

UNIVERSITY OF SOUTHAMPTON

A P P E N D I X

A revised catalogue of Parry's works including primary and secondary sources, publishers, first performances and revisions.

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F O R E W O R D

The only catalogue of Parry's works was compiled by Dr Emily Daymond for the third edition of Grove's Dictionary of Music and Musicians (Ed. Colles 1927) which accompanied the article on Parry by [REDACTED] J.A. Fuller Maitland. Dr Daymond attempted to list all Parry's works chronologically together with their publishers and first performances. All those works she found possible to date appear in the Grove catalogue. A more comprehensive version of this catalogue including a list of undated manuscripts and commentaries was also compiled. The draft of this version is housed in the Music Department of Reading University Library; the definitive typed copy remained at Shulbrede Priory though a copy was made to assist the cataloguing of manuscripts that were eventually bequeathed to the Bodleian Library (Bod. MS. Mus. c. 139). The Bodleian classification numbers refer directly to Dr Daymond's chronological numbering of the works. For example:

MS. Mus. c. 112.124 Invocation to Music.

Dr Daymond undertook the cataloguing of Parry's works before they began to be dispersed. However, in 1921, according to an article contributed by William Barclay Squire in the Royal College of Music Magazine, a complete set (as Barclay Squire believed) of Parry's (published) compositions and 'many of his autographs' had been shelved 'in a special bookcase' in the reference library in its central bay when it was set up as a reading room. The latter became the original Parry Room and was opened in 1921. This same 'special bookcase' is also mentioned in a leaflet enclosed with the issue of the magazine for March 1931 entitled The Parry Room 1921-1931. According to Barclay Squire the autograph manuscripts had been lent by Parry's executors in or before 1921 though this is not made clear in the 1931 article. There appears to be nothing about this collection of manuscripts in the minutes of the College's Executive and Finance Committees (or in the so-called College 'gift book'); there is only one entry in the College Council minutes: it was reported to a meeting on 18 June, 1936 that 'the Director [Sir Hugh Allen] had interviewed Lady [Dorothea] Ponsonby with reference to the manuscripts of the late

Sir Hubert Parry at present deposited in the oak case in the Parry Room'. Lady Ponsonby wished 'to present the Manuscripts to the College on certain conditions agreed to by the Director'. We are never told what these conditions were but the transaction had evidently been completed by December 1936 when Sir Hugh Allen reported it in the College Magazine. There is no contemporary list of manuscripts in the College, but at Shulbrede Priory a list of manuscripts has been retained which was made for insurance purposes in 1930-31. To this list are added the comments of Lady Ponsonby that Novello & Co. had supplemented the original collection of 1921 with a number of autograph scores (mainly choral works) between 1925-30. At one time a list of these compositions was inserted into the Additional Manuscript Catalogue but it has now gone missing. However, five are included in the 'gift book' which are as follows:

I was glad Add.MS.4255 Delivered to the College by Novello's in February 1953.

God is our hope Add.MS.4246, King Saul Add.MS.4247 and the two Te Deums Add.MSS.4244 & 45 were delivered by Novello's in March, 1953.

Add.MSS.4166-4220 were catalogued by Sir George Dyson between 1946 and 1952, but the latter additions by Novello's were made by the Librarian, Barbara Banner, for Dyson retired in the previous December, 1952. It is likely that later miscellaneous accessions (MS.4256 onwards) may also be from Novello's but there is no record in the catalogue.

Between 1952 and 1956, at the request of Lady Ponsonby, Gerald Finzi undertook the compilation of a considerable amount of remaining manuscript material which was then steadily bequeathed to the Bodleian Library and subsequently catalogued by Margaret Crum. The final stages of Finzi's work were undertaken by his wife after his untimely death in 1956. In 1959 more manuscript material was uncovered at 17, Kensington Square (Parry's London residence). This material was sorted by Christopher Finzi and Eve Barsham (re.Parry's Manuscripts: A Rediscovery MT Feb. 1960 pp.86-7) though their findings are not clearly specified in their article. This material was later

transferred to the Bodleian. Some remaining sketches, fragments and a few autograph manuscripts still remain at Shulbrede Priory. Recently all Finzi's personal papers and manuscripts have been distributed, amongst which were all of Parry's own published copies of his music (with the exception of a few copies in Finzi's hand of Parry's music and the Daymond draft catalogue) - these were deposited in the Music Department of Reading University Library.

At Shulbrede Priory, the manuscript material including the vast quantity of diaries and letters (retained for personal reasons by Lady Ponsonby) has not been catalogued, and therefore I have not been able to include classification numbers in this catalogue. Material is still being found there, so that additions, particularly with regard to section Q will doubtless be necessary in the future.

As a result of the dispersal of manuscripts, I considered it necessary to compile a new catalogue in which primary (and occasionally some secondary) sources were specified. Furthermore, Dr Daymond's catalogue contained numerous errors and omissions which I have taken the opportunity to rectify. Many manuscripts which she considered undatable I have now managed to date through access to diaries and letters. In many instances I have been able to include references to later revisions and reorchestrations. In cases where the date of a work is questionable this is made clear by a ?, and in situations where a work has been written over many years I have attempted to explain the compositional process in the accompanying commentary.

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A: ORATORICAL WORKS

1. O Lord Thou hast cast us out : Cantata 1867

MS: Originally this work was scored for five-part string orchestra, soloist and chorus. Emily Daymond has stated in her draft for the catalogue of Grove's Dictionary of Music and Musicians 3rd Edition, 1928, that the MS of the work is in the Bodleian, but there is no sign of the complete work! Only a rescored version of the orchestral introduction (for full orchestra) survives in MS 'Copied Highnam, Oct '67' - MS.Mus.b.26 Miscellaneous pieces a (fols 1-6) 23. As the diaries point out, this was carried out under Pierson in Stuttgart (July 31st, 1867).

Publisher : Lamborn Cock 1867

Commentary : Exercise for Bachelor of Music Degree (Oxford).

First performance Eton College Music Society,
December 8th, 1867.

2. Scenes from Shelley's Prometheus Unbound : Dramatic Cantata 1880

A.T.B.Soli, chorus &
Orch

MS: RCM.Add.MS.4212 Autograph MS.

Vocal score used by printer, almost complete and with drafts
Bod.MS.Mus.c.101.a (fols 71-76) 84.

Publisher Novello 1880

Commentary Gloucester Festival. September 7th, 1880.

A second performance was given on May 17th at Cambridge under Stanford in 1881.

First performance in London, February, 1885 with Bach Choir under Otto Goldschmidt.

3. Ode from the Contention of Ajax and Ulysses: The Glories of 1883 Our Blood and State (Shirley). Chorus a4 & Orch.

MS: RCM.Add.MS.4207 Autograph MS.

Complete vocal score used by printers; and draft
Bod.MS.Mus.c.101.b (fols 77-84) 91.

Publisher Novello 1885

Commentary First performance Gloucester Festival, September 4th, 1883. Score revised 1914, rescored in 1908 (Diary Nov. 8th, 1908) and performed December 11th 1914 by Bach Choir under Sir H.P.Allen.

4. Ode at a Solemn Music : Blest Pair of Sirens (Milton) 1887
Chorus and Orch.

MS: Trinity College, Cambridge (Wren) Library. MS.R.2.48 Autograph MS (together with letter from Stanford to Master dated 1891). Incomplete vocal score used by printers, and drafts Bod.MS.Mus.c.101.c. (fols 85-92) 101.

Publisher

Commentary First performance by Bach Choir, May 17th, 1887 under Stanford. Begun at Wilton House, December 1886. Autograph score contains comments at end 'finished Jan.7th, 1887. Written at Wilton and in London'. The full score contains numerous additions in red ink (used by the printer) which indicate (rather like the scoring of The Glories of Our Blood and State) that the original orchestration was thinner. Translation into German by Josephson; into Italian by Visetti.

5. Judith or The Regeneration of Manasseh : Oratorio 1888
(Apocrypha and Parry)
S.A.T.B. Soli, Chorus and Orch.

MS: RCM.Add.MS.4209 Autograph MS.

Introduction arranged for piano duet fair copy; corrected copies of other sections Bod.MS.Mus.c.101.d. (fols 93-135) 102. and 7 leaves of full score (fols 129-201).

Publisher Novello 1888

Commentary First performance Birmingham Festival, 29th August, 1888 under Richter. May, 1889, Bach Choir under Stanford in London. Also Novello Choir under MacKenzie 1888.

6. Ode on St Cecilia's Day (Pope) 1889
S.B.Soli, Chorus and Orch.

MS: Bod.MS.Mus.c.109.106. Complete Full Score Autograph.
ii plus 128 pages.

Publisher Novello 1889

Commentary First performance, Leeds Festival, October, 1889.

7. L'Allegro e Il Penseroso : Cantata (Milton) 1890
S.B. Soli Chorus & Orch.

MS: RCM.Add.MS.4201. Autograph MS.

Parts of vocal score used by printers and a fair copy Bod.MS.Mus.c.101.e. (fols 136-71) 108.

Publisher Novello 1890

Commentary First performance October 17th, 1890 Norwich Festival.
First London performance, Crystal Palace, December, 1890. Revised. Oct. 1909.

8. Ode - Eton (Swinburne) for 450th Anniversary 1891
Chorus & Orch.

MS: Eton College Autograph MS.

Vocal score used by printers incomplete. Bod.MS.Mus.c.101.f.
(fols 172-174) 109.

Publisher Novello 1891

Commentary First performance for celebration of 450th Anniversary
of Eton College, June 28th, 1891, Revised July, 1908.

9. De Profundis (Psalm 130) 1891
Soprano Solo, Chorus a 12 and Orch.

MS: Parts of vocal score used by printers, and 3 leaves of full
score. Bod.MS.Mus.c.101.g. (fols 175-089) 110.

Autograph: Shulbrede Priory Full Score.

Publisher

Commentary First performance Hereford Festival, 10th September,
1891.

10. The Lotos-Eaters : Choric Song (Tennyson) 1892
Soprano Solo, Chorus & Orch.

MS: RCM.Add.MS.4199 Autograph MS.

Two pages of copy used by printers; and drafts
Bod.MS.c.101.h. (fols 190-9) 114. RCM. Novello Collection.
First 20 pages in Parry's autograph. Rest by copyist. MS
signed by Parry at end.

Publisher Novello 1892

Commentary First performance June 1892 at Cambridge under
Stanford.

11. Job : Oratorio (Bible and Parry) 1892
S.T.B.B. Soli, Chorus and Orch.

MS: RCM.Add.MS.4193 Autograph MS.

Bod.MS.Mus.c.110.116. Vocal score used by printers almost complete, and rough draft. Fol 94 is a leaf of full score.

Publisher Novello 1892

Commentary First performance at Gloucester Festival, 1892. Also performed at Worcester Festival, 1893 and Hereford Festival, 1894.

12. Hear my words O ye people (Anthem) 1894
S & B Soli, Chorus & Orch.

MS: Bod.MS.Mus.c.125.d. (fols 55) 121. One leaf of full score.
RCM.Add.Ms.4215 Autograph Full Score.

Publisher Novello 1893

Commentary Composed for the festival of Salisbury Diocesan Choral Association. First performed in Salisbury, May 10th, 1894.

13. King Saul ; Oratorio (Bible and Parry) 1894
S.A.T.B. Soli, Chorus & Orch.

MS: RCM.Add.MS.c.111.122. Vocal score used by printers, lacking beginning up to printed page 42; drafts and other fair copy including (fol 206) one leaf of full score.

Publisher Novello 1894

Commentary First performance at Birmingham Festival, 3rd October, 1894.

14. Invocation to Music : Ode (Bridges) 1895
S.T.B. Soli, Chorus & Orch.

MS: RCM.Add.MS.4208 Autograph MS. Bod.MS.Mus.c.112.124. Vocal score used by printers, almost complete, and drafts.

Publisher Novello 1895

Commentary Composed for the Bicentenary of the death of Purcell. First performance at the Leeds Festival, 1895, and first London performance at the Albert Hall, by Royal Choral Society, November 21st, 1895.

15. Manificat in F 1897
Soprano Solo, Chorus & Orch.

MS: Bod.MS.Mus.c.125.e. (fols 104) fragment of full score. British Library: Autograph Full Score on loan from Novello & Co. as Loan 69/13

Publisher Novello 1898

Commentary First performance at Hereford Festival, 15th September, 1897

16. A Song of Darkness and Light (Bridges) 1898
Soprano Solo, chorus & Orch.

MS: RCM.Add.MS.4205 Autograph MS. Bod.MS.Mus.c.119.a. (fols 1-50)
140. Vocal score used by printers, almost complete; drafts.

Publisher Novello 1898

Commentary First performance at Gloucester Festival, September 15th, 1898.

17. Te Deum in F

1900

MS: RCM.Add.Ms.4195. Autograph MS. This MS has the original Latin text, but underneath has translation for the English version that was published in 1913. There are a number of rhythmical alterations to suit the underlay (all autograph revisions). There are some additions to the scoring, and one section beginning 'O Lord save Thy people' has been recomposed; these revisions are in red ink.

Bod.MS.Mus.c.126.a. (fols 1-96) 144. Latin version. Vocal score used by printers almost complete; with (fols 70-8) 9 leaves of full score and drafts. Bod.MS.Mus.c.126.b. (fols 97-123) 191. Alterations for English version. Copy used by printers and drafts.

Publisher Novello 1900 (Latin)

Novello 1913 (English)

Commentary First performance Hereford Festival, 1900. English version first performed at Gloucester Festival, 1913.

18. The Soldier's Tent : Scena (words from the Bard of Dimbovitz) Baritone & Orch

1900

MS: Bod.MS.Mus.c.122.e. (fols 86-116) 145. Fair copies and drafts of vocal score. Shulbrede Priory. Complete fair copy of vocal score. RCM. Novello Collection. Copy of full score (used for first performance) in copyists hand. It appears that the full score was never published. RCM.Add.MS.4215. Autograph Full Score.

Publisher Novello 1900 (vocal score only)

Commentary First performed at the Birmingham Festival, October 2nd, 1900 and specially composed for Harry Plunket-Greene.

19. Ode to Music (A.C. Benson) 1901
Soprano Solo, Chorus & Orch.

Ms: RCM.Add.MS.4192 Autograph MS.

Bod.MS.Mus.c.119.b. (fols 51-70) 149. Part of vocal score used
by printers; drafts.

Publisher Novello 1901

Commentary First performance RCM, 13th June, 1901 (RCM Chorus &
Orch). Composed for the opening of the new concert
hall at RCM.

20. War and Peace : Symphonic Ode (A.C. Benson and Parry) 1903
S.A.T.B. Soli, Chorus & Orch.

MS: Bod.MS.Mus.c.113.153. Complete Full Score.

Bod.MS.Mus.c.114.153. Vocal score used by printer almost
complete, and drafts of words and music.

Publisher Novello 1903

Commentary Written in memory of those who died in the Boer War.
First performance by the Royal Choral Society, Albert
Hall, April 30th, 1903.

21. I was glad (psalm 122 vv. 1-3, 6 & 7) : Anthem 1903
Chorus & Orch

MS: RCM Novello collection. Version for 1902 Coronation of Edward VII. Original orchestral introduction. Orchestration: 2F1/20b/2C1/2Bsn/Contrabsn.

4Hns/4 Trumpets in F/3 Trombones/Tuba

Timp.

String^s/Harp/Organ

General Choir

Abbey Choir

In copyist's hand.

RCM.Add.MS.4492. Organ short score of original orchestral introduction in another hand.

RCM.Add.MS.4255. Autograph Full Score with the addition of two further trumpets in F, and a revised orchestral introduction, for Coronation of George V, 1911.

Bod.MS.Mus.c.125.f. (fols 105-26) 154. Vocal score used by printers, with (fols 120-122) 3 leaves of full score.

Publisher Emily Daymond's catalogue suggests that the anthem was published by Novello in 1903, but no published copies of the work with the original orchestral introduction appear to be in existence. The version for the Coronation of George V 1911 (revised in that year) is now the definitive version and is the only one available in print; this would suggest that Novello published the work in or after 1911? Only the vocal score was published.

Commentary Composed for the Coronation of Edward VII, August 9th, 1902 under Frederick Bridge.
Also used with new orchestral introduction for Coronation of George V, June 29th, 1911.
The Vivats included in the score can be omitted.

22. Voces Clamantium : Motet (Bible and Parry) 1903
S. & B. Soli, Chorus & Orch.

MS: RCM.Add.MS.4214. Autograph MS.

Bod.MS.Mus.c.119.c. (fols 71-109) 155. Vocal score used by
printers almost complete.

Publisher Novello 1903

Commentary First performance Hereford Festival, September 10th,
1903.

23. The Love that casteth out fear : Sinfonia Sacra 1904
(Bible and Parry)
A. & B. Soli, Semi-chorus & Orch.

MS. RCM.Add.MS.4210. Autograph MS.

Bod.MS.Mus.c.115.157. Vocal score used by printers, almost
complete and drafts.

Publisher Novello 1904

Commentary According to Emily Daymond, Parry originally entitled
the work 'Sursum Corda'. It was first performed on
September 7th, 1904 at the Gloucester Festival. First
London performance by Bach Choir, February 8th, 1907
under Walford Davies.

24. The Pied Piper of Hamelin : Cantata (Browning) 1905
T. & B. Soli, Chorus & Orch.

MS: RCM.Add.MS.4198. Autograph MS.

Bod.MS.Mus.c.119.d. (fols 111-174) 163. Part of vocal score used by printers and drafts.

Publisher Novello 1905

Commentary First performance Norwich Festival, October 26th, 1905. Graves Vol.I. states that Parry's setting was withheld for many years (since 1895?) because a pupil (a Mr Richard Walthew) was also currently working on the same text. Revised July, 1910.

25. The Soul's Ransom (A Psalm of the Poor) : Sinfonia Sacra 1906
(Ezekiel & Parry)

S. & B. Soli, Chorus & Orch.

MS: Bod.MS.Mus.c.116.165. Complete Autograph Full Score.

Bod.MS.Mus.c.120.a. (fols 1-77) 165. Vocal score used by printers, almost complete, and drafts.

Publisher Novello 1906

Commentary According to Emily Daymond, this was also entitled 'Sursum Corda' before being renamed Sinfonia Sacra. First performance Hereford Festival, 1906 (Sept).

26. A Vision of Life : Symphonic Poem 1907 (-1914)
(Words Parry)
S. & B. Soli, Chorus & Orch.

MS: RCM.Add.MS.4213 Autograph MS (with revised Finale)
Bod.MS.Mus.c.117.a. (fols 1-125) 166. Vocal score used by
printers (1907 version) almost complete.
Bod.MS.Mus.c.117.b. (fols 127-150) 193. 1914 revision of
Finale; vocal score used by printers.
Bod.MS.Mus.c.117.c. (fols 151-254) 166 and 193. Drafts of
both versions.
Bod.MS.Mus.c.117.d. (fols 255-64). 10 leaves of full score.

Publisher Novello 1907
Also revised version Novello 1914

Commentary First version performed at Cardiff Festival, September
26th, 1907
The work was revised for the postponed Norwich
Festival in 1914.
First London performance at St Michael's Cornhill,
November 17th, 1926 (Harold Darke). Also performed
with the Leeds Choral Union, October 31st, 1924
(Bairstow).

27. Beyond these voices there is peace : Motet 1908
(Ecclesiastes and Parry)
S. & B. Soli, Chorus & Orch.

MS: RCM.Add.MS.4202. Autograph MS.
Bod.MS.Mus.c.120.b. (fols 78-158) 172. Part of vocal score
used by printers, and drafts.

Publisher Novello 1908

Commentary First performance Worcester Festival, September 9th,
1908.

28. Eton Memorial Ode (Bridges) 1908
Chorus & Orch.

MS: Eton College. Autograph MS.

Bod.MS.Mus.c.120.c. (fols 159-79) 173. Part of vocal score used by printer, and drafts.

Publisher Novello 1908

Commentary First performance Eton College, November 18th, 1908.

29. Te Deum in D 1911
Chorus & Orch.

MS: RCM.Add.MS.4245 Autograph MS

RCM.Add.MS.4244 Autograph MS of earlier version

Bod.MS.Mus.c.126.c. (fols 124-185) 179. Complete vocal score used by printers and incomplete full score.

Publisher Novello 1911

Commentary Composed for the Coronation of George V and performed at Westminster Abbey, June 11th, 1911.

30. Ode on the Nativity (Dunbar) 1912
Soprano Solo, Chorus & Orch.

MS: RCM.Add.MS.4211. Autograph MS.

Bod.MS.Mus.c.121.a. (fols 1-47) 182. Part of vocal score used by printers with fair copy and drafts.

Publisher Novello 1912

Commentary First performance Hereford Festival, September 12th, 1912.

31. God is our hope (Psalm 46) 1913
Bass Solo, double chorus & Orch.

MS: RCM.Add.MS.4246 Autograph MS.

Bod.MS.Mus.c.121.c. (fols 75-136) 187. Vocal score used by
printers almost complete, and drafts.

Publisher Novello 1913

Commentary First performance St Paul's Cathedral, April 22nd,
1913, for Festival of Sons of Clergy.

32. The Chivalry of the Sea : Naval Ode (Bridges) 1916
Chorus & Orch.

MS: Bod.MS.Mus.c.59.Ref.17.8.28. Autograph MS.

Bod.MS.Mus.c.121.d. (fols 137-214) 204. Vocal score used by
printers almost complete, with drafts and (fols. 209-211 &
213) four leaves of full score.

Publisher Novello 1916

Commentary First performance Albert Hall Concert, December 12th,
1916 with Bach Choir under Sir H.P. Allen.

B: CHURCH MUSIC.

Much of Parry's Church music originates from his early years as a pupil under Sir George Elvey at Eton and from his years at Oxford immediately afterwards. Many of these works have been copied and compiled by Emily Daymond (Bod. MS. Mus. d. 229. Earliest compositions 1862-65) in her so-called Eton books. Other sketch books, and thematic catalogues of early works (composed between 1858-1862), such as chants and hymn tunes can also be found in books at Shulbrede Priory.

1. Anthem In my distress 1863
2. Anthem Fear thou not (Oct-Nov) 1864
3. Chorale Praise God from whom all blessings flow 1864-65
4. Magnificat and Nunc Dimittis in A 1864
5. Chorus for an anthem: O sing unto the Lord a new song June 1864
6. Anthem Blessed is He 1865
First performed St George's Chapel, Windsor.
Published by Novello, 1865.
7. Anthem Prevent us O Lord 1865
First performed Eton College Musical Society, December 9th, 1865.
Published by OUP in 1944. Edited for Church Music Society By Dr. W.H. Harris by special permission of Lady Ponsonby.
8. Anthem a5. Why boastest thou thyself 1865
(with solo quartet)

9. Eight-part fugue 'Kyrie eleison' 1867
Chorus Lobet den Herren
Both preserved amongst Parry's MSS but not in his autograph.

10. Te Deum & Benedictus in D 1866-68
Dedicated to John Stainer. Published Novello (folio)

11. Morning, Communion and Evening Service (remainder of 1868
above). Published Novello (octavo) 1869.

12. Anthem Blessed are they who dwell in thy house 1870

13. Anthem Lord I have loved the habitation of Thy house. 1870

14. Te Deum in E flat 1873
Complete treble and bass parts, written for Parish Choir. (see
below for Te Deum in B flat)

15. Christmas Carol He is coming (Gladstone) Date unknown 1874?
Published by Novello in 1874.

16. Evening Service in D

1881

MS: Bod. MS. Mus. c. 125

(fols 10-19) Copy with title page. Addressed: 24, Upper
Phillimore Place, Kensington. Signed Jan. 1881.
(fols 20-25) Rough draft of Magnificat.
(fols 26-33) Copy in Emily Daymond's hand with printers
markings for publication. This publishing
project only ever reached proof stage with an
unspecified publisher in 1930s?
(fols 36-45) Later draft of Magnificat and Nunc Dimittis.
Marked 'Knight's Croft' Allegro moderato.
(fols 46-54) Second copy in the hand of Emily Daymond.

Publisher Stainer & Bell 1984, Edited by Jeremy Dibble.

Commentary Magnificat first performed at Trinity College,
Cambridge, October 17th 1881. Nunc Dimittis
first performed at Trinity College, Cambridge,
October 27th, 1881.

17. Four-part Grace before City Dinner (Benedictus)

1897

MS: Shulbrede Priory complete. Unpublished

Commentary Performed at the dinner of an unspecified City
Company.

19. Hymn God of all created things
Published by Novello 1902.

1902

20. Hymn Crossing the Bar 'Freshwater' (Tennyson) 1903

MS: Bod. MS. Mus. c. 125. g. (fols 127-8) 156. Incomplete draft.

Publisher Novello 1903 (Parish Choir Book)

21. Hymn tune Through the night of doubt and sorrow 1904
'Rustington'

Published by Novello 1904

Commentary This is an adaption by Frederick Bridge of the chorus
"Forward through the glimmering darkness" from War
and Peace (A.20).

22. Hymn tune O Sylvan Prophet (Dryden) 1910
Published by Sands & Co. Edinburgh, London 1910
and Glasgow.

23. Soliloquy from Browning's Saul 'I believe it' 1912
Bass with organ accomp.

MS: Bod. MS. Mus. c. 122. a. (fols 1-19) 183. Complete fair copy of
piano arrangement and drafts. Reading University. Two copies
in the hand of Gerald Finzi. Unpublished.

Commentary Composed for the Browning Centenary, Westminster
Abbey, May 7th, 1912 (Bertram Mills).

24. Carol When Christ was born (Harleian MS) 1915

MS: Bod. MS. Mus. c. 127. b. (fols 221-8) 202. Copy used by printers.

Publisher Novello 1915

Commentary First performed by the Royal Choral Society, Albert
Hall, December, 1915 under Frederick Bridge.

25. Hymn O Praise ye the Lord (Sir W.H. Baker) 1916?
Laudate Dominum. Hymns Ancient & Modern.

Commentary Final chorus of Orchestral Anthem Hear my words O ye
people (A.12).

26. Four motets for the Songs of Farewell

1913-1916

MS: Bod.MS.Mus.c.127.a. (fols 1-220) 206

i) My soul there is a country (Vaughan) a4. Many drafts and sketches. One early sketch suggests that the opening idea in 6 parts began life as a falling 6th (!) followed by a falling 7th.
MS undated, but probably copied in 1914?

ii) I know my soul hath power to know all things (Davies) a4. Many sketches and drafts. Fair copy dated August 2nd, 1914.

iii) Never weather beaten sail (Campion) a5. Many sketches and drafts. Fair copy dated June 28th, 1914.

iv) There is an old belief (Lockhart) a6. Many sketches and drafts. Fair copy undated. Probably copied 1914 with the others?

Publisher Year Book Press 19~~16~~ 16

Commentary Emily Daymond maintains in her catalogue that these four motets had been written some time before they were published. Apparently, Parry played them to her in September 1913, and then evidently withheld them for another three years, although fair copies of all four motets would appear to have been prepared by the end of 1914.

My soul there is a country was first performed at the RCM, May 22nd, 1916 under Sir. H.P. Allen together with At the round earth's imagined corners.

I know my soul and Never weather were first performed as part of ^{the above concert} ~~of~~ the entire set in Exeter College Chapel, Oxford, February 23rd, 1919, under Sir. H.P. Allen.

27. Motet : At the round earth's imagined corners (Donne) a7 1915-17

MS: Bod.MS.Mus.c.127.a. (fols 1-220) 211. Many drafts and sketches. Fair copy dated December, 1915.

Publisher Year Book Press 1917.

Commentary Words provided by Thomas Dunhill. First performance at RCM, May 22nd, 1916, under Sir. H.P. Allen.

28. Two carols i) I sing the birth 1917
S.A.T.B. ii) Welcome Yule (15th century carol)

MS: Bod.MS.Mus.c.127.c. (fols 229-46) 212. Copies used by printers.

Publisher Novello 1917.

Commentary First performance by Royal Choral Society, Albert Hall, December, 1917 under Frederick Bridge.

29. Motet : Lord, let me know mine end (vv. from Psalm 39) 1915-17
a8 (Double choir)

MS: Bod.MS.Mus.c.127.a. (fols 1-220) 214. Many drafts and sketches. Fair copy dated December, 1915.

Publisher Year Book Press 1918.

Commentary First performance at New College, Oxford, June 17th, 1917, under Sir. H.P. Allen.

30. Hymn : Hush for amid our tears 1918

MS: Bod.MS.Mus.c.127.d. (fol 247) 215. Copy used by printers.

Publisher Novello 1918.

31. Unpublished and undatable MSS.

Bod.MS.Mus.c.127.e. (fols 248-57) Complete copies (except iv)

- i) Motet : Ave Verum Corpus
- ii) Anthem : Come and let us return
- iii) Anthem : Jesus Lord we bow
- iv) Anthem : the lord my pasture shall prepare. Unfinished a4 in G.

32. Hymn tunes not listed above.

- Amberley (Eton) (A & M)
- Gaudium celeste (A & M)
- Intercessor (A & M)
- Richmond (A & M)
- Clinton (Methodist Hymn Book)
- In age and feebleness (Methodist Hymn Book)
- The Day of Resurrection (Methodist Hymn Book)
- 297 (Westminster Abbey Hymn Book)
- 147 dated Feb 94. (Westminster Abbey Hymn Book)
- The morning the bright and the beautiful (Miss Mundella's Hymn Book)
- The Spring's sweet influence (Miss Mundella's Hymn Book)
- 22,23 & 24 (The child's book of praise)

33. Unpublished Hymn tunes

He is risen
Lead kindly light
Lord when we bend
Of all the thoughts of God
St. Agatha
The happy morn is come / There is a book
Through the day
Veni creator.

The Eton books contain many other unnamed tunes and chants which are included in Emily Daymond's thematic catalogue of the early works (Shulbrede Priory).

C : OPERA

1. Guinevere (Libretto - Una Taylor) 1884-1887
(German translation - Althaus)
MS: RCM.Add.MS.4194. Autograph short score incomplete.
Unpublished.

Commentary Begun in May, 1884. Finished May, 1886. Refused by Rosa. Stanford's efforts failed on the continent. Revisions in 1887. The Bodleian claim to have one leaf of full score (fol 54), but this is in fact a sketch for the incidental music to Hypatia (1893). No orchestrated material of Guinevere has come to light. The RCM MS consists of the following:

- i) Act I complete.
- ii) Fragment containing music for Guinevere, Mordred and Chorus (revised ending of Act II?).
- iii) Act II incomplete.
- iv) Act III complete.
- v) Act IV incomplete.

D : THEATRE MUSIC

1. The Birds (Aristophanes) 1883

MS: RCM.Add.MS.4203. Autograph MS. This MS was recovered from King's College, Cambridge in 1954. Revised score of 1903 including music for Suite. Includes separate song of the Hoopoe.

RCM.Add.MS.4303. Fair copy of Add.MS.4203.

RCM.Add.MS.4256. Revised version (Oct, 1903).

RCM.Add.MS.4257. Fair copy of Add.MS.4203.

RCM.Add.MS.4264. Separate setting of Parabasis made in 1903.

RCM.Add.MS.4855. Second copy of Parabasis.

Bod.MS.Mus.c.94.a. (fols 1-52) 88. Part of vocal score used by printers, drafts and (fol 48) one leaf of full score. fols 49-52 is an organ arrangement of the Entracte by W.G. Alcock. Shulbrede Priory. Orchestral parts for incidental music incomplete of revised version (1903)

Publisher First version : Stanley Lucas 1885. Vocal score:
Bowes & Bowes Cambridge.
Second version : Cambridge University Press 1903

Commentary First performance Cambridge A.D.C. November 27th, 1883 under Stanford. Revised October 1903.
Incidental music performed December 11th, 1888, under Stanford.
Revised version for Cambridge revival. Five performances 24th-28th November, 1903 (Charles Wood).
Overture rescored with added parts February, 1917

2. The Frogs (Aristophanes)

1892

MS: RCM.Add.MS.4187. Autograph MS

RCM.Add.MS.4191. Autograph MS. of Overture for reduced orchestra, dated February, 1917 (Diary: February 6th, 1917)

RCM.Add.MS.4206. Fair copy of Add.MS.4187.

Bod.MS.Mus.c.94.b. (fols 53-184) 112. Complete vocal score used by printers, drafts, and (fols 179-84) 6 leaves of full score.

Reading University. Fair copy of Overture (cf.RCM.Add.MS. 4191) in the copyist's hand.

Shulbrede Priory. performing parts for Overture.

Publisher Boosey & Hawkes 1892

Commentary First performance February 24th, 1892 by O.U.D.S. Oxford. the composer shared the conducting with C.H. Lloyd. Revised in 1909 and brass added.

3. Incidental music to Hypatia (Stuart Ogilvie) 1893

MS: RCM.Add.MS.4182. Autograph MS.

RCM.Add.MS.4183. Copy of Add.MS.4182.

Bod.MS.Mus.c.122.b. (fol 54). One leaf of full score (Not as stated in Bodleian catalogue, a leaf of the full score of Guinevere).

Unpublished

Commentary Contents of incidental music:

1. Overture
2. Entr'acte
3. Street Scene
4. Second Entr'acte
5. Orestes' March

Produced by Sir Beerbohm Tree, Haymarket Theatre, January, 1893. (A suite of the incidental pieces was then prepared). Also performed at Birmingham, February 22nd. Performed as an orchestral suite at Glasgow, January 23rd 1894.

4. Incidental music to A Repentance (Teresa Craigie) 1898-99

MS: RCM.Add.MS.4186. Autograph MS.

Unpublished

Commentary Works consists of Overture and incidental pieces.

Begun October 17th, 1898. Completed January 19th, 1899.

First performance 28th February, 1899, St James's Theatre under Norman O'Neill.

5. Agamemnon (Aeschylus)

1900

MS: RCM.Add.MS.4190. Autograph MS.

Bod.MS.Mus.c.123.147. Vocal score used by printers, almost complete, and drafts.

Publisher Novello 1900

Commentary Scored for reduced orchestra. First performed at Cambridge A.D.C. February 16th, 1900, sharing the conducting with Charles Wood.

6. The Clouds (Aristophanes)

1905

MS: RCM.Add.MS.4204. Autograph MS.

Bod.MS.Mus.c.95.161. Complete vocal score used by printers, and drafts.

Publisher Boosey & Hawkes 1905

Commentary First performed Oxford, March 1905.

7. Incidental music to Proserpine (Keats) Ballet 1912

MS: RCM.Add.MS.4185. Autograph MS. and piano arr. of vocal number Bod.MS.Mus.c.121.b. (fols 48-74) 184. Fair copy of parts of piano arrangement and chorus; and (fols 71-4) 4 leaves of full score.

Shulbrede Priory. Orchestral parts.

Unpublished

Commentary Incidental music consists of:

1. Prelude
2. Intermezzo
3. Conclusion

Scored for small orchestra, soprano solo and female chorus. Composed for the Keats-Shelley Festival, June 1912, at St. James's Theatre under Norman O'Neill.

8. The Archanians (Aristophanes) 1914

MS: RCM.Add.MS.4495. Autograph MS.

Bod.MS.Mus.c.124.192. Complete vocal score used by printers and drafts.

Publisher Boosey & Hawkes 1914.

Commentary First performed at Oxford O.U.D.S., February 21st, 1914, under Allen and Parry. Also performed at Bournemouth, May 21st, 1914 for 21st anniversary of Bournemouth orchestra. In her catalogue, Emily Daymond states that the 'Little Pig's Minuet' was separately scored and copied and performed at Bournemouth.

E: SYMPHONIES

1. Symphony No.1 in G 1880-82

MS: Bod.MS.Mus.d.222.86. Complete fair copy of full score.
Shulbrede Priory. Orchestral parts.

Unpublished

Commentary First performance August 31st, 1882, Birmingham.
First London performance Crystal Palace, April 7th,
1883 under Sir August Manns.

2. Symphony No.2 in F (Cambridge) 1882-83

MS: RCM.Add.MS.4169. Autograph MS.
Shulbrede Priory. A few performing parts.
Shulbrede Priory. Proof copy with composer's corrections.

Publisher Novello 1906

Commentary Commissioned by Cambridge University. Begun in November, 1882. First performance given at Cambridge with C.U.M.S. under Stanford, June 12th 1883. The last movement was then entirely rewritten and was first performed at Antwerp, October 18th, 1885. the whole symphony was revised in 1887 for a Richter Concert, June 6th, 1887.

3. Symphony No.3 in C (English)

1889

MS: RCM.Add.4168. Autograph MS with minor revisions. First movement headed 'Alla breve, Allegro con spirito'. (first version)

RCM.Add.4170. Revised material. Many references to a previous score (presumably Add.MS.4168?). Two versions of 1st movement:

- i) Incomplete. Terminating in second bar of letter X. Tempo: Allegro resoluto. Autograph.
- ii) Incomplete. Tempo: Allegro energico. terminating in sixth bar of letter S. Engraver's marks p. 1-14. Autograph.

3rd movement. Marked Allegro molto; scherzo. Used by printers. To be used in conjunction with earlier score.

4th movement. Marked Moderato. Many blank pages and a mixture of autograph p. 65-71, 90-91; and copyist 72-87, 92-94. Used by printers. Complete movement.

Bod.MS.Mus.c.133.a. (fols 1-8) 104. 6 leaves of full score used by printers.

Publisher Novello 1907

Commentary First performance in London by the Philharmonic Society in June, 1889. There were some 'trifling' revisions for the Leeds Festival in 1895. the main revision of the work took place in 1902 when he rescored the first movement, adding trombones; and in the last movement, two new variations were substituted for variation 1 and 2. A final revision is noted in August, 1905, before dispatch to Novello's for publication. This work was by far the most popular of Parry's symphonies during the composer's lifetime, but his opinion of the work was rather reserved. He viewed it more as a 'Sinfonietta' or 'short Symphony' (BL.LOAN.48:13/26. 170).

4. Symphony No.4 in E minor

1889-1910

MS: RCM.Add.MS.4167. First version written for Richter in 1889.

RCM.Add.MS.4166. Revised version written for Philharmonic concert, 1910.

Bod.MS.Mus.c.133.b. (fols 9-64) 105. Revised Scherzo in G, corrected copy with 'new end from page 133', and drafts.

Bod.MS.Mus.b.23.o. (fols 126-209). Duet arrangement of original Scherzo in a minor, and revised Scherzo in G major (1917).

Shulbrede priory- a few parts only.

Publisher Novello 1921

Commentary First performance of original version, St. James's Hall, London, July 1st, 1889 under Richter. He was subsequently dissatisfied with all the movements except the Scherzo which was encored. Thus began a long series of revisions which carried on until the year before his death. Major revisions began in December 1904. There is a break for six years, until January, 1910 when more revision took place for a performance for the Philharmonic Society, February 10th, 1910. Soon afterwards there was further revision in February and May for a performance at Birmingham on May 27th. This was the last performance of the Symphony that Parry heard, but he continued to revise it at intervals between January, 1915 and September, 1917, particularly the Scherzo.

5. Symphonic Fantasia in B minor '1912' (Symphony No. 5) 1912

MS: RCM.Add.MS.4178. Autograph MS.

Publisher Goodwin & Tabb 1922. Full score and miniature full score; the full score was engraved by the Gloucester Memorial Committee as part of the Memorial to Parry.

Commentary First performance Queen's Hall, 5th December, 1912, entitled 'Symphony in four linked movements in B minor, 1912'. Revision then took place for further performance on February 11th, 1913, and further revision for a third performance on November 1st (both at Queen's Hall). In December, 1913, the Musical Times refers to the work as Parry's Fifth Symphony. However, MS clearly bears the inscription 'Symphonic Fantasia' in a different pen from the rest of the MS, and it is presumed that this was added after the November performance. The published score bears the title Symphonic Fantasia with Symphony as a subtitle.

F: CONCERTOS/SOLO INSTRUMENT WITH ORCHESTRA

1. Concerto for piano & Orchestra in F sharp major 1879-80

MS: RCM.Add.MS.4188. Autograph MS with alterations.

RCM.Add.MS.4189. Copy of Add.MS.4188.

Bod.MS.Mus.c.132.80. Pianoforte part; composer's fair copy and professional copy, with two incomplete copies of the third movement.

Shulbrede Priory. Orchestral parts.

Unpublished.

Commentary Sketched in outline in December, 1878. First performance April 3rd, 1880 at Crystal Palace, under Sir August Manns. Also performed under Richter on April 10th, 1880. Solo pianist on both occasions Dannreuther. The cadenza was later revised for Frederick Davison (see Bod.MS.).

2. Fragment of Andante for Piano & Orchestra 1869-72

MS: RCM.Add.MS.4200. Andante for piano and orchestra incomplete. Also see Eton Books. Emily Daymond suggests that there was a sketch for a piano concerto in 1872 MS. Book.

Commentary Parry mentions the composition of a concerto in his 1869 diary (between July 26th and August 21st). See also Emily Daymond's thematic catalogue of early works.

G: ORCHESTRAL WORKS

1. Allegretto Scherzando in E flat 1867

MS: RCM.Add.MS.4215 dated 'Stuttgart 1867'

Unpublished

Commentary Composed at Stuttgart while studying with Pierson in 1867.

2. Intermezzo Religioso (also known as Intermezzo Elegiaco Op.7) 1867

MS: RCM.Add.4215. See Eton MS.Book. 1865. Sonata for piano duet in f minor, slow movement. Also Emily Daymond's copies Bod.MS.Mus.d.229.

Commentary Originally slow movement of earlier Sonata for piano duet in f minor. First performed Gloucester Festival, September 3rd, 1868.

3. Vivien : Overture 1873

No MS survives.

Commentary Parry's diaries states that the work was rehearsed on November 21st, 1873 under Sir August Manns.

4. Concertstück in g minor

1877

MS: RCM.Add.MS.4200. Autograph MS. Complete except for a few bars omitted in selected instruments.

Unpublished

Commentary Completed 22nd September, 1877. Unperformed during Parry's lifetime. Possibly the result of an original attempt at an orchestral overture called 'Aurora' mentioned in December, 1876.

5. Guillem de Cabestanh : Overture

1878-79

MS: RCM.Add.MS.41~~75~~⁸⁰. Autograph MS.

RCM.Add.MS.41~~75~~⁸¹. Copy: *draft in pencil*

Shulbrede Priory. Orchestral Parts. (all but 6 parts)

Unpublished

Commentary A piano-duet arrangement of the Overture was completed September 10th, 1878, and the scoring finished by October 10th, 1878. First performance Crystal Palace, March 15th, 1879, under Sir August Manns.

6. Suite Moderne : Symphonic Suite

1886

MS: RCM.Add.MS.4171. 1st movement autograph, The rest in copyist's hand.

RCM.Add.MS.4179. Amended copy of MS.4171.

Shulbrede Priory. Orchestral parts.

Unpublished

Commentary First performance Gloucester Festival with revisions. First London performance at a Henschel Concert, 7th December 1886. Revised March, 1892. Also referred to as 'Suite Symphonique'

7. Overture to an Unwritten Tragedy 1893
(Lento; Allegro energico in a minor)

MS: RCM.Add.MS.4175. 1st version. Incomplete with revisions.

RCM.Add.MS.4176. Complete Autograph used by printers. Dated
(not in Parry's hand) 1905-6.

Publisher Novello 1893

Commentary First performed at Worcester Festival, September, 1893. First London performance by the Philharmonic Society, April 9th under Mackenzie. Revisions made in March, 1897, and September, 1905.

8. Lady Radnor Suite for Strings 1894

MS: RCM.Add.MS.4174. Autograph MS.' as arranged for small orchestra'

Bod.MS.Mus.c.133.c. (fols 65-7) 120. Fragment of draft 'as arranged for small orchestra'.

Publisher Novello 1902
Also published for piano solo 1905.
Solo violin and piano 1915.

Commentary First performed by Lady Radnor's String Orchestra, June 29th, 1894. Also arranged for other instrumental combinations. The MS for the small orchestral arrangement appears not to have survived except for a few fragments.

9. Elegy for Brahms

1897

MS: RCM.Add.MS.4174. Autograph MS. Complete except for a few bars omitted in selected instruments.

Unpublished.

Commentary Begun May 29th, 1897 on hearing ^{of} the death of Brahms. First performed at the RCM, at a Parry Memorial Concert, November 8th, 1918 under Stanford.

10. Symphonic Variations in e minor

1897

MS: RCM.Add.MS.4173. Autograph MS.

Bod.MS.Mus.c.133.d. (fols 68-9) 137. Sketch and fragment of full score used by printers.

Publisher Novello 1897

Commentary First performance Philharmonic Concert, June 3rd, 1897.

First performed in Italy, 1898 (Martucci), in Germany at ²/₃ "Gürzenich Concert, Cologne, February, 1912.

11. From Death to Life (Mors & Vitae)

1914

(Symphonic Poem in two connected movements)

MS: RCM.Add.MS.4177. Autograph MS. with autograph revisions.

Bod.MS.Mus.c. 133.e. (fols 70 -7) 195. Second movement (Vitae) rough draft.

Unpublished

Commentary First performed at Brighton Festival, November 12th, 1914. First London performance (after revisions) at Philharmonic Concert, March 18th, 1915.

12. An English Suite for Strings

c.1890-1918

MS: Bod.MS.Mus.c.133.f. (fols 78-153) 223. Incomplete drafts and copies, including earlier versions and movements not printed in the version published by Emily Daymond, 1920. Also (fols. 151-2) pianoforte arrangement of the Pastoral.

Royal Holloway College, London University. A copy of the entire Suite exists in Emily Daymond's hand.

Publisher Novello 1921.

Also published in a piano arrangement by Novello, 1923.

Commentary First performed semi-privately at an RCM Orchestral Concert; and then at the Parry Bach Choir Concert at the RCM, May 1921 under Hugh Allen. First public performance at Promenade Concert, October 20th, 1922, under Sir Henry Wood.

The Suite was written especially for Emily Daymond.

It remained unfinished at the composer's death in terms of scoring details and movement plans. Some of the movement titles such as Frolic and Caprice were chosen by Daymond, and the Air was originally called Intermezzo. The Pastoral was composed in 1890 appearing in MS as a piece for violin and piano in B flat. The Sarabande quotes from the Lullaby (set I No.4) of the 12 short Pieces for Violin and Piano of 1894.

13. Foolish Fantasia for large wind band

Date unknown

MS: RCM.Add.MS.4218. Autograph MS.

RCM.Add.MS.4219. Copy of Add.MS.4218.

Unpublished

Commentary there is no mention of this piece in Parry's diaries, and the MS is not dated. The piece is scored for impressive forces:

| | | |
|------------------|-------------|------------------------|
| <u>Woodwind:</u> | 2 Piccolos | 2 Clarinets in E flat |
| | 2 Flutes | 4 Clarinetts in B flat |
| | 2 Oboes | Bass Clarinet |
| | Cor Anglais | 3 Bassoons |
| | | Contrabassoon. |

| | |
|---------------|-------------------|
| <u>Brass:</u> | 10 Trumpets in F |
| | 4 Horns in F |
| | 2 Tenor Trombones |
| | Bass Trombone |
| | Tuba |

Timpani.

The MS is subtitled 'to Finish the Frolic if it will do'.

H: CHAMBER MUSIC

The early chamber music is contained in the Eton books (Shulbrede Priory). Copies were made by Emily Daymond (Bod.MS.Mus.d.229).

1. Three movements in D for Violin and Piano 1863

Unpublished. Gavotte, slow movement, and sketch of last movement.

2. String Quartet in g minor 1867

MS: Bod.MS.Mus.c.328. (fols 1-32). Complete autograph MS.

Unpublished

Commentary Composed between May and July, 1867.

3. Two duettinos for Cello and Piano 1868

1. In F 2. In G.

Unpublished

4. Short Trios in F for Violin, Viola and Piano 1868

MS: Bod.MS.Mus.b.22.b. (fols 97-151) 40. Andante in F with a separate cello part not included in the score.

Other movements have disappeared.

Commentary Begun December, 1867.

5. String Quartet (No.2) in c minor 1868

MS: Bod.MS.Mus.b.21.a. (fols 1-10) 41. Autograph MS. Complete.
Reading University. Fair copy by Gerald Finzi.

Unpublished

Commentary Sketched in 1867

6. Six pieces (Freundschaftslieder) for Violin and Piano 1872

MS: Shulbrede Priory. Two fair copies of 'The confidence of Love',
two copies of Nocturne, and one fair copy of
Allegro in c minor.

Publisher Augener c. 1872

Commentary Set consists of six pieces: 1. The Confidence of Love
2. Allegro in C
3. Nocturne in g
4. Ballade in d
5. Andante in F
6. Allegro in c

7. Sonata in d minor for Violin and Piano 1875

MS: Bod.MS.Mus.b.26.f. (fols 36-54). Autograph MS. Complete.
Bod.MS.Mus.c.138.a. (fols 1-35). Corrected version of first
movement.

Unpublished

Commentary Composed under Macfarren May, 1875 (?). Listed at the
end of 1875 diary.

8. Nonet for Wind in B flat

1877

MS: RCM.Add.MS.4216. Autograph MS. Complete.

RCM.Add.MS.4217. Instrumental parts.

Unpublished

Commentary No mention of performance in diaries. Written as an 'experiment'. Scored for the unusual combination of Fl/Ob/Cor Angl./2 Cl/2Hn/2 Fag.

9. Trio in e minor for Violin, 'Cello and Piano

1877-78

MS: Bod.MS.Mus.b.21.b. (folis 11-22) 74. Fair copy of first and last movements.

Publisher Breitkopf & Härtel 1879

Commentary First performed January 30th, 1878, 12 Orme Square, London, by Dannreuther, Franke, and Hausmann. Also at the Royal Academy of Music, May 14th, 1878.

10. Fantasie Sonata in B major in one movement

1878

for Violin and Piano

MS: Bod.MS.Mus.c.137.c. (folis 37-56) 75. Autograph MS. Complete.

Unpublished

Commentary First performed January 30th, 1879 at 12 Orme Square by Dannreuther and Holmes.

11. Quartet in A flat for Violin, Viola, 'Cello and Piano 1879

MS: Bod.MS.Mus.b.21.c. (fols 23-65) 77. Autograph MS. Lacking third movement.

Publisher Novello 1884

Commentary First performed February 11th, 1879, 12 Orme Square with Dannreuther, Gompertz, Gibson and R. Mendelssohn. Also performed at a Monday Popular Concert, December 3rd, 1883.

12. String Quartet (No.3) in G 1878-80

MS: Bod.MS.Mus.b.21.d. (fols 66-7) 78. Pencil sketch of opening bars? The MS. appears to have been lost. It was in the possession of Gerald Finzi in 1948 (letter: Shulbrede Priory) and Colles was evidently able to study the MS for his entry in Cobbett's Cyclopedic Survey of Chamber Music.

Unpublished

Commentary First performed February 26th, 1880, 12 Orme Square, though it was begun in February, 1878.

13. Sonata for 'Cello and Piano in A 1879-80

MS: Bod.MS.Mus.c.137.a. (fols 1-32) 85. Autograph MS. Complete with drafts.

Publisher Novello 1883

Commentary First performed February 12th, 1880 at 12 Orme Square by Dannreuther and J. Lasserre.

14. Quintet for Strings in E flat

1884

MS: Bod.MS.Mus.b.21.e. (fol. 68-115) 92. Autograph MS and fair copy used by printers.

RCM.Add.MS.4260. Performing parts incomplete of revised version. Vln I/Vln II/ Viola I/ Viola II. No 'Cello part

Publisher Novello 1909 but not the parts. A set of parts has been produced by the BBC for broadcast series of Parry's Chamber Music.

Commentary First performed March 18th, 1884 at 12 Orme Square. The work was heavily revised in 1896 (January) and again in December, 1902.

15. Trio (No.2) in b minor for Violin, 'Cello and Piano

1884

MS: Bod.MS.Mus.b.21.f. (fol. 116-161) 93. Autograph of second, third and fourth movements; copy made by amanuensis for use by printers of third and fourth movements.

Publisher Novello 1884

Commentary First performed 25th November, 1884 at 12 Orme Square. Also performed in Dresden, July, 1894.

16. Partita in d minor for Violin and Piano

1877-86

MS: Bod.MS.Mus.b.24.b. (fols 9-35) 97. Autograph copies of early versions and the final version for publication.

Bod.MS.Mus.b.26.e. (fols 34-35). Fair copy of beginning.

Publisher Czery; later by Chanot 1890

Commentary The work was originally entitled 'Suite' and was composed for Guerini and the composer to play in Cannes in their series of concerts. It was first performed there in January, 1877. It was then rewritten and performed at 12, Orme Square by Dannreuther and Holmes, 2nd December, 1886.

The movements of the published version are as follows:

- i) Maestoso
- ii) Allemande
- iii) Presto
- iv) Sarabande
- v) Bourrées Fantastiques
- vi) Passepied en Rondo

17. Sonata in D major for Violin and Piano

1888-89

MS: Bod.MS.Mus.c.137.d. (fols 57-114). Autograph MS. Complete with drafts.

Unpublished

Commentary First performed February 14th, 1889 at 12, Orme Square with Dannreuther and Gibson. Begun December 1888.

18. Trio in G major for Violin, 'Cello and Piano (No.3) 1889-90

MS: Bod. MS. Mus. b. 22. a. (fols 1-96) 107. Autograph MS. with drafts and string parts.

⁴⁴⁹⁶
RCM. Add. MS. ✓ 2nd movement 'Capriccio' copy in Emily Daymond's hand.

Unpublished

Commentary First performed February 12th, 1890 at 12, Orme Square.

19. Twelve Short Pieces for Violin and Piano 1894-5

MS: Bod. MS. Mus. b. 24. c. (fols 36-83) 126-8. Complete autograph copies of first and second drafts; drafts and other copies of all three sets used by printers.

Publisher Novello 1895

Commentary No performance noted. Written for Novello by commission for violinists of lesser proficiency?
Divided into three sets:

Book I i) Idyll
 ii) Romance
 iii) Capriccio
 iv) Lullaby

Book II i) Prelude
 ii) Romance
 iii) Capriccio
 iv) Envoi

Book III i) Preamble
 ii) Romance
 iii) Capriccio
 iv) Envoi

20. Piece in G for Violin and Piano

1896

MS: Bod.MS.Mus.b.24.d. (fols 84-7) 129. Autograph MS. Dated August, 2nd, 1896. 'To my darlings'.

Unpublished

Commentary Composed for Dorothea and Gwen.

21. Romance in F for Violin and Piano

1896

MS: Bod.MS.Mus.c.138.b. (fols 36-225). Autograph MS almost complete.

Publisher R. Maver, Glasgow in a musical album 1896?
Also Teague & Bell of Winchester, 1896.

Commentary Composed for an album of compositions by British composers by Teague & Bell.

22. Suite in D for Violin and Piano

1907

MS: Bod.MS.Mus.b.24.e. (fols 88-150) 167. Complete autograph copies, including copies used by printers, and drafts.
Shulbrede Priory. Sketches of Prelude.

Publisher Novello 1907

Commentary ^{Com}missioned by Novello. No performances recorded.

This Suite is also referred to as 'Suite Moderne'. The movements are as follows:

- i) Prelude
- ii) Capriccioso
- iii) Scherzo
- iv) Dialogue
- v) Finale

23. Suite in F for Violin and Piano

1907

MS: Bod.MS.Mus.b.24.f. (fols 151-93) 168. Autograph copies incomplete. Copy used by printers of nos. II-IV. Fair copies of earlier versions of the Intermezzo (II) and drafts.

Publisher Novello 1907

Commentary ^mCommissioned by Novello. No performances recorded.
Movements are as follows:

- i) Prelude
- ii) Intermezzo
- iii) Capriccioso
- iv) Retrospective
- v) Finale

24. There are many complete and incomplete chamber pieces which are not possible to date except through speculation from diary entries.

Bod.MS.Mus.b.22.b. (fols 97-151). Scherzo in G complete, for string Trio. Sketch of two pieces (c.1884) in G for String Trio published in 1959 by OUP under the auspices of Parry's executors (Dorothea Ponsonby). (Fols. 112-116) String Trio. Sketch of Vivace movement in pencil. (Fols. 117-119). String Trio. No marking (Fast 4?) 3 fols. of MS. (fol 120). String Trio. 1 fol. of sketch for (?) slow movement. (Fols. 121-123) Two attempts at a movement in d minor. Many further sketches follow, all incomplete.

Commentary These movements may originate from Parry's attempt to compose a String Trio in March, 1884 (Diary).

25. Scherzo for String Quartet in C major

Date unknown

MS: Bod.MS.Mus.b.26.c. (fols 17-22). Autograph MS almost complete (finished by Jeremy Dibble).

Unpublished

Commentary Date unknown. Possibly dates from 1896 or later (see diary, February 2nd, 1896).

There are many further unfinished Trio and Quartet movements that are impossible to date in Bod.MS.Mus.b.26.d. (fols 23-33).

Bod.MS.Mus.c.138. contains many unpublished pieces for violin and piano, both complete and incomplete:

a. (fols 1-35) Canon in G; Capriccioso in a minor; two movements in i) G marked Andantino ii) F marked dolce.

b. (fols 36-225) Other violin pieces, many incomplete.

Also Bod.MS.Mus.b.26.g. (fols 55-58). Incomplete violin pieces.

I : PIANO SOLO

Parry's early piano works are to be found in the Eton Books (Shulbrede Priory) and in copies made by Emily Daymond Bod.MS.Mus.d.229.

1. Little Piano piece (variations) 1862

2. Piano piece in g minor Bod.MS.Mus.b.23.o. (fol 126-209) 1865

3. Overture in b minor for piano duet 1865

MS: Bod.MS.Mus.b.23.a. (fols 1-7) 18. Autograph MS. Complete marked by Parry Op.10a.

Commentary First performance at Eton College Music Society, December 9th, 1865.

4. Sonata in f minor for piano duet 1865

5. Andante in C for Piano 1867

Unpublished MS. MS lost. No record of performance.

6. Sonnets and Songs without words Set I 1868

i) A Pastoral ii) Owlet iii) Gnome iv) Lied

published by Lamborn Cock 1869 MS lost?

7. Three miniatures, Berceuse and Romance 1868

MS: Bod.MS.Mus.b.23.b. (fols 8-21) 47. Complete fair copies.

Unpublished

Commentary Sketched in 1868. No record of performances.

8. Sonnets and Songs without words Set II 1867-75

MS: Bod.MS.Mus.b.23.c. (fol 22) 48. Il Pensero. Pencil draft

Published Lamborn Cock 1875

Commentary Pieces: i) Resignation ii) L'Allegro iii) II
Pensero. Begun 1867 and composed at intervals until
1875.

9. Seven 'Charakterbilder' for Piano 1872

MS lost. Published by Lamborn Cock 1872?

i) Dreaming ii) Con energia iii) Passion iv) Allegro
v) Espressivo vi) Allegro energetico vii) Adagio con
sentimento

10. Two short pieces for piano 1873?

i) in C ii) in F

MS lost. Unpublished.

11. Variations on an Air by Bach for Piano 1873-75

MS: Bod.MS.Mus.b.23.d. (fol 23-33) 68. Autograph MS. dedicated to
C. Macfarren. Other incomplete copies.

Shulbrede Priory. Draft & sketches of 10 variations.

Unpublished

Commentary First performed at 4, Carlton Gardens, April 1st 1879.
Listed at the end of 1875 diary, and also performed at
a concert in Cannes at the end of 1876.

12. Grosses Duo in E minor for 2 Pianos 1875-77

MS: Bod.MS.Mus.b.23.e. (fols 34-75) 69. Incomplete autograph.

Publisher Breitkopf & Härtel 1877

Commentary First performed April 11th, 1878 with Parry and Dannreuther.

13. Sonata No.1 in F major 1877(?)

MS: Bod.MS.Mus.b.23.e. (fols 76-82) 71. Copy used by printers incomplete.

Publisher Lamborn Cock 1877

Commentary Despite its late date in Emily Daymond's catalogue, the style of this Sonata suggests a much earlier period of composition (see diary October 4th, 1873 Sonatina in F). Dedicated to George Grove. No record of performance.

14. Sonnets and Songs without Words Set III 1870-77

MS: Bod.MS.Mus.b.23.g. (fols 83-6) 73. Complete autograph MS dated 1870.

Publisher Lamborn Cock 1877

Commentary Composed in 1870 but held back until 1877 for publication. Pieces are as follows:

i) Prelude ii) Interlude iii) Reminiscence

15. Sonata No.2 in A major 1876-77

MS: Bod.MS.Mus.b.23.h. (fols 87-88) 79. Fair copy of second movement.

Publisher Stanley Lucas 1878.

16. Theme and Nineteen Variations for Piano 1878
MS: Bod.MS.Mus.b.23.j. (fols 89-90) 94. Draft.
Autograph missing.

Publisher Stanley Lucas 1885

Commentary First performed February 10th, 1885 at 12, Orme Square
by the Composer (?).

17. Characteristic Popular Tunes of the British Isles for Piano Duet: 2 Books 1885
i) English & Welsh
ii) Scotch & Irish

MS: Bod.MS.Mus.b.23.k. (fols 91-3) 99. 'Come lasses and lads' and
'The Bailiff's daughter of Islington'. Fair copies used by
printers.

Publisher Stanley Lucas 1887
Reprinted by Augener 1901.

18. 'Cosy' Piece for Piano (see No.22) 1892
MS: Bod.MS.Mus.b.23.1. (fol 94) 115. Incomplete copy used by
printers.

Publisher Girl's Own Paper 1892

19. Shulbrede Tunes for Piano

1913-14

MS: Bod.MS.Mus.b.23.m. (fols 95-122) 197. Drafts and copies of Nos.2, 4-9.

Shulbrede Priory. Autograph copies complete.

Publisher Augener 1914.

Commentary Based on the 12th century Augustinian Priory of Shulbrede, Sussex, his son-in-law Arthur Ponsonby, his daughter, Dorothea, his grandson Matthew, and his granddaughter Elizabeth.

- i) Shulbrede
- ii) Elizabeth
- iii) Dolly (No.1)
- iv) Bogies and Sprites
- v) Matthew
- vi) Prior's Chamber by Firelight
- vii) Children's Pranks
- viii) Dolly (No.2)
- ix) In the Garden with the dew on the grass
- x) Father playmate

20. 'Sleepy' for Piano

MS: Bod.MS.Mus.b.23.n. (fols 123-5) 213. Incomplete fair copy and one copy in the hand of Emily Daymond.

Unpublished

21. Suite for Piano. 'Hands Across the Centuries'

1917

MS: Bod.MS.Mus.c.135.217. Drafts and copies including complete final copies.

British Library: Add.MS.54420. (a composite volume, part of the Galliard collection)

Publisher Augener 1918.

Commentary Dedicated to Emily Daymond. Many pieces written much earlier. Completed and revised October 1913.

- i) Prelude
- ii) The Passionate Allemande
- iii) The Wistful Courante
- iv) Quasi Sarabande
- v) Gavotte Musette
- vi) Quasi Minuetto
- vii) The Whirling Jig

22. Five Miniatures for Piano

1918(?)

MS: Bod.MS.Mus.b.23.0. (fols 126-209). Nos 3 and 4 fair copies.

Publisher Curwen

Commentary

- i) Sleepy (see No.20)
- ii) Little Christmas Piece (see No.18)
- iii) Capriccio
- iv) Pause
- v) Envoi

23. Bod.MS.Mus.b.23.o. (fols 126-209) contains numerous complete and incomplete piano pieces that are not possible to date:

Adagioissimo in a flat; Allegretto grazioso in G; Miniature valse in A flat; Gavotte in canon in a minor; a discarded Shulbrede Tune for Matthew Ponsonby and Allegretto teneramente; Prelude or Study in d minor; Farewell to Mortola; Pause (see 22?). Capriccio for 'Modern Suite'.

Duet arrangements of original scherzo of E minor Symphony (1889) in a minor and revised Scherzo for 1910 version in G major.

Other complete but undatable works are contained in Bod.MS.Mus.b.23.p. (fols 210-45).

J : ORGAN SOLO

1. Four-part fugue in G (Grand Fugue with 3 subjects) 1864

MS: Bod.MS.Mus.c.136.d. (folis 196-211)

Unpublished

Commentary First performed by Sir George Elvey February, 22nd, 1865, at St. George's Chapel, Windsor.

2. Chorale Preludes Set I 1911-12

MS: RCM.Add.MS.4196. Autograph MS.

Bod.MS.Mus.c.136.a. (folis 1-105) Sketches and fragments of Nos. 2, 4 and 7.

Shulbrede Priory. A number of sketches and fragments.

Publisher Novello 1912

Commentary Begun May, 1911. Revised for publication January, 1912.

Dedicated to C. Harford Lloyd.

The Chorale tunes used are as follows:

- i) Dundee
- ii) Rockingham
- iii) Hampton
- iv) Old 104th
- v) Melcombe
- vi) Christe Redemptor
- vii) St. Ann

Two versions were made of No.3. The first version was written with chorale melody in octaves. This was later revised with the melody in single notes.

3. Fantasia and Fugue in G

1877-1913

MS: Bod.MS.Mus.c.136.b. (fols 106-56) 188. Fair copy of the original version (1877-78) and fair copies of the version revised for publication in 1913.

Publisher Novello 1913

Commentary This work was begun in 1877, and was worked under Dannreuther's supervision in 1878 (Diary: June 1878). It was revised again in 1882 where he composed a new Fantasia section. It was then shelved. It was exhumed in November, 1912, when a new Fugue was written. This version was subsequently published. Dedicated to Sir Walter Parratt.

4. Elegy in A flat

1913

MS: Shulbrede Priory. Autograph MS.

Publisher Privately published by Novello in 1913. Published for general circulation in 1922.

Commentary Composed for the Funeral of the Earl of Pembroke, April 7th, 1913 at Wilton.

5. Three Chorale Fantasias

1911-14

MS: RCM.Add.MS.4491. Autograph MS. of Nos. 1 and 2. Nos. 3 is missing.

Bod.MS.Mus.c.136.a. (fols 1-105). Sketches and fragments of all three pieces.

Shulbrede Priory. Small number of sketches and fragments. Complete copies for printers of Nos. 2 and 3.

Publisher Novello (Composer's property) 1915.

Commentary Chorale melodies used are as follows:

i) Old 100th (dedicated to H. Walford Davies)

ii) An old English tune to 'When I survey' (dedicated to Sir Walter Parratt). First composed in g minor. Revised in f minor as published.

iii) St. Ann. (dedicated to W.G. Alcock).

Begun November, 1911 and completed in November (with revisions), 1914.

6. Chorale Preludes Set II 1914-15
MS: RCM.Add.MS.4197. Autograph MS.
Bod.MS.Mus.c.136.a. (fols 1-105). Sketches and fragments of
Nos. 1-4 and Nos. 6-8.
Shulbrede Priory. A few sketches and fragments.

Publisher Novello 1916

Commentary Chorale melodies all English tunes:

- i) 'Ye boundless realms of joy'
- ii) Martyrdom
- iii) St. Thomas
- iv) St. Mary
- v) Eventide
- vi) St. Cross
- vii) Hanover

7. Toccata and Fugue in G major and e minor 1912-1918(?)
'The Wanderer'

MS: Bod.MS.Mus.c.136.c. (fols 157-195) 222. Complete autograph copy
'adopted in the main' by the editors of the posthumously
published edition (1920) Shulbrede Priory- fragment and
sketches.

RCM.Add.MS.4490. Autograph of earlier version.

Publisher Novello 1921

Commentary Toccata in G. Fugue commences in e but ends in G. Two
versions exist of the Toccata (see above MSS). MSS
almost identical until page 9. They then diverge
considerably.

8. 'For the Little Organ Book'

date unknown

MS: Missing. Copy in the hand of Emily Daymond, Reading University.

Publisher Novello 1924

Commentary This piece became the first of a collection of pieces composed in memory of the composer. The publication bears the following preface: 'At Sir Hubert Parry's funeral in St. Paul's Cathedral on October 16th, 1918, a few friends made a small wreath of melodies, which were woven together and played. The pieces in this book have been written and given by these friends and a few besides, as a rather larger wreath, in loving memory of him. The title of the book was suggested by the original heading on his own piece (which stands as the first of them), 'For the Little Organ Book'.

9. Bod.MS.Mus.c.136.d. (fols 196-211) contains several undated pieces: Fugue and Andante in G; short pieces in F major; Elegiac (1918?). f. (fols 221-45) also contains some unpublished pieces and numerous fragments.

K : PART-SONGS

Many of the early part-songs are contained in the Eton Books (Shulbrede Priory) and in copies by Emily Daymond Bod.MS.Mus.d.229.

1. Tell me where is fancy bred (Shakespeare) a4 SATB 1864

Unpublished. No record of performance.

2. Take O take those lips away (Shakespeare) TTBB 1865

Unpublished. First performed at Eton College Music Society, 9th December, 1865.

3. Setting of Horace's ode 'Persices odi' a4 SATB 1865

Unpublished. No record of performance.

4. Fair Daffodils (Herrick) Madrigal a5 1866

Published by Lamborn Cock 1866. First performed by Royal Glee and Madrigal Union, February 12th, 1866. Also Eton College Musical Society, March 22nd, 1866.

5. Oft in the still night SATB 1866

MS: Eton College. Complete autograph MS.

RCM.Add.MS.4767. Fair copy.

Unpublished.

Commentary First performed December 11th, 1867 by Eton College Musical Society.

6. There lived a sage TTBB 1869

Unpublished. MS: No performance recorded. RCM.Add.MS.4058.
Complete Autograph

7. Three Trios for female voices 1874?

Published by Lamborn Cock 1875. MS missing.

- i) To Night (Hamilton Aide)
- ii) To Diana (Ben Jonson)
- iii) Take O take those lips away (Shakespeare)

8. Three odes of Anacreon (trans. Moore) 1869-78

Shulbrede?. Published by Augener 1880. No.2 was later scored and sung at the Sheldonian Theatre, Oxford by H. Plunkett-Greene in 1891. Some parts in the hand of the copyist are available for this version at Shulbrede Priory. Full score RCM.Add.MS.4215.

9. Six Lyrics from an Elizabethan Song Book 1896-7

MS: Bod.MS.Mus.c.130.a. (fols 1-166) 133. Nos. 3, 4 and 6. Copies used by printers.

Bod.MS.Mus.c.328. (fols 35-8) 133. No.5.

Publisher Novello 1897

Commentary Dedicated to Lionel Benson, and written specially for the Magpie Madrigal Society. No.3 was first performed May 19th, 1898. Nos.4. and 6 were first performed at St James's Hall, June 3rd, 1897, under Lionel Benson.

The Lyrics are as follows:

- i) Follow your saint (Campian) a4
- ii) Love is a sickness (S. Daniel) a4
- iii) Turn all thy thoughts to eyes (Campian) a4
- iv) Whether men do laugh or weep a4
- v) The sea hath a thousand sands a4
- vi) Tell me, O love a6

10. Six Modern Lyrics

1896-7

MS: Bod.MS.Mus.c.130.a. (fols 1-166) 134. Nos.1,2, and 4-6.

Copies used by printers.

Publisher Novello 1897

Commentary Dedicated to the Magpie Madrigal Society. No.1 was first performed on May 17th, 1892. Nos.2 and 3 were first performed June 3rd, 1897; No.4 May 15th, 1897; No.6 May 25th, 1897; No.5 May 19th, 1898.

The Lyrics are as follows:

| | | |
|------|--|----|
| i) | How sweet the answer (Moore) | a4 |
| ii) | Since thou O fondest (Bridges) | a4 |
| iii) | If I had but two little wings (S.T. Coleridge) | a4 |
| iv) | There rolls the deep (Tennyson) | a4 |
| v) | What voice of gladness (Bridges) | a4 |
| vi) | Music when soft voices die (Shelley) | a4 |

11. Eight four-part songs

1898

MS: Bod.MS.Mus.c.130.a. (fols 1-166) 139. Nos. 1,3,4, and 6-8.
Copies used by printers.

Publisher Novello 1898

Commentary Dedicated to Walter Parratt. First performed under
Walter Parratt at a concert given by the Windsor and
Eton Amateur Madrigal Society at the Albert Institute,
Windsor, December, 1898.

The songs are as follows:

- i) Phillis (from an Elizabethan Song Book)
- ii) O Love, they wrong thee much (From an Elizabethan
Song Book)
- iii) At her fair hands (Robert Jones)
- iv) Home of my heart (Arthur Benson)
- v) You gentle nymphs (from an Elizabethan Song Book)
- vi) Come, pretty wag (M.Pierson)
- vii) Ye thrilled me once (Bridges)
- viii) Better music ne'er was known (Beaumont and
Fletcher)

12. Who can dwell with greatness a5

1900

MS: Bod.MS.Mus.c.130.a. (fols 1-166) 143. Copy used by printers.

Publisher Novello 1904

Commentary First performed May 29th, 1900 by the Windsor Madrigal
Society.

13. In praise of song a8

1904

MS: Bod.MS.Mus.c.130.a. (fols 1-166) 160. Copy used by printers.

Publisher Novello 1904

Commentary Composed for the Competitive Music Festival for Berks, Bucks, and Oxon. Performed Oxford 1904.

14. Six part-songs

1909

MS: Bod.MS.Mus.c.130.a. (fols 1-166) 175. Nos. 1-3, 5 and 6. Copies used by printers.

Publisher Novello 1909

Commentary Dedicated to Spencer Lyttelton. Nos 3 and 5 were first performed by the Magpie Madrigal Society under Lionel Benson, May 12th, 1909. Nos. 4 and 6 were performed by the same group under Benson on May 30th, 1910.

The songs are as follows:

| | | |
|------|---|----|
| i) | In a harbour grene (R.Weber) | a4 |
| ii) | Sweet day, so cool (G. Herbert) | a4 |
| iii) | Sorrow and pain (Lady C. Elliott) | a6 |
| iv) | Wrong not, sweet Empress (Sir W. Raleigh) | a4 |
| v) | Prithee why? (Sir J. Suckling) | a4 |
| vi) | My delight and thy delight (Bridges) | a4 |

15. Seven part-songs for male-voice choir

1903-10

MS: Bod.MS.Mus.c.130.a. (fols 1-166) 178. Nos.1-4, 6 and 7. Copies used by printers.

Publisher Novello 1910. No.5 appears also to have been published in 1903 by Novello.

Commentary Composed for the Gloucester Orpheus Society.

No.5 was first performed January 27th, 1904 under A.H. Brewer; Nos.1 and 2, February 5th, 1906; No.3. January 1st, 1907; No.7. February 9th, 1911; No.4 February 8th, 1912 under A.H. Brewer.

The songs are as follows:

- i) Hang fear, cast away care (C.H.H. Parry)
- ii) Love wakes and weeps (Walter Scott)
- iii) The mad dog (Goldsmith)
- iv) That very wise man, old Aesop (Dickens)
- v) Orpheus (C.H.H. Parry)
- vi) Out upon it! (Suckling)
- vii) An Analogy (C.H.H. Parry)

16. La belle dame sans merci Madrigal a5

1914-15

MS: Bod.MS.Mus.c.130.a. (fols 1-166) 200. Copy used for lithograph.

Publisher Lithographed for private circulation

Commentary Composed for the Bristol Orpheus Club, and first performed by them in Bristol, January, 1915 under D.G. Rootham.

17. I know an Irish Lass

1916?

Unpublished. MS missing.

18. i) Bod.MS.Mus.c.130.b. (fol. 167-215) Unpublished part songs (SATB unless otherwise stated)

When evening's dusky Car S.S.A. and piano. Lacking the opening bars of the piano introduction (fol. 167-171) sketches (fol. 172-183).

Thrice toss these oaken ashes in the air a4 (fol. 175-181) Sketches (fol. 182-188).

Oh the month of May Sketch (fol. 184) Incomplete draft (fol. 185-188).

I know not what Fair copy (fol. 189-190).

Pleased with a thought that ended with a sigh Incomplete draft (fol. 191-192).

Waving whispering trees Fair copy (fol. 193-198).

Hail Edward Rex, the Seventh of Royal name Various drafts and sketches (fol. 199-215) A.T.B.B.

ii) Bod.MS.Mus.b.26.b. (fol. 7-16). Unfinished part songs.

When fades the moon all shadowy pale S.S.A. and piano. Various drafts and sketches (fol. 7-14).

Peace thou that still all fretful toil Sketches (fol. 15-16) with sketches for other pieces.

L : UNISON SONGS

1. Land to the Leeward Ho! (Margaret Preston) 1895

MS: Bod.MS.Mus.c.131.125. Copy used by printers.

Publisher Novello 1895

2. The best school of all (Henry Newbolt) 1908

MS: Bod.MS.Mus.c.131.174. Fair copy autograph.

Shulbrede Priory, draft.

Publisher Year Book Press 1916

Commentary Composed for Clifton College. Sung there December 21st, 1908 by Harry Plunket-Greene.

3. Four Unison songs 1909

MS: Bod.MS.Mus.c.131.177. Autograph of No.1 but incomplete.

Publisher Year Book Press 1909

The songs are as follows:

- i) The Owl (Tennyson)
- ii) A Contented Mind (Sylvester)
- iii) Sorrow and Song (Hedderwick)
- iv) The Mistletoe (Father Prout)

4. School Songs

1911

MS: Bod.MS.Mus.c.131.180. Fair copies autograph of all three songs. RCM.Add.MS.4220. Autograph of No.1. RCM.Add.MS.4494 Autograph of No.2.

Publisher Year Book Press 1911

The songs are as follows:

- i) The way to succeed (N.Macleod) a2
- ii) Hie away (Sir Walter Scott) a3
- iii) Dreams (C.F. Alexander) a3

5. Three Union Songs

1913

MS: Bod.MS.Mus.c.131.a. (fols 1-75) 189. No.1 Copy used by printers. No.2. Fair copy. No.3. Draft RCM.Add.MS.4265. Autographs of Nos.2 and 3; two letters relating to works. MS presented to RCM by Margaret Southam in 1960.

Publisher Year Book Press 1913

The Songs are as follows:

- i) You'll get there ('The Trent Otter')
- ii) Goodnight (A.M. Champneys)
- iii) Ripple on (A.M. Champneys)

6. School Songs

1914

MS: Bod. MS. Mus. c. 131. a. (fols 1-75) 194. Fair copy of both songs.

Publisher Year Book Press 1914

The songs are as follows:

- i) The Fairies (A.M. Champneys) a2 in places but optional.
- ii) The Brown Burns of the Border (W.H. Ogilvie) a3

7. Come join the merry chorus (Horace Smith)

1915

MS: Bod. MS. Mus. c. 131. a. (fols 1-75) 199. Drafts.

Publisher Year Book Press 1915

Commentary Composed for West Downs School. The year Book Press reprinted it in 1915 but there is no record of its original publication date.

8. A Hymn for Aviators (Mary C.D. Hamilton)

1915

MS: Bod. MS. Mus. c. 131. a. (fols 1-75) 201. Drafts.

Publisher Year Book Press 1916.

Commentary Composed for Clara Butt's Red Cross Concert, May 13th, 1915, the Albert Hall. It is also published in a four-part hymn version (see Boosey: Sacred Miscellaneous).

9. Three Songs for 'Kookoorookoo Songs' (Christina Rosetti) 1916

MS: Bod.MS.Mus.b.20/1.d. (fols 25-45) 207. Incomplete copies of Nos.1 and 3.

Publisher Year Book Press 1916.

The songs are as follows:

- i) Brown and furry
- ii) The Peacock
- iii) The wind has such a rainy sound

10. Jerusalem (Blake)

1916

MS: Shulbrede Priory. Autograph short score

RCM.Add.MS.4215. Fair copy of full score.

RCM.Add.MS.4493. Autograph Full Score and copy of Elgar orchestration.

Bod.MS.Mus.a.3. Autograph. Orchestration by Elgar.

Publisher Curwen 1916

Commentary Composed for the Suffragettes "Fight for Right" Meeting, Queen's Hall, March 28th, 1916. It was reorchestrated by Edward Elgar for the Leeds Festival in 1922.

11. For all we have and are (Kipling)

1916?

MS: Bod.MS.Mus.c.131.b. (fols 76-100) 210. Fair copies and drafts.

Unpublished

12. Three School Songs

1918

MS: Bod.MS.Mus.c.131.a. (fols. 1-75) 218. Fair copies and drafts of all three.

Publisher Edward Arnold 1918

The songs are as follows:

- i) Neptune's Empire (Campian)
- ii) The Wind and the Leaves (Cooper) a2
- iii) Song of the Nights (Barry Cornwall) a2

13. England

1918

MS: Bod.MS.Mus.c.131.a. (fols 1-75) 219. Fair copy and drafts.

RCM.Add.MS.4215. Fair copy. Incomplete (1 stanza of Full Score) in F

RCM.Add.MS.4262. Full Score. Copied by F.W. Webster, July 1919.

Publisher Year Book Press 1919

Commentary First performed in July, 1918 at Oxford under H.P. Allen.

14. A late unfinished unison song is contained in Bod.MS.Mus.c.131.c. (fols 101-71).

M : SOLO SONGS

1. Fair is my love (Edward Spencer) 1864-5

MS: Bod.MS.Mus.b.20.f. (fols 125,181) 6. Fair copy dated January 15th, 1866. Also in Eton Book. Copied July 3rd 1865.

Unpublished

2. When stars are in the quiet sky 1865

MS in Eton Book. Completed August 13th, 1865. Unpublished.

3. Why does azure deck the sky 1865-6

MS: Bod.MS.Mus.b.20.a. (fols 1-2) 19. Copy used by printers.

Publisher Lamborn Cock 1866

Commentary Dedicated to F.C. Ricardo, who sang the first performance, March 22nd, 1866, at an Eton College Music Society Concert.

4. Love not me 1865

Eton Book. Unpublished. Dedicated to E.W. Hamilton.

5. Autumn (Thomas Hood) 1865-66

MS: Bod.MS.Mus.c.122.d. (fols 59-60). Fair copy dated 'Highnam September 18th, '65'. Has indications for a scored version. Shulbrede Priory : Eton Book, with indications for second version.

Publisher Lamborn Cock 1867

Commentary Dedicated to L.A. Majendie. Completed March, 1866

6. When the grey skies are flushed with rosy streaks 1866?

MS Eton Books. Unpublished.

7. Angel hosts, sweet love, befriend thee (Lord Francis 1866
Hervey).

MS. missing. Published by Lamborn Cock 1867. Dedicated to the
Hon. Spencer G. Lyttelton.

8. Sleep my love 1867

MS: Bod.MS.Mus.b.20.f. (fols 125-181) 31. Fair copy dated December
16th, 1867, Oxford.

9. Dainty Form 1868

MS: Bod.MS.Mus.b.20.f. (fols 125-181) 42. Fair copy.

Unpublished

10. Ah woe is me! poor silver wing 1869

MS: Bod.MS.Mus.b.20.f. (fols 125-181) 46. Two complete drafts.
Dated May 24th, 1869.

Unpublished.

11. The River of Life (Lord Pembroke) 1870?

MS: Shulbrede Priory. Fair copy.

Publisher Lamborn Cock 1870

Commentary Dedicated to Lady Maude Herbert.

12. Fairest dreams may be forgotten (Parry) 1870

MS: Bod.MS.Mus.b.20.f. (folis 125-181) 50. Incomplete fair copy.
Bod.MS.Mus.c.328. (folis 33-4). Altered words 'Brightest
dreams may be forgotten'.

Unpublished

13. Not unavailing (Parry) 1872?

MS: Bod.MS.Mus.b.20.f. (folis 125-181) 56. Complete fair copy.

Unpublished

14. Three Songs 1873

MSS missing. Published by Lamborn Cock 1873.

The songs are as follows:

- i) The Poet's Song (Tennyson)
- ii) More fond than Cushat Dove (Barham)
- iii) Music (Shelley)

The first is dedicated to Lady Alexandrina Murray. The second and third to his wife.

15. Two Songs 1873

MS: Bod.MS.Mus.b.20.f. (folis 125-181) 58.

Unpublished

Commentary Composed at Bengeo. The songs are as follows:

- i) An Evening Cloud
- ii) A Shadow

16. Twilight (Lord Pembroke) 1874

MS: Bod.MS.Mus.b.20.f. (fols. 125-181) 62.

Publisher Lamborn Cock 1875

17. A Garland of Old-fashioned Songs 1873-81

MS: Bod.MS.Mus.b.20.f. (fols 125-181) 63. Complete copy of No.3,
and an incomplete draft of No.6. Bod.MS.Mus.f. (fols 46-124)
No.1 in complete drafts.

Publisher Published by Lamborn Cock 1874. Reprinted by Boosey
1880-81.

The songs are as follows:

- i) On a day, alack the day (Shakespeare)
- ii) A spring song (Shakespeare)
- iii) A contrast (Anon)
- iv) Concerning Love (S. Daniel)
- v) A Sea Dirge (Shakespeare)
- vi) Merry Margaret (Skelon)

18. If thou survive my well-contented day (Shakespeare) 1874

MS: Bod.MS.Mus.b.20.f. (fols 125-181) 66. Complete fair copy.

Unpublished

19. Four Shakespeare Sonnets with English and German Words 1873-82

MS: Bod. MS. Mus. b. 20. c. (fol 11-24) Drafts Nos. 1 and 4.

Publisher Stanley Lucas 1887. Reprinted by Augener 1904

Commentary They were composed between 1874 and 1875, under Macfarren. No. 2. underwent considerable recomposition in 1882.

The songs are as follows:

- i) When in disgrace
- ii) Farewell, thou art too dear
- iii) Shall I compare thee to a summer's day?
- iv) When to the sessions of sweet silent thought.

20. Absence ^ahēr my protestation 1881

MS missing. Unpublished.

21. And wilt thou leave me thus 1881

MS: Bod. MS. Mus. b. 20. f. (fol 125-181) 82. Two complete copies.

Unpublished.

Commentary First performed December 1st, 1881 at 12 Orme Square by Anna Williams.

22. My passion you regard with scorn 1881?

MS: Bod. MS. Mus. b. 20. f. (fol 125-181) 83. Complete draft in different versions.

Unpublished

23. I arise from dreams of thee (Shelley)

1883

MS: Bod.MS.Mus.b.20.f. (fols 125-181)90. Complete draft and sketch.

Unpublished

Commentary The song was sketched January 12th, 1876, but not completed until May, 1883.

24. English Lyrics Set I

1881-5

i) My true love hath my heart (Sir Philip Sidney)

MS: RCM.Add.MS.4220. Draft

Bod.MS.Mus.c.128. Complete fair copy.

Commentary First performed by Anna Williams at 12 Orme Square, December 1st, 1881.

ii) Goodnight (Shelley)

MS: RCM.Add.MS.4220. Draft

Bod.MS.Mus.c.128. Fair copy.

New York Public Library. MS.JOF. 73-19.

iii) Where shall the lover rest (Sir Walter Scott)

MS: Bod.MS.Mus.c.128. Sketch of bars 36-51. Draft of bars 1-47. Three complete drafts.

RCM.Add.MS.4258. Orchestrated version for strings, double woodwind, 2 Horns in E flat and 2 Trumpets in B flat.

iv) Willow, willow

MS: Original version in e minor missing.

Bod.MS.Mus.c.128. Version in c minor transposed September 27th, '92.

Publisher Stanley Lucas 1885. Reprinted by Novello. See also Musica Britannica Vol. XLIX. Ed. Bush.

Commentary No.1 was composed in 1881, No.3 in 1883 and No.4 in January, 1885.

25. English Lyrics Set II

1881-5

i) O mistress Mine (Shakespeare)

MS: Shulbrede Priory. Fair copy.

ii) Take, O take those lips away (Shakespeare)

MS: Bod.MS.Mus.c.128. Two drafts and one fair copy

Commentary First performed by Anna Williams at 12 Orme Square,
December 1st, 1881,

iii) No longer mourn for me (Shakespeare)

MS: Bod.MS.Mus.c.128. Two drafts and one fair copy

iv) Blow, blow, thou winter wind (Shakespeare)

MS: Shulbrede Priory. Complete draft.

v) When icicles hang by the wall (Shakespeare)

MS: Bod.MS.Mus.c.128. Fair copy.

Publisher Stanley Lucas 1886. Reprinted by Novello.

Commentary No.4. composed in January, 1885.

26. The Maid of Elsinore (Harold Boulton)

1891

MS: Bod.MS.Mus.b.20.d. (Fols 25-45) 111. Incomplete draft.

Publisher Leadenhall Press 1891. Reprinted later by Novello.

Commentary Specially composed for Harold Boulton's Album of New
Songs'.

27. Rock-a-bye (song for children) 1893

MS: Bod.MS.Mus.b.20.c. (fol. 11-24) 119. Sketch.

Publisher Novello 1893. Children's Souvenir Song Book.

Commentary Composed for the Columbian Exposition, Chicago, 1893.

28. English Lyrics Set III 1895

i) To Lucasta (Lovelace)

MS: Bod.MS.Mus.c.128. Draft of bars 1-29 complete draft.

ii) If thou would'st ease thine heart (Beddoes)

MS: Bod.MS.Mus.c.128. Draft

iii) To Anthea (Lovelace)

MS missing

iv) Why so pale and wan (Suckling)

MS: Bod.MS.Mus.c.128. Draft in A flat sketch and draft of discarded version in G. Sketch of an orchestrated version for strings, double woodwind and 2 Horns in D. Fair copy in G.

v) Through the Ivory Gate (Sturgis)

MS: Bod.MS.Mus.c.128. Draft. Earlier draft in 3/2, with different music.

vi) Of all the torments (A. Walsh)

MS missing.

Publisher Novello 1895

29. English Lyrics Set IV

1897

i) Thine eyes still shined for me (Emerson)

MS: Bod.MS.Mus.c.128. Fair copy. Shulbrede Priory.
Completed draft.

ii) When lovers meet again (L.E. Mitchell)

MS missing

iii) When we two parted

MS: Shulbrede Priory. Complete fair copy

iv) Weep you no more (Anon)

MS missing

v) There be none of beauty's daughters (Byron)

MS: Bod.MS.Mus.c.128. Draft of bars 25. Sketch of bars 27-40.

vi) Bright Star (Keats)

MS: Bod.MS.Mus.c.128. Draft of bars 1-37 with revisions.
Complete draft.

Publisher Novello 1897

Commentary No.1. was first written in a minor and appeared in an edition of the 'Atalanta' magazine. No.6. was composed in 1885, and was then considerably revised.

30. The North Wind

1899

MS: Bod. MS. Mus. b. 20. f. (fols 125-181) 141. Complete sketch.

Complete draft.

RCM. Add. MS. 4184. Autograph MS. Full Orchestral Score.

Unpublished

Commentary Composed for Ivor Foster and first performed by him at a concert of Parry's music at New Brighton, July 9th, 1899.

31. English Lyrics Set V

1902

i) A stray Nymph of Dian (Sturgis)

MS: Bod.MS.Mus.128. Draft and fair copy.

ii) Proud Maisie (Scott)

MS: Bod.MS.Mus.c.128. Complete draft.

iii) Crabbed age and youth (Shakespeare)

MS: Bod.MS.Mus.c.128. Three complete copies all different.

iv) Lay a garland on my hearse (Beaumont and Fletcher)

MS: Bod.MS.Mus.c.128. Draft and fair copy. Shulbrede Priory sketch.

v) Love and laughter (Arthur Butler)

MS: Bod.MS.Mus.c.128. Incomplete draft. Fair copy (though with some alterations). Shulbrede Priory. Complete draft (about '76 mended a little '82). Also sketches.

vi) A girl to her glass (Sturgis)

MS: Shulbrede Priory. Fair copy

vii) A Welsh lullaby (C.O. Jones)

MS: Bod.MS.Mus.c.128. Fair copy

Publisher Novello 1902

Commentary No.2. was written many years earlier as was No.3. which is dated 1882. No.5. is mentioned in 1876 (Shulbrede Priory).

32. English Lyrics Set VI

1902

i) When comes my Gwen (E.O. Jones)

MS: Bod.MS.Mus.c.128. Sketch of bars 3-21 sketch of bars 41-end. Draft incomplete (voice only 24-41)
RCM.Add.MS.4220. Fair copy bars 1-45. (46-end
Bod.MS.Mus.c.128)

ii) And yet I love her till I die (Anon)

MS: Bod.MS.Mus.c.403. Fair copy
Bod.MS.Mus.c.128. Draft in A flat (bars 1-17 and 31-42).
Complete draft in A flat.

iii) Love is a bable (Anon)

MS: Bod.MS.Mus.c.403. Fair copy
Bod.MS.Mus.c.128. Draft

iv) A lover's garland (A. Perceval Graves)

MS: Bod.MS.Mus.c.128. Complete draft

v) At the hour the long day ends (A.P. Graves)

MS: Shulbrede Priory. Complete fair copy

vi) Under the greenwood tree (Shakespeare)

MS: Bod.MS.Mus.c.403. Fair copy
Bod.MS.Mus.c.128. Sketch of bars 1-27.

Publisher Novello 1902

Commentary Nos. 2,3 and 4 were first performed June 1st, 1904 by Harry Plunket-Greene at a concert with the Magpie Madrigal Society.

33. Newfoundland (Sir Cavendish Boyle) 1904

MS: Bod.MS.Mus.b.20.d. (fols 25-45) 158. Fair copy (dated April 15th, 1904)

Publisher Novello 1904

Commentary Composed for Sir Cavendish Boyle in 1904 to the words of the Newfoundland National Song. Two tunes were written, the second was published.

34. Fear no more the heat of the sun (Shakespeare) 1905

MS: Bod.MS.Mus.b.20.d. (fols 29-45) 162.

Publisher Ditson Co. U.S.A. 1905

Commentary Composed for an album of Shakespeare songs edited by Charles Vincent.

35. Praise God in his holiness 1906

MS: Bod.MS.Mus.b.20.e. (fols 46-124) 164. Sketch

Unpublished

Commentary First performed at Hurstbourne, May 19th, 1906 by Harry Plunkett-Greene.

36. Von edler Art (Nuremberg Song Book 1549) 1900-06
(trans. Paul England)

MS: Boosey 1906

Commentary First performed by Harry Plunkett-Greene at a concert with the Magpie Madrigal Society, May 30th, 1900.

37. English Lyrics Set VII

1907

i) On a time the amorous Silvy (Anon)

MS: Bod.MS.Mus.c.403. Fair copy.

Bod.MS.Mus.c.128. Sketch of bars 4-63
Draft of bars 1-24 and 62-66.

ii) Follow a shadow (Ben Jonson)

MS: Shulbrede Priory. Sketch

iii) Ye little birds that sit and sing (Heywood)

MS: Bod.MS.Mus.c.403. Fair copy

iv) O never say that I was false of heart (Shakespeare)

MS: Bod.MS.Mus.c.403. Fair copy.

Shulbrede Priory. Complete draft.

v) Julia (Herrick)

MS: Bod.MS.Mus.c.403. Fair copy

vi) Sleep (Sturgis)

MS: Shulbrede Priory. Sketches.

Bod.MS.Mus.c.128. Sketch of a totally different song.
Bod.MS.Mus.c.403. Fair copy

Publisher Novello 1907

38. English Lyrics Set VIII

1904-7

i) Whence (Sturgis)

MS: Bod. MS. Mus. c. 128. Draft.

ii) Nightfall in Winter (L. E. Mitchell)

MS: Bod. MS. Mus. c. 128. Two drafts in f minor. Shulbrede Priory. Fair copy.

iii) Marian

MS: Bod. MS. Mus. c. 128. Complete draft. Incomplete draft.

iv) Dirge in the woods (Meredith)

MS: Bod. MS. Mus. c. 128. Rough draft.

v) Looking backward (Sturgis)

MS: Bod. MS. Mus. c. 128. Draft

Shulbrede Priory. Sketch

vi) Grapes (Sturgis)

MS: Bod. MS. Mus. c. 128. Draft

RCM. Add. MS. 4263. Set of parts in the hand of copyist of an orchestration of this song for strings, double woodwind and 2 Horns in F.

Publisher Novello 1907

Commentary No. 2. was first performed by Harry Plunkett-Greene, 1st June, 1904, at a Magpie Madrigal Society Concert.

39. The Laird of Cockpen (Lady Nairn) 1906

MS: Bod.MS.Mus.b.20.c. (fols 11-24) 171. Sketch. Shulbrede Priory. Complete fair copy.

Publisher Novello 1907

Commentary First performed by Harry Plunket-Greene at a recital November 30th, 1906

40. English Lyrics Set IX (All words by Mary Coleridge) 1909

i) Three aspects

MS: Bod.MS.Mus.c.128. Complete draft and fair copy

ii) A Fairy Town

MS: Bod.MS.Mus.c.128. Sketch, incomplete draft. Fair copy. Shulbrede Priory. Two pages of sketches.

iii) The Witches' Wood

MS: Bod.MS.Mus.128. Sketch incomplete draft. Fair copy. Shulbrede Priory. Complete draft. Four pages of sketches.

iv) Whether I live

MS: Bod.MS.Mus.c.128. Fair copy with one or two revisions.

v) Armida's garden

MS: Bod.MS.Mus.c. 128. Draft and Fair copy. the draft is dated 'written in my cabin on the Japan' - March 1908. revised Rusty, April 12'.

vi) The Maiden

MS: Bod.MS.Mus.c.128. Sketch and complete draft.

vii) There

MS: Bod.MS.Mus.c.128. Fair copy.

Publisher Novello 1909

Commentary Dedicated to Arthur Duke Coleridge.

41. English Lyrics Set X

1909

i) A Birthday (Christina Rosetti)

MS: Bod.MS.Mus.c.129. Eight pages of miscellaneous sketches.
Draft. Second draft. Shulbrede Priory. Many pages of sketches

ii) Gone were but the winter cold (Allan Cunningham)
(Titled: The Spring of the year)

MS: Bod.MS.Mus.c.129. Draft in c sharp minor. Second draft in c sharp minor. Fair copy in c minor

iii) A moment of farewell (Sturgis)

MS: Shulbrede Priory. Complete fair copy

iv) The Child and the Twilight (L.E. Mitchell)

MS: Bod.MS.Mus.c.129. Complete rough draft. Shulbrede Priory. Complete fair copy and one extra page of draft.

v) From a city window (L.E. Mitchell)

MS: Bod.MS.Mus.c.129. Rough draft incomplete. Second draft with revisions. Fair copy.

vi) One silent night of late (Herrick)

MS: Bod.MS.Mus.c.129. Rough draft and sketches. Incomplete fair copy and sketches. Shulbrede Priory. Fair copy.

Publisher Novello 1918

Commentary First performed at the Bechstein Hall (now the Wigmore Hall) by Agnes Nicholls, November 16th 1909. No.1 was not included in the recital by Agnes Nicholls. In its place she sang O world, O life, O time (see Set XIII). When Novello decided to publish the set, Parry asked her to choose between the two songs for No.1. and A Birthday prevailed. The set is dedicated to Agnes Hamilton Harty.

42. English Lyrics Set XI

Various dates.

Mainly 1912

i) One golden link, unbroken (J. Chatterton)

MS: Bod.MS.Mus.c.129. Rough draft. Two more complete drafts and one fair copy.

ii) What part of dread eternity (Parry?)

MS: Bod.MS.Mus.c.129.129. Complete rough draft.

iii) The Spirit of the Spring (A.P. Graves)

MS: Bod.MS.Mus.c.129. Sketches. Two incomplete drafts, Shulbrede Priory. Complete fair copy.

iv) The Blackbird (A.P. Graves)

MS: Shulbrede Priory. Many Sketches.

v) The faithful lover (A.P. Graves)

MS: Bod.MS.Mus.c.129. Complete rough draft. Complete draft.

vi) If I might ride on puissant wing (Sturgis)

MS: Bod.MS.Mus.c.129. Sketch. Complete draft revised October 22nd, 1910.

vii) Why art thou slow (Massinger)

MS: Bod.MS.Mus.c.129. Five pages of miscellaneous sketches.
Draft in e minor bars 1-19 and 26-end.

viii) She is my love (A.P. Graves)

MS: Shulbrede Priory. Complete fair copy

Publisher Novello 1920

Commentary Nos.4,6, 7 and 8 were composed in 1912. See commentary for Set XII for further details.

43. English Lyrics Set XII Various dates.
Some very early.

i) When the dew is falling (J. Chatterton)

MS: Bod.MS.Mus.c.129. Draft

ii) To blossoms (Herrick)

MS: Bod.MS.Mus.c.129. Two very rough drafts. Two drafts close to final version.

iii) Rosaline (Lodge)

MS: Bod.MS.Mus.c.129. Draft including additional verse.
Shulbrede Priory. Complete fair copy.

iv) When the sun's great orb (Warner)

MS: Bod.MS.Mus.c.129. Complete rough draft. Another
complete rough draft. Fair copy (with alterations added)
entitled 'Resurrection'.

v) Dream Pedlary (Beddoes)

MS: Bod.MS.Mus.c.129. Sketch of bars 1-21. Sketch of bars 21-
40. Sketch of bars 1-36. Sketch of bars 1-10 and 20-end.
Two complete drafts.

vi) O world, O life, O time (Shelley)

MS: Bod.MS.Mus.c.129. Many sketches and rough drafts. One
complete draft. Fair copy. Also early attempt
'dedicated to Alice Liddell Op. 14' in f sharp minor.
Fair copy, c. 1870 Oxford.

vii) The sound of hidden music (J. Chatterton)

MS: Bod. MS. Mus. c.129. Sketches and complete rough draft.

Dated February 27th, 1918 (the composer's last birthday).

Publisher Novello 1920

Commentary Parry had many attempts at the poem of No.1. Versions are mentioned (diary) in 1877, 1879 and 1881. These were all discarded. Only in 1917 did he feel satisfied that he had solved the metrical problem.

Both sets XI and XII were published posthumously at the request of the composer's executors. Emily Daymond states that there were many indications amongst the composer's papers that he intended to publish two further sets. The songs were selected by Emily Daymond, Harry Plunkett-Greene and Charles Wood.

44. Unpublished Songs

Bod. MS. Mus. b. 20. e. (fols 46-124). Contains many unpublished songs in both complete and incomplete drafts:

I wandered by the brookside Incomplete draft
Love the tyrant of my heart Incomplete draft
Fain would I love but that I fear Sketch
Miss Agnes had two or three dolls Almost complete
O stream descending to the sea Two incomplete drafts
Pack clouds away, and welcome day Complete drafts
She dwelt among them Incomplete drafts
She thought of heaven's high wall Complete draft
Tender Queen of the hours of rest Sketch
The Assyrian came down like the wolf on the fold Incomplete draft
The day of life Complete draft
The moon has cast her soft pale light Incomplete draft
The golden sun Sketches
Tired are mine eyes of the world Two complete drafts and incomplete
sketch.
Vergiss mein nicht Incomplete draft
Weep not over poet's wrong Complete draft
Weep no more, nor sigh, nor frown Sketches
What pity from heavens above Incomplete draft
When I was a maid nor of lovers afraid Incomplete and complete draft
Weary lay the long road Incomplete draft
Ye flowery banks of Doon Complete draft.

Shulbrede Priory also has sketches of two incomplete songs:

I said in my heart
And terrors shall be by way

RCM.Add.MS.4058 contains autograph of undated song

The light of evening findeth not

N : ARRANGEMENTS AND COPIES

1. Arrangement of Suite in e minor by William Boyce 1892
For String Orchestra

Publisher Joseph Williams 1892

Commentary First performed by Lady Radnor's String Orchestra June 29th, 1894.

2. Copy of Brahms's Serenade in A Op.16

MS: Bod.MS.Mus.b.28. Complete fair copy in the composer's hand, copied Mount Merrion (Ireland) 1874.

3. Soul of the World (Henry Purcell) with additional orchestration by Parry.

MS: RCM.Add.MS.4215. date unknown

O : BOOKS

1. Studies of the Great Composers (George Routledge & Sons Ltd)

(11 Composers: Palestrina, Handel, J.S. Bach, Haydn, Mozart, Beethoven, Weber, Schubert, Mendelssohn, Schumann, and Wagner)

These studies first appeared as a series of articles in Every Girl's Magazine.

MS: Shulbrede Priory : Draft and sketches.

2. The Art of Music (Kegan Paul, Trench, Trubner & Co. Ltd 1893)

MS: Bod. MS. Mus. d. 223. 224 leaves. Drafts

This publication was later enlarged and republished in 1896 as The Evolution of the Art of Music

3. Summary of Music History (Novello Ewer & Co. 1893)

(Full title : Summary of the history and development of mediaeval and modern European music)

MS: Shulbrede Priory 2nd Edition 1904.

4. The Music of the Seventeenth Century - Oxford History of Music III
(Oxford University Press 1902)

MS: Shulbrede Priory. (Also the deed from OUP to undertake the work)

5. Johann Sebastian Bach (G. Putnam's Sons 1909)

MS: Shulbrede Priory. Complete draft (2. Vols.) for publication

6. Style in Musical Art (Macmillan & Co. Ltd 1911)

Collection in revised and enlarged form of lectures given while Professor at Oxford University. MSS. of these lectures can be found in drafts at Shulbrede Priory.

Also illustrations for Oxford lectures Bod. MS. Mus. c. 74

MS: Shulbrede Priory (2. Vols.)

7. College Addresses (Macmillan & Co Ltd. 1920)

Edited with a recollection of the author by H. C. Colles.

MS: Drafts contained in Notebooks, Shulbrede Priory.

P : ARTICLES AND ESSAYS

Articles for A DICTIONARY OF MUSIC AND MUSICIANS (A.D. 1450-1889)

Edited by Sir George Grove DCL (Macmillan & Co. 1890)

In 1875 Parry began contributing to the Dictionary. In the November he agreed to assist Grove as sub-editor.

The articles are as follows:

Arrangement; Bass; Basso continuo; Basso ostinato; Beats; Benedicite; Benedictus; Cadence; Cadenza; Cantata; Cantate Domino; Canticle; Cantoris; Chamber Music; Chladni; Chorale; Chord; Chromatic; Classical; Close; Coda; Codetta; Comma; Communion Service; Compass; Composition; Concord; Consecutive; Consonance; Construction; Contrapuntal; Contrary Motion; Countersubject; Credo; Creed; Day A.; Decani; Degree; Deus Misereatur; Development; Diapason; Diatonic; Diesis; Diminished Intervals; Diminution; Discord; Dissonance; Dominant; Fantasia; Fermata; Fifth; Figure; Figured Bass; Form; Fourth; French Sixth; Fundamental Bass; German Sixth; Gloria; Ground Bass; Harmony; Imperfect Cadence; Interrupted Cadence; Interval; Introduction; Italian Sixth; Jubilate; Key; Kirchen Cantaten; Leading Note; Leitmotif; License; Liedform; Lyric; Major; Measure; Melody; Minor; Mixed Cadence; Modulation; Motion; Natural; Neapolitan Sixth; Ninth; Octave; Passage; Passing Notes; Percussion; Perfect; Period; Phrase; Plagal Cadence; Preparation; Progression; Relation; Resolution; Retardation; Root; Second; Sequence; Seventh; Sixth; Sonata; Sonatina; Subdominant; Submediant; Suite; Supertonic; Suspension; Symphony; Third; Tonality; Transition; Triad; Tune; Unison; Variations; Working-out; Alberti Bass; Dance Rhythm; Episodes; Exposition; Harmony Metamorphosis.

Instinct and Character Essay

Begun in c.1915. Unpublished. Foreword by Arthur Ponsonby

MS: British Library

Bodleian.MS.Eng.Misc.d.115 (41704)

RCM.Add.MS.4050

Shulbrede Priory - also drafts.

A Lecture on the Science of Sound
(Town Hall, Chertsey, September 7th, 1875)

MS: Shulbrede Priory

An Inaugural Lecture Style in Musical Art.
Delivered at Oxford, March 7th, 1900.

Q : LETTERS, NOTEBOOKS, DIARIES

Parry kept diaries from his school days at Eton in 1864 until 1918 (the last entry is 7th September - he died 7th October). With the exception of 1887 which has not yet been found, all the diaries are housed at Shulbrede Priory. Also at Shulbrede are drafts of his scholarly works (see Section M & N) and many notebooks containing drafts for RCM lectures and addreses, and for lectures at Oxford University.

Letters and other MSS

RCM.Add.MS.4764. Letters

RCM.Add.MS.4305-4338. College lectures

RCM.Add.MS.4812-3. College lectures

Bod.MS.Eng.Letters.e.117. 103 letters to Edward Dannreuther

Bod.MS.Eng.Letters.c.2. fol 113. Letter to Una Taylor (librettist of
Guinevere) 1886

Bod.MS.Eng.Letters.Misc.c.453. (fols 127-8) Letter to A.K. Butterworth
1918 (Father of George
Butterworth)

Bod.MS.Gilbert Murray.37. (fols 3-4). Letter to Ernest Walker 1918.

Bod.MS.Dep.Bridges.54. (fols 87-8). Letter to Robert Bridges.

Bod.MS.Simon.53. (fols 49-50) Letter to Lord Simon.

Bod.MS.Eng.Letters.e.197. (fols 46-59) 5 letters to Sir John Stainer,
1889-93.

Bod.MS.Mus.c.74. Illustrations to Oxford Lectures.

British Library. Loan 48:13/26 Letters to the Philharmonic Society

British Library.MS.41570. MS. of Parry's analysis of Beyond these Voices dated August 14th, 1908.

British Library. Add.MS.42233. letters to Edward Speyer.

British Library. Add.Egerton.MS.3305. Letters to Percy Pitt.

British Library. Egerton MS. 3090. Letter about the performance of the
Agamemnon.

Edinburgh University Library.

Reid Music Library. 2 letters to Donald Tovey 1903 and 1916.

University of Leeds.

The Brotherton Library. Herbert Thompson Papers. MS 361.

No.185 22nd October 1893

No.186 28th May 1898

No.187 2nd November 1899

No.188 6th March 1911

No.189 10th September 1911

No.190 16th May 1918

Cambridge University Library. 75 letters to F.J.H. Jenkinson (King's College) 1883-1906. 11 letters to Sedley Taylor 1887-98.

Add.MS.6218.114

MS.6463.294

MS.6259.143

MS.4403.297

MS.6259.125; 126; 141; 142; 144; 151; 155-159

Add.MS.6463. 290; 292-94; 297; 300; 312-16; 319; 326;
333; 339; 343; 350; 352; 355; 356; 361;
371; 383; 390; 406 435; 456; 490; 528;
661; 868; 942; 997 1028; 1057; 1123; 1127;
1251; 1256; 1329; 1454; 1467; 1477; 1768; 1770;
1954; 1970; 1974; 1988; 2085; 2641; 2778; 2780;
3122; 3745; 3889; 4124; 4229; 4623; 5518; 5595;
6072; 6190; 1252; 2088;

⁷⁴ P
Add.MS.4781.7-8

Trinity College, Cambridge.

Wren Library.

1 letter MS.R.2.48. With MS. of Blest Pair of Sirens. Letter to Stanford (Feb.28, 1891) offering MS. to Trinity College. Also letter from Stanford to Master conveying Parry's wishes.

The Fitzwilliam Museum Cambridge

6 autograph letters, signed, to E.J. Dent, all written from the RCM and dated 25. 1.1904

11. 2.1904

1. 3.1904

3. 3.1904

22.11.1904

23.10.1904

1 letter to Sir George Grove from 24, Upper Phillimore Place, dated 10.5.1878. (about Dutch composer Van Gheyn)

19 letters to W. Barclay Squire:

28. 4.1887; Rustington, Worthing

30.10.1887; Rusty

15.11.1887; 17, Kensington Square, W.

18.11.1887; Rustington

19. 8.1888; Rustington

28. 8.1888; 32, Augustus Road, Edgbaston; mentions Judith

22. 9.1888; Knight's Croft, Rustington

15. 8.1889; Hotel de Rome, Venice

20. 5.1891; 17, Kensington Square

7. 8.1892; Knight's Croft, Rustington

1. 1.1894; Wilton House, Salisbury

13. 1.1894; 17, Kensington Square

30. 4.1902; Highnam Court, Gloucester

20. 9.1910; Knight's Croft, Rustington

20.10.1913; RCM

10. 1.1916; RCM

28. 1.1916; RCM
13.10.1917; Knight's Croft, Rustington
[No date] ; 14, Albert Place, Kensington, W.

Hereford and Worcester County Records Office (Worcester)

29 letters to Elgar. 5247. Ref.705.445. Parcel 8

Elgar Birthplace, Lower Broadheath, Worcester.

1 letter to Elgar (now transferred to H&W. Record Offices)

Royal Academy of Music, Eyers Collection.

F. 1890.XII.4. 17, Kensington Square. To J.P. Baker
B. 1904.V.12. RCM. To Mr Eyers
B. 1908.VII.3. RCM. To Mr & Mrs Eyers

Det kongelige Bibliotek (The Royal Library)
Kobenhavn, Denmark

Handschriftafdelingen. Ny kgl.S.2339,2
5.8.1898. to L. Tuxen.

University of Bristol Library Archives

DM 47 Letters to Philip Napier Miles

| | |
|----------------------------|------------|
| RCM, London | 23. 7.1890 |
| Hagley Hall, Stourbridge | 9. 9.1890 |
| 17, Kensington Sq. London | 2.11.1890 |
| 17, Kensington Sq. London | 19.11.1890 |
| 17, Kensington Sq. London | 21.11.1890 |
| Knight's Croft, Rustington | 25. 5.1891 |
| 17, Kensington Sq. London | 10. 1.1892 |
| 17, Kensington Sq. London | 27. 6.1892 |
| Knight's Croft, Rustington | 21. 4.1892 |
| 17, Kensington Sq. London | 24. 6.1892 |
| 17, Kensington Sq. London | 18.12.1892 |

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|----------------------------|-----------------------|
| 17, Kensington Sq. London | 16. 2.1893 |
| Knight's Croft, Rustington | 21. 9.1893 |
| Knight's Croft, Rustington | 15.10.1893 |
| 17, Kensington Sq. London | 4. 2.1894 |
| Highnam Court, Gloucester | 11 or 12. 3.1894 |
| 17, Kensington Sq. London | 15. 3.1894 (Postcard) |
| Knight's Croft, Rustington | 2. 4.1894 |
| Knight's Croft, Rustington | 27. 4.1894 |
| Wilton House, Salisbury | 10. 5.1894 |
| Knight's Croft, Rustington | 12. 8.1984 |
| Knight's Croft, Rustington | 15. 8.1984 |
| Knight's Croft, Rustington | 20.10.1984 |
| RCM, London | 10. 7.1895 |
| RCM, London | 20. 1.1896 |
| RCM, London | 10. 3.1896 |
| RCM, London | 8.10.1896 |
| RCM, London | 30. 6.1896 |
| Knight's Croft, Rustington | 5. 7.1898 |
| Highnam Court, Gloucester | 23.12.1899 |
| RCM, London | 3. 4.1900 |
| Knight's Croft, Rustington | 16. 4.1900 |
| RCM, London | 5. 5.1900 |
| Highnam Court, Gloucester | 28.12.1900 |
| RCM, London | 11. 2.1901 |
| RCM, London | 1. 7.1901 |
| RCM, London | 3. 7.1901 |
| RCM, London | 18.11.1902 |
| RCM, London | 21.11.1902 |
| RCM, London | 5.12.1902 |
| 17, Kensington Sq. London | 22. 2.1903 |
| RCM, London | 26. 2.1903 |
| RCM, London | 6. 3.1903 |
| RCM, London | 16. 3.1903 |
| Highnam Court, Gloucester | 16. 4.1903 |
| RCM, London | 17. 7.1903 |
| Highnam Court, Gloucester | 19.12.1904 |
| Highnam Court, Gloucester | 27.12.1904 |
| Knight's Croft, Rustington | 7. 5.1905 |
| RCM, London | 28. 6.1905 |

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|-----------------------------|------------|
| RCM, London | 3. 7.1905 |
| RCM, London | 4. 1.1906 |
| RCM, London | 24. 3.1906 |
| Highnam Court, Gloucester | 24. 4.1906 |
| RCM, London | 24. 7.1906 |
| R.T.Y.C. Humber, Portishead | 18. 5.1906 |
| RCM, London | 9.12.1907 |
| RCM, London | 4. 3.1910 |
| RCM, London | 14. 3.1910 |
| RCM, London | 26.10.1910 |
| RCM, London | 1.12.1910 |
| RCM, London | 17. 2.1911 |
| RCM, London | 6. 3.1911 |
| 17, Kensington Sq. London | 29. 4.1911 |
| RCM, London | 27.11.1911 |
| Knight's Croft, Rustington | 30. 4.1912 |
| RCM, London | 30. 5.1912 |
| RCM, London | 25.11.1912 |
| RCM, London | 23. 1.1913 |
| RCM, London | 4. 9.1913 |
| RCM, London | 6.11.1913 |
| RCM, London | 27.11.1913 |
| RCM, London | 19. 2.1914 |
| RCM, London | 18. 2.1915 |
| RCM, London | 4. 3.1915 |
| RCM, London | 1. 4.1916 |
| Knight's Croft, Rustington | 2. 1.1917 |
| Knight's Croft, Rustington | 5. 8.1918 |
| Knight's Croft, Rustington | 11. 9.1918 |
| 17, Kensington Sq. London | 2. 1.[?] |

DM 56 To Napier Miles

| | |
|----------------------------|------------|
| 17, Kensington Sq. London | 22.12.1894 |
| RCM, London | 28. 5.1895 |
| RCM, London | 5. 8.1901 |
| Knight's Croft, Rustington | 28. 8.1901 |

DM 433 To William Arnold Barter

Letters dated 17.3.1910

20.4.1910

Letters - Shulbrede Priory

To Parry from:

| | |
|-------------------|--|
| A.L. Ainger | 7. 5.1914 (with accompanying letter from Parry 14. 5.1914) |
| Martin Akerman | 27. 5.1918 |
| A. Percy Alderson | 9. 9.1906 |
| A. Percy Alderson | 25. 8.1906 |
| A. Percy Alderson | 24.11.1912 |
| Richard Aldrich | 22. 6.1900 |
| Hugh P. Allen | 4 letters undated |
| F.M. Alleyne | 4.10.1891 |
| George Alimond | 3. 2.1899 |
| E.F. Arbor | 28. 4.1916 |
| E.F. Arbor | 26. 6.1918 |
| Andrew Armstrong | 4. 8.1907 |
| Geo H. Barnes | 23. 3.1910 |
| Gertrude Bacon | 22.12.? |
| Cyril Bailey | 12.11.1912 |
| Cyril Bailey | 21. 7.1913 |
| Cyril Bailey | 28. 8.1913 |
| Cyril Bailey | 14. 1.1914 |
| Lord Balcaner | 10. 3.1905 |
| Granville Baker | 29.10.1909 |
| Joseph Barnby | 21. 5.1872 |
| W.A. Barratt | 17. 7.1898 |
| E. Bellasis | 31. 3.1887 |
| M. Bellows | 8. 5.1915 |
| A. Benson | 6. 2.1900 |
| A. Benson | 22. 2.1901 |
| A. Benson | 13. 6.1901 |
| A. Benson | 14.12.1901 |
| A. Benson | 29. 6.1902 |
| Frank Benson | undated |

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|---------------------------|---------------------------------|
| R.H. Benson | 1. 1.1898 |
| G.H. Betjemann | 7.12.1912 |
| W.E. Bigge | 27. 6.1913 |
| W.E. Bigge | 3. 9.1913 |
| W.E. Bigge | 19. 9.1913 |
| W.E. Bigge | 3.12.1913 |
| Breitkopf und Härtel | 3. 9.1877 |
| Breitkopf und Härtel | 28. 8.1877 |
| Breitkopf und Härtel | 2.11.1877 |
| A. Herbert Brewer | 6. 7.1898 |
| Frances Brind | 10.11.1909 |
| W. Broadwood | 22. 4.? |
| W. Broadwood | Friday |
| W. Broadwood | 14. 7.? |
| W. Broadwood | 21. 4.? |
| W. Broadwood | 30. 6.? |
| Georgiana Burn Jones | 24. 6.1898 |
| Phil Burn Jones | 22. 8.1889 |
| Phil Burn Jones | 11.10.1893 |
| Phil Burn Jones | 3. 1.1918 |
| Arthur Butler | 9. 4.1879 |
| Winifred Byng | 26.11.1889 |
| H.H. Candys | 25.12.1900 |
| Katherine Carmarthen | Undated |
| R. D'Oyly Carte | 18. 6.1890 |
| Edward Chadfield | 20. 7.1898 |
| Edith M. Clinton Baker | 24. 5.1898 and reply from Parry |
| Lambourn Cock (publisher) | 8. 4.1874 |
| John Congleton | 31.10.1910 |
| H. Cowdell | 27.10.1903 |
| H. Cowdell | 10. 7.1914 |
| F. Warre Cornish | 12. 5.1891 |
| F. Warre Cornish | 20. 5.1892 |
| F. Warre Cornish | 18. 2.1898 |
| F. Corder | 11. 5.1880 |
| Edward Dannreuther | 8.11.1873 |
| Edward Dannreuther | 21. 4.1876 |
| Edward Dannreuther | 4. 9.1887 |
| Edward Dannreuther | 14. 2.1898 |
| Edward Dannreuther | Undated |

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|----------------------|--------------------|
| D. Frangcon Davies | 2. 1.1901 |
| D. Frangcon Davies | 19. 9.1906 |
| H. W. Davies | 28. 7.1913 |
| Emily Daymond | 5. 1.1906 |
| Emily Daymond | 27. 2.1906 |
| Emily Daymond | 10. 8.1909 |
| Emily Daymond | 27.12.1909 |
| Emily Daymond | 20. 4.1910 |
| Emily Daymond | 29. 7.1910 |
| Emily Daymond | 7. 8.1910 |
| Emily Daymond | 9. 8.1910 |
| Emily Daymond | 16. 8.1910 |
| Emily Daymond | 25. 7.? |
| Emily Daymond | 6.10.? |
| Emily Daymond | Undated (Postcard) |
| G.L. Elvey | 3. 8.1865 |
| N. Elwes | 29. 8.1902 |
| Lewis M. Farnell | 1. 6.? |
| A.G. Ferard | 19.10.1906 |
| Sir James Frazer | 13. 6.1916 |
| A. Fry | 21. 4.? |
| John Galsworthy | 20. 7.1911 |
| Dan Godfrey | 2. 3.1901 |
| R.W. Goodall | 25.10.1913 |
| A.P. Graves | 18. 1.1912 |
| Charles L. Graves | 4. 8.1888 |
| Charles L. Graves | 12. 9.1892 |
| Charles L. Graves | 13. 9.1901 |
| Charles L. Graves | 2. 9.1910 |
| Alan Gray | 16. 7.1916 |
| Harry Plunket Greene | 20. 4.1909 |
| Harry Plunket Greene | 10. 3.1896 |
| George Grove | 14. 7.1875 |
| George Grove | 8. 8.1876 |
| George Grove | 29. 4.1876 |
| George Grove | 30.12.1882 |
| George Grove | 18. 3.1886 |
| George Grove | 24. 5.1886 |
| George Grove | 3. 6.1889 |
| George Grove | 14. 1.1893 |

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|-----------------------|--------------------|
| George Grove | 26. 9.1893 |
| George Grove | 5. 2.? |
| George Grove | 5. 3.? |
| George Grove | 18. 4.? |
| George Grove | 16. 7.? |
| George Grove | 21. 7.? |
| George Grove | 25. 7.? |
| George Grove | 4. 8.? |
| George Grove | 9. 8.? |
| George Grove | 29. 8.? |
| George Grove | 30. 8.? |
| George Grove | 3. 9.? |
| George Grove | 12.10.? |
| George Grove | 13.10.? |
| George Grove | 26.10.? |
| George Grove | 21.11.? |
| George Grove | 5.12.? |
| George Grove | 15 letters undated |
| E. Guerini | 21.10.1884 |
| E. Guerini | 26.11.1886 |
| W. H. Hadow | 15. 3.? |
| W. H. Hadow | 19. 6.1918 |
| William Hannan | 12. 2.1895 |
| William Hannan | 6.10.1896 |
| William Hannan | 2.11.1896 |
| William Hannan | 2.12.1896 |
| William Hannan | 13. 9.1898 |
| William Hannan | 14. 6.1899 |
| John Harvey | 17.12.1900 |
| Basil Harwood | 7. 6.1915 |
| Walter Headlam | 21.11.1902 |
| ? Heathcote | 21. 8.1889 |
| G. Henschel | 23.10.1890 |
| G. Henschel | 21. 5.1909 |
| G. Henschel | 11. 9.1909 |
| J. Harold Henry | 2.10.1896 |
| J. Hereford (Bishop) | 21.10.1913 |
| J. Hereford | 25.11.1913 |
| Frederick A.J. Hervey | 26.11.1894 |
| F. Hervey | 25.11.1894 |



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|-----------------------|---|
| Max Heymann | 18. 9.1903 |
| E. F. Horner | 28. 7.1916 |
| Maures Horner | 15.10.1896 |
| H. W. House | 1880 undated (though shortly after performance of Piano Concerto) |
| Arthur W. Hutton | 1.11.1900 |
| Arthur W. Hutton | 22. 6.1904 |
| John Ivimey | 13.11.1916 |
| J. Sutherland Jackson | 10. 3.1903 |
| W. W. Jackson | 16. 6.1913 |
| A. Jaeger | 25. 9.1896 |
| A. Jaeger | 20. 4.1903 |
| A. Jaeger | 13. 5.1903 |
| A. Jaeger | 15. 5.1903 |
| A. Jaeger | 11. 6.1904 |
| A. Jaeger | 6. 7.1904 |
| A. Jaeger | 23.11.1904 |
| A. Jaeger | 26.11.1904 |
| A. Jaeger | 7.12.1904 |
| A. Jaeger | 20. 3.1905 |
| A. Jaeger | 27. 6.1905 |
| A. Jaeger | ? . 2.1906 |
| A. Jaeger | 6. 5.1906 |
| A. Jaeger | 27. 9.1906 |
| A. Jaeger | 2.11.1906 |
| A. Jaeger | 11. 3.1907 |
| A. Jaeger | 2.11.1907 |
| A. Jaeger | 23.11.1904 |
| A. Jaeger | 20. 5.1908 |
| A. Jaeger | 29. 8.1908 |
| A. Jaeger | 12.10.1908 |
| Mrs A. Jaeger | 18. 5.1909 |
| Mrs A. Jaeger | 19. 5.1909 (on Jaeger's death) |
| F. Jenkinson | 4. 7.1888 |
| F. Jenkinson | 6. 7.1888 |
| F. Jenkinson | 29. 3.1890 |
| F. Jenkinson | 19. 1.1899 |
| E. O. Jones | 27. 1.1902 |
| G. H. Kitchin | 4. 2.1914 |
| Lord Knollys | 9. 1.1907 |

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|-----------------------------|------------|
| Theodore Lawson | 30.10.1896 |
| F. Leighton | 6. 7.1895 |
| G.M. Liddell | 26. 7.1913 |
| Arthur Littleton | 17. 8.1916 |
| C.H. Lloyd | 30. 9.1908 |
| C.H. Lloyd | 8.11.1908 |
| C.H. Lloyd | 31. 7.1910 |
| C.H. Lloyd | 16. 8.1910 |
| C.H. Lloyd | 7. 7.1912 |
| C.H. Lloyd | 21. 7.1912 |
| C.H. Lloyd | 10.11.1913 |
| C.H. Lloyd | 13. 6.1915 |
| A. Lucy | 5. 8.? |
| F. Ludlow | 29. 8.1907 |
| S. Lushington | 28. 8.1886 |
| S. Lushington | 2. 9.1886 |
| Robert Lyttelton | 20. 6.1882 |
| Robert Lyttelton | 29. 7.1915 |
| A. Lyttelton | 10. 2.1907 |
| S. Lyttelton | 5. 7.1913 |
| S. Lyttelton | 22.10.? |
| Charles Maclean | 15. 4.1902 |
| Charles Maclean | 13. 6.1910 |
| A.C. Mackenzie | 14. 6.1898 |
| A.C. Mackenzie | 8. 8.1918 |
| Charles Macpherson | 10.11.1908 |
| G.A. Macfarren | 12. 8.1876 |
| Robert F. McEwen | 20.12.1905 |
| Lewis Majendie | 28. 3.18? |
| Nicholl Manisty | 22. 8.1915 |
| August Manns | 22. 9.1896 |
| August Manns | 25. 9.1896 |
| August Manns | 27. 9.1896 |
| August Manns | 17. 5.1903 |
| Macmillan & Co (publishers) | 23. 8.1875 |
| W.L. Mellersh | 14. 2.1903 |
| Metzler & Co Ltd | 5. 3.1906 |
| S. Midgeley | 23. 4.1880 |
| Napier Miles | 25. 7.1918 |
| Hugh Montgomery | 27. 5.1909 |

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|--------------------|-----------------------|
| R.L. Morant | 27. 3.1899 |
| R.L. Morant | 21.12.1899 |
| R.L. Morant | Undated |
| H. Prescott Mosley | 1. 7.1889 |
| L.C. Mote | 17. 4.1913 |
| K.M. (Kitty Maxse) | 13. 6.? |
| Henry Nicholl | 22. 1.1897 |
| Henry Nicholl | 14. 5.1897 |
| Henry Nicholl | 16. 7.1915 |
| Henry Nicholl | 19. 7.1915 |
| Henry Nicholl | 21. 7.1915 |
| R. Northcott | 20. 9.1907 |
| D. Ogg | 3. 8.1910 |
| Gregory Ould | 5.12.1900 |
| Gregory Ould | 17. 5.1903 |
| Bob Parker | 23. 9.1904 |
| Bob Parker | 26. 2.1906 |
| Walter Parratt | 7. 8.1910 |
| Walter Parratt | 17. 5.1915 (Postcard) |
| Walter Parratt | 11. 2.1918 |
| John Pattinson | 13. 2.1896 |
| George Pembroke | 24. 3.1894 |
| George Pembroke | 27.11.1894 |
| James Pengelly | 12. 9.1899 |
| Nora P. | 8. 4.1918 |
| Arthur H. Peppin | 5. 4.1907 |
| Arthur H. Peppin | 9.11.1908 |
| Isaac Pitman | 9.12.1915 |
| Noel Ponsonby | 18. 7.1917 |
| James Porter | 14. 2.1883 |
| Frank Pownall | 13.10.1889 |
| Frank Pownall | 14. 5.1907 |
| Frank Pownall | 29. 7.1910 |
| G.P. Putnam | 19. 7.1900 |
| G.P. Putnam | 3.12.1901 |
| Harold Rathbone | 12. 5.1908 |
| W.G. Rich | 9. 4.1910 |
| W.B. Richmond | 29. 4.1910 |
| W.B. Richmond | 30.11.1913 |
| W.B. Richmond | 26.12.1915 |
| W.B. Richmond | 29. 2.1916 |

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|---------------------|---------------------------|
| Clara Richmond | 6. 8.? |
| Bruce Richmond | 16. 9.1902 |
| W. Richter | 30. 9.1909 |
| Hans Richter | 22. 5.1887 |
| Hans Richter | 6. 4.1889 |
| G. Riseley | 27.11.1896 |
| L. Robinson | 18. 5.1914 |
| James Roach | 22. 7.1914 |
| W.S. Rockstro | two letters undated |
| Landon Ronald | 14. 2.1910 |
| Landon Ronald | 14. 9.1910 |
| Landon Ronald | 19. 9.1910 |
| Cyril B. Rootham | 3.10.1916 |
| Camille Saint-Saëns | 5. 6.1913 |
| Lord Salisbury | 18. 5.1898 |
| G.A. Seed | 18.11.1899 |
| G.R. Sinclair | 18. 8.1897 |
| G.R. Sinclair | 22.10.1903 |
| G.R. Sinclair | 11.11.1903 |
| G.R. Sinclair | 8. 2.1909 |
| G.R. Sinclair | 17. 2.1909 |
| Ethel Smythe | 21. 2.? |
| Arthur Somervell | 12.12.1888 |
| T.L. Southgate | 10. 2.1893 |
| T.L. Southgate | 28. 4.1898 |
| W. Barclay Squire | 22. 2.1896 |
| W. Barclay Squire | 12.12.1904 |
| W. Barclay Squire | 21. 1.1914 |
| W. Barclay Squire | 27. 6.? |
| L. Pearsall Smith | 13.11.1904 |
| L. Pearsall Smith | 25.11.1904 (page missing) |
| L. Pearsall Smith | 5. 8.1910 |
| L. Pearsall Smith | 19. 8.1913 |
| John Stainer | 14.11.1894 |
| John Stainer | 25.11.1894 |
| John Stainer | 10. 9.1896 |
| John Stainer | 10. 1.1898 |
| John Stainer | 14. 4.1899 |
| John Stainer | 28. 4.1900 |
| John Stainer | 22. 4.? |

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|----------------------|---------------------|
| C.V. Stanford | 4.10.1887 |
| C.V. Stanford | 20.11.1897 |
| C.V. Stanford | 9. 7.1908 |
| Nellie Stansfield | 1.11.1905 |
| Edwin Stephenson | 21. 5.1895 |
| Charles Strachey | 31. 3.1916 |
| Thomas B. Strong | 16. 5.1916 |
| Una Taylor | 7.10.? |
| Theodore S. Tearne | 13.11.1905 |
| C. Sanford Terry | 13. 6.1910 |
| Herbert Thompson | 31.10.1899 |
| Sidney Thompson | 3. 2.1908 |
| Sidney Thompson | 4. 2.1908 |
| Lydia Voller | 13. 5.1917 |
| M. Von Glehn | 1880 undated |
| George Watson | 29. 8.1895 |
| Sophie Weisse | 30. 3.1890 |
| Sophie Weisse | 11. 1.1891 |
| Sophie Weisse | 19. 3.1898 |
| S.S. Wesley | 26.12.1875 |
| John E. West | 29. 9.1908 |
| T. Littleton Wheeler | 20.12.1895 |
| Rev'd L. Wickhams | 23. 5.1916 |
| Henry J. Wood | 4. 7.1913 |
| W. Woollmer | 13. 2.1911 |
| W. Woollmer | six undated letters |

From Robert Bridges to Parry:

20. 2.1894

21.12.1894

16. 5.1896

6. 6.1898

10. 6.1898

28. 9.1898

13.10.1901

29.10.1906

20. 9.1908

9.11.1910

9. 1.1918

2.5.?

6.6.?

17.6.?

11.7.?

19.9.?

6.10.?

28.10.?

One undated letter

From Elgar to Parry:

26.11.1912

27. 5.1903

23. 6.1909

From Norman Shaw to Parry:

8. 5.1880

From Dolmetsch to Parry:

19. 7.1888

From Hallam Tennyson to Parry:

25. 1.1892

Parry to Dolmetsch:

31. 7.1888 Knight's Croft, Rustington

21. 5.1917 RCM

Letters from Parry to George Grove:

24. 1.1895 RCM (P.S. Wilton House, Salisbury)

27. 2.1895 RCM

8. 2.1895 RCM

16. 6.1897 RCM

25. 7.1896 RCM

15. 2.1896 Kensington Sq.

1. 8.1889 Knight's Croft

19.10.1896 RCM

19.12.1895 RCM

24. 9.1896 RCM

18. 2.1899 RCM

6. 7.1899 RCM

23. 1.1899 RCM

8. 3.1899 RCM

6. 3.1899 RCM
21. 3.1899 RCM
25. 3.1899 RCM
19. 6.1899 RCM
31. 5.1897 RCM

From Mary Herbert to Parry:

29. 5.1870
12. 6.1870
16. 3.1870
1. 1.1870
3 undated letters
18. 9.1870

From Parry to Mary Herbert:

14. 9.? Highnam, Gloucester

From Clinton Parry to Hubert Parry:

18. 9.1878
12.10.1874
21. 3.1871
23. 7.1871
25.12.1865
21. 1.1880
1. 7.1880
18. 9.1882

From Noel Parry (son of Clinton Parry):

17. 7.1909
5. 5.1909
25. 9.1908

From Thomas Gambier-Parry (Parry's father):

29. 8.1883

18. 5.1874

20. 2.1883

1. 4.1876

30. 5.?

26. 5.?

7. 1.1873

3.11.1872

30. 6.?

25.12.1879

7. 2.1879

15. 8.1867

Florence Clinton Parry:

26. 6.1871

25. 8.1878

20. 4.?

1. 4.?

10. 9.?

1. 8.?

From Owen Clinton Parry:

25. 1.1885

From Lilian Clinton Parry:

29. 6.?

2 undated letters

Parry to Lady Herbert:

29.12.1871 ?
10. 1.1872 ?
13. 1.1876 7, Cranley Place, S.W.
20.12.1881 Knight's Croft, Rustington
22.12.1881 Knight's Croft, Rustington
23.12.1881 Knight's Croft, Rustington
25.12.1881 Knight's Croft, Rustington
26.12.1881 Knight's Croft, Rustington
18. 6.1882 ?
18. 1.1883 Knight's Croft, Rustington
21. 8.1894 Knight's Croft, Rustington
9.10.1898 Highnam Court, Gloucester
29.12.1900 Highnam Court, Gloucester
8. 6.1903 RCM
15. 5.1907 RCM

From Arthur Ponsonby to Parry:

23. 3.1897
8. 1.1898
2.11.1898
30.12.1898
18. 4.1901
27. 7.1904
20.12.1904
16.11.1905
11. 4.1911
24. 4.1913
18. 6.1917

From Parry to Arthur Ponsonby:

9. 6.1898 RCM

14 letters of Parry to Maude Herbert 1868 - 1874
(before their marriage)

172 letters from Parry to Lady Maude Parry 1874 - 1915

130 letters from Parry to Dorothea Parry (later Ponsonby) 1885 - 1918

122 letters from Dorothea Parry (Ponsonby) to Parry c.1881 onwards
mostly undated with the year.

66 letters from Lady Maude Herbert to Parry 1869 - 1874
(before their marriage)

64 letters from Lady Maude Parry to Parry 1874 onwards
(few letters are dated with the year)

14 letters from Gwen Parry 1890 - 1908

25 letters from Ernest Gambier Parry from 1881 (and draft replies by
Parry)

20 letters from Lady M.E. Herbert to Parry 1869 - 1901

6 letters from Sidney Gambier Parry to Parry 1890 - 1899

2 letters from George Earl of Pembroke:

6. 1.1884

19. 6.1893

Letter from Parry to Ernest Gambier Parry:

28.11.1898

15 letters to Parry from Ernest Gambier Parry 1889 - 1898

1 letter from Parry to Ernest Gambier Parry:

31. 5.1898

14 letters from Parry to Lady Herbert 1871 - 1906