40b is blank.

'Nuages' | (Richepin) | Fritz Delius 1893

The words are in Delius's forward sloping hand, but much less copperplate in style than the early songs up to 1890. The tempo *Lento* is, however, an example of the more upright style of handwriting which he writes in his letters of this time. The musical handwriting is undoubtedly his, but is even more obviously with the fountain pen mentioned above in f 34 and ff 37–38.

f 41a–b A single sheet of 12-stave music paper, $13\frac{1}{2} \times 10\frac{1}{2}$ inches.

This song is untitled and in a copyist's hand: 'La Plage est silencieuse et déserte. . . .'

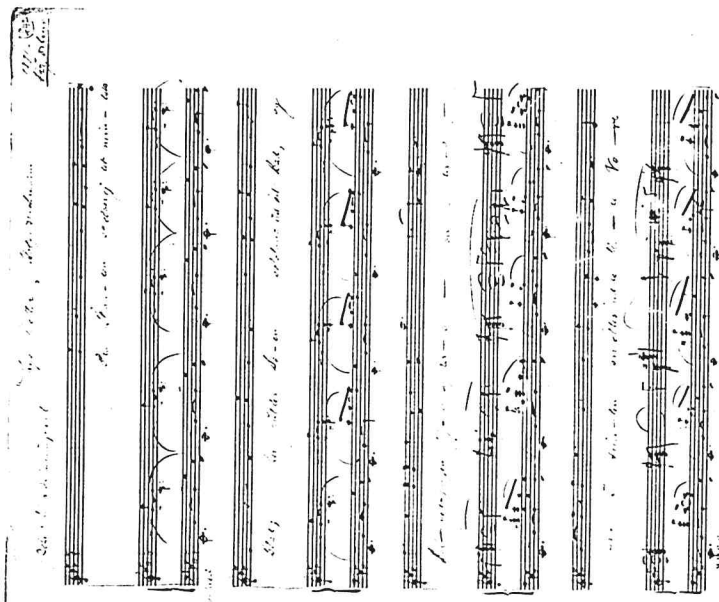
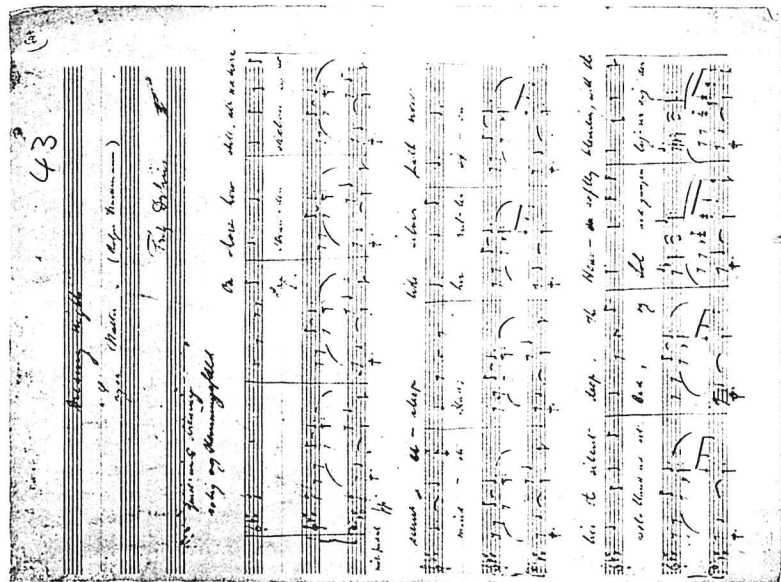


Plate 31a & b & 32a & b: Song: *Lyse Naetter*. Four different versions. (ff 42a, 44a, 46a, 55a). (f55a is in Jelka Delius's autograph)

This is a translation of the Drachmann poem *Lyse Naetter* (*Paa Stranden*). Delius has written some amendments in pencil to make the notes of the voice part in the first and second full bars coincide with an after-thought in the translation. He has also amended the first three bars on f 41b.

Note: This would appear to be the first version of the final stage of Delius's long struggle with this poem. It is certainly after ff 42-43 (1891) and possibly prior to, or contemporaneous with, f 46. It would be nice to think that the French translation, which evidently required a more declamatory style than the Danish original, gave rise to the final form as it was to be written in German and English. It would, however, be unwise to do more than conjecture on this evidence.

VARIOUS COPIES OF 'LYSE NAEETTER' (*Paa Stranden, Summer Nights*), by Holger Drachmann, together with copies of two Jacobsen songs, and 'Jeg hører i Natten' by Drachmann, ff 42-60.

ff 42-43 A double sheet of 12-stave music paper, $13\frac{1}{2} \times 10\frac{3}{4}$ inches (Danish words only).

'Lyse Naetter' Holger Drachmann. 1891 | Fritz Delius | Marked *Sehr ruhig & stimmungs voll* and in 6/8, key of E flat, this version has a lilting accompaniment which suggests the waves.

Plate 31a.

On f 42b Delius has written: *to hear good* after which there are deletions and overworkings in pencil and in ink. f 43b contains an incomplete pencil sketch of f 43a.

Note: Delius's handwriting and musical autograph show a distinct change halfway through this manuscript. On ff 42a and b the score is written in that style noted above as being, perhaps, due to a fountain pen, while the words are in his copperplate style of hand. f 43a brings a change of pen, a cleaner handwriting style in the score and, in the words, the more upright hand of his letters of the period.

These incomplete sketches (ff 43a and b) are efforts to re-write the ending of the song in a quasi-recitative, as found in the final fair copy of this version which follows in this volume as ff 44-45. It is this copy Beecham describes on p 60 of his *Delius*, talking of the year 1891: 'There is also a solitary setting of a poem of Holger Drachmann - translated by the composer himself under the title "On Shore how still, All Nature seems asleep". A curious feature of this little song is the interpolation towards the close of a few bars of semi-recitative, not to be observed again until some years later in Verlaine's "Le ciel est pardessus le toit".'

ff 44-45 A double sheet of 12-stave music paper, $13\frac{1}{2} \times 10\frac{1}{2}$ inches with the Lard Esnault oblong stamp. f 45b is blank.

'Dreamy Nights' | 'Lyse Naetter' (Holger Drachmann) | Fritz Delius.

Plate 31b.

This copy of *Lyse Naetter* is a fair copy of the same version as ff 42-43. It is in the same style of musical autograph as the big scores of the 1890's e.g. *Folkeraadet, Mitternachtslied*, where one presumes Delius was using an ordinary steel pen. The words are written in a freely flowing, but still extremely neat, hand developed from his copperplate style of handwriting. The words are in both Danish and English, as also the directions at the start of the song.

This song is in Delius's autograph in ink. It is in 12/8 and headed *Sehr schnell*. The key is D flat major. Jelka Delius has pencilled an English translation into the score and has stuck, by means of small pieces of paper, a German version over an existing version which, one presumes, was probably the Danish original in Delius's hand. It has not been possible to unstick any portion of this translation to verify this.

FOUR COPIES OF DELIUS'S SETTING OF HOLGER DRACHMANN'S POEM 'SOMMER I GURRE' published after Delius's death as *Summer Landscape*, copyright Oxford University Press, 1952, both vocal and full score. ff 61–75b in Delius Trust Volume 36.

ff 61–62 One double sheet of 12-stave music paper, $13\frac{1}{2} \times 10\frac{1}{2}$ inches. H. Lard Esnault, Ed. Bellamy, oblong stamp. Manuscript score for voice and piano, in Delius's autograph. A German translation has been added in pencil under the Danish words. The German translation is in the hand of Jelka Delius. There is no separate title-page. The heading, in ink, in Delius's autograph reads as follows:

'Sommer i Gurre' (Holger Drachmann)
|Frederick Delius 1902|April|

Note: It can just be seen that Delius has written the anglicized form of his name over a deleted 'Fritz'. It is worth noting that when he wrote 'Fritz' he used a German 'F', and when he wrote 'Frederick' he wrote an English 'F'.

At the end of this manuscript, f 62b, Delius has written the Danish words out in full. The coda for pianoforte alone is two bars less than that of the final version in this copy.

ff 63–70 Three double sheets of 18-stave music paper, ff 64–69, Lard Esnault, Ed. Bellamy, oblong stamp, $13\frac{1}{2} \times 10\frac{1}{2}$ inches, were found sewn inside another double sheet, ff 63–70, of 16-stave music paper, with a square imprint on the front sheet and a circle with a monogram on the back.

f 63 is a title-page in Delius's hand:

'Sommer i Gurre' (Holger Drachmann)
|Frederick Delius|1902|

Overleaf on f 63b Delius has written *Evening Landscape*. f 70, while acting as the back part of the cover sheet, has, on f 70a, eleven bars of 'Avant que tu ne t'en ailles . . .' with two bars deleted, in Delius's autograph. This is interesting in view of Beecham's comment, p 182, of his *Delius*, where, discussing the works produced in 1918–1919 he mentions this song and adds: 'which gives the impression of having been written at an anterior date'.

ff 64–69 contain the full score setting of this poem for voice and orchestra; viz: 2, 2, CA, 2, 2; Horns in F; Kettledrums; Harp; Strings. The score is headed again:

'Sommer i Gurre' (Holger Drachmann)
|Fr. Delius|1903|

Throughout the score another hand has written the German translation in red ink above the Danish words, and Delius has pencilled in an English translation below.

ff 71–73b A single sheet of 12-stave music paper inside a double sheet, both $13\frac{1}{2} \times 10\frac{1}{2}$ inches. The single sheet has a Lard Esnault, Ed. Bellamy, oblong stamp, while the double sheet is unmarked.

This folding contains an ink copy of the same work arranged for voice and piano, in the autograph of Jelka Delius, with both Danish and German words. A

pencilled translation in English has been added and also a revised version of the German.

As to the score itself, Jelka has here copied out the original pianoforte version, *cf sup f 61–62*, which Delius has amended to agree with the full score, *cf sup f 69*, for he has deleted the closing bars in the pianoforte part, after the cessation of the voice, and noted *in score*. The resulting amended version is to be found on f 71b (6 bb) in Delius's hand.

Breathing signs have been added throughout this copy, and Delius has added expression marks and accidentals in pencil, together with some changes of pitch in the part-writing of the accompaniment.

ff 74–75b A double sheet of 12-stave music paper, $13\frac{3}{4} \times 10\frac{1}{2}$ inches with the H. Lard Esnault, Ed. Bellamy, stamp.

This is a final fair copy made by Jelka Delius. It incorporates the amendments made by Delius in ff 71–73 and has English and German words only.

It is headed:

Summer Landscape|Sommer Landschaft|(Holger Drachmann)|
Another hand has added in pencil: |'composed 1902'|
There is also a note that it takes $3\frac{1}{2}$ minutes to play.

ORIGINALS AND COPIES OF THREE JACOBSEN SONGS

The Page sat in the Lofly Tower (Pagen højt paa Taarnet sad); *Wine Roses* (Løft de Klingre Glaspokaler); *Red Roses* (Det bødes derfor), alternatively called: (i) That for which we longed . . . , (ii) Thro' long, long years . . . (In langen Jahren müssen wir . . .).

Also an ink sketch of the first draft of the second version of Delius's setting of Drachmann's *Lyse Naetter*, with pencil corrections and additions, in Danish with an effort at a French translation.

ff 76–77 A double sheet of 12-stave music paper, $13\frac{1}{2} \times 10\frac{1}{2}$ inches, H. Lard Esnault, Paris, Rue Feydeau, stamp.

Pagen højt paa Taarnet sad (J. P. Jacobsen)|Fritz Delius|
Manuscript in Delius's hand in ink with Danish and English words; Jelka Delius's autograph English translation above that of Delius.

ff 78–79 A double sheet of 12-stave music paper as above.

'Pagen højt paa Taarnet sad'.|(J. P. Jacobsen)|Fritz Delius|
Danish and English words. Delius's autograph, ink.

f 79b The sketch for *Lyse Naetter cf sup. f 16*.

ff 80–81 A double sheet of 12-stave music paper as above. A fair copy of the same made by Jelka Delius, in Danish, German and English.

ff 82–83 A double sheet of 12-stave music paper, $13\frac{1}{2} \times 10\frac{1}{2}$ inches. H. Lard Esnault, Paris, Rue Feydeau stamp.

Løft de Klingre Glaspokaler|(J. P. Jacobsen)|Fritz Delius|
Delius's autograph, ink. Above the title, Eric Fenby has written: *First version* (in marking pencil) and Jelka Delius has pencilled *Unpublished songs including Chanson de Fortunio, Negro Melodies*. Below the title she has written *Sketch*. By this she presumably means 'First Version', for the score is complete.

f 84a–b. A single sheet of 12-stave music paper, $13\frac{1}{2} \times 10\frac{1}{2}$ inches. H. Lard Esnault, Paris.

'That for which we longed'

Det bødes derfor|(J. P. Jacobsen)|Fritz Delius|
Delius's autograph, ink.

This copy is in Danish and English, with a revised version of the English over the top, all in Delius's hand.

f 85a-b and f 86 A double sheet of 12-stave music paper as above.

This copy is identical with that of f 84a-b except that only the revised version of the English is used. Jelka has added the German translation above, and has pencilled *Sketch* under the title.

f 86a contains an eight-bar sketch in pencil. It is, presumably, this to which the sub-title 'sketch' on f 85 refers.

f 87a-b. This is Jelka Delius's fair copy of the above in Danish and German, on which it is noted that the German is by Robert F. Arnold. The paper is a single sheet of 12-stave music paper of the same specification as above.

Note: Another fair copy of *Wine Roses* in Jelka Delius's hand is in the British Museum. (Add MS. 50497).

Further note: In May 1973, the following two manuscripts were handed to the Archivist from the Trustee's papers:

(i) One double sheet, oblong, $10\frac{1}{2} \times 13\frac{3}{4}$ inches, 3 pages of music in a copyist's hand, headed *Irmelin Rose. Delius*. This copy differs in a few minor details from that published as the last of the Five Songs (Harmonie/Universal/Boosey), e.g. it lacks the $2\frac{1}{2}$ bars later added to the end of the first verse. It thus agrees with the first orchestral score (v. Vol. 12, ff 6-8).

(ii) *Melodie sur des vers de Paul Verlaine*. 2 double sheets, oblong, $10\frac{1}{2} \times 13\frac{3}{4}$ inches glued together to form 6 pages, 5 being of music written in Delius's hand. This is the song published as 'Le ciel est, par-dessus le toit', and some pencilled numberings indicate it may have been Tischer's *Stichvorlage*. Apparently the original p 5 of this song was our Volume 36, f 47a, the close being later re-written (*NB*. Pencilled workings pointing towards the final version appear on the lower half of that f 47a.) A double sheet was evidently pasted on to the original fourth page, which was then re-written, followed by a new fifth and last page. Before publication, one bar of this manuscript (the last but three) was omitted and the last clause in the voice part was also slightly altered.

Note the heading, and *cf* the similarly worded heading of f 47b. These two manuscripts are placed in the separate portfolio numbered 48A.

FIVE SONGS FROM THE NORWEGIAN

Manuscript score for voice and pianoforte in ink, in Delius's autograph dated 1888.

Delius Trust Volume 37, ff 1-6a and (i), (ii), (iii).

This score was given to the Delius Trust by Augener/Galliard in 1964.

The manuscript was found unbound, and written on 3 single sheets and 2 double sheets of 12-stave music paper, $13\frac{1}{2} \times 10\frac{1}{2}$ inches, with the oblong stamp of the vendor, Lard Esnault, Paris, 25 Rue Feydeau, in the corner.

f 1. TITLE-PAGE.

[Delius's autograph]

Frau Nina Grieg gewidmet
5 Lieder, (Aus dem Norwegischen)
Fritz Delius 1888

Below the title there are publisher's markings, undated, but probably dating from 1892 when this work was published by Augener and certainly before 1896 as the address stamp gives the firm's city address of 86 Newgate Street, and at some time between January 1895 and November 1896 they moved to 199 Regent Street.

Delius's correspondence from Augener between the years 1894 and 1898 suggests that the publication in 1892 along with *Seven Songs from the Norwegian* and the *Three (Shelley) Songs* was at his own expense and that in 1895 he took back the plates and the copyright of the other two works, while Augener retained the present manuscript as their own. This assumption is strengthened by the fact that in the correspondence the plate number for this volume is given as 8829A, along with the *Seven Songs* as 8829B, and the *Shelley Songs* as 8824, whereas the plate number given on this title page in ink and therefore probably added after the engraver's instructions in mauve marking pencil, is 8713. Augener's plate number for the volume at this present day is also 8713, and not 8829A.

At the time of the 1899 concert, the *Seven Songs* and the *Shelley Songs* were transferred to Concorde Concert Control and thence in 1910 to Tischer & Jagenberg who transferred them to Oxford University Press.

Photostats of this correspondence together with the original Concorde Concert Control advertisement are bound into Delius Trust Volume 37. They are placed after the final, blank music sheet (i), on new endpapers (ii) and (iii) as follows: (ii) an orange leaflet, 4 pp; (iii). 5 letters in Xerox copy, comprising 6 Xerox sheets in all, dated 4 December 1894, 8 January 1895, 19 November 1896, 8 December 1898, and 13 December 1898.

THE SCORE begins on the verso of the title-page.

This first page of music, f 1b, (composer's page 2), is headed in the same manner as each first page of each of the five songs. Below the German title in Delius's autograph, another hand has added in red ink an English sub-title. This same hand, still using red ink, has written the English translation below the German words and has noted at the right hand of each title that the English words are by W. Grist. Only one verse of each song is written into the score, the remainder being written out in full at the end.

There are engraver's numbers in pencil throughout the manuscript and the only difference in the lay-out of the published version is that the poet's name appears without Delius's brackets, and the order of title and sub-title is reversed, the English appearing first. For some unknown reason the publisher was not systematic as to which language he placed first during the course of the song,

e.g. English is given the pride of place in the first two, but German remains uppermost in the other three.

f 1b Der Schlaf|(Bj. Bjornsen)†|(Slumber Song)
f 2a Sing! Sing!|(Welhaven)|The Nightingale|
f 3a Am Schönsten Sommer abend war's|(J. Paulsen)|Summer Eve|
f 4a Sehnsucht|(Th. Kjerulf)|Longing (or 'Yearning')|

Note: 'Longing' was retained.

f 5b 'Beim Sonnenuntergang'|(A. Munck)|Sunset|

Note: The inverted commas were not retained.

f 6b is blank and a further blank sheet of music paper is bound in as (i) at the time of cataloguing. This is the other half of f 4, a double sheet of paper.

†Note: The spelling of Bjørnson's name is as above. Both the manuscript and the published score have the Danish ending and no inflection on the 'o'.

DELIUS'S NOTE-BOOK DATING FROM 1887

Delius Trust Volume 38, ff 1–42.

Microfilm: spool 3.

This note-book of 41 leaves, each of 12 staves, $9\frac{1}{2} \times 6\frac{3}{4}$ inches, B & H No 10C, was found in its original cover of dark grey, stiff limp cloth with blind design. Between ff 3 and 4 two leaves have been cut out, but otherwise it appears to be intact.

Sketches have been made in ink and pencil, on single lines, on braced staves, and in orchestral score. The book was used from both ends. If the reader turns it upside down and begins again at the back, he will meet the reverse working again at f 26b. Certain sketches are worth mention for cataloguing purposes, although the whole book is well worth close study.

f 1 Headed: *Norske – Wiser. Norway. July 18th 87.*

A short score sketch of 16 bars, simply harmonized in E minor, and in common time.

f 1b and f 2a Headed: *Juli 19/87. Oellen.*

Five folk tunes have been taken down for treble voice only.

The second, headed *Til Fjelder*, in the Lydian mode (quasi G minor) has words, but the rest are wordless.

A sixth song, in E minor and $3/4$ time, is written as a round on two staves.

The last pair of staves on f 2a contains an 8-bar introductory passage in G major, $3/4$ time, in the style of Grieg. This is headed: *Vik July 24th.*

Throughout the holiday of 1887 Delius noted down ideas under the day and place where they occurred, but seems to have discarded this practice on subsequent holidays to a large extent. It is clear from the hand and the subject matter that this note-book accompanied him on holidays at least until the turn of the century, if not later. Fragments which can be regarded as germ material for *The Song of the High Hills* can be discerned from time to time: e.g. f 24a; while, from f 32a to f 30a, including a heading *Vorspiel*, an extensive two-stave working gives us the germ of *Irmelin*, the first opera, on which we know, from the Grieg correspondence, he was working at Fredriksvaern in 1891. Again, f 5b shows a draft of the horn tune from the last movement of 'Florida'.

Not so important, but equally interesting is a rejected setting of Ibsen's *Cradle Song (little Haakon)* with German words on f 4a and b, headed *August 5th*. The published version, dedicated to Nina Grieg, was written in 1889, first published by Augener 1892, subsequently Tischer & Jagenberg (12) 1910.

Note: Also foliated as f 42 is an unidentified short-score working on a scrap of manuscript headed *End* and found folded into this book at f 29. Blank pages occur on ff 8a, 22b, 23a, 25b, 26a.

An earlier note-book, used by Delius at Solano Grove, Florida, in 1884, was given by Eric Fenby to the Delius Association of Florida, Inc., Jacksonville University, Florida, USA, in 1962; and a photocopy was given by them to the Delius Trust in October 1967.

This note-book contains Delius's earliest exercises in counterpoint, with corrections and alterations, made with the help of his teacher Thomas Ward of Jacksonville, Florida; and also early drafts of three of the unpublished four-part songs (*Ave Maria, Sonnenscheinlied*, and *Oh! Sonnenschein*), fair copies of which are included in Delius Trust Volume 36.

A VOLUME OF SKETCHES

Delius Trust Volume 39, ff 1–115.

Microfilm: spool 3.

ff 1a–b This is a single sheet of 16-stave music paper, $13\frac{3}{4} \times 10\frac{1}{2}$ inches.

f 1a is headed by Eric Fenby, in green ink: *Early attempt at piano piece*. There are 71 bars in 3/4 time, G minor/B major, in a mazurka style, ending at the third stave on f 1b. In addition there is one deleted bar on f 1a (bar 2 of the sixth stave), and there are four deleted bars on f 1b (bars 4–7 of the second stave).

Judging by the handwriting and the harmonic ineptitude (the bass moves very little, and there is a very clumsy key shift from G minor to B major via the dominant 7th in B flat) one might suggest that the date is not later than 1888 and probably earlier.

This extensive sketch is written in ink.

f 1b If the page is turned upside down, a 21-bar sketch in pencil can be discerned. There is a 6-bar introduction followed by 15 bars for voice and piano-forte.

ff 2a–b. This is a single sheet of 12-stave music paper, $11\frac{3}{4} \times 9\frac{1}{2}$ inches.

f 2a has been headed in pencil in Delius's hand: *Rhapsody Good*. This sketch on two staves appears to be the harmonic plan for a short work of which the instrumentation had not yet been decided. There are 36 bars as far as a pencilled notice: *End A*, after which there are two more bars and the sign *etc*. The first 12 bars have been written in ink, and the rest in pencil.

ff 3–13a. This is a folding of 5 double sheets and 1 single sheet of 16-stave music paper, $13\frac{3}{4} \times 10\frac{1}{2}$ inches. It contains an ink short-score sketch, with some pencil alterations and interpolations, for the musical and dramatic treatment of Bulwer Lytton's novel *Zanoni*.

Note: In Delius's letter to Grieg, letter number 6 (12) in the Grieg collection of the Delius Trust (undated, but written in the late summer of 1888 from St Malo), we hear of this project: 'Since I have been here I have dramatized the novel by Bulwer Lytton, *Zanoni* (I talked to you about that once) & write incidental music for it, – as an opera it doesn't go well . . .' (Literal translation.)

Beecham, p 49, does not give a definite date to this work, but from his context makes it appear as if it were undertaken in the early months of 1889. The Grieg and Sinding letters to Delius suggest that by that time this project had been superseded by others.

Whether these sketches preceded Delius's attempt to make an opera of *Zanoni* or whether they represent the beginning of his effort to write incidental music for a spoken drama, is difficult to determine. The latter seems the more likely viewpoint in view of the following observations.

There are many verbal cues. Sometimes these are of one sentence only and sometimes they are a conversation of some length. Each cue is given a number in the margin and the piece of music which follows the cue is given the same number. As Delius went on with the work, his musical thought ranged ahead of his verbal material so that while the length of the musical interludes increases the verbal cues become shorter. At the same time the music becomes more descriptive of situation than of character.

Delius has visualized the whole work very clearly. 'Curtains' are noted and, as on f 5b, some detailed stage directions:

Zanoni by the window . . . Clock strikes 4, the first glow of dawn comes in thro' the window at the back.

f 6 *It becomes daylight*; f 9 *Viola throws herself on a bench*; f 9b *Viola starts and listens*; f 10 *They kiss*; *The Prince rushes in.*

The pages are numbered by the composer, 3–21, indicating that pages 1 and 2 are missing. f 13 is unnumbered and f 12b is blank, making 22 extant pages in all.

ff 3–4a, pp 3–5: 34 bars of overture are followed by Scene I.

f 4b–5a, pp 6–7: Scene II.

ff 5b and 6, pp 8–9: Scene III, entitled *Pastorale*; end of Act I.

ff 6b–7b, pp 10–12: Act II, Prelude.

f 8, pp 13–14: Act II, Scene I: *Nicot's arrival*.

ff 9–10, pp 15–18: Act II, Scene II.

ff 11–12a, pp 19–21: Act III, Prelude.

f 12b is blank.

f 13a, p 22: Act IV.

f 13b is blank.

General Conclusion. This sketch is extremely valuable as an example of how Delius set about planning a dramatic and musical work. The work would appear to have been visualized from the start as a series of pictures, the word he came to prefer later instead of 'scene'. Inevitably, this viewpoint gives the mood painting of his *entr'acte* music great importance even as early as this slight work. This emphasis on mood and scene also means that it was quite easy for him throughout his operatic career to use music from early or unpublished works in later writings without any loss of sincerity. The use of music from *The Magic Fountain* in the later opera *Koanga* has been noted in this catalogue. Similarly, portions of the *entr'acte* and incidental music in *Zanoni* find their fulfilment in the first complete opera *Irmelin*.

Plates 33–34.

ZANONI AND IRMELIN

(i) Scene III, entitled *Pastorale* is an earlier version in A, of the 'Silver Stream' music in *Irmelin*, (cf pp 95–96, bar 684 *et seq* where it appears in D). In *Irmelin* this *Pastorale* sets the forest scene, and at its repetition on p 98, it becomes the 'Silver Stream' motif to which Nils listens with such rapt attention.

(ii) *Irmelin*: p 135, bars 494–503, occur first in *Zanoni* in A instead of in F sharp, (cf f 6, composer's p 9, composer's excerpt number 7). In *Zanoni* the music introduces Zanoni's soliloquy: 'It is one more sand' . . . to . . . 'arise ye wings . . .' In *Irmelin* it accompanies the first meeting of Nils and Irmelin alone and precedes Irmelin's: 'I called thee hither to ask thee more of thy life in the woods. . .'

ff 14–17a This is a folding of 4 double sheets of 20-stave music paper, $13\frac{3}{4} \times 10\frac{1}{2}$ inches, with a stamp as follows: Au|Menestrél Breton|Morce|Rennes| enclosed in an oblong. The second half of each double sheet is blank and left unfoliated at the time of cataloguing. f 17b is also blank.

f 14 is headed in pencil by Delius: (*Marche des Marionnettes*): the brackets are Delius's. Below, in Eric Fenby's hand, there is the sub-heading: *rejected unfinished work*.

This piece consists of 42 bars of full score, written in pencil, and is an example of a first draft in full score made at the piano. Only the main features of the score are pencilled in and at times these are reduced to leading themes and entries only.

f 18a–b A single sheet of 24-stave narrow ruled music paper, roughly torn at the fold from a double sheet, $13\frac{3}{4} \times 10\frac{1}{2}$ inches and stamped in the same way as ff 14–17.

This is a memorandum sheet on which Delius has analysed certain scenes from

Handwritten musical score for page 8. The score includes vocal lines and piano accompaniment. Annotations include "curtain", "Scene III", "Zanoni (sotto)", "Andante", "Poco", "Zanoni by the window", "curtain", and "Close scenes II. The first glow of dawn comes in through the window with her".

Handwritten musical score for page 9. The score includes vocal lines and piano accompaniment. Annotations include "Zanoni", "Zanoni, your love and that you seek", "Andante", "Andante, presto", "and of Act I", and "close scenes".



Plates 33-34: Zanoni. Pages 8-9, as used in Irmelin

Plate 34

Die Meistersinger von Nürnberg by Richard Wagner, noting memorable themes and dramatic points. He has made his musical notes in short score. The whole memorandum is in ink.

ff 18a has no heading, but the music and stage directions show that it is the first conversation of Eva and Walter at the church door: Act I, Scene I from Walter's 'Ein Wort!'.
 ff 18b begins with the analysis of the Vorspiel to the second act, notes the accompanying motif for Pogner with the comment: *later same movement 8 higher by w. wind* and then notes the introductory motif for Sachs's aria in the third scene: 'Was duftet doch der Flieder so mild' and his ending: 'Ich fühl's, und kann's nicht versteh'n . . .', adding the comment: *The quartet takes up this refrain A.*

ff 19–23 Five single sheets of 20-stave music paper, $13\frac{3}{4} \times 10\frac{1}{2}$ inches, which have been torn at the fold from double sheets. They are stamped as follows: LARD ESNAULT|Paris|25, Rue Feydeau| in an oblong frame slightly smaller than that enclosing the 'Menestrél Breton' stamp.

This sketch was found with an accompanying, but separate sheet of note paper, on which Eric Fenby had written: *incomplete|orchestral sketch| (A L'Amore)|pencil.*

Note: The score is in pencil with the instruments at the start in ink and clefs and key signature in ink on ff 19b, 21b, 22b, and 23b.

This comprises the last four bars of a movement, of which the preceding material is lost, followed by a three-bar link to a new movement headed: A l'Amore|Animato|This extant movement is in B major and common time, quasi 12/8, with a prevailing triplet pattern somewhat like a tarantella, viz: three flutes and two oboes introduce the main theme over a sustained B major chord in the strings other than the viola which has a triplet ostinato for four bars. For some unknown reason this ostinato is not maintained beyond that point.

Ex.7 Animato

ff 24–49 Two foldings of 6 double sheets followed by 2 single sheets of 20-stave music paper, $13\frac{3}{4} \times 10\frac{1}{2}$ inches, with the same Lard Esnault stamp as ff 19–23 above.

ff 24a TITLE-PAGE.

"Legendes" pour piano & orchestra
 (Sagen)
 Fritz Delius
 1890

The composer has numbered the pages, pp 1–51, but has left pp 39 and 40 blank, (ff 43b and 44a).

The work is a series of variations on a theme introduced at the start by the piano, solo. Played in bare octaves, it is in F sharp major and andante maestoso.

Ex.8 Andante maestoso

The subsequent variations are rhythmic and ornamental rather than harmonic, except for one variation in F major. The piano part is fairly fully thought out throughout, but the orchestration is far from complete. Written in pencil, like *Marche des Marionnettes* and *A l'Amore*, this would appear to be, like them, a first draft. Although the Delius Trust collection of sketches shows that Delius often made short score preliminary notes, Eric Fenby says that his more habitual practice was to make pencil drafts in full score at the pianoforte and ink them in afterwards.

Note: The score has been written, although incompletely, right up to the end of the last page, p 51 (a double bar) and it is possible that subsequent variations may have been lost rather than unwritten.

Beecham, pp 58–59, says of this score: 'The task of completing *Irmelin*, both libretto and music, occupied the best part of two years, that is, until sometime in 1892, and he obtained some relief from it by planning a *Legende* for Pianoforte and Orchestra which he left unfinished and a return to smaller forms both vocal and instrumental.'

ff 50a–b A sheet of plain copy paper, $8\frac{1}{2} \times 5\frac{1}{4}$ inches. On both sides of this sheet of paper Delius has made a carbon copy of a pencilled draft for the last part of the plot of *The Magic Fountain* in an earlier form than that which is represented by the finished full score (cf Volume 6).

At this point, the fountain of youth has just been found by the hero, here called 'Ponce'. Beside the fountain stands the Indian heroine, here called 'Nadgia'. At sight of her Ponce cries out: 'Oh last temptation . . . a beautiful Indian maiden'. Instead, however, the Indian maiden prevents his death by persuading him not to drink the fatal waters, and Ponce falls in love with her.

In a more legible hand Delius continues: 'The fountain disappears and Ponce is found asleep in the woodland alone, with Nadgia by his side. She sings him a farewell and departs. He awakes and walks off as if in a dream. "Nadgia. Nadgia" – violent despair.'

HISTORICAL NOTE

Delius's orange farm in Florida was, for taxation purposes, within the jurisdiction of St Augustine, the little Spanish town on the Atlantic coast, where Ponce de León landed in 1513. He was in search of the fountain of youth of which he had heard from Indians in the Bahamas. In St Augustine to-day the spot where he landed is commemorated and there is a pleasure park dedicated to the Fountain of Youth. I have tried, unsuccessfully, to find out how much of the story was commemorated in this fashion in Delius's day, but it is obvious that the story of *The Magic Fountain* is, in essence, the story of Ponce de León's landing. The discovery of this paper among the collection of manuscripts given to the Delius Trust in 1964 by Eric Fenby, proves the point.

The fact that this appears to be a carbon copy is in accordance with what we now know of the way in which this opera came to be written. The libretto was

discussed at length with Mrs Bell-Ranske, a writer and drama coach, and Delius's one-time neighbour in Florida, who knew the background to the story. The extant letters, housed in Jacksonville, date from 1894 and show that by then the hero's name had changed from Ponce to Solano and his heroine had become Watawa. Portions of the libretto were sent to Mrs Bell-Ranske for her criticism. This would have necessitated the making of copies. (For a full discussion of the matter, cf Delius Trust Volumes 6 & 7, p 37 *et seq.* in this catalogue.)

f 51 A small manuscript leaf torn from a pocket-book, $6\frac{1}{2} \times 4$ inches, with 10 staves to the page. The paper is marked as if by tropical damp, and Delius has made a pencil memo: 'Zadkeil Grammaire'. On f 51a there is a 4-bar sketch on 2 staves, in faded black ink. Written in A minor, its repeated quaver chords have the effect of the thrumming of a banjo. It is headed: *End of negro song*. On f 51b there is a 10-bar pencil sketch on 2 staves. It is in B flat and would seem to be either a partially conceived idea inadequately notated, or an effort to take down a dance tune 'in the field'.

The next two folios, ff 52-3, are separate parts of early attempts to draft the wedding scene for *Koanga*, Act II.

f 52 This is the top half of a leaf from a note-book made of thin paper faintly marked in small squares. It measures 5×8 inches. f 52b is blank. On f 52a C. F. Keary has made notes in ink for the libretto of *Koanga*, Delius's third opera, as follows:

Koanga. Act II Scene – R. The back verandah of Don José's house
L. Allegro's cabin.
Chorus of Negroes.
Come back from the fields
'Tis the fête of the master
Join the song, join the dance
Still faster and faster
Come out Sal come out Sambo
Ned the Fiddler is a-stir
No molasses nor ale
For the darkies who lash me.

f 53a-b This is a single sheet of 16-stave music paper, $13\frac{3}{4} \times 10\frac{1}{2}$ inches with an oval stamp, now so faint that the name is obscured. At the left-hand top corner of f 53a Eric Fenby has written in green ink: Sketch for *Koanga*. Below this there is a short-score sketch in ink headed by Delius: *Palmyra's dance*. In pencil he has noted: *Good*. (Note: ff 53a-b should be studied together with the published score for the change in order of these same ingredients.) On f 53b there is a sketch for the music and words of *He will meet her when the sun goes down*. This follows after c. 19 bars of a deleted short-score sketch on two and three staves continuing the matter of f 53a in style. At the foot of this page Delius has written: *The end of the Spanish dance* – the negroes join with the song*. He has added to this, in pencil: *End of [dance] before Palmyra's song and dance*.

Note: The manuscript full score of *Koanga* in Delius's autograph was once in the possession of the Delius Trust. It was presented to Jacksonville University in 1962. A microfilm and photoprints were made and remain in the Archive of the Delius Trust. There is no published full score. The vocal score was made by Eric Fenby, copyright 1935 by Winthrop Rogers, Boosey & Hawkes No. 14331.

*'Spanish dance' becomes 'Creole ballet' in the published version.

HISTORICAL NOTE

Beecham, p 83, suggests that Acts I and II of this opera were 'in all probability' sketched in the summer of 1896 and that Act III was written in the summer of 1897.

This is borne out by the extant letters from Delius to Mrs Bell-Ranske housed in Jacksonville, Florida, but it would appear that the sketches were prior to the summer of 1896 and that Acts I and II were completed in the summer of that year.

In January 1896, Delius wrote to Mrs Bell-Ranske from the Rue Ducouëdic, Paris, and announced that he was at work on a new opera called *Bras Coupé*. It is evident from the letter that he knew she was familiar with the novel *The Grandis-simes* by George W. Cable from which this tale within a tale about a slave called Bras Coupé was taken. It is possible that Mrs Bell-Ranske may even have introduced Delius to the book when they were both living in Florida on adjoining plantations.

Delius tells Mrs Bell-Ranske that he feels he must alter the end of the story and make Palmyra, the octaroon maidservant with whom Bras Coupé is in love, kill herself. He says that he has sketched the first act and part of the second and there is to be 'all the southern flavor in the music'. (Delius always used the American spelling.)

On 25 February 1896, Delius wrote again to send Mrs Bell-Ranske the libretto of *Bras Coupé*. In his rather quaint English he writes: 'I wrote the music and the words at the same time . . . My literature is not on a level with my music.' He goes on to ask her advice as to whether he shall make a third act or leave it at two. He thinks the music is a success, 'more of an opera than the last one', with quartets, trios, quintets and chorus.

On 15 July 1896, he wrote to Mrs Bell-Ranske from a farm at Haugen, S/Aurdal, Valdres, Norway, and told her that the text of the opera had been rewritten by a librettist called C. F. Keary, a writer of 'much merit & a new friend who I value much. I am working on a work which I believe will be unique'. He went on to say that he was aiming to finish and completely orchestrate the first act of the opera by 24 August when he was to return to Paris.

At the end of the year he went back to Florida to visit his farm and on his return decided to add the third act, which was written at Grez-sur-Loing in the summer of 1897.

ff 54-60b This is a group of sketches headed variously 'Rhapsody' 'Rondel', 'Mountain Poem' and 'Dance'. They are chiefly interesting for their anticipation of the overture *Over the Hills and Far Away* (1895) and for the appearance of themes used in *The Song of the High Hills* (1911) and *In a Summer Garden* (1908). ff 54-58. Five single sheets of 20-stave music paper, with a faint oblong stamp, probably Lard Esnault, $13\frac{3}{4} \times 10\frac{1}{2}$ inches. f 54a is headed: 'Rhapsody' [Not fast] Rhythmically]

This $3/4$ piece continues on f 55a with a pencil note at the top *always becoming quick*. The writing is in ink and on 2- and 3-stave score.

f 55b was used the opposite way up for a 42-bar sketch (composer's pagination, p 13) in 3-stave score of material for *Over the Hills and Far Away*. This was subsequently deleted with a single pencil stroke. Much of this sketch is suggestive of the 'Vivo con vigore' section, p 24 of the published score, and from bar 21 it is an obvious first draft for the recapitulation, bar 248 of the published score, *et seq.* f 56 is headed: 'I Dance'; this is in ink, but after it the word *Good* has been added in pencil. This is a $3/4$ piece changing half way to $4/4$ and back to $3/4$ at the

eleventh bar on f 56b. Sometimes written on 2 staves and sometimes on 3 staves it continues on f 57, still in ink, where, at the sixteenth stave of the sheet Delius has written in pencil: *the end of dance*. The remaining space has been filled by 16 bars in pencil which can be described both as a further development of the repetitive quaver idea of the 4/4 section, but now treated in 3/4, and as the germ of *The Song of the High Hills*.

On f 57a also (cf staves 9 and 10), the opening four bars of *In a Summer Garden* appear as an integral part of the sketch which is overwritten at this point in pencil with the word *Rondel*.

ff 58a and b contain a further ink short score sketch of the same type, in triple time, headed: (in pencil) *Rondel*.

f 59 A single sheet of 24-stave music paper, $13\frac{3}{4} \times 10\frac{1}{2}$ inches, narrow ruling, with a very faint oblong stamp, probably Lard Esnault. On both sides of this sheet Delius has made short score sketches in ink on 3 staves, that on f 59a being deleted and that on f 59b having been allowed to stand. f 59a is headed in ink: *Mountain Poem (Rhapsody)*.

At the eighteenth stave on f 59a, *strings* are specified in the margin, and similar pencil notes concerning instrumentation have been made on f 59b: *trumpet, strings, brass . . . and string like melody*. At the foot of f 59a Eric Fenby has written: 'rejected material – *Over the Hills and Far Away*'. While this is true of f 59a, it can be seen that f 59b contains the germ of the slow section of the overture, p 20 *et seq.* of the published score. (This note was written in 1964. In 1969 Robert Threlfall received on behalf of the Trustees a copyist's MS. of *Sleigh Ride* dated 1890 and it can now be seen that f 59b derives from the middle (slow) section of this work.)

f 60 A single sheet of 16-stave music paper, oblong format, $10\frac{1}{2} \times 13\frac{3}{4}$ inches with a circular stamp enclosing a monogram 'HJ'. On both sides of this sheet Delius has made short-score pencil sketches on two and three staves for an untitled, dance-like piece. f 60b has been paginated '2'. Thematically, f 60 is akin to ff 58a–b, but should also be compared with ff 85–86 in this volume, as f 85 has been paginated 3 and 4, and all these folios are the same unusual paper and stamp.

ff 61–62b A double sheet of 12-stave music paper, $11\frac{1}{2} \times 9\frac{1}{4}$ inches. On both sides of these two folios there is a short-score sketch in ink with a few pencil notes. It consists entirely of incidental music for Gunnar Heiberg's play *Folkeraadet*. On f 62b Delius has written *5th Act* and seven lines of the script beginning with Ella's words: *Jeg forstaar . . .* See Delius Trust Volume 13, p 61*seq.* in this catalogue.

ff 63a–b A single leaf made by tearing a double sheet at the fold, making a 22-stave sheet of music paper, $13\frac{1}{2} \times 10\frac{1}{2}$ inches. This is an unfinished piano piece on two- and three-stave score, written in ink with eight lines of a deleted pencil sketch in 6/8 time at the top of f 63b. The ink sketch is in common time and a key of five flats. It is a sketch of *Badinage*, cf Volume 35. ff 15–16.

ff 64–65 A double sheet of 15-stave music paper, $13\frac{3}{4} \times 10\frac{1}{2}$ inches. On both sides of f 64 Delius has written an ink short-score sketch on 2 and 3 staves. It is unfinished and headed: *Chimères & Realities*. Written in common time it has a predominantly iambic rhythmic bias.

f 65a contains a short piece of vocal score in which the words 'Vagabonds are we . . .' occur. It would seem to be a very early sketch for the scene in the Paradise Garden of *A Village Romeo and Juliet*. cf Vocal Score, B & H 19032, no. 72, p 204. The vocal line is the same, but the words in the sketch, 'Vagabonds are we

living nowhere' are closer to the present German libretto, 'Wir sind Vagabunden! Bleiben nimmer hier', than the English libretto which begins 'Vagabonds are we, fetterless and free. . .' and reserves the 'living nowhere' for three bars later to translate 'leben nirgends', a point not made in the sketch musically.

f 65b continues the same material as was begun on f 64, with the additional indication that women's voices are required.

f 66 A single sheet of 18-stave music paper, $13\frac{1}{2} \times 10\frac{1}{2}$ inches. f 66b is blank. This is a pencil sketch, beginning 'Où est Margot la Rouge', of a vocal score, which proves to be the original version of the last nine bars of the opera *Margot la Rouge*. The composer had numbered the page 73. It would seem that he rejected this draft for a briefer, less ambiguous text and altered the vocal line to six bars instead of the original eight bars, while extending the instrumental coda to six bars instead of a mere single bar.

f 67 A single sheet of 12-stave music paper, $13\frac{1}{2} \times 10\frac{1}{2}$ inches. f 67b is blank, while f 67a contains a pencil sketch for voice and pianoforte. Delius has written 13 bars of a song ending with the words: 'I shall have had a day . . . I shall have had my day'. At the foot of the page, if it is read the other way up, *Variations* has been written as a heading, but no music has followed.

ff 68a–b A single sheet of 12-stave music paper, $13\frac{1}{2} \times 10\frac{1}{2}$ inches, but white instead of the usual cream in this collection. Delius has written 26 bars for 'cello and piano, in ink, but has deleted the bars on f 68b. Eric Fenby has headed f 68a: *Cello sonata – rejected*'

A comparison of this sketch with the published score shows that whilst Delius's deletion of f 68b obtains, f 68a was retained. cf published score bars 35–52 (2nd beat). Bars 40–45 of the published score occur an octave higher in the sketch and bars 49–52 contain a part for 'cello which is omitted in the published version to give the piano a short solo.

Note: The published score of this work was dated 1916 but both Heseltine and Beecham erroneously date it as 1917. It was published as UE 6923 and Boosey & Hawkes (Winthrop Rogers) 4020, copyright 1919.

f 69 This is a scrap of a very large sheet of full score paper. It measures $3 \times 12\frac{3}{4}$ inches in oblong format. f 69a contains a pencilled short score sketch of about 9 bars, in 4/4 time with a hint of the style of the *Second Dance Rhapsody*. It is headed: *Dance*. Three more bars in the same manner, deleted, are to be found on f 69b together with five bars of very neat writing in ink in 3/4 time. f 69b has been paginated '47' at some time.

ff 70–76. Sketches for *The Song of the High Hills*, in pencil unless otherwise stated.

f 70 A double sheet of 30-stave music paper, $13\frac{3}{4} \times 10\frac{1}{2}$ inches, with the stamp of H. Lard Esnault [Ed. Bellamy Sr. | Paris] enclosed in an oblong. This page has been headed by Eric Fenby: '*Song of the High Hills – rejected*'. f 70b is blank except for a single chord held for three bars and scored for strings.

Note: f 70a cannot strictly speaking be said to be 'rejected'. It contains a full-score sketch on 9 staves for p 23 of the published full score, 'the wide far distance', and a further sketch of cognate material. The other half of this double sheet is blank and left unfoliated at the time of cataloguing.

ff 71–72 A double sheet of 20-stave music paper, $13 \times 10\frac{1}{2}$ inches.
 f 71 contains a pencil short score sketch on 2, 3, and 4 staves. It is a first draft for the opening bars.
 f 71b, 72a and 72b have been used upside down.
 f 72a contains a partially written full score, with strings and celeste specially noted.
 f 72b is a similarly written full score containing material cognate to p 7 of the full score *et seq.*
 f 71b has 7 bars only of 2-stave short score.
 f 73 A single sheet of 16-stave music paper, oblong format, $10\frac{1}{2} \times 13\frac{3}{4}$ inches, with a circular stamp enclosing a monogram 'HJ'. This contains a full-score sketch headed 'Variation O.' Eric Fenby has headed it: 'rejected sketch *High Hills*'.
 f 73b has a deleted short-score sketch for the entry of Gerda's sisters in *Femimore and Gerda*. (cf ff 95–110 on page 147 of this volume).
 f 74 This is a scrap of paper torn from a very large sheet of score paper, thus making an oblong format of $4 \times 13\frac{1}{2}$ inches. On f 74a there are 26 bars in pencil short score, headed

'Symphonie'
 A A A

Delius used letters like this as reminders of where thematic material was to be used; also as signs of merit, i.e. 'keep this', etc.
 During the course of the 26 bars Delius notes: *chorus 'ah', mountain song; ff chorus joins after a orchestra.* (Material cognate but not identifiable with *The Song of the High Hills*).
 f 74b On f 74b there are 17 bars of short score in both ink and pencil. Below the last three bars there is the title: *mountain song*
 ff 75–76 These two sheets are similar scraps torn from a very large sheet of music paper, making an oblong format of $3\frac{1}{2} \times 13\frac{1}{2}$ inches. They contain short score sketches in pencil.
 f 75a In the left-hand margin, Delius has written: *Var 9* and noted the use of strings and woodwind. Below the score he has made a memorandum: 'continue'. Below this again, Eric Fenby has written: '*High Hills* – rejected'
 f 75b The sketch on the verso of f 75 is in a $12/8$ measure and the page has been used both ways up. The whole has been heavily deleted.
 f 76a This contains only one bar of short score with the title: '*Var 9*' against it.
 f 76b is blank.
Note: On f 75a the strings have an interesting variation of the "wide far distance" theme with the major 7th: (cf *inf* Example 9*)
Note: References to the full score in the above folios (70–76) relate to the Leuckart Edition F.E.C.L. 7254 headed as composed in 1911.
 ff 77–82b (i) A Group of Sketches referring to the *Requiem*, in short score. These were identified by reference to the printed full score. Universal Edition: 6594. (Vocal score 6592.)
 (ii) Sketches for songs in English.

Ex. 9



ff 77–82 is a folding of 3 double sheets of 16-stave music paper, oblong format, $10\frac{1}{2} \times 13\frac{3}{4}$ inches, with a circular imprint enclosing a monogram, 'HJ'.
 f 77 begins at 'Die Geliebte meines Herzens . . .' (full score reference: Movement III, p 29).
 f 78a This continues the words from Movement III which began with 'Die Geliebte meines Herzens . . .' on f 77, as far as 'Geliebte mit mir preisen' (full score reference: p 32). There is no music on this page.
 f 78b This is Movement IV 'Ich preise den Mann . . .' (full score reference: pp 34–36).
 f 79a Provides the music for the words left unset on f 78a (full score reference: p 32).
 f 79b '*Die Sonne neigt sich und der Abend breitet seine Hände . . .*'. A note at the foot in Delius's hand says: *See note book p 2.*
 f 80a Short score in $6/4$ time with no words until the foot of the page, at the eighteenth bar. There are 21 bars in all. It is not very legible, but would appear to be a rejected sketch for the $6/4$ section beginning *molto tranquillo* (full score reference: p 48).
 f 80b 'und die Gassen der Welt . . .' (full score reference: p 23).
 f 81 'Euch Alle liebte ich . . .' (full score reference: p 38).
Sketches referring to songs with English words
 ff 81–82b The note-book leaf has been turned upside down for these sketches to distinguish them from the *Requiem* notes.
 f 82b "*Fly white butterflies out to sea . . .*" c. 23 bars in $6/8$ time for a four-part song. This was left unfinished.
 f 82a *Little Birdie*.
 This has been deleted, but it is a draft for the unison song *What does little birdie say?* and substantially the same as the published version (cf 'Oxford Choral Songs' 22, Oxford University Press, 1934).
 f 81b *while beneath a cloudless sky, our dreaming meadows fly . . .*
 This has also been deleted. It is a draft for the two-part song *The Streamlet's Slumber Song*, 'Oxford Choral Songs' 115, Oxford University Press 1942. As with the unison song above, it is substantially the same as the published version.
Note: Deletions made by a single stroke of the pencil through a sketch like the above appear to mean that the material was re-copied in some form and did not have to be kept, just as often as they mean the material was rejected entirely. Professor Hutchings lists these two published choral songs as published by Schirmer. The O.U.P. copies note that these songs originally appeared in *The Progressive Music Series* published by Messrs Silver, Burdett & Co., New Jersey, U.S.A.
 ff 83–94 A mixed group of sketches.
 f 83 A single sheet of 16-stave music paper, $14 \times 10\frac{1}{2}$ inches, with the imprint AL No. 10 and the picture of a galleon.
 f 83a A series of titles in an unknown autograph, in pencil.
 Quartett|Dance|Double Concerto|DELIUS|
 f 83b 9 bars of pencil short score in $4/4$ time.
 f 84 A single leaf of 20-stave music paper, $13\frac{3}{4} \times 10\frac{1}{2}$ inches.
 f 84a contains a pencil sketch of about 15 bars on 4 staves. Eric Fenby has headed it: *Quartet sketch* (cf. published score, pp 40–1).
 f 84b has a pencil sketch of about 45 bars on 2 staves, and on the lowest 3 staves of the page a short-score sketch of about 8 bars with an additional working on the last stave of about 4 bars. Against these last 3 staves Delius has written:

Dance Rhapsody. This seems to have no kinship with the *First Dance Rhapsody* but might, possibly, be a very early and condensed form of the main theme of the *Second Dance Rhapsody*.

ff 85–86 A double sheet of 16-stave music paper, oblong format, $10\frac{1}{2} \times 13\frac{3}{8}$ inches, with a circular imprint enclosing a monogram 'HJ',

ff 85a–b contain c. 87 bars of a pencil sketch on 2 and 3 staves, in a predominantly $\frac{3}{8}$ measure, changing via one bar of $\frac{6}{4}$ to $\frac{4}{4}$ at the eighth bar on f 85b. f 86 has a 13-bar ink sketch on 2 and 3 staves, alternating between $\frac{6}{4}$ and $\frac{6}{8}$, and though not linked directly with the sketch on f 85 could, stylistically, be part of the same work. Eric Fenby has headed f 85: *Rejected sketches. string quartet*.

ff 87–88 A double sheet of 20-stave music paper, 14×11 inches.

f 87a is headed by Delius: *Slow movement – symphonie*. Below this heading, Eric Fenby has written: *Poem of Life & Love – sketch rejected*.

ff 87a–b develops at great length a $\frac{6}{8}$ version of the important theme:



f 88a contains the $\frac{3}{2}$ chordal material of the opening.

f 89 This is the first half of a double sheet (of which the second half is blank and unfoliated in this catalogue,) $14\frac{3}{4} \times 10\frac{1}{2}$ inches. The paper has 22 staves and the imprint AL|Manuscript Music|No. 16.]

f 89a has been headed by Eric Fenby: *Dance for harpsichord – rejected sketch*. The sketch, in pencil, has c. 54 bars (the published version has 55), and contains most of the finished work and in substantially the same order (cf Boosey & Hawkes H.15167 Copyright Universal Edition 1922, and British Museum Add. MS. 50497). (Note: This work was first published as a supplement to *Music and Letters*, January 1920).

f 89b has a short pencil sketch on 2 and 3 staves with a horn part specifically noted, and melody appearing in *Hassan*. Prelude to Act V.

ff 90–94 A folding of different sizes of music paper, containing rejected sketches written in pencil and in full score, with f 90, a TITLE-PAGE, as follows:

‘Impressions’
 Summer morning on the moors
 ‘Summer Evening’ [in pencil, half erased.]
 [in ink]
 [not to be confused with the published work of that name.]
 On the River On the Moors
 ‘Summer Morning’
 in the ballroom

ff 90–91 is a double sheet of 34-stave music paper, $15\frac{1}{2} \times 11$ inches.

f 92 is a single sheet of the same.

ff 90b–92b are numbered by the composer, pp 1–5.

ff 93–94 is a double sheet of 30-stave music paper, $13\frac{3}{4} \times 10\frac{1}{2}$ inches. It consists of a revision of the material contained in ff 90–92b paginated by the composer, pp 1–4. There are many deletions.

Note: On f 95 a celeste and harp motif is developed at length. This was already used in a shorter form on f 91 and f 92, cf *supr*. The first three notes of this motif

are the opening notes of the famous *entr’acte* music which introduces the tenth picture of the opera *Fennimore and Gerda*. Travelling, and expanding as it travels, this motif would appear to have been in turn symbolic of moorland country in summer, the same on a Sunday morning, and, finally, a peaceful farm by a fjord in Autumn where the poet Niels Lyhne can sing: ‘I’m healed now. . .’

ff 95–110 A *Group of Sketches referring to the opera ‘Fennimore and Gerda’* f 95 is half of a very large sheet of score paper, resulting in a 14-stave sheet, oblong format, $8\frac{1}{2} \times 12$ inches. On both sides of f 95 there is a 2-stave sketch in ink headed: ‘Nils Lyne’ On the Moors Sunday Morning Impressions of A of Nature (Delius’s deletion).

Note: After a sustained introductory ‘A’ the motif mentioned above is announced:



ff 96–97 A piece of paper torn from a very large double sheet of score paper, resulting in a 5-stave double sheet of music paper, oblong format, $3\frac{1}{2} \times 13\frac{1}{2}$ inches.

On f 96a there is a pencil short-score sketch of 9 bars, headed: ‘*Fennimore’s Good*’.

Its first four bars are the opening phrase of the famous ‘Intermezzo’ which introduces the ‘Gerda’ section of the opera (cf Introductory music to the tenth picture, harvest time in the farm yard of Lönborggard, with a view out to the fjord . . . cf also notes on ff 91–92 and 95).

f 96b and f 97a have pencil sketches of 7 and 5 bars respectively while f 97b is headed: *Singing March* and contains 14 bars of $\frac{4}{4}$ time.

f 98 is a piece of paper torn from a very large sheet of score paper, giving the result of an 18-stave sheet of music paper, oblong format, $10\frac{1}{2} \times 13\frac{1}{2}$ inches. Both sides are written in ink, but f 98a is a short-score sketch and f 98b a full-score sketch with short-score overworkings in ink and pencil. There is a heading in pencil: *Nils & Gerda in the garden – cornfields beyond*. The words: *Ich bin so glücklich . . .* are written above bars 3 and 4. At bars 15 and 16: *Gerda & Niels looking over cornfields horns* are specified here too.

At bar 19: *Embrace*. At bar 35: *Kiss*. All these directions were added in a blue-black ink, quite distinct from the faded black ink of the sketches. An arrow points from bars 3 and 4 to a pencil working on the last line of all. It would appear to be an early and rejected attempt to draft the material for the Eleventh Picture.

f 99 This is a similar sheet of paper to f 98, also written on both sides in ink, but both sides are short score.

f 99a is headed: *Gerda’s death*, and in the margin at bars c. 25–26 *Gerda little Gerda*. This was never used, Delius preferring to end the opera on a happy note. Opposite the last three pairs of bracketed staves there is the note: ‘Niels – [VII] Fennimore|in the wood|Bokeskove|love|duet.’ [These three pairs of staves were deleted by Delius, in this case indicating that they were used. (cf Vocal Score p 45, bar 5 *et seq.* of which this appears to be a first draft.)

f 99b has a sketch of 27 bars approximately, headed: *End of Scene VII* of which the last two bracketed staves have been deleted. Opposite bars 14–17 there is the note: *long embracing Niels*. This was rejected.

Note: ff 96–99 are all finely ruled sheets.

f 100 A single sheet of 12-stave music paper, oblong format, $10\frac{1}{2} \times 13\frac{3}{4}$ inches (no monogram). A sketch for voice and pianoforte occupies both sides of this sheet, in pencil, with 10 bars in ink at the end of f 100b subsequently deleted. The words are in German. A heading on f 100 in Jelka Delius's hand: *Perhaps Sketch for Gerda's death*.

f 101 A similar sheet to f 100. A pencil sketch on 2 staves is headed: *Nils Lyne (Nils death) (Spring outside)*. This refers to four pairs of bracketed staves and was unused. Below, the remaining two pairs of staves have a marginal note: 'Fennimore|awaits|Nils|winter|evening'| Over a held 'D' and 'A' the theme which brings up the curtain for the eighth picture, Vocal Score p 53, appears in semiquavers instead of crotchets.

f 101b has a sketch for the ending of *A Mass of Life*: "alle Lust will alle Ding . . . Ewigkeit" with a note at the end as follows: *up to Fortissimo with Glockenspiel & Bells then Oh Mensch gib acht – with men's chorus, women's refrain*.

ff 102–103 A double sheet of 20-stave music paper, $13\frac{1}{2} \times 10\frac{1}{2}$ inches with a very faint stamp: LARD ESNAULT|Ed. Bellamy|Paris. This double sheet has been paginated by the composer, pp 5–8 and contains an ink and pencil sketch in full score, with a note on f 103, *strings only here*. There are also occasional short score overworkings. This is also based on the middle section of *Sleigh Ride*, (cf f 59b *Supra* and see Volume 49). Jelka Delius has headed f 102: Rhapsody|Nils Lyne|.

ff 104–107 This is a folding of two double sheets of 18-stave music paper, $13\frac{1}{2} \times 10\frac{1}{2}$ inches. It contains rejected sketches for the tenth and eleventh pictures, here headed 'X' only, together with material for Gerda's death, here headed Scene 14. In the published version the opera ends with the betrothal of Gerda to Niels in the eleventh picture. Short score for voice and pianoforte is used throughout and in pencil.

f 104 is headed *X Niels – Guten Tag*. This begins a scene which clearly foreshadows both the present scenes or pictures ten and eleven. It continues throughout f 105, and the first eight staves of f 106a.

f 106b and 107b have been used the opposite way up, to distinguish the two portions of the work occupying the one folding. Also, if turned upside-down f 106a contains a deleted pencil sketch in which only one word occurs and that in the first bar: *Rosenkranz*. It would seem to follow on from f 106b. f 106b is headed *Scene 14* and has a marginal note: *BAD. Gerda sings: Nils ist es der Tod . . .*

f 107b is headed *Curtain Very slow* and seems to be a first version of f 106. Gerda sings: *Nils ist es der Tod . . .*

f 108. A single sheet of 18-stave music paper. $13\frac{1}{2} \times 10\frac{1}{2}$ inches, with the stamp of H. Lard Esnault|Ed Bellamy|Paris|(oblong).

It is headed: *I Niels & Gerda Scene XII*. Subsequently *XI* has been placed in the left-hand corner. There follows a short score sketch in ink and pencil, whose only link with the present Scene 11 is the subject matter.

f 109 A single sheet of the same paper as f 108 contains a short score sketch in ink and pencil and is headed: *Nils & Gerda*. A note at bar 21 reads: *to repeat at the End Gerda's death*.

f 109b has a 15-bar pencil sketch in G major on 2 staves. It is a harmonization of the Norwegian melody used in the *First Cuckoo*. If turned upside-down, there is

a pencil short-score sketch for an instrumental piece on 2 staves: 6 bars at the head of the page and 8 bars at the foot.

f 110 A torn piece of music paper, amounting to 18 staves, $9\frac{1}{2} \times 10$ inches.

f 110b is blank. Headed *Anfang der Oper* this contains 3 bars of full score in mauve ink, in a copyist's hand, with a pencilled number at the foot, 25500. These are the introductory bars which were added for the first performance and have remained as such in the published score, because it was found that they were necessary to get the curtain up satisfactorily. (cf Vocal Score, opening bars, p 3.)

Note: The same hand, using the same ink, has made the amendments and additions to the autograph full score which belongs to Universal Edition (Delius's autograph) and which is on permanent loan to the British Museum.

Note on spelling in the sketches: The erratic spelling of Nils and Niels is as found in the MS.

ff 111–114 Sketches for *Hassan*. Incidental music to Flecker's play. (cf Appendix III for note on publications.)

f 111 A single sheet of 16-stave music paper, $13\frac{1}{2} \times 10\frac{1}{2}$ inches. f 111a is headed in ink: Before an Egyptian bas-Relief. (Procession of Priestesses of Isis|going into the temple & disappearing.) An ink, short-score sketch follows in which there are a number of pencilled emendations and a margin note: *This to come on page 11 & Caliph's exit*: and at the foot of the page is the note: *return to page 11*. This eventually became Act III, Scene 2: 'The Great Hall of the Palace', (cf published score (piano) B & H 18680, p 40, b.1 *et seq.*)

f 111b A pencil sketch for a song about a 'castle old' has been deleted: *Fare well? ye castle old . . .* At the foot of the page there are 12 bars of the prelude to *Hassan* noted marginally as 'Prelude' (Pencil short score). A marginal note in Eric Fenby's hand reads: *Hassan Prelude|in Mrs Delius's|hand.*

f 112 A single sheet of 18-stave music paper, $13\frac{1}{2} \times 10\frac{1}{2}$ inches. A short-score sketch in pencil occupies both sides of the sheet, headed by Delius: *fountain scene (ghosts)*. Eric Fenby has headed f 112: *Hassan* rejected.

f 113 A single sheet of 22-stave music paper, $13\frac{1}{2} \times 10$ inches, with the imprint, AL|Manuscript Music|No. 16|(pencil working). Eric Fenby has headed f 113a *Hassan*. Delius has noted: *chorus behind* and (*Caliph after this prelude*)

(cf published score, B & H 18680, p 9). The last five lines of f 113a should be compared with B & H 18680, p 19, Chorus of Women, bb 1–4.

f 113b has been used upside down. It is headed: *Prelude Act I* in Delius's hand, in pencil.

f 114 A single sheet of the same type of paper as f 113. This is headed *Prelude* by Delius, and Eric Fenby has noted: *Hassan – last attempts at handwriting – several bars in Mrs. Delius's hand (pencil)*.

The first two bars can be found as Act I, Scene 2, p 6 of B & H 18680, bb 1–2.

Note: For further *Hassan* sketches cf British Museum, Add. MS. 50497.

f 115 A memorandum sheet, $9 \times 5\frac{3}{4}$ inches, written in a German hand in German, and on one side only. It lists the errata in the full score and the vocal score of a major work. By careful comparison with the major choral works this was found to be *Songs of Sunset*. An interesting fact emerged as a result of this comparison, namely that none of the faults discovered were corrected in the final published version. One presumes that this list of errata was made at proof stage by the reader of Leuckart's publishing house, in the year 1911. (cf F. E. C. Leuckart, (Universal), UE 6915 (full score); UE 6918 (piano arrangement) Copyright 1911, F.E.C.L.

PIANO CONCERTO IN C MINOR

Full score in a copyist's autograph. Photostat copy.

Delius Trust Volume 41.

Microfilm: spool 4.

This is a photostat copy of a manuscript full score, in a copyist's autograph, which once belonged to Percy Grainger. It has been stamped in the left hand top corner of page one:

From|Percy Grainger|7 Cromwell Place|White Plains. N.Y.|USA.
It can be seen to have consisted of 42 leaves of 22-stave music paper, with the maker's printed mark, J. E. & Co. Protokoll Schutzmarke. No. 7.

The pagination (pp 1-82) is consecutive and the score is written on both sides of each leaf, except that p 1 is the verso of the first sheet of which the recto is blank. Each page has been headed by Percy Grainger: DELIUS: PIANO CONCERTO, Conductor's Score. At the end, before the word 'Fine' a most elaborate extension of the double bar has been drawn. Between the vertical spaces so formed the copyist has written a colophon and dated the copy: 1914, WIEN.

The score was found sewn into yellow paper boards.

A great many conductor's marks and remarks have been photographed along with this score, and Percy Grainger's hand is discernible at several points. Grainger has also written: 'Duration 18 minutes' at the top of the first page.

Sir Thomas Beecham would appear to have used this score as his conducting copy, for his blue pencil dynamics have been added after the photography.

A copyist's error at the fourth bar of the solo part, p 2, has been amended in pencil prior to photography. The copyist read G as the top note of the chord instead of F.

The orchestration: 3.2. CA.2 B flat.3 - 4F. 2C. 3. Bass Tuba—Timps Bass Drum Cymbals—Strings.

General note: The source of this score is not proven. This score differs in many details of orchestration from the Harmonie-Verlag score published in 1907, which adds significance to the copyist's date of 1914 mentioned above. The score edited by Beecham and published by Boosey & Hawkes in 1951 agrees on the whole with the present copy.

IRMELIN

Vocal score prepared for the Oxford production, 4 May 1953, edited by Dennis Arundell and performed by the Oxford Operatic Society and the Royal Philharmonic Orchestra under Sir Thomas Beecham.

Delius Trust Volume 42, ff 1-117 and (i) (ii) (iii) (iv). (pp 1-227.)

Microfilm: spool 4.

This is a photographic copy of a manuscript pianoforte reduction, presumably in the hand of Dennis Arundell, the arranger. It was found bound into green cloth boards interleaved with plain bank paper for producer's and conductor's comments. These comments are many and characteristic.

The score has been paginated pp 1-227, omitting title-pages: Act I pp 1-65; Act II pp 66-137; Act III pp 138-227.

In readiness for rebinding the volume was foliated at the time of cataloguing to include the unnumbered pages: ff 1-117. The interleaves were numbered from their preceding folio number, e.g. f 1, being recto f 1a and verso f 1b, its following interleaf is f 1c.

General description of the foliation.

Endpaper (i)

f 1a This contains the character list, and is unpaginated.

f 1b This is the first page of score, p 1.

Act I ends on f 33b p 65. There follow two interleaves and a blank sheet, foliated ff 33c, d, e.

Act II begins with an unpaginated title-page, f 34a.

Act II ends on f 70a. There follow interleaf f 70c and blank leaf f 70 d.

Act III begins with an unpaginated title-page, f 71a.

Act III ends on f 117a. f 117b is blank. There follow f 117c, an interleaf, and endpapers (ii) (iii) (iv). There is no interleaf between f 92b p 180 and f 93a, p 181.

This vocal score in Dennis Arundell's arrangement was published by Boosey & Hawkes, B & H 17365, Copyright Hawkes & Son (London) Ltd, 1953.

TAG & NACHTGESÄNGE aus Gottfried Keller's *Buch der Natur*. 5 Gesänge für eine mittlere Singstimme mit Klavierbegleitung von August Reuss, op 7, (G. Kühle in Wien, pp 28.)

Delius Trust Volume 43.

Microfilm: spool 4.

Cover/title-page with a coloured litho-print of a rising sun and a new moon and stars. There is an autograph (ink) dedication 'Herrn Frederick Delius' from the composer.

The songs are numbered and entitled: 1 *Sonnenaugang*; 2 *Grüss der Sonne*; 3 *Abendregen*; 4 *Stille der Nacht*; 5 *Unruhe der Nacht*. All the songs are dated 1900 except Number 5 which is 1899. All are dedicated 'Meiner geliebten Frau gewidmet' except Number 5, which in addition to the dedication to his wife gives the occasion: '... zu Weihnachten 1899'.

This book always lay on Delius's desk at Grez. It was presented to the Delius Trust in 1964 by Eric Fenby.

Note: Delius Trust Archive: Letter from August Reuss to Delius: 2 January 1901, from Ingolstadt, 'I enclose, as promised, my more recent songs'.

THE DELIUS FAMILY BOOK and two copies of the Delius Family Newspaper.

Presented to the Delius Trust in 1964 by Eric Fenby.

Delius Trust Volume 44.

Microfilm: spool 4.

The family book is a collection of genealogical tables from 1604–1906. It was found bound into grey boards with a green rexine spine, 16 × 11½ inches. There are two blank endpapers at front and back.

The title is printed identically on cover and title-page:

Stammbaum[der]Familie Delius|Westfalischen Zweiges|
1604–1906

The title-page bears the additional information: Abgeschlossen am 17. November 1906.

There is a foreword of two pages.

The frontispiece is a full-page coloured lithoprint of the Delius coat-of-arms, executed by J. G. Bach of Leipzig. The following description of the coat-of-arms was made in 1965 by Dr Conrad Swan, then Rouge Dragon Pursuivant: 'Arms: Argent on two Shamrocks in Chevron reversed Vert a Rose proper Gules within a Bordure Or; Crest: Rising out of a Crest coronet three Ostrich plumes Argent; Mantling: Azure lined Argent.'

Dr Swan considered the frontispiece was not well executed from the heraldic standpoint as it leaves the shield half empty and does not achieve a balance between the rose and the shamrocks. If the shield were to be given a different shape, a nice balance could be achieved.

Placed inside the book were the following items: (1) a large, folding sheet of paper, on which is a complete family tree; (2) two copies of the Delius family newspaper, published in Bielefeld: Nr. 1, 1913, pp 1–16; Nr. 11, 1927, pp 1–16.

The coat-of-arms reproduced as the frontispiece to the present Catalogue, by courtesy of the present head of the Delius family, is the most up-to-date one available and is not the one described above as appearing in Volume 44.

A DANCE RHAPSODY (NO. 1). Arranged for piano duet, four hands one piano by Philip Heseltine. Unpublished MS.

Delius Trust Volume 45, ff 1–11, and (i).

Microfilm: spool 5.

Supplementary MS (i)

Bought by the Delius Trust in 1966. Originally the property of Bernard van Dieren.

This manuscript is a single folding of 6 double sheets of 12-stave music paper, 12 × 9¾ inches, upright format.

f 1. TITLE-PAGE.

FREDERICK DELIUS
'A DANCE RHAPSODY' (no. 1)
for full orchestra.

Klavierauszug zu vier Handen von Philip Heseltine.

In the right-hand corner, Philip Heseltine has written:

from Philip Heseltine|Cefn BrynDalch|Abermule|Wales|

At the top of the first page of the score, f 1b, the heading:

Hermann Suter gewidmet
A DANCE RHAPSODY (no. 1)
FREDERICK DELIUS
(1908)

f 11b is blank. (i) is the blank half of f 1, which acts as back cover.

In November 1911, Delius wrote to Philip Heseltine: 'There is no piano score of *The Summer Garden* as yet, or of the *Dance Rhapsody*. Do one of them for two pianos and I will hear it when I next come to Germany – perhaps in March'.

Heseltine arranged *The Summer Garden* (*In a Summer Garden*) as a result of this suggestion. The two-piano arrangement of the *Dance Rhapsody* was made by Percy Grainger, and published by Universal Edition (7142). The date of this unpublished piano duet arrangement is probably 1921 (see letter Peter Warlock to Cecil Gray 19 November 1921, Gray's biography of Warlock p 243).

Composed 1908–9, the *Dance Rhapsody* had been given its first performance at Hereford under the baton of Delius himself, on 8 September 1909 at the Three Choirs Festival. Early in the year, 22 February, Hermann Suter had written to Delius to thank him for the dedication, and he himself conducted the *Dance Rhapsody* at Basle in February 1910.

KOANGA (A Lyric Drama).

Manuscript vocal score, principally in a copyist's hand, but with additions in Delius's own hand. Bought by the Delius Trust in January 1967 from Mrs Anthony Bernard.

Delius Trust Volume 46

Microfilm: spool 5.

Supplementary MS (ii)

Note: The method of foliation used elsewhere in this catalogue has not been maintained here on account of the following physical defects in the manuscript: (i) a large number of alterations were made by pasting patches over the original, but they were so badly applied that many whole pages have adhered together; (ii) subsequent careless opening of the volume has split many leaves.

This manuscript is principally in a copyist's hand, very likely the same as that of the piano part of the *Fantasy for Orchestra and Piano* (Delius Trust Volume 10, second manuscript). Like the latter, this score is on oblong paper, 10½ × 14 inches. There are no maker's stamps or watermarks. The score is bound in full brown cloth, lettered up the spine: DELIUS. KOANGA.

The copyist, using black ink which has now faded, was responsible for the writing of most of the extant score and also for the English words. He added the German words and stage directions in red ink. Alterations and corrections were made thereafter by various hands, using blue crayon and blacklead. The English stage directions, and certain other indications as noted below, are however in Delius's own hand.

The three acts were each paginated by the copyist, beginning at '1'.

The first act has a four-page double leaf (of thinner paper) in Delius's hand inserted so that its second leaf is pasted to the first page of the copyist's manuscript. This double leaf is as follows:

1. Koanga |Akt I (in pencil)
2. (numbered 1a)

Prologue: The Verandah of an old & stately Plantation House; Act I: The Plantation of Don José Martinez; Act II: The front Verandah of Don José Martinez' house with garden; Act III: The Swamps – The Plantation of Don José Martinez.

Epilogue. The same as in Prologue at dawn.

3. (numbered 1b.) 'Koanga' a lyric Drama.

Dramatis Personae

(follows list of characters)

The fourth page being pasted to the beginning of the copyist's score, the first page of music is at the entry of the voices. This page is un-numbered; but the next page is numbered 2, and the pagination then runs consecutively to p 88. Another four-page double leaf in Delius's hand is pasted in at that point, with a new p 89 in place of the original one, followed by p 90 as the end of Act I. The verso of p 90 and the next leaf are blank.

Another blank page follows, on the verso of which appears the first page of *Act II* so headed but un-numbered. The next page of music is numbered '3', and pagination again follows consecutively. After p 38, one un-numbered sheet cut to 10½ × 10½ inches is inserted, bearing one bar of music. Following this, 2 double sheets of similar size (8 un-numbered pages) are inserted. In Delius's own hand, these pages give Palmyra's aria (*cf* printed vocal score, pp 80–82) with German words only, and hence this may well date from the time of the first

performance. Then follow in order pp 39–81, at the end of which appear the words *Fin du 2^e Acte*. The verso of p 81 is blank; on the verso of the next sheet, upside down, in pencil, appears: Koanga|Akt II (Delius's hand). This act has suffered extensively from the damage described in the note above.

The next sheet reads: Acte 3^{me}, and a pencilled note: *Ecrire tous les temps & signes dynamiques comme dans la Partition* in Delius's hand. The Prelude commences on the verso of this sheet.

The following page is numbered '2', and pagination then runs consecutively to p 88: *Finis*. The verso of p 88 is blank; three more blank folios (the last repaired) are bound in.

In several places, the English words are written in by Delius; as for example on p 42 and (in part) on pp 81–88 of Act I, and on pp 4–5 of Act II. On p 68 of Act II a large patch of music, including English and German words – the latter in red – all in Delius's hand, has been pasted on.

The music of Act III pp 1–3, appears in this manuscript in the original form, i.e. before the transplantation of matter from the prelude to Act II of *The Magic Fountain* (see Beecham, p 99). These three pages are each marked at head in blue crayon: *wegzulassen*.

The German words have been revised in numerous places, sometimes in blacklead or blue crayon, but most frequently by pasting slips over with the new version, which in such cases is also in red ink.

APPALACHIA

Manuscript full score in the handwriting of E. J. Dent, who made this reduced version of the orchestral score. Given to the Delius Trust in April 1968 by Boosey & Hawkes Ltd.

Delius Trust Volume 47.

Microfilm: spool 5.

Supplementary MS (iii)

This manuscript consists of 130 pages of score numbered 1–130 followed by one un-numbered blank leaf: pp 1–112 being 22-stave and pp 113–130 and the un-numbered leaf being 24-stave, and all bearing Augener's printed trade mark in the bottom left corner; 14 × 10¼ inches. The score is bound in full grey-blue cloth, lettered down the spine: DELIUS. APPALACHIA.

The endpaper bears the stamp of Boosey & Hawkes Hire Library and their number, H. 1894. Also pasted to this leaf is the following typewritten explanatory note: 'This score of Appalachia is in the handwriting of E. J. Dent, who made this reduced version of the orchestral score for a performance of the work in the Guildhall at Cambridge in March 1942. He also prepared a reduced version of *Song of the High Hills*. The performance of Appalachia was conducted by Dr P. A. S. Hadley, who was acting as deputy for Boris Ord, at that time absent on war service. The blue pencil and other marks are in Hadley's handwriting. It is recommended on Hadley's experience, that if this score is used the original string-parts should be used in preference to those edited by Dent'.

In addition, the concluding page of a letter from Balfour Gardiner to an unknown addressee is attached. It reads:

'... well in advance and go through them carefully.

The harp-part in the reduced score is very bad, but so are the harp-parts in the original.

Paddy has altered the tempo marks considerably, but whether all the alterations appear in the parts, is very doubtful.

Some of the writing for the strings, especially the double-bass, and for the brass, is very difficult, and in some cases I should have thought, impossible.

The chorus parts are practically unchanged.

Ever yours,
Balfour.'

The orchestra used in this version is as follows: 2 flutes (both take piccolo); 2 oboes (second takes cor anglais); 2 clarinets in B flat; 2 bassoons; 4 horns in F; 2 (3) trumpets in C; 3 trombones and tuba; kettledrums; percussion; 1 harp and strings.



Plate 35: Suite for Orchestra. First page of score

SUITE FOR ORCHESTRA

Delius Trust Volume 48, ff 1–12 and (i) and (ii), and ff 13–24, bound as Volumes 48a and b, of which Volume 48b is supplementary MS (iv).

Microfilm: spool 5.

Plate 35.

Acquired by the Delius Trust in January 1969.

(a) ff 1–12 and (i)–(ii).

Manuscript full score in Delius's autograph, in ink and ink over pencil, dated 1890.

This manuscript consists of 6 double sheets of 24-stave music paper, upright format, 14 × 10 $\frac{3}{8}$ inches, stamped at foot of each leaf on recto with Alfred Dörfel, Leipzig, Schutz-Marke stamp. Before its return to the Delius Archive it had been repaired and held together at the spine with sellotape, and a double sheet of newer 16-stave paper, numbered (i) and (ii), 14 $\frac{3}{8}$ × 10 $\frac{3}{8}$ inches used as a wrapper.

f (i) is inscribed: *original Delius MS*

| | |
|------------|-------------------------|
| Full Score | Delius |
| | 1890 |
| | Suite for Orchestra |
| | Strings. W. W and horns |

in the hand of a copyist.

f 1a is the original title-page, in the composer's hand, reading (in ink):

Suite for Orchester strings, W wind and horns.
1890

This title can be seen to have been written over the pencilled wording: *Petite suite d'orchestre*

f 1b is the first page of the music, numbered 1 by the composer; pagination up to 22 (f 12a) is continued in another hand, which is probably also responsible for insertion of the rehearsal numbers. (The names of the instruments are written in French)

There are three movements as follows: f 1b p 1 *Allegro, ma non troppo* (in pencil), G minor, C; f 5a p 8 *Con moto*, G minor, C; f 9a p 16 *Allegretto*, E major, 6/8.

A number of pencilled additions, alterations and overworkings in the composer's hand are to be noted, such as:

ff 1b and 4a, above string parts: *detaché*

ff 2a and 4b, 4 bars added for first bassoon; later on f 2a clarinet parts are crossed out (the horn parts were erroneously written on the clarinet staff).

f 5a, a sketched working-out occurs on two clear middle staves; likewise on ff 6b and 7a.

ff 6b and 8b a timpani part is sketched in.

f 8a *Trumpet col C1*.

Also, trills and figuration are added in pencil to the ink violin semibreves.

f 8b Here there are a number of pencilled overworkings in all parts.

f 9a *en La* before clarinet line. Also two bars of counterpoint for Flute 1.

f 9b *pp*; also added accidentals and a few notes in the bass part.

f 10a *rallentando molto* and the flute counterpoint.

f 11a (pause)

f 12a Drum part pencilled in in last bars.

This whole score is an example of Delius's handwriting at its best.

(b) ff 13–24. Manuscript copy of the score in ink, in the hand of a copyist. This consists of 6 double sheets of 24-stave music paper, upright format, $14\frac{1}{2} \times 10\frac{3}{4}$ inches, with trade mark and G and T (Goodwin and Tabb) at foot of each leaf, gathered and sewn into one section; paginated in pencil 1–22, commencing on the verso of the title-page which reads:

FULL SCORE
SUITE FOR ORCHESTRA
F. DELIUS. 1890.

This is a faithful copy of the original manuscript made for Sir Thomas Beecham. It includes, in pencil, the composer's pencilled alterations noted above. (c) With this score, now in a separate portfolio marked 'orchestral parts', there is a complete set of the orchestral material for this work, in the hand of the same copyist, viz: Strings 7.6.5.4.3, Flutes 1–2; Oboes 1–2; Clarinets 1–2; Bassoons 1–2; Horns 1–2; Trumpet, Timpani. The parts were prepared for Sir Thomas Beecham, whose death occurred before a performance took place. On the original library bag in which they were contained, a portion of which is retained, is the pencilled note: Delius[Suite for orchestra]2 scores[76543 + 12 and below the comments: '(Check before using)|Never used and Composer's ideas not always understood.'

Note: Sir Thomas Beecham's reference to this work in his book on Delius, p 60, speaks of it as consisting of only two movements.

WINTER NIGHT (SLEIGH RIDE) No. 2 from Three Small Tone-Poems

Delius Trust Volume 49.

Microfilm: spool 5.

Supplementary MS (v).

Acquired by the Delius Trust in January 1969.

Manuscript copy in pencil of the full score in a copyist's hand, consisting of 39 numbered pages plus 1 blank un-numbered page, made up of two gatherings (of 6 and 4 double-sheets respectively) of 26-stave music paper $16\frac{5}{8} \times 11$ inches. The titles of the instruments and clefs are printed at the commencement of each page. The orchestra consists of 3 Flutes (3rd with Piccolo); 2 Oboes; 2 Clarinets in A, 2 Bassoons, 4 Horns in F, 2 Trumpets in A, 2 Cornets in A, 3 Trombones and Tuba, Timpani, Schellen, Cymbals and Strings.

Page 1 is headed:

Delius
Winter Night (Sleigh Ride)
No 3 Three Small tone-Poems

A double sheet of similar paper, but 27-stave, serves as a wrapper to the score, being inscribed as a title-page:

Full Score
Winter Night (Sleigh Ride)
No 2. from
Three Small Tone Poems.
Fritz Delius (1890)

In a separate portfolio marked 'orchestral parts' is the following material relating to this work: (i) Transparencies of string and percussion parts; (ii) Manuscript copies of parts for Horns 2 and 4; (iii) Photocopy of complete Violin II part in a different copyist's hand, pp 8, headed: p 1 3 Symphonic Dichlingen Fritz Delius 1890 No. 1 Summer Ahead; p 4 No II Winter Nacht; p 7 No 3 Fruhlings Morgen.

APPENDIX I

ORCHESTRAL DETAILS OF UNPUBLISHED SCORES

Volume

1. *Hiawatha*.
3.2.2.2; 4.2.3.1; Timp. Trgl. Tamt. Harp; Str.
2. *Paa Vidderne*. Melodrama.
Picc. 2.2.CA.2.2; 4.2.3.1; Timp. BD. Cymb. Bells; Str.
3. Suite for Violin and Orchestra. (Pastorale)
3.2.2.2; 4.2.3.1; Timp; Str.
Rhapsodische Variationen.
Picc. 2.2.2.3; 4.2.3.1; Timp. BD. Cymb. Trgl; Str.
Aus dem Volksleben (Grieg)
Picc.2.2.2.2; 4.2.2 Cornets.3.1; Timp; Str.
4. *Sakuntala*.
3.2.CA.2.Bs C1.2; 4 Horns; Timp; 2 Harps; Str.
Maud.
3.2.CA.2.Bs C1.2; 4.2.3.1; Timp; Harp; Str. Trb. and Tuba only in 'Come into the Garden, Maud'. No trumpets in 'Rivulet crossing' and 'I was walking a mile'. Bs. C1. not used in 'Birds in the High Hall Garden', nor in 'I was walking a mile'.
5. *Paa Vidderne*. Overture.
Picc. 2.2.2.Bs C1.2; 4.2.2 Cornets. 3.1; Timp. Trgl. Cymb. Harps; Str.
6. *The Magic Fountain*
Picc. 3.3.3.CA.3.Bs C1; Sarrusophone in C; 4.3.3.1; Timp. Trgl. Tamt.
Cymb. BD. Harps; Str.
8. *Légende*.
2.2.2.2; 4 Horns; Harp; Timp; Str.
9. *Over the Hills and Far Away*. First MS. 1895?
Picc.2.2.2.3; 4.2.3.1; Timp. Cymb. Tamb; Str.
Appalachia. An American Rhapsody, 1896.
Picc.2.2.2.3; 4 Horns in D flat. 2 Trumpets in D flat. 2 Cornets à piston in B flat. 3 Tenor Trombones. Bs Tuba; Timp. Trgl. Cymb. BD. Side Drum.
2 Harps; Str.
11. Fantasy for Pianoforte and Orchestra.
3.2.2.Bs C1.3; 4.2.3.1; Timp.; Str.
12. Danish Songs.
2.2.2.2; 4.2.0.0; Timp; Percussion; Harp; Str.
13. *Folkeraadet*.
2.2.2.2; 4.2.3.1; Timp. BD. Cymb. Tamb; Str.
14. *Mitternachtslied*.
3.3.CA.3.Bs C1.3.C Fag; 4.3.3.1; 2 Harps; Timp. Cymb. Bell; Str.
48. Suite, 1890
2.2.2.2; 2.1.0.0; Timp; Str.
49. *Winter Night (Sleigh Ride)*
3.2.2.2; 4.2.2 Cornets.3.1; Timp. Schellen, Cymb; Str.

APPENDIX II

CONCORDANCE OF VOCAL SCORES
OF *MARGOT LA ROUGE* AND *IDYLL*.

The vocal score of *Margot la Rouge* referred to is the lithograph described in this catalogue as Delius Trust Volume 21.

The vocal score of *Idyll* is Hawkes & Son 13824, copyright 1933.

| Margot. | Idyll. |
|--------------|---|
| pp 1-3 | 2-3 |
| 5-6 | 4 |
| 9-10 | 5 |
| 11 | 6 |
| 12-13 | 7-9; p 13 in <i>Margot</i> is in E flat appearing on p 8 of <i>Idyll</i> Tempo I. 6/4 transposed to E major. |
| 29-30 (b. 2) | 9-10 |
| 39-42 | 11-14 <i>cf</i> note (i) below. |
| 44 (b. 5)- | } 15 |
| 45 (b. 4) | |
| 46 (bb 1-8) | 16 (bb. 1-6) |
| 48-9 | 16-17 |
| 49 (b. 13)- | } 18-20 |
| 50-52 | |
| 52 (b. 6)- | } 21-2 |
| 53 | |
| 54 | 23 |
| 32-3 | 24-5 <i>cf</i> note (ii) below. |

Eric Fenby's copy of *Margot la Rouge* which he donated to the Delius Trust in 1964 has no deletions in it. The copy of this lithograph in the British Museum once belonged to Philip Heseltine and contains a number of deletions and alterations. Delius, when selecting the music for the *Idyll* with Eric Fenby's assistance, not only ignored such deletions but deliberately used some of these very passages. Two notable examples are: (i) on p 40 of *Margot* at the change to E major and 3/2 time, Heseltine's copy has deleted an introductory arpeggio to the baritone's part, which is retained in *Idyll*; (ii) Heseltine's copy has deleted the very passage which Delius chooses for his ending of the *Idyll*. Moreover a new version is written over the offending bars in this copy, from the last bar on p 32 to the arpeggio which heralds the entry of the first soldier at bar 5 on p 33.

APPENDIX III

A NOTE ON THE EDITIONS OF *HASSAN*

Three editions of the incidental music to *Hassan* have been published, viz:

- (i) Universal - Edition No. 6966, dated F.D. 1920. Copyright date 1923. Piano score by Philip Heseltine (40 pp). The B.M. copy of this edition bears the accession date March 1926
- (ii) Universal - Edition No. 6966, F.D. 1920-23. Copyright date still given as 1923, but publication date uncertain. Piano score by Philip Heseltine (67 p.) 'New and complete edition'. (Neue vollständige Ausgabe).
- (iii) Boosey & Hawkes No. 18680. Copyright date 1939, but not issued until 1965. Identical with (ii) above, except for the omission of the note 'new and complete edition'.

The complete full score, for theatre orchestra, remains unpublished. The Intermezzo and Serenade have been edited by Sir Thomas Beecham, and published by Boosey & Hawkes in both full (8372) and miniature (8658) scores. Various versions of the Serenade have been published by Universal and Boosey, but Suites prepared by Eric Fenby and Sir Thomas Beecham remain in manuscript.

The Manuscript Full Score in the possession of the publisher, Boosey & Hawkes. This manuscript, 127 pages, is that of the original version and corresponds to (i) listed above. It is written in two different copyists' hands, in blue-black ink and mauve ink respectively. The composer's original pencil can be seen under the mauve ink. Jelka Delius has assisted with the writing of such routine items as clef signs and the names of instruments and is also responsible for the German translation of stage and tempo directions throughout. The portions written in blue-black ink are in the hand of Philip Heseltine. Assistance with the fair copy was essential at this date as Delius's hand was in its final phase before paralysis set in. Examples of this final phase are to be found in the sketches for *Hassan* in Delius Trust Volume 39 described on page 149 of this catalogue and also in the sketches for *Hassan* housed at the British Museum, Add. MS. 50497.

Also in the Boosey & Hawkes library are two copyist's scores of the revised version corresponding to (ii) and (iii) above.

A comparison of the original piano score with that of the 'new and complete' edition. Page numbers refer to the latter.

1. (pp 5-6) Act I, interlude between Scenes 1 and 2, is not found in the original version.
2. (pp 7-8) The Serenade was originally untitled and written to be sung behind the scenes by a wordless voice, accompanied by a pianoforte, also behind the scenes, with harp 'ritornelli'.
Note: At the British Museum, Add. MS. 50497 contains a 46 bar pencil sketch on 8 staves beginning Act I, Scene 2, and indicates the same setting of the Serenade.
3. The unaccompanied chorus (pp 9-10) originally followed the fanfare on p 12.
4. The ballet was extended by means of the following additions:
(a) p 15, bars 3-13; (b) p 17, bars 3-10; (c) p 20, bar 5 - foot of p 22; (d) pp 27-33 inclusive.
5. The Chorus of Beggars and Dancing Girls (pp 34-35) is not found in the original version.

6. (p 36) Act II, music to Ishak's poem, is not found in the original version.
7. (p 39) Act III. Instead of the revised version's 37 bar repeat of the Serenade, headed 'Interlude', between Scenes 1 & 2, the original used a nine-bar reminiscence of the same music to bring down the curtain on Scene 1, with stage directions as follows: 'Yasmin comes up to Hassan – the slaves silently disappear – Hassan draws her towards him with infinite tenderness. . .'
8. The Chorus of Soldiers, Act III, Scene 2, was extended by the following additions: (a) p 40, bar 17 – p 41, bar 19; (b) p 43, bar 10 to end of movement.
9. (p 47) Act IV, interlude between Scenes 1 & 2, was not in original version.
10. The closing scene was extended by 152 bars: (p 56 – p 63 bar 7). The original version, from the point now met on p 63 at bar 7 and until the end of the work, employed male voices only, instead of a mixed chorus.
11. The Prelude to Act V, Scene 2, was headed originally: 'The Ghost of the Fountain rises from the Fountain itself' and should be compared with the heading for the rejected sketch found in Delius Trust Volume 39, f 112: 'fountain scene (ghosts)'.

ERIC FENBY'S SUITE made from the *Hassan* music.

The suite from *Hassan* by Eric Fenby remains in manuscript at the publishing house of Boosey & Hawkes. It originally consisted of five movements:

- (i) Prelude to Act I.
 (ii) Prelude to Act II and Ballet, (pp 13–33 in piano score).
 (iii) Serenade (scored for solo cello and strings, first pizz. later arco, and wood-wind).
Note: Beecham's edition retains the original scoring for the Serenade.
 (iv) Procession of Protracted Death.
 (v) Desert Scene (p 56 in piano score).

Subsequently the preludes to Acts I and II were removed, the suite then commencing with the ballet music; and, finally, the whole order was reversed, thus: Desert Scene – Procession – Serenade – Ballet.

The suggestion that a suite should be made from the theatre music of *Hassan* first came from Balfour Gardiner in a letter to Delius dated 21.3.29. He had in mind the facilities available for small choral societies and suggested that Eric Fenby should play the music through to Delius so that a choice of numbers, which could stand alone, could be made. Other references to the making and production of the suite are to be found in the correspondence of Delius and Mrs Delius to Eric Fenby, now housed in the Archive of the Delius Trust. In a letter dated 23.3.1934, from Delius to Sir Thomas Beecham, we find the statement that he was 'never quite pleased with *Hassan* arranged without voices. . .'. This is interesting, in view of the fact that Balfour Gardiner's original proposals suggested the including of voices in the concert version; evidently considering that their timbre was too much a part of the whole atmosphere of the music to be omitted, even on grounds of practicality.

An interesting, but slightly ambiguous, statement is made about the original *Hassan* music in a letter from Percy Grainger to Eric Fenby, dated 6 December 1936, in answer to a query from Fenby: 'It was not the *scoring* of *Hassan* I helped him with. He wanted 3 minutes (about) more music for a ballet section, & this I composed & scored (I forget whether I used any of his themistic [sic] material, or not).' Grainger's manuscript draft, to be found in the British Museum, Add. 50879 ff 16–18a, corresponds to pp 28 (line 3)–33 of the published piano score.

APPENDIX IV

THE PUBLISHED MUSIC OF FREDERICK DELIUS

A list giving date of first publication, and original and subsequent publishers, prepared for the quick reference of readers of this catalogue by Robert Threlfall. A list of abbreviations is on p. 171.

- Air and Dance*, for string orchestra Boosey 1931
Appalachia (chorus and orchestra) Harmonie 1907, U.E., Boosey
Aquarelles, Two, for string orchestra Boosey 1938
Arabesk, An (baritone, chorus and orchestra)
 U. E. 1914 (vocal score, full score 1920); Boosey
Avant que tu ne t'en ailles, song Boosey 1932
Brigg Fair, for orchestra Leuckart 1910, U.E. (for USA, Boosey)
Calinda, La (from 'Koanga'), for orchestra Boosey 1938
Caprice and Elegy, for cello and small orchestra Boosey 1931
Concerto, cello and orchestra U. E. 1922, Boosey
Concerto, Double (violin, cello and orchestra)
 Augener 1920 (piano score, full score 1922), Galliard
Concerto, piano and orchestra Harmonie 1907, U.E. Boosey
Concerto, violin and orchestra
 Augener 1919 (piano score, full score 1921), Galliard
Cynara (baritone and orchestra) Boosey 1931
Dance for Harpsichord Music and Letters Jan. 1920, U. E., Boosey
Dance Rhapsody, A, No. 1, for orchestra Leuckart 1910, U.E.
Dance Rhapsody, A, No. 2, for orchestra
 Augener 1922 (piano duet, full score 1923), Galliard
Eventyr, for orchestra Augener 1921 (piano duet, full score 1923), Galliard
Fantastic Dance, for orchestra Boosey 1933
Fennimore and Gerda (opera) U. E. 1919 (vocal score, full score 1926), Boosey
Five Piano Pieces: U. E. 1925, Boosey
 Mazurka and Waltz for a Little Girl; Waltz; Lullaby for a Modern Baby;
 Toccata.
Florida Suite, for orchestra Boosey 1963
Four Old English Lyrics: W.R. 1919, U.E. Boosey
 It was a lover and his lass; So sweet is she; Spring, the sweet Spring; To
 Daffodils
Hassan (incidental music) U.E. 1923, Boosey
Idyll (soprano, baritone and orchestra) Boosey 1933
In a Summer Garden, for orchestra Leuckart 1911, U.E. (for USA, Boosey)
Irmelin (opera) Boosey 1953
Irmelin (prelude), for orchestra Boosey 1938
Koanga (opera) Boosey 1935
Late Lark, A (tenor and orchestra) Boosey 1931
Late Swallows (slow movement of String Quartet)
Lebenstanz, for orchestra T. & J. 1912, O.U.P.
Légende in E flat (violin and piano) Forsyth 1916
Marche Caprice, for orchestra J. Williams 1951, Galliard
Mass of Life, A, for soloists, chorus and orchestra Harmonie 1907, U.E., Boosey
Midsummer Song, for unaccompanied chorus Harmonie 1910, U.E. Boosey
Nietzschelieder Leuckart (?), U.E. 1924. Boosey

North Country Sketches, for orchestra Augener 1922 (piano duet, full score 1923), Galliard
On Craig Ddu, for unaccompanied chorus Harmonie 1910, U.E., Boosey
Over the Hills and Far Away, for orchestra G. Schirmer Inc. 1950
Paris, for orchestra Leuckart 1909, U.E.
Plus vite mon cheval, song L. Grus fils, Paris, 1896
Requiem (soprano, baritone, chorus and orchestra) U.E. 1921 (vocal score, full score 1922), Boosey
Sea Drift (baritone, chorus and orchestra) Harmonie 1906, U.E., Boosey
Sonata, cello and piano W. R. 1919, U.E., Boosey
Sonata No. 1, violin and piano Forsyth 1917
Sonata No. 2, violin and piano Boosey 1924
Sonata No. 3, violin and piano Boosey 1931
Song before Sunrise, A, for small orchestra Augener 1922, Galliard
Song of Summer, A, for orchestra Boosey 1931
Song of the High Hills, The, (chorus and orchestra) Leuckart 1915, U.E.
Songs for Children, Two Silver, Burdett 1914; OUP 1924
 What does little Birdie say?; The streamlet's slumber song
Songs of Farewell (chorus and orchestra) Boosey 1931
Songs of Sunset (soprano, baritone, chorus and orchestra) Leuckart 1911, U.E. (for USA, Boosey)
Five Songs from the Norwegian: Augener 1892, Galliard
 Slumber Song; The Nightingale; Summer Eve; Longing; Sunset
Seven Songs from the Norwegian: Augener 1892, L. Grus (nos 1 & 5),
 Concorde Concert Control, B. & H., T. & J., O.U.P.
 Cradle Song; The Homeward Way; The Princess (Twilight Fancies); Sweet
 Venevil; Minstrel; Love concealed; The Bird's Song
Three Songs (Shelley): Augener 1892, L. Grus (no. 1 only), Concorde
 Concert Control, B. & H., T. & J., O.U.P.
 Indian Love Song; Love's Philosophy; To the Queen of My Heart
Five Songs from the Danish: Harmonie 1906, U.E., Boosey
 The Violet; In the Seraglio Garden; Silken Shoes; Autumn; Irmelin
Three Songs (Verlaine): L. Grus, 1896 (no. 1 only), T. & J. 1910, O.U.P.
 Il pleure dans mon coeur; Le ciel est, par-dessus le toit; La Lune blanche
Five Songs (various poets): T. & J. 1915, O.U.P.
 Let Springtime come then; The Nightingale has a lyre of gold; I-Brasil;
 Black Roses; Chanson d' Automne
Five Songs from the Danish: Stainer & Bell, 1973
 The Page sat in the lofty Tower; Dreamy Nights; Summer Nights; Through
 long, long years; Wine Roses.
String Quartet Augener 1922, Galliard
Summer Evening, for orchestra J. Williams 1951, Galliard
Summer Landscape, song O.U.P. 1952
The Splendour Falls, for unaccompanied chorus O.U.P. 1924
Three Preludes for pianoforte Anglo-French 1923, O.U.P.
Two Pieces for small orchestra: T. & J. 1914, O.U.P.
 On hearing the first Cuckoo in Spring; Summer Night on the River
Two Songs to be sung of a summer night on the water, for unaccompanied chorus
 W. R. 1920, Boosey
Village Romeo and Juliet, A (opera)
 Author's edition 1906 (?), Harmonie 1910, U.E., Boosey

Walk to the Paradise Garden, The, U.E., Boosey
 (from 'A Village Romeo and Juliet')
Wanderers Song, for unaccompanied male chorus Harmonie 1910, U.E., Boosey
Zum Carnival (polka) for piano A. B. Campbell, Jacksonville, Florida 1892

ABBREVIATIONS: B. & H. = Breitkopf & Härtel; O.U.P. = Oxford University
 Press; T. & J. = Tischer and Jagenberg; U.E. = Universal Edition; W. R. =
 Winthrop Rogers. Galliard works now (1973) Stainer & Bell.

APPENDIX V

TRANSLATIONS OF THE THREE ARTICLES
FROM *VERDENS GANG* OCTOBER 1897,
BY L. CARLEY, NOVEMBER 1967.

FRITZ DELIUS
by Christian Krohg

In connection with the great success of *Folkeraadet* a large reception was given here in the city on the evening of the premiere in honour of Heiberg and Delius. As the guests entered they were greeted by cries of bravo or by whistling. When Gunnar Heiberg came in the humorous whistling rose to a powerful crescendo. He responded to both kinds of greeting with the same correct behaviour as he had shown in the theatre. But the worst was reserved for Delius, elegant and smiling, when he crossed the threshold. However, this was the only allusion to the premiere. No speeches were made, and conversations dwelt on other matters. But I for my part was quite unable to keep off the subject. I sat down beside Delius.

'How are you, Mr Delius? What impression has the reception you have just had made upon you?'

'I am utterly astonished. I can answer you in the words of the Tourist in *Folkeraadet*: "I don't feel well any more. My poor head! I want to get away from here".'

'I rather believe that at this moment you must be the most unpopular man in Norway.'

'I can quite believe that. It hurts me, as I am very fond of Norway.'

'But perhaps not so fond of Christiania.'

'I am happy up in the mountains, but not so happy amongst all the fuss that people stir up in this town.'

'Have you been to the mountains very often?'

'Many times, around Jotunheim and Rondana.'

'Where did you learn to speak Norwegian so well?'

'This is the twelfth time I have been here. I've talked with the guides in the mountains, and what I have learned I have learned from them.'

'It surely cannot have been your intention to insult our national anthem?'

'No, not at all. I'm not interested in politics. I am interested in seeing how things develop, how events happen, and suchlike, but not in politics. Besides, you can't insult with the help of music without the music becoming ugly and inartistic. And I am interested most of all in art and music. Using the national anthem can't possibly in itself be insulting. It is necessary in a political play. As it is precisely these national feelings which are affected by the *Folkeraadet*'s death, one has to use the strongest national symbol in a mournful form simply because one *is* mournful. That is to say, one has to use it in a minor key. And the minor is beautiful. If Bjørnson were to die you would certainly find it a beautiful thing if "Ja vi elsker" were played in a minor key by his graveside. No, I have not insulted your national anthem, but many others do – drunks who bawl it in the streets, for example.'

'There was a lady sitting next to me who believed that you must have given orders for the national anthem to be played out of tune.'

He laughed.

'That would be very sad for me. I did notice that it was a little out of tune, but that was no fault of mine.'

'Were you satisfied with the performance?'

'I am very grateful to Mr Winge. He has understood my intentions very well. But I am afraid that the orchestra is very much under strength. I asked for and got another trombone. But it's a pity there are only two horns. It is a disgrace for a capital city like Christiania only to have two horns. And the bassoonist had pneumonia. But he came for the performance.'

'But you had extra wind with all the whistlers.'

'Yes, that wasn't in my score. But funnily enough a couple of times it happened with excellent results. The whistling coincided with the trumpets, either by accident or the ringleader must have been a musical man.'

'Yes, I noticed that too. So your idea was not to make fun. But Heiberg's was.'

'Yes! Terribly much so! And he succeeded. But I came off worst all the same.'

He laughed.

'What music interests you the most? Mozart?'

'No. I don't like him very much. His period is not mine and I don't feel part of it. I prefer Wagner.'

'Wagner and Mozart represent of course two completely different principles in music. You are not particularly bothered about melody then?'

'Wagner is the most melodious composer that ever lived. But he does not write melodies you can pipe or whistle. He tends to polyphony.'

'What do you think Winter-Hjelm will have to say about your music?'

'He will say it is cacophonous.'

'What does that mean?'

'Terribly discordant. But all good music of any worth has at first been called cacophonous.'

'Are you working on anything else now?'

'Yes, two operas. One on a Red Indian theme and the other a fairy-tale.'

'Red Indian? Yes, of course, you own a plantation in America.'

'Yes, but it is in Florida. There aren't any Indians there. Only negroes.'

'What do you grow there?'

'Tobacco and oranges. Excellent tobacco. Would you like to try one from my plantation? You're welcome.'

He produced an extremely fine Havana cigar.

'Do you spend much time on your plantation?'

'No. I was there last winter and had a young Norwegian composer called Jebe with me. It's nice in the winter, not too warm. Jasmine grows wild in all the forests in January.'

'Would you care to sell your plantation, Mr Delius?' said a well-known Christiania lawyer who was sitting next to him.

'Yes. Would you care to buy it?'

'I should like to have a plantation. Come round to my office tomorrow.'

Delius got up to leave. At which the company struck up 'God save the Queen'. Delius bowed with a smile and said: 'They can sing it in a minor key for all I care.'

* * *

Next day I visited him to do a sketch of him.

'I've just come from the lawyer's', he said. 'He has bought my plantation. As luck had it I had my documents here with me, so he could see what it was worth.'

'Have you read the papers today?'

'Yes. I am the most astonished man in the world. Especially about this man Vogt in *Morgenbladet*. How could he have so missed the point? Why on earth are the Conservatives so furious with Heiberg? They themselves are opposed to the aberrations of parliamentarianism.'

'Yes, I shall tell them that. They've lost the elections now, mainly because they have been stupid enough to adopt an un-national point of view. They can see this now and won't for the world allow the Radicals to be alone in assuming the mantle of patriotism. But what I can't understand are the Socialists. This is after all a victory for the bourgeoisie.'

'I don't understand it either, less so when you consider that the author is proposing that there should be one leader, one master.'

'Perhaps so.'

'I have been given notice today by my hotel here', he said.

'Because of...?'

'Yes, I suppose so. I got this room the day before yesterday and was going to keep it for as long as I stayed here. But I was given notice this morning and am already moving today. The girl gave me a sympathetic look when she told me, and a critic has been given notice in the same way by another hotel because he praised the play. They told him the reason quite openly.'

'That does not surprise me. In his time Edvard Munch couldn't find anywhere to stay because he was attacked by *Morgenbladet* for his paintings. It would be best if all of you were to move down to the police station. Or perhaps they wouldn't have you there either?'

He laughed.

'That shows just how right Heiberg's play is. But now I must go and find somewhere to stay.'

I got up and shook his hand in parting.

'Goodbye', he said.

'Goodbye.'

DELIUS WITHDRAWS HIS MUSIC
(from *Verdens Gang*, 23 October 1897)

The composer of the incidental music to *Folkeraadet*, the Englishman Fritz Delius, who has felt very distressed at the reception which his music has met from certain quarters and who has also suffered some personal annoyances on the same account, has requested the management to withdraw his music, a request which the management under the present circumstances, regardless of their rights, have seen fit to respect. For Mr Delius the whole affair is something quite inexplicable, for he is conscious of having composed his music in all seriousness with exclusively artistic regard to the play in question.

THE NATIONAL ANTHEM AT CHRISTIANIA THEATRE
by Chr. Collin
(from *Verdens Gang*, 28 October 1897)

So the new English version of Norway's national anthem has again made its entry into Christiania Theatre. Two of our most respected musicians, Johan Selmer and Per Winge, having thrown all their authority into the balance, have made a considerable contribution to this 'notable' result.

Conductor Winge announces that in his opinion the music to *Folkeraadet* does not contain any parody or mockery whatsoever of 'Ja, vi elsker dette Landet'.

Mr Johan Selmer says that the drama is a 'parody of parliamentarianism and spurious national feeling'. The scene is clearly set in Norway. All the composer has to do is to follow the author. That is to say, to parody or deride spurious national feeling through *music*, and to do the same for Norwegian parliamentarianism, if it is possible to set its faults to music.

The one expert statement cancels the other out. To be sure, Mr Delius's music is not meant as a mockery of the song itself: 'Ja, vi elsker dette Landet'. Indeed, neither could the whistlers have thought so. In this respect Mr Winge is strictly correct. But Mr Delius has used Richard Nordraak's melody to make fun of 'spurious national feeling'. In this Mr Johan Selmer is undoubtedly right.

But the national anthem is too good to be used for these ends. In *any* form it is scarcely suitable to illustrate 'spurious national feeling'. This can easily contribute to its sounding less impressive. It is like deliberately playing out of tune on a fine instrument. Richard Nordraak's wonderfully simple and soulful music to Bjørnson's equally simple and moving words is too good to be transformed into the music of farce. I feel that people would be foolish if they were to find this lack of tact amusing.

Besides, Johan Selmer and Per Winge seem to be mistaken if they think this is simply a matter of protecting a composer from the whistling of an audience. No, there is also the matter of protecting one composer from another. These gentlemen seem to have forgotten in the heat of the battle that Richard Nordraak is also involved. Had he lived he would in all probability have taken his place as a composer among the ranks of the greatest. Let us just imagine for a moment that this man, one of the pioneers of our national music, had sat down in the theatre stalls while conductor Winge was flourishing his baton to a mutilation of his lovely national anthem. Mr Winge would, I am sure, have preferred to have been leading the concert of whistlers.

Mr Johan Selmer holds that all Mr Delius had to do was to follow the author in his parody or mockery of spurious national feeling. Could nothing else have been done? I wonder if Mr Delius should not have been prompted to say that as it was a question of writing music to make fun of Norwegian national feeling, he would be compelled to leave this task to a Norwegian composer.

And suppose that the task had been offered to Mr Johan Selmer. Mr Selmer says: 'It is possible that if it had fallen to my lot to carry out this task, I myself would have preferred to use "Sons of Norway" . . . But I wonder why Mr Selmer, when it came to the point, should not rather have chosen one of his *own* settings of Norwegian national songs. It would hardly have been exactly gentlemanly to have chosen *another* composer's celebrated national anthem when the intention was to make fun of *spurious* national feeling. Mr Selmer would be welcome to do as he pleased with his own music. But I do not think he would have been glad to hear Mr Delius concoct an English hash of the lovely melody of "Norway, Norway".'

I feel that Messrs Selmer and Winge, for whom like everyone else, I have a high regard and to whom I owe a debt of gratitude, have let themselves go too far out of concern for their duties of hospitality towards the English composer. But both the English and the two Norwegian composers seem to forget that Mr Delius's all-too-clever use of one of our dearest songs is very likely to intensify many Norwegians' prejudices against the English. In my opinion we need for our own sakes to get on well with England and the English. It is as much a loss for us when an Englishman, through a lack of tact or consideration, helps to encourage the belief that Englishmen look down on the national feeling of other peoples from the height of their own national pride.

I therefore believe that as a good Englishman Mr Delius should withdraw his music, for the second and last time.

It is possible to imagine an occasion when it might be used for the very last time. Under its present management Christiania Theatre has all too often seemed to have as its main purpose the idea of parodying a Norwegian national theatre. Just imagine seeing the worthy management of the theatre being accompanied all the way home from Christiania to the peace of private life to the strains of Mr Delius's Norwegian national music! That would really be a stylish and festive way to ring down the curtain.

Translator's note: 'Spurious national feeling' has been offered as a fairly literal translation of 'falsk Nationalfølelse'. 'False national pride' would provide a suitable free alternative.

APPENDIX VI

LIST OF PRINTED MUSIC HELD BY THE DELIUS TRUST AS PART OF THE ORIGINAL ACCESSION

| NAME OF WORK | EDITION | REMARKS |
|--|---------------------------------|--|
| <i>Appalachia</i> | Full score, Harmonie | marked by several hands, including Beecham's |
| <i>Eine Arabeske</i> | Full score, Universal | Beecham's markings. Bound. |
| <i>Brigg Fair</i> | Full score, Leuckart | Beecham's markings. Bound. |
| <i>Brigg Fair</i> | Full score, Boosey | part of 'Complete Works revised & edited by Sir Thomas Beecham, Bart.' |
| <i>Concerto, Piano</i> | 2 pianos, Universal | Bound into Delius Trust Vol. 10. |
| <i>Concerto, Violin</i> | Full score, Augener | Beecham's markings. Bound. |
| <i>Concerto for Violin and Violoncello</i> | Full score, Augener | Beecham's markings. Bound. |
| <i>Concerto for Violoncello</i> | Full score, Universal | pencilled performers' marks on a few pages. |
| <i>Concerto for Violoncello</i> | Cello and piano, Universal | |
| <i>Dance for Harpsichord</i> | Piano solo, Universal | |
| do., another copy | Hawkes | |
| <i>A Dance Rhapsody (No. 1)</i> | Full score, Leuckart | Beecham's markings. Bound. |
| <i>A Dance Rhapsody (No. 2)</i> | Full score, Augener | Beecham's markings. Bound. |
| <i>Elegy</i> | Cello and piano, Hawkes | |
| <i>Eventyr</i> | Full score, Augener | Beecham's markings. Bound. |
| <i>Fennimore and Gerda</i> | Full score, Universal | On the title-page an autograph dedication: 'Gre-sur-Loing 2.4.1926. For Thomas Beecham with warmest greetings from his friend Frederick Delius.' The autograph would appear to be that of Jelka Delius. Beecham's markings in 10th & 11th pictures. Bound. |
| <i>Hassan</i> | Piano score, Universal | Beecham's markings. |
| <i>In a Summer Garden</i> | Full score, Leuckart | Beecham's markings. Bound. |
| <i>Irmelin</i> (opera) | Vocal score, Hawkes | |
| <i>Lebenstanz</i> | Full score, Tischer & Jagenberg | Unmarked copy. Bound. |
| do., another copy | do. | Bound into Delius Trust Vol. 17. |
| <i>Légende</i> | Violin and piano, Forsyth | Bound into Delius Trust Vol. 8. |

| | | |
|--|---|---|
| <i>North Country Sketches Paris</i> | Full score, Augener Full score, Leuckart | Beecham's markings. Bound. Beecham's markings. Bound into Delius Trust Vol. 18a. |
| <i>Five Piano Pieces</i> do., another copy | Piano solo, Universal do. | Bound into Delius Trust Vol. 35. |
| <i>Three Preludes</i> | Piano solo, Anglo- French | Bound into Delius Trust Vol. 35. |
| <i>Requiem</i> | Full score, Universal | This is a photocopy in separate sheets, in portfolio. Beecham's markings. |
| <i>Sea Drift</i> <i>Sea Drift</i> | Full score, Harmonie Full score, Boosey | Beecham's markings. Bound. part of: 'Complete Works revised & edited by Sir Thomas Beecham, Bart.' |
| <i>Sonata (No. 1)</i> do. | Violin and piano, Forsyth | Proof sheets. Bound into Delius Trust Vol. 34. |
| do., another copy | do. | Bound into Delius Trust Vol. 34. |
| do., another copy <i>Sonata (No. 2)</i> | do. Violin and piano, Hawkes | do. Beecham's markings. |
| do., another copy <i>Sonata (No. 3)</i> <i>Sonata</i> | Violin & piano, Hawkes Cello & piano, W. Rogers | Beecham's markings. Beecham's markings. |
| do., another copy | do. | pencilled performers' marks on a few pages. |
| do., another copy do., another copy <i>A Song before Sunrise</i> | do. do. Full score, Augener | Beecham's markings. Beecham's markings. Bound. |
| <i>The Song of the High Hills</i> | Full score, Leuckart | Beecham's markings. |
| <i>Songs of Farewell</i> | Full score, W. Rogers | Beecham's markings on a few pages. |
| <i>Songs of Sunset</i> | Full score, Leuckart | Proof sheets in wrappers Beecham's markings. |
| <i>String Quartet</i> do., another copy | Min. score, Augener do. | |
| <i>Two Pieces for Small Orchestra</i> | Full score, Tischer & Jagenberg | Beecham's markings. |
| <i>A Village Romeo and Juliet</i> | Full score, Harmonie | Beecham's markings. Bound. |

In April 1968 the Delius Trust purchased a copy of the first lithographed edition of *A Village Romeo and Juliet*, formerly the property of Ruth Vincent, and bearing markings in several hands, including that of Sir Thomas Beecham (Sotheby & Co., 9 April 1968, Lot 340).

The following printed scores were donated by Eric Fenby in 1969:

| | | |
|---------------------------------------|-----------------------------------|---|
| <i>A Mass of Life</i> | Full score, Harmonie (2 vols.) | Beecham's markings, entered by Henry Gibson |
| <i>Sea Drift</i> | Full score, Harmonie | Corrections and additions in pencil in Delius's hand |
| <i>A Village Romeo and Juliet</i> | Full score, Harmonie | 'Directions in pencil on page 135 in Delius's hand made during rehearsal, London 1910.' (Note by Eric Fenby.) |

APPENDIX VII

MANUSCRIPTS OF SOME DELIUS SCORES
NOT AT PRESENT IN POSSESSION OF THE DELIUS TRUST

by ROBERT THRELFALL

The student of the present volume, on comparing the list of published compositions given in Appendix IV with the catalogue of the Delius Trust music manuscript archive, will realize that several manuscripts and groups of manuscripts are not included in the Trust's collection. While the autographs of some of the published works, if still extant, remain untraced at present, the following items are known to be in the possession of the bodies stated:

British Museum, London

(Add. MS 50497)

Dance for Harpsichord, autograph, n.d.

Sketches for *Hassan* (partly in the hand of Jelka Delius)

Wine Roses (in the hand of Jelka Delius)

(Loan 54, placed on loan by Universal Edition (London) Ltd.)

1. *Five Piano Pieces* (in the hand of Jelka Delius) 1922-3

2. *Fennimore and Gerda*, full score, autograph, 1909-10

3. *An Arabesk*, full score, autograph, Autumn 1911

4. *Requiem*, full score, autograph, 1914

5. *Concerto for cello and orchestra*, full score, copy

(in the hand of C. W. Orr), 1921

Boosey & Hawkes Music Publishers Ltd, London

Hassan, full score, original version, partly Delius's autograph; also various

other hands including those of Jelka Delius and Philip Heseltine, n.d.

Hassan, full score, revised version, in a copyist's hand.

Sonata No. 2, 1923, in the hand of Jelka Delius

Songs of Farewell, 1930

Fantastic Dance, 1931

Idyll, 1901/1932

} full and piano scores in the hand
of Eric Fenby.

Avant que tu ne t'en ailles, in the hand of Eric Fenby, words interlined by
Jelka Delius

Caprice and Elegy for cello and piano, and arrangement for
chamber orchestra by Eric Fenby, all in the hand of Eric Fenby.

Irmelin, vocal score in the hand of Florent Schmitt, with signs of Delius's
hand also in some places, n.d.

The Magic Fountain, vocal score in the hand of Florent Schmitt, with signs
of Delius's hand also in some places, 1893.

Koanga, vocal score in the hand of Florent Schmitt, with signs of Delius's
own hand in some places, n.d.

Koanga, vocal score in a copyist's hand, n.d. (ca. 1904)

Koanga, full score, copy (in the hand of Eric Fenby), n.d.

Koanga, vocal score in the hand of Eric Fenby, n.d. (ca. 1935).

Oxford University Press Music Department, London

Frühlingslied (in the hand of Jelka Delius), n.d.

Black Roses, autograph, n.d.

The *Nightingale* has a *Lyre of Gold*, autograph, 1910

Chanson d'Automne, autograph, 1911

I-Brasil (in the hand of Jelka Delius), 1913

Bodleian Library, Oxford, Department of Western Manuscripts

(MS. Don. b. 2)

Poem of Life and Love, pp 44-47, full score, autograph

Stanford University Libraries, California, USA; Memorial Library of Music

Over the Hills and Far Away (1897), full score, copy (in the hand of

Eric Fenby)

Jacksonville University, Florida, USA

Notebook dating from 1884, autograph.

Koanga, full score, autograph, n.d.

Two songs: *Lyse Naetter* and *Nuages*, copies probably in the hand of Jutta

Bell-Ranske.

Moldenhauer Archive, North-Western University, Evanston, Ill. USA.

Zwei braune Augen, song, autograph, 1885.

Two piano pieces: *Valse* and *Reverie*, autograph, 1889-90.

Grainger Centre, University of Melbourne, Parkville, Victoria, Australia

Florida, orchestral suite, full score, autograph, 1887.

do. *Le coucher de Soleil*, full score, autograph, n.d.

Avant que tu ne t'en ailles, song, sketch pages.

On Hearing the first Cuckoo, sketched score

The Song of the High Hills, sketches.

Air and Dance, sketched score.

String Quartet, sketch pages.

Early counterpoint exercise written for Thomas Ward.

Music Exercise book and sketches (partly Leipzig period).

Sketch book for various works.

Sketch book for *The Song of the High Hills*.

Songs of Farewell, II-V, sketched score (dictated to Eric Fenby 1929-30).

In addition to these items, a number of manuscripts, sketches and authentic copies are doubtless in existence in private hands; of which the most important are probably those still in the Beecham Library. So far, it has not been possible to obtain further details of the latter manuscripts; but among the works presumed to remain in this collection are the following, whose performances were either directed or arranged by Sir Thomas Beecham:

Irmelin, opera in 3 acts.

Three Small Tone Poems: 1889-90.

Summer Evening; Winter Night (Sleigh Ride); Spring Morning.

Various songs with orchestrated accompaniments.

Sonata in B major for piano and violin, 1892 (microfilm of copyist's MS.
held by the Delius Trust).

Sir Thomas, in his book on Delius, also referred to an orchestral suite (1889-90) consisting of the *Marche Caprice* (revised version), *La Quadroone* (Rapsodie Floridienne), *Berceuse*, *Scherzo* and *Theme et Variations* (Heseltine, in his reference to this work, does not list the second movement).

The following items, as well as a number of fragments, also appeared in some earlier listings of works then in Sir Thomas Beecham's hands:

Pensées Mélodieuses for piano, 1885

Idylle de Printemps, tone poem, 1889

A four-page sketch in short score for *Brigg Fair* is in the collection of O. W. Neighbour Esq.

A manuscript of the *Waltz for a Little Girl*, 1923, belongs to Mrs Derek Hudson (Yvonne O'Neill).

Manuscript copies of the full scores of *The Violet*, *Twilight Fancies* and *The Bird's Story* (orchestrated by Delius in 1908) are in the Henry J. Wood Library, Royal Academy of Music, London.

The manuscript of the String Quartet (1916) was formerly in the Delius Trust collection, according to an article in *Tempo*, London 1944 no. 7, pp 15, 25; where, in addition to a brief description of the manuscript and its contents, a reproduction of a page from the third movement is given: corresponding to, but not identical with, bars 53–68 of the published work. This manuscript is no longer in the Trust's archive.

The manuscripts of those works originally published by Harmonie-Verlag (*Appalachia*, *Sea Drift*, *A Mass of Life*, *Piano Concerto* (final version), *A Village Romeo and Juliet*, *Five Songs* (with piano accompaniment) and *Three Unaccompanied Choruses*) remain at present untraced, and there is no evidence to suggest that they were ever handed over to their subsequent publishers (Universal Edition and later Boosey & Hawkes). Their survival after two world wars is doubtful. Pages from *Appalachia* and *Sea Drift* were reproduced in reduced facsimile in Max Chop's book *Frederick Delius*, published by Harmonie-Verlag in 1907.

Similarly, the whereabouts of the manuscripts of those works originally published by F. E. C. Leuckart: *Paris*, *Brigg Fair*, *A Dance Rhapsody* (no. 1), *Songs of Sunset*, *In a Summer Garden* (final version) and *The Song of the High Hills*, remains unknown both to the present head of that firm and to Universal Edition, the current publishers of these six works.