

MUSIC EDITIONS FROM
THE WORKING LIBRARY
OF RALPH VAUGHAN
WILLIAMS 1872-1958

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Ralph Vaughan William was a conductor all his life, from his earliest years as a student, church organist and teacher until shortly before his death when, long retired from active conducting, he gave one last performance of the St Matthew Passion. He was not, of course, a conductor in the star maestro sense that conductors would tower over the 20th Century, yet in an age when personality took precedence over authenticity, his would make its individual mark on both performances of his own music and, to an extent, the music of others. But of course, RVW was not only familiar with the music of others through his work as a conductor, but also through regular concert attendance and study of scores and sheet music, a great deal of which must have ended up in his Regents Terrace music room at the time of his death. The library was organised, we may surmise, by his second wife, Ursula, perhaps assisted by Roy Douglas, perhaps having taken over the task from RVW's late first wife Adeline in Dorking. There is every suggestion that RVW was not, himself, a great organiser, though, in his own way, he seems to have known what he had. And that was a working library of some 60 years accumulation.

At RVW's death the British Library seems to have shown little interest the material at Regents Terrace other than the original finished scores, bequeathed to the library, and the unpublished works and sketches which variously ended up with it at later dates. It was left to Roy Douglas and Ursula to sort out an evidently considerable mass of material, which must have occupied their attention at the expense of the rest. The working library was thus left for others to pick over, or rather perhaps to share out, at Ursula's discretion. Part of the collection at the University of York bears witness to a favourite pupil of the composer being gifted a considerable portion; Christopher Finzi, son of RVW as well Ursula's friend the late Gerald Finzi, though never a pupil, was another. The young man's career as a conductor was then on the up and a portion of the library remaining was gifted to him, as recounted in Stephen Banfield's 'Gerald Finzi', where he recounts that many years after the composer's death in 1956 [and, of course, RVW's two years later] 'Most of Gerald's scores were given to Reading University's Music Department, while the shelves at Ashmansworth filled up again with some of VaughanWilliam's that Christopher had inherited.' When, a few years since, what was left of the Ashmansworth Library was sold it was delivered from long storage in disorganised state, with only clues as to

where the material had come from [there had been multiple sources even in Gerald's time, more after his death]. Separating out the material that derived from RVW's library was a major, if ultimately impossible, challenge. We can only speculate now on how much was left at Regents Terrace to be given away and how much of that was given to Christopher Finzi [and others]. What we can say is that the material within this catalogue has positive provenance as I have set out in a separate essay. But briefly, in the case of conducting scores they are annotated in RVW's hand [unlike the famous Matthew Passion Score at Dorking, there is little secondary annotation by other conductors], collections are fully indexed by Adeline, bound volumes have shelf locations indicated by Ursula, and some are presentation copies to RVW himself. For the rest, we found that Ashmansworth held a great deal of musical scores without any obvious provenance which nevertheless might have derived from RVW's ownership. Of this, sadly, nothing more can be said. It is likely that several other friends inherited or were given 'unprovenanced' - or apparently unprovenanced material, provenance irretrievably lost, origin that can never now be established. A pity, for as my separate essay hopefully demonstrates, the working library of any major composer, just as that of a major writer - can have a direct bearing upon our understanding of both his life and his creative output.

MUSIC FROM THE LIBRARY OF RALPH VAUGHAN WILLIAMS.

1. BACH, J.S.: *Ich Hatte viel Bekummerniss*. Edited Robert Franz.

Leipzig, F E C Leuckart. 1831.

Folio, pp 91. **Extensively revised with additional parts for brass in manuscript by RVW.** The list of instruments added in pencil on a sheet affixed to title page, on the reverse a typed letter [incomplete from Maude Karpeles to the composer dated 17th march 1950 with manuscript postscript and signature [letter is regarding her article on Folk Song for Grove's Dictionary.] RVW evidently took great care in the preparation of this work. In 11 chorus he adds the trombone parts in manuscript on 14 pages of 3 staves crudely glued to the foot of the pages in typically crudely sellotaped manner. Here there are various amendments indicating he has examined the B & H editions for comparison. Leuckhart's edition edited by Franz is very rare. There is no indication of provenance of this copy but the organ continuo has figured bass added in ink. The trombone parts were added in an original version by Bach himself for a Leipzig performance. John Eliot Gardiner has described it as one of the most important and inspired of Bach's vocal works. 'In a letter dated 30th March 1950 RVW wrote to Guy Oldham requesting his assistance in preparing the orchestral parts for his cantata, specifically 'rearranging and transposing besides copying...under my supervision...' ...we could work together at it...parts are wanted at the latest by April 15th...I presume that the normal Musicians' Union rates would satisfy you...' The BL editor of RVW'S letters refers to this as 'writing extra orchestral parts, composed by RVW, from his manuscript for a performance...[not by the recipient...]' In April/May he wrote a letter of congratulation to the Leith Festival performers of 'one of [Bach's] greatest works , but which, curiously, we have never performed in Dorking...' In a subsequent letter to Oldham dated 12 April 1950 RVW thanks him for his help, and explains 'I am afraid I horrified you with my trombones...' and goes on to justify his use on historical grounds. **£5000.00**

2. BACH, J.S.: *Bound volume Bach's Kammermusik Vierter Band. Concerte fur Violine.*

Leipzig B & H for Bach Gesellschaft [1874].

4 works together in full score with introduction by Rust and separate title pages. Bound in later orange buckram. Comprising:

a. Violin Concerto in A minor. Unmarked.

b. Violin Concerto in E Major. Unmarked

c. Concerto for 2 violins in D minor **Marked up for performance throughout in the hand of RVW**, the copy used at Leith and perhaps elsewhere. RVW chose the slow movement to be played at his memorial service. The marked up conducting copy of one of RVW's favorite works.

d. Sinfonia in D Minor. [BWV 1045]. The first publication of this fragment movement edited Rust, unmarked. **£1500.00**

3. BACH, J.S.: *Bound volume of 3 Bach concerti.*

Content specified [erroneously first 2 only] on upper board in hand of Adeline VW. Also marked in pencil in RVW'S hand 'piano copy.' Comprising:

a. Concerto in D Minor for 2 violins. B & H Bach-Gesellschaft circa 1890. Not apparently used as a conducting score by RVW and unmarked. In a letter to Gerald Finzi from 1941 he responds to a request for

a set of parts as unable to find them. He does not mention this score. Elsewhere he recommends the work for performance [including the patronizing recommendation of D'Aranyi to Henry Wood] but does not indicate he would ever conduct it. It was performed at some point at Leith. but this may have been by William Cole, in which case the parts may still be in the Dorking collection. This was, however, a favorite work of RVW and he chose the slow movement to be performed at his funeral service in Westminster Abbey.

b. Concerto in D Minor for Clavier and strings. B & H Bach-Gesellschaft circa 1900. **Marked up for performance in pencil in the hand of RVW throughout.** mostly in blue pencil but also in graphite. Performed at Leith.

c. Brandenburg Concerto No 2. B & H Bach-Gesellschaft [1871, perhaps a later issue]. **Marked up in pencil throughout for performance in the hand of RVW.** Performed at Leith as well ?Bach choir. REF IX I.

An important group of Bach conducting copies annotated by RVW. **£2500.00**

4. **BACH, J.S.: Bound collection of 4 Bach cantatas or cantata excerpts plus various 'Extended Chorales' and other English arrangements of Bach in vocal score.**

Various publishers, circa 1920-30's.

Quarto, pre war cloth, titled on front board and with partly listed in Adeline VW's hand '3 Church Cantatas arrangements of cantata extended chorales etc. Bach. Further detailed by her on the front endpaper. Pencil location reference: Case III B. There are no marking to the texts. **£100.00**

5. **BACH, J.S.: Three Concertos for 2 harpsichords.** Leipzig, Breitkopf, Bach Gerseltschaft, 1874. in chipped and detached printed wrappers, slightly waterstained, unused. Rust first editions of the full score. Bach's concertos were Influential in RVW's own piano concerto - later revised for two pianos. With location reference: REF II B. **£100.00**

6. **BACH, J.S./MENDELSSOHN.: Bound collection of 8 orchestral scores.** Early binding, now disintegrating, contents listed in hand of Adeline VW with addition ?in the hand of RVW. Comprising:

a. Bach Brandenburg Concerto No 2. Full score, edited S W Dehn. Leipzig, Peters, 1850. First edition, plate 3396. NOTE Heavily **annotated in pencil for performing purposes in pencil by RVW**, with additional notes, possibly for a lecture of some kind, in the upper margins. Text partly legible.

b. Bach Overture in C for 2 oboes, Bassoon, and strings. B& H from Bachgesellschaft plate part B 1363. Note: marked by RVW to title page Orchestra IV. **With performance markings in pencil by RVW.**

c. Bach Brandenburg Concerto No 5. B& H circa 1880. Note: No performance markings.

d. Bach Violin Concerto in E Major. B & H circa 1880. **Performance markings by RVW in blue pencil.** performed Leith Festival 1909 [part] and 1926 [complete].

e. Schubert Symphony No 8 'Unfinished'. Full score B & H B 154. circa 1880. **Annotated throughout for performance in blue [occasionally gray] pencil in RVW's hand.** Performed Leith 1909, 1926 and 1947.

f. Mozart Serenade No 12. B& H Mozart Edition circa 1860. Without title page, **pencil note on the work at head in hand of RVW** - part legible. No performance markings. Possibly the serenade performed Leith in 1926.

g. Mendelssohn Psalm 42 Op 42. B & H Mendelssohn edition. circa 1880. **Inscribed on the title in RVW's hand 'R Vaughan Williams 13 Cheyne Walk, SW.'** Annotated throughout in blue pencil, with RVW's own translation of the words in black ink, occasional pencil or red pencil markings. It is assumed this was prepared for performance by the Bach Choir but this is not traced. RVW mentions in a letter performance of M's 95th Psalm with St Barnabas, Lambeth, Choral Society in 1899.

h. Mendelssohn Hebrides Overture. B & H circa 1880. Note: **Annotated in pencil throughout for performance in the hand of RVW.** Leith festival 1907 and 1925.

This volume, together with the several collections of Bach elsewhere in this catalogue, represents the most extensive group of RVW conducting scores of other composers' works in the present collection. As a whole they give particular insight into RVW's interpretative thoughts in the heat of rehearsal in Bach as well 19th Century romantic repertoire, used, no doubt, during his period as a working conductor in the 1920's. This item has been left by us in the original loose and worn state as it in no-doubt came to the Finzi library. No comparable collection of RVW conducting scores has been traced by us, either in the York University archive or elsewhere. **£5000.00**

7. **BAX, ARNOLD.: Bax Third Symphony. Full score.**

1931.

Folio, original cloth backed wrappers. Title page rubber stamp facsimile of Bax's signature, **Inscribed in ink 'R Vaughan Williams'** not in the hand of RVW [nor probably Adeline VW]. NOTE: A score of seminal importance in VW's output, with influences upon the 4th Symphony dedicated to Bax, and quoted in the original version of the Piano Concerto of 1934. The quote is from the Epilogue and is apparently a personal one - either Harriet Cohen or Bax himself - and was removed in the later version, but never explained. Elsewhere the influences upon the 4th Symphony have been pointed out [qv doctoral thesis online]. This score is unmarked except for a single pencil cross against a passage on page 89. **SOLD**

8. **BEETHOVEN AND OTHER VOCAL SCORES.: Bound volume of 5 vocal scores.**

In earlier pre war silked cloth binding, contents listed at on the front endpaper in hand of Adeline VW. Location REF IX F.

Content:

a. Mozart King Thamos Novello [1882]. No annotations.

b. Handel. L'Allegro etc. Novello vocal score circa 1900. With pencil notes for performance in No 5 'Haste, Thee Nymph.' [rather faded]. Notes suggest use of this score in performance with cuts.

c. Rossini Stabat Mater. Novello circa 1910. No annotations.

d. **Beethoven. The Choral Symphony [last movement]...English version by Owen Masse.**

OUP. 1932. Pp 45. [1], **Annotated in ink by RVW with further pencil annotations in pencil** for rehearsal and performance.

e. Haydn. Te Deum. Edited Ivor Atkins. OUP 1932.

One of the most important volumes in this collection is RVW's copy of Owen Masse's 1932 arrangement of Beethoven's Choral Symphony, last movement. Not only did RVW perform this, evidently from this annotated copy, but he also wrote a celebrated essay on the symphony, published later in 1953, in which he states his own very mixed critical feelings about Beethoven. RVW commentator's have made much of his

lack of response to Beethoven's 'universal message', especially in time of war; this annotated score shows RVW, pencil and rubber in hand, wrestling with the problems of making English words fit the original music [which in places he alters], as well altering Mase's translation to suit his own taste, e.g. 'joy and happiness' becomes, sensibly enough 'joy and gladness', with 'him' becoming 'thee' or 'God' - in an attempt perhaps to make the words more overtly Christian. The ink annotations were presumably added pre rehearsal, the typically hasty performance markings during rehearsal itself. **£2500.00**

9. **BEETHOVEN, L VAN.: Violin Concerto Full score**

Leipzig, Peters circa 1880.

Quarto, bound in later orange buckram. with various **early pencil markings in the hand of RVW**. Inscribed at the end 'Nikisch July 6th 1895, and with pencil timings of the three movements at the end of each. The pencil notes record an afternoon concert attended by RVW at the Queen's Hall conducted by Arthur Nikisch with Achille Eivarde as soloist. A precious, perhaps unique, relic of RVW'S early attendance at a London concert hall during the period he was studying the RCM. He had, in childhood studied violin in preference to piano and his interest in precise timings is to be found in other scores from his library. In this case RVW records actual time's of day [presumably from his pocket watch] rather than duration, commencing 3.55 ending 4.35 in the afternoon. There are also three pencil notes, including 'rall [Nikisch]' in the four note pianissimo bar of the introduction. Location reference: LIB REF III D. **£250.00**

10. **BEETHOVEN, L VAN.:**

Symphony no 9 (Full score).

B & H circa 1890.

Folio, bound in later post war orange binding. NOTE: No annotations, and no evidence RVW ever conducted this work as a whole. His vocal score of the last movement is noted elsewhere, his essay on the symphony suggesting he may have used that score rather than this one, but may have referred to this one. **£100.00**

11. **BEETHOVEN, L VAN.:**

Christus am Oelberge. Full score.

B & H circa 1860.

Old binding, worn and damaged, marginally stained and spotted throughout. No annotations in RVW's hand. NOTE: With bookplate of the composer Charles Donald Maclean [1843-1916] [Madras Civil Service bookplate] - in 1908 secretary of the IMS. With location: REF VIII F. **£50.00**

12. **BLISS, ARTHUR.:**

Quintet for Oboe and Strings. Score.

OUP, 1928.

Printed wrappers [a little worn], but sound. FIRST EDITION. .NOTE: RVW and Bliss were both taught [though not, of course, together, by Wood at Cambridge and later Stanford at the RCM, but it was RVW and Holst who would encouraged Bliss more. Bliss was close enough for RVW to ask him to be his joint executor with Rubbra following the death of Finzi in 1956 [vide a letter of RVW from the year]. It seems likely that a great deal more of Bliss's music was in the RVW music library, probably in presentation copies; this

score bears the location reference: Case III C and pencil note 'Vaughan Williams' which is not in RVW's hand. CASE REF IIIC. **£100.00**

13. BRAHMS, J.:

Nanie. Full score.

Leipzig Peters [1881].

First edition with title page in gold, text in English and German. Bound circa 1900 in binders' cloth, gilt lettered. NOTE: Though influenced and favoring Brahms' choral music there is no evidence he ever conducted this one and this score is unmarked. Location: REF IV TOP. **£150.00**

14. BRAHMS, J.:

Gezang der Parzen. Full score.

Simrock [1883].

Full score, with German and English text, bound in cloth. With **pencil manuscript label by RVW on upper board 'Brahms Gesang der Parzen R Vaughan Williams 13 Cheyne Walk SW.'** With **pencil conducting indications throughout in the hand of RVW.** NOTE This is almost certainly the score from which RVW conducted the Bach Choir for performance of this piece, together with a new work by Holst, date uncertain. With his ownership on the upper board The paper of the score is heavily restored by a professional bookbinder indicating it may have had considerable use before RVW. The binding is early. Performed Queens Hall LSO, 1927 as 'Song of the Fates' with Dora Labette soloist Thomas Armstrong organ, RVW conductor. Holst's Assemble all ye Maidens as well as excerpts from Handel's Saul were also performed. **£1500.00**

15. CHORAL MUSIC.:

Bound volume of choral scores, spine labeled Choral Music IV.

Early 20th Century binding. Comprising:

a. Palestrina Stabat Mater edited Wagner. Leipzig, Kahnt, [1877]. note: characteristic RVW pencil crosses indicate this score was used, ? conducted for the Bach or Palestrina Choir.

b. The Song of Miriam for Soprano and chorus. English translation by William Duthie. Novello, circa 1850. Unmarked score [at least by RVW].. In 1899 RVW wrote to Gatty "Do you like it - it seems to me to be rather dull what I know of it."

c. Mozart's Litany in B flat arr Vincent Novello. London, Novello circa 1850. The score carries pencil ownership of R Litchfield and other annotations not in RVW'S hand.

d. Beethoven. Fidelio quartet , vocal score.

e. Six Motets by J S Bach in score. English version by W Bartholomew. Novello circa 1850. No annotations. Location REF I ABOVE. **£200.00**

16. CHORAL WORKS:

Bound volume of 6 mainly English choral works in piano arrangement.

Pre war blue-green silked cloth. Comprising:

- a. Martin Shaw. The Soul of the World. A Mystery Play. Williams 1911. Note: from his early day MS was one of RVW's closest collaborators in English church music.
- b. Wagner Parsifal Act I. English words by Margaret H Glyn. Schott, circa 1910.
- c. Delius Sea Drift. arr Siegfried Fall. Berlin, Harmonie, 1906.
- d. Grainger Kipling Settings No 2 We have fed our sea...! Full score 1911.
- e. Delius Appalachia arr for piano by Otto Singer. Berlin, Harmonie, 1907.
- f. Geoffrey Shaw. Six Shakespeare Songs for Chorus and Piano. Williams. 1912 Though none of these are annotated scores, they represent an interesting cross section of the kind of choral music might have noticed and studied in pre First War days. He was not, for instance, a huge fan of Delius in later life but early on went to Delius, at the time in London, for advice; whether he got it or even saw Delius is unknown, but certainly Sea Drift would have been a significant choral work at the time of Unknown Regions and the Sea Symphony. Location: REF: IX F **£350.00**

17. CHORAL WORKS.:

Bound volume of 3 Choral works:

3 works bound together in later ?post war orange cloth. Comprising:

- a. Palestrina. Missa Papae Marcelli... edited Goldschmidt. Novello 1881. Score with upper printed wrapper, lacking lower. Note: this edition prepared for the Bach Choir of which RVW was conductor 1921 to 1928, and sang in choir from 1902; also conductor of the Palestrina Society at the RCM in 1910-12.
- b. Christopher Le Fleming Five Psalms. Chester, 1947. **Annotated in pencil by RVW for performance** at Leith Festival. [1950]. note: see letter VWL 2055 congratulating the choir on the performance. n another letter RVW recommends the work.
- c. Verdi. Stabat Mater vocal score. Ricordi 1913. English/Latin version. The Bach choir performed Verdi's Stabat Mater in April 1919 under Allen. **£500.00**

18. EARLY VOCAL MUSIC.:

Bound volume of 8 16th Century motets, ed Ch Bordes,

Continental. some printed Paris by P Fages 16th December 1910. Oblong folio, pre War binding. Evidently performance copies from Chanteurs de St Gervais. Paris. One by Vittoria is annotated in pencil in RVW's hand 'also published in 3 sharps [half tone down]. Location REF IX F. **£250.00**

19. ENGLISH SONG COLLECTIONS.:

Bound collection of 7 songs or song collections.

Pre war binding, with contents listed in hand of Adeline VW. and labeled on upper board and spine. Contents:

- a. The Old Bold Mate by Esmond Bristol. Novello 1922. Note: **inscribed on title in ink 'Dr Vaughan Williams with sincere regards Esmond Bristol.'** Bristol was, apparently, known to RVW through the Folk Music Society.
- b. Butterworth Folk Songs of Sussex. Augener 1913. Butterworth pays tribute to RVW's help in his introduction.
- c. Butterworth. I Will Make you Brooches. Augener 1920. **Inscribed 'from A Kaye B 26.vii.20' in ink to corner of title page.** Posthumous publication, presentation copy from the late composer's father, Arthur Kaye Butterworth, to RVW, George Butterworth's musical executor.
- d. 7 songs by Bernard Van Dieren, 1927. In 1927 RVW wrote in a letter to Van Dieren 'I feel that you live in a musical region very different from mine.' He was one of the close circle of Peter Warlock.
- e. Linley arr Dennis Arundell. , W Orpheus with his Lute. OUP 1928.
- f. 4 songs by John Ireland. OUP 1928.g. Warlock. 9 separate songs, wraps preserved. 2 Winthrop Rogers, 7 OUP, 1919-29.

The highlight of this group is the presentation to RVW of the late George Butterworth's song by the composer's father. As Butterworth's musical executor, RVW would have edited the song for publication. An important and quite moving association. **£1500.00**

20. ENGLISH SONGS.: **Bound volume of songs,** itemized in hand of Adeline VW. Location: REF: IX F Contents:

- a. Warlock. A Book of Songs. OUP. circa 1930. + 1 further separate song.
- b. Evan Meredith Twelve Drinking Songs. Vol II Modern Music Library, 1934. Pseud of Joseph Holbrooke.
- c. Holbrooke Taliessin's Song. Novello, over stamped M.M.L. With separate clarinet part.
- d. E J Moeran. Six Suffolk Folk-Songs. Curwen 1931. . . **£250.00**

21. GERMAN, EDWARD.:

Pavane from Romeo and Juliet by Edward German. Full score.

Novello 1902.

Original printed wrappers. NOTE: Unmarked but performed at Leith in 1937 and with location.: REF 1a ABOVE. **£50.00**

21A GIBBS, ARMSTRONG.

Odysseus Symphony by C Armstrong Gibbs.

Winthrop Rogers vocal score 1939. Inscribed on upper wrapper 'R V W from CAG July 1939.'

Note: CAG was a pupil first of Charles Wood, Cambridge, then RVW at RCM where he taught until 1939. A choral symphony in the RVW tradition. A 1938 letter from RVW refers 'you have your symphony to get on with...' and in 1940 'we must have Odysseus after the War when we are getting over our meal of turnips and grass...' **SOLD**

22. GRAINGER, PERCY.:

Bound volume of three full scores by Percy Grainger plus 2 unrelated vocal works. Bound in later orange buckram. Comprising:

a. Hill-Song No 2 by Percy Grainger. The full score in original printed wrappers, The 1950 Leeds Corp version with pasted on typed dedication to Balfour Gardner and revision details. **Inscribed on upper wrapper 'This copy to Ralph Vaughan Williams in boundless admiration Percy Grainger April 1951.'**

b. Purcell arr Moffat Sound the Trumpet. Augener circa 1910.

c. Debussy The Blessed Damsel Vocal score. Durand 1908.

d. British Folk-Music Settings No 24. Lincolnshire Posy. By Percy Grainger. Score Military Band. Schott. 1940. Original wrappers.

e. British Folk-Music Settings. No 33. The Lost Lady Found. By Percy Grainger. Full score Schott, 1950. Original wrappers.

f. The Power of Rome and the Christian Heart for Band. Full score, Mills Music 1954. Printed wrappers with printed overslip program. **Inscribed on upper wrapper 'To Ralph Vaughan Williams in long admiration from Percy Grainger April 1953.'**

NOTE: On his not infrequent visits to England after the war Grainger would meet Vaughan Williams. Though they had never been close they had a long history going back to folk music collecting in Edwardian days. These elaborate orchestrations idiosyncratically presented on the page would have aroused RVW'S curiosity but he seems to have had doubt about Grainger's attitude towards performance. He would have been far too old himself to perform these challenging pieces at Leith. After RVW's death Grainger wrote a charming letter to the composer's widow praising her late husband's 9th Symphony and asking for some kind of memento of her husband for his archive in Melbourne...to add to the 'precious memories of about 1910 and later...' A remarkable collection, not just of Grainger, but with an early edition of Debussy which may well have interested RVW in the earlier part of his career when writing the early song cycles [pencil markings to this text suggest RVW did, in some way use it, although the piano accompaniment would have been beyond his keyboard skills]. **£1500.00**

23. GRAINGER, PERCY.:

Collection of 5 orchestral scores

Schott 1911-13.

a. Music Room Tit-bits No 1. Mock Morris. arr for string orchestra.

b. Irish Tune from County Derry. String arrangement.

c. British Folk-music settings. No 16. Shepherd's Hey. Full orchestra

d. Ditto No 3. Shepherd's Hey. Small Orchestra.

e. Ditto Nr 1. Molly of the Shore String quartet [or orchestra. This one alone **marked up for conducting** in blue pencil, alternate col and senza. This pieces was performed at the Leith festival in both 1912 and 1925. With location reference: REF IX 1 **SOLD**

24. GUNDRY, INGLIS.

The Shepherds. The First of a Cycle of Three Medieval Music Dramas for Performance in Church or Hall at Christmas Time. Translated from the Latin...

OUP, 1955.

Original printed wrappers, near fine. FIRST EDITION, PRESENTATION COPY TO RVW, **inscribed on the title page 'R.V.W. with grateful memories from Inglis Sept 1955.** This rather arcane and long forgotten Christmas pageant is nevertheless of some interest to the RVW scholar. Written by his pupil Inglis Gundry for performance at Paddington Church, it represents an approach to Christmas music between RVW's own Hodie cantata, dedicated to Howells, and The First Nowell, left unfinished at the time of RVW's death. Though any musical influences would be rather master upon pupil, the Christmas pageant idea may well have influenced RVW's own choice of medieval church drama for his own 'First Noel. Gundry would go on to found the Sacred music Drama Society. In his autobiography Gundry recounts becoming a mature thirty year old pupil of RVW 'He made me feel I had reached the loving Father I had always wanted.' [the capital F is Gundry's], After leaving the RCM Gundry maintained a friendly working relationship with RVW, preparing the libretto for an abortive opera of RVW's and accepting the older man's advice on his work in private lessons conduction at White Gates. His reminiscences of these sessions are particularly revealing. **SOLD**

25. HEWITT-JONES, ANTHONY.:

Seven Sea Poems for A or Bar Solo Chorus and Strings [with Oboe and CorAnglais obbligato].

London, Novello, 1958.

Vocal score in original printed wrappers, light [?tea] stain to lower inner corners else very good, FIRST EDITION, PRESENTATION COPY TO RVW, **inscribed on the title 'To Dr Vaughan Williams an insufficient token of my thanks for his music Tony Hewitt-Jones.'** presented in the last year of RVW'S life. Tony Hewitt-Jones [1926-89] was a Cheltenham composer and teacher who may have come into contact with the aging RVW as guest in Finzi's home at Ashmansworth. **£100.00**

26. **HOLBROOKE, JOSEPH.: Bronwen Overture full score.** Tall folio. Novello and co. With folded and incomplete copy of the Wild Sea Fowl. Stamp of Modern Music Group 3 of Joseph Holbrooke. With location: 'REF III ABOVE'. **SOLD**

27. **HOLST, GUSTAV [ET AL],**

PART SONGS AND CHORAL PIECES.: Six Welsh Folk Songs [inscribed] in a bound Volume of circa 74 part songs, choral pieces, etc.

Various publishers and dates, mostly 1920-1930's.

74 items in one volume, quarto, various paginations, items all itemized with title and composer on front endpapers in the hand of Adeline Vaughan Williams over 3 pages and with location reference 'Case IX F'. Bound in hessian backed silked cloth, untitled. Bearing little sign of use. One of the most important collections from the RVW archive, comprising a representative collection, perhaps the largest in existence, of RVW'S inter-war years association with vocal motet and part song, secular or sacred. One imagines the majority collected here were complimentary copies of one kind or another, the most interesting being 8 examples of Gustav Holst's presentation of part songs to RVW, each of which is **inscribed on the hard of title margin 'R from G'**. They are as follows: a. Holst Drinking Song. 1933. Inscribed on upper wrapper 'R from G. b. Holst Green Grass. 1932. c. Holst. The Dove. d. Holst. A Love Song. 1933. e. Holst. The Nightingale and Linnet f. Holst. The Lover's Complaint ditto. g. Holst. Lisa Lan. 1932 h. Holst. Awake, awake. 1932 These 8 items comprise 2 Holst part songs as well 6 of Welsh folk song settings, **all inscribed from Holst to Vaughan Williams.**

Holst's letter sending them to RVW is apparently not extant, however RVW'S reply in a detailed assessment has been preserved and published. The letter from White Gates, probably early March 1933, explains how RVW has 'been going carefully through the Welsh folksongs. It's taken me a little time to get accustomed to them. ...But now I am getting to love the ones I do like more and more. 'The Dove', Nightingale & Linnet' - beautiful....he goes on to critique the others, not always favorably. His approval of 'Awake, Awake' is confirmed in our copy with a pencil 'g' i.e. good that RVW often uses. So far as we are aware presentation copies of Holst to RVW are virtually unknown in commerce, and these few bear testimony to a friendship more famous than any other in English music. Other similar examples of presentation between the two may be found in the Machonchy collection in the library of the University of York. The present very considerable volume also contains the following: W H Bell. Four Mediaeval Songs. 1927. Marked 'good' in RVW'S hand. Byrd Make ye Joy to God. 1928. Marked 'g' Robin Milford The Twenty-Third Psalm. 1930, with trimmed ink inscription 'from Robin Milford June 1930.'

SOLD

28. **HOWELLS, HERBERT. Missa Sabrinensis.**

Novello. Vocal score 1954.

2 volumes in wrappers marked 'Proof Copy -Private.' **Inscribed on half title 'For Ursula and Ralph from Herbert affactz.'**

NOTE: Conducted by Howells at the Three Choir Festival in 1954 along with RVW's Hodie which is dedicated to Howells. There is, apparently no dedication of Missa Sabrinensis. This is ?the nearest to a dedication copy . 'Ralph conducted [Hodie]...He was very nervous but soloists and orchestra were all friends and there were many people we knew there to support him, and of course all was well.'

SOLD

29. **MENDELSSOHN, FELIX.:**

Symphony no 2 'Lobgesang'. Full score.

Litolff circa 1920.

Bound in later orange buckram cloth. **Signed in pencil 'Vaughan Williams' on the title page.** NOTE: apart from a couple of timings there is no evidence of use of this score. The work was performed at Leith,

conducted by RVW in 1944, but possibly from a vocal score. The signature on the title might suggest it was lent out. A letter to Norman Peterking of the BBC in 1944 refers to this score 'The 'Hymn of Praise' arrived safely' - RVW was to conduct it at Leith that year but it is not clear if he did. **£500.00**

30. MEYERBEER, G.:

Les Huguenots.

Novello [French import] circa 1890.

Quarto Vocal score, early cloth with paper label, Note: Alldritt makes reference to RVW and AVW attending Robert Le Diable in Germany in 1897, and RVW's fondness for Meyerbeer including this opera; in later life he would make an arrangement of 'The Fusion of the Swords.' from the opera. See also 1942 letter to Peterkin. RVW'S use of this copy is uncertain, but one number 'Benediction des Poignards' has been marked up in pencil for 10 pages with an English translation of the French words and other indications in RVW'S barely [perhaps completely] illegible hand. With location reference : CASE REF III D. **SOLD**

31. MOZART, W.A.:

Mozart Piano Concerto in D Minor K 466. Full score.

Leipzig, Peters, circa 1910.

Bound in later orange buckram. **Annotated throughout for performance in the hand of RVW in pencil**, cues in blue pencil. K466 was performed at Leith in 1936, Betty Humby possible pianist. A most unusual collaboration. **£1000.00**

32. MOZART, W.A.:

Cosi fan Tutti. Vocal score.

B & H circa 1890.

Labeled by Adeline Vaughan Williams on the upper board and spine, in the green cloth of RVW'S earlier binding style. With a pencil location reference 'Case IIIC'. **£100.00**

33. NIELSEN, CARL.:

Symphoni No 5 Op 50. Partitur.

Copenhagen [Borups, with later Edition Dania overslip to imprint on wrapper and title page], [1926].

Large octavo, original printed stiff wrappers, very good state, **FIRST EDITION OF THE FULL SCORE** of this highly important 20th Century symphony, issued as volume 18 in a series of contemporary Danish musical publications. **WITH PRESENTATION INSCRIPTION TO RVW DATED 1.7.47 'To Dr Vaughan Williams in great admiration from Carl Willum Hansen [Copenhagen].'**

The donor of this score stayed with the Vaughan Williams's in 1947 whilst on a trip to England inspecting the teaching of music in English schools; Hansen clearly saw this as an opportunity to propagate Danish music in England through influential figures such as RVW, his choice of a then obscure but highly significant work being quite prudent. There is no evidence, however that RVW showed much interest in Nielsen's music at the time. However a letter of 1957 to Michael Kennedy praises Barbirolli's performance of the work, mentioning 'I had already got a record of Nielsen 5 , and had not made much out of it...' ...but now 'we

both admired it very much...' We may well imagine that RVW used this copy of the full score in forming his second, as well as original, opinion of the work. Sold together with a collection of Nielson chamber music miniature scores not inscribed but bound up in RVW'S characteristic orange binding. **£200.00**

34. **ORCHESTRAL 20TH CENTURY.:**

Two orchestral scores by R O Morris and David Diamond.

Quarto, in later [?post 1945] orange buckram binding. Comprising :

a. R O Morris Canzoni Ricertati Full Score.

b. David Diamond's Fourth Symphony, Full score.

NOTE; Morris was RVW's brother-in-law. Neither work was performed at Leith and there is no evidence either score was used. There is no location reference but the binding is evidence of its origin in RVW's library. **£100.00**

35. **ORCHESTRAL SCORES. SCHUMANN-WAGNER.:**

Symphonie fur Orchester revidert von Alfred Dorffel. Partitur. BOUND WITH: Kaiser-Marschitur Grosses Fest--Orchester von Richard Wagner.

Leipzig, Peters, circa 1870's.

2 works as above bound in one volume, folio, full orchestral scores, 1st work: Pp 93, 1]; 2nd work pp 35, [1], each with decorative title page. Bound in early 20th Century green hessian cloth, labeled 'Schumann. Wagner Orchestral to upper board and 'Orchestral' on a new peeling hessian label to spine, with evidence of water damage internally and externally, light soiling, general signs of use and wear. NOTE: a most unusual juxtaposition from RVW'S library of two works with which he had no known association, especially the Kaiser March. If, as we might suppose, the volume dates from his period in the army in the First World War - the binding suggestive - it might account for condition though hardly the Kaiser March of Wagner. Clearly a story attaches to this volumes, though one we will likely never know. Pencil location: Case III D.

NOTE: This rather strange item in the context of RVW's library raises interesting questions. Aside from the case note and a few pencil crosses or signs characteristic of RVW, suggesting he may at least have studied these scores, there is no clue as to what use he might have put them. The condition both internally and externally may be indicative, however. The score of Schumann's Symphony no 3 bears evidence of use before binding, including some water damage to a few leaves in the middle, causing a round torn patch to the inner gutter which has been carefully and professionally restored at some early date. Wagner's Kaiser March has been creased and folded at some stage before binding, though otherwise just a bit dust-soiled. The limp serviceable external binding is worn and peeling at the spine with some evident water intrusions not related to those of the restored Schumann. The question arises of why RVW should possess the first edition score of a work of German propagandist bombast [including text] and also how these works came to be water-damaged. One suspects, with total conjecture, some First World War origin of this volume, possibly from service in France, but actuality we will never know. It remains the most unexpected item in the collection. **£100.00**

36. PALESTRINA.:

Bound volume of 3 choral works by Palestrina. of which the first is RVW'S conducting score.

Novello, Bosworth etc, circa 1910-20.

Quarto volume bound in the pre war style of dark green silked cloth comprising:

Palestrina Missa assumpta est Maria...Edited for the use of the Bach choir by W S Rockstro. Novello 1883. 56 pages plus title and introduction, **marked up extensively in blue pencil for performance**, and some in brown pencil, including a brown pencil note on the title page regarding ?timings for an evening scheduled performance. The Gloria was evidently omitted. The Bach choir performed this work fairly often after 1883, and RVW would have conducted it more than once in the 1920's. He also conducted the Palestrina Society of RCM from 1910-1912. Bound with 2 other Palestrina editions, unmarked, the contents of the volume itemized on front endpaper by Adeline VW. This highly significant collection bears witness to RVW's meticulous approach to the performance of early vocal music; As his introduction to the RCM Palestrina Society in 1912 he had confessed his comparative ignorance of performance practice. His immersion in the music would, however, bear fruit in the Mass in G Minor and other later works. His marking up of a score in red, blue and graphite is very characteristic of RVW'S conducting scores, this one of the more detailed ones. Red pencil notes on the title page indicate evening rehearsal and performance timings.

NOTE: In 1925 March 31st at Central Hall Westminster RVW performed a concert comprising the Dvorak Te Deum, Palestrina Missa Assumpta and a Lyke -Wake Dirge' by Whittaker. This score may well have been used on that occasion. With location reference: LIB REF: IX F. **£1200.00**

37. PART SONGS-SHANTIES-UNISON SONGS.:

Bound collection inscribed on front board paper label ' Part Songs - Shanties - Unison Songs with list of composers.

Various publishers, 1920's - 1930's.

Pre war binding with contents list of 74 vocal pieces, together with their composers' names in the hand of Adeline VW.

NOTE: Begins with Somervell's cantata Lord Ullin's Daughter, [1925] followed by several shorter pieces by Somervell. This may all be 'singing class music' for the Leith Hill Festival. Somervell was a musical educationalist associated with LHMF from 1905 when he was a judge. 'Somervell clearly had some contact with Vaughan Williams although he was never part of the composer's circle. For example, in 1905 he was the judge of choral singing in the first Leith Hill Festival...and in the following year contributed three new tunes to the English Hymnal...' Note: 'Heraclitus' by Stanford is copy used at LHMF [1928] inscribed [not by RVW] Villages Div I Part Song. The volume carries a location reference in pencil 'I A '. **£200.00**

37a. REIZENSTEIN, FRANZ.

Suite for Piano. Winthrop Rogers 1936. 'Dedicated to Dr R Vaughan Williams.' Inscribed ' With very grateful thoughts I dedicate this Suite to you Franz Reizenstein.'

NOTE: Reizenstein came to England in 1934 at the age of 23. Having been a pupil of Hindemith - and Kreutzer for piano - he became a pupil of RVW at the RCM - and

Solomon for piano. As a Jew and a German he was helped by RVW both during and after the War. **SOLD**

38. **RONTGEN, JULIUS.:**

Seven Concert Pieces for Violin and Piano. Op 89.

OUP 1933.

NOTE: ? Perhaps by Julius' son Johanne erroneously ascribed to his father. There is a reference in a 1930 letter to Karpeles re Rontgen's arrangement of peasant dances. Rontgen himself was a relative of Elizabeth Trevelyan, see a further letter of 1937 re a Rontgen arrangement. Unbound, with location: REF IIB. **£50.00**

39. **SONG COLLECTIONS.:**

Bound volume of Five Songs or Song Collections.

Later orange buckram binding. Comprising

a. Purcell With sick & Famished Eyes. Edited Ina Boyle. OUP. 1943. Note: The composer Ina Boyle 'an older Irish woman of extensive literary interests, whom he also taught and whose compositions he admired and championed.' 'She lived alone in Bushey Park...' [Alldritt] Took composition lessons from RVW from 1923 at his home.

b. Grace Williams. Six Welsh Oxen Songs. Boosey 1937.

c. Everett Helm. Tres Cantos Sobre Textos del Siglo XIII. Buenos Aires 1946. **Inscribed on title page 'For Ralph Vaughan Williams,** Homage of a grateful pupil Everett Helm Rio De Janiro 6/2/46. 'Note: Everett Helm [19133-1999, American composer. Studied with RVW about 1936 before taking military duties in Germany in 1948.

d. Christian Darton. Les Trois Amis. Winthrop Rogers, 1937. **Inscribed on the upper wrapper 'With thanks - RVW from C D.'** Note: Christian Darton [1905-81] was not a RVW pupil, but taught by Wood and Rootham at Cambridge, after at RAM by Farjeon. The somewhat checkered life of this privileged composer does not include RVW, but perhaps he received some help from RVW over his banning by the BBC for Communist membership during the war. He is not mentioned in any letters however. One of RVW's works was performed in Moscow in 1944 at a Darton promoted concert.

e. Cecil Sharp. Folk Songs of English Origin collected in the Appalachian Mountains...second series. Novello, 1921.

A curious and interesting group reflecting either catholic taste or multifarious musical encounters. **£500.00**

40. **STANFORD, CHARLES, GRAY, ALAN, HOLST, GUSTAV.:**

Bound volume of 4 choral works in vocal score.

Various Publishers, circa 1906-9.

Early 20th Century green binders' cloth titled Miscellaneous IV' to the spine, worn at joints and corners. Contents as follows:

a. Stanford Ode to Discord. Boosey 1909.

b. Stanford. Te Deum A Secular Cantata. Boosey 1907. NOTE: Evidently used in a concert. **Markings in pencil by RVW** p 36 'Slow'; p 85 [three large crosses prior to an alto solo; p 92 'cry?' [conjectural. p 58 'Eric has got into a low set' [no obvious meaning, - written against a very low passage, possibly reference to Eric Clarke, younger brother of Rebecca, who later married Beryl Reeve]. Performed at the Leeds Festival 1907, with RVW there for his performance of Towards Unknown Region. Of the Te Deum RVW wrote in 1952 'This magnificent work is one of the finest which have come from this island...'

c. Alan Gray. Odysseus in Phaeacia Cantata. Riorden, 1906. Note: Gray was RVW'S teacher of organ at Cambridge. He was also conductor of the University Music Society.

d. Holst King Estmere. Vocal Score. Charles Avison 1906. Vocal score. **Inscribed on upper wrapper RVW from G v H** [a little trimmed to the 'H'. Performed Leith 1939. Note: Letter No.: VWL1372: Letter from Ralph Vaughan Williams to Arnold Goldsbrough Letter No.: VWL532 Sunday [?April 1935] From R. Vaughan Williams, The White Gates, Westcott Road, Dorking. Dear Arnold I am sending you tomorrow a parcel of music. I should be very glad if you could find time to look at it before the meeting 1 on Thursday. They are all for Div 2 therefore must be really easy both technically and constitutionally - also attractive. (1) Jackdaw of Rheims - This has been recommended but I don't much like the look of it myself - also I think it is too hard. (2) Master Mariners - I like the tunes but the harmonies seem to me - to my mind - all wrong (I believe they are supposed to be like the kind of chords I use) and this kind of thing, as you know, upsets the Div 2 class of choir very much (e.g. Howells) .(3) **King Estmere** (in green volume). I didn't use to like this, but now I think I do and I think it would attract the choirs & seems to me not harder than - say- Hiawatha. In this letter RVW clearly refers to the green volume we offer here, with the Holst work as presented to RVW no-doubt on first printing in 1906. [Holst's Pp.17, H.70]. The volume has a location reference. REF III B and contents detailed at the front in the hand of Adeline. This constitutes one of the most interesting and substantial association items in RVW'S library. The strange reference to 'Eric' in the Stanford must remain for ever shrouded in mystery. **£2500.00**

41. UNACCOMPANIED CHORAL SONGS.:

Bound volume of various vocal pieces for unaccompanied SAATB, mostly early composers of the 16th and 17th Centuries

Various publishers, circa 1920-50.

Large octavo, pre war binding, comprising 26 separately published pieces, mainly English in 20th Century editions chosen for choral competitions at the Leith Music Festive. In RVW's later orange red buckram binding, probably post Second World War. An extensive and mixed collection probably all used as conductor's or judge's copies as evidenced by Leith Festival markings, not all of which are by RVW. Of special note are the two marked up performance numbers of RVW which are included in the following:

a. Richard Edwards. In Going to my Naked Bed. Marked in pencil [not RVW]' Div 2 LHMC Madrigal. prob 1950 Leith.

b. Weelkes. As Vesta was from Latmos Hill. marked Madrigal [not by RVW], and a cropped inscription at head with date [1952] and name 'M M Cullen'. This copy is **signed in pencil' R Vaughan Williams' in RVW'S usual characteristic script, and marked up in pencil for performance over 8 pages**. Timing at end. It demonstrates well RVW'S meticulous performance detailing when conducting a small amateur choir in a challenging vocal work. This is surely one of the best memorials of RVW'S work with the Leith Music Festival.

c. Vautor. Mother, I will have a husband. **Marked up in several places in pencil for performance** and with timing at the end. [Leith, performed 1956].

- d. Dowland His Golden Locks. Marked LHMC. [1954]
- e. Bateson. Sister Awake. Marked in pencil [not RVW] 'F Farmer LHMC Div II.' [1957].
- f. Weelkes O Care thou wilt despatch me. Marked variously in pencil, ?part RVW. LHMC at head. 'or Div I... 2 tenors [by ?RVW]. [1953].
- g. Lassus. Matona Lovely Maiden. Marked [not by RVW] [L] H MF 1951-2. Div 1 quartet.
- h. Tomkins. Too much I once lamented. Marked by RVW 'V Good' and 'Towns'. [1938].
- i. Bateson. Camilla Fair tripped o'er the Plain. Marked [not by RVW 'LHMF 1948-49 Div 1 Madrigal and 'Conductor' [deleted]].
- j. Weelkes O car thou wilt despatch me. [another copy]. marked [not by RVW] 1952-53 LHMF Towns Division Madrigal Conductor.' Brief pencil markings.

NOTE: As regards RVW and madrigals as sung at Hanover Terrace Armstrong [who later owned the RVW madrigal library according to memoir interview] has some interesting things to say - see Connock p 80. **£600.00**

42. VAN DIEREN-HAVERGEL BRIAN.:

Bound volume of songs by Bernard van Dieren and Havergel Brian.

Collection preserving the lithographed front cover to Van Dieren's Weep you no more. , the Brian songs in original wrappers. Labeled on the front board panel in hand of Adeline VW. NOTE: 12 songs by Van Dieren published circa 1925-30; Havergel Brian 7 collections were published B & H 1913. It seems unlikely RVW had much time for either composer. Were these perhaps presentations, never opened? Brian was employed for the piano arrangement of Sancta Civitas, but does not seem to have otherwise entered the RVW circle. Location: REF III ABOVE **£200.00**

43. VAUGHAN WILLIAMS, R.

Symphony No 9 in E minor. Full score.

OUP 1958.

Orig printed wrappers. **Inscribed on the title page: 'Joy, Kiffer and Nigel with love from Ursula.'**

Posthumous publication, never strictly part of RVW library but from the same Ashmansworth source.

SOLD

44. VOCAL SCORES 20TH CENTURY MISCELLANEOUS.:

4 vocal scores bound in one volume;

Comprising:

- a. G Jacob's Birthday Cantata [for children].
- b. Somervell's 'Sight Singing Exercises', [with a few pencil marks in margins].
- c. Grainger Marching Song 1916 vocal score.

d. Musical mummers play of St George. Anon.

Note: In an earlier style prewar binding with items above are listed on the front endpaper in Adeline VW's hand. There is no internal evidence of these scores being used in performance. Perhaps the Somervell was a teaching aid passed onto RVW by its author; likewise, Gordon Jacob would have been known to RVW, though mainly as an arranger. The original of the 1932 Mummers play of St George eludes us. Percy Grainger's association with RVW dates from the early days of the English Folk Song Society and continued well into the 1950's. The presentation of musical ideas as well eccentric performance directions, in Grainger's March for Democracy [here in the 1916 vocal score printing] probably amused RVW but perhaps did not impress him enough to perform it at Leith. **£200.00**

45. VOCAL SCORES.:

Bound volume of 7 vocal scores.

Bound volume in pre war binding itemized on the free endpaper in hand of Adeline VW. Comprising:

a. Honegger King David Vocal score English version by Edward Agate. Poetisch 1925. In a letter of 1956 after the Three Choirs Festival performance of this RVW called it 'that dreary, uninspired, Swiss stuff.'

b. Brahms Quartette fur vier Soloistimmen mit Pianoforte. Op 64. Leipzig, Peters, [1874, but later issue].

c. Brahms Sechs Quartette fur Soprano etc opus 112. Leipzig, Peters, [1891, issue with English text].

d. Samuel Wesley. Motett. Omnia Vanitas. Leonard [1849]. This is possibly the first printing.

e. Kodaly Psalmus Hungaricus. Universal 1924. Hungarian/German text.

f. Szymanowski Stabat Mater. Universal 1928. Polish/German text.

g. Verdi. Quattro Pezzi Sacri. Ricordi 1898.

Note: No evidence of RVW'S use of any of these works, the 20th Century choral works he was likely largely indifferent to. Why bind them up. then? It suggests RVW did at least examine modern scores, even if he found them dull. REF IX F **£350.00**

46. VOCAL SCORES.:

Collection of 4 Vocal Scores bound together, spine marked 'Miscellaneous'.

Quarto, bound in binders' flexible cloth, rubbed, from ?pre 1914 period. The collection comprises

a. Palestrina Missa 'O Admirable commercium.' Rockstro Novello edition 1891. The RCM Palestrina Society may have performed this work pre First World War but there is no evidence of use in this copy.

b. Byrd. Missa ad Cinque Voces Equales. Barclay Squire and Terry edition. B & H 1899. This is probably a first printing of the original Byrd score in its modern revival form and as such highly important and influential upon RVW'S own Mass in G Minor of 1922. The presence of Terry's edition of 1899 in RVW'S library is therefore of great significance. A few pencil marked crosses indicate that this score was actually used and it is known that RVW heard Terry's performance at some point soon after its modern revival, perhaps even at Terry's first Westminster Cathedral even. Foss [p 135] writes 'It is not therefore unnatural nor inappropriate for him to set the Roman Catholic mass. The precipitating cause was Sir Richard Terry's work at Westminster Cathedral... [which] recall to active service the masses of William Byrd and the motets of the

English polyphonists...The Mass in G Minor was therefore composed for liturgical use.....in the tradition of Byrd...[later] submitted to Terry...'

c. Charles Wood Iphigenia in Taurus. Vocal score. Cambridge Greek Play Committee 1894. Note: RVW was pupil of Wood at Cambridge during this period and occasionally performed his shorter choral works later. This work, dating from RVW'S period of study [of fugue] has sunk without trace, but Cambridge did stir RVW'S interest in Greek plays for modern performance; his own Ipheginia incidental music was written for a 1911 London production, and he of course, had early written music for 'The Wasps.' He no-doubt acquired this copy of Wood's version during his Cambridge days, having it bound up a little later with other material.

d. Stanford Te Deum. B & H 1898. Vocal score. Note: By RVW's RCM teacher, and a work he mentions favorably in a lecture as one of Stanford's best works, although he did not perform it at Leith and there is no evidence of this score having been used. This volume has a location reference in pencil: CASE REF III C **£350.00**

47. WAGNER, RICHARD.:

Parsifal. [Vocal Score arr Kleinmichel].

Scott, Circa 1890

Quarto, English German words, soiled and rubbed binders' cloth. Note: No references to Parsifal are found in the letters, however he clearly knew the opera well. In 1948, for example, he draws [tenuous] parallels between Act I and his own Pilgrim's Progress. His early interest in Wagner operas is well documented and he doubtless saw Parsifal on stage more than once; aspects of the work may have influenced his early compositions like 'Willow Wood.'. The rough cloth and paper label suggest an early acquisition to the library. With pencil location CASE REF V C [and one minor pencil note in text]. **£100.00**

48. WAGNER, RICHARD.:

Tannhauser. vocal score of the opera.

Berlin, Meser, circa 1890.

Early green binders' buckram cloth. NOTE: The cast-list is inscribed in neat ink Bayreuth August 17th 1892' with the names of performers supplied against the parts, - Gruning as Tannhauser, Wiborg as Elisabeth. This was evidently the first Bayreuth performance, but it is not known if RVW and AVW were in the audience. The inscriptions are not in RVW's hand. but the volume has a pencil location reference : 'REF V C'. **£100.00**

49. WALFORD DAVIES, H.:

Noble Numbers by Robert Herrick. BOUND WITH: High Heaven's King...by Edmund Spenser.

Novello, 1909/ Curwen, 1926.

Quarto, bound in binders' cloth with paper label title on upper board, titled in ink in hand of Adeline Vaughan Williams. Later pencil ref: Case IIIc. It is asserted [Hyperion Record note] that RVW did not like the music of Davies, though they had a long professional association until Davies' death in 1941. The fact of having had these two works bound up before the Second World War suggests he did have an interest, though internal inspection reveals just two pencil markings- to stanzas of Spenser's poetry in the second work rather than then music itself. Walford Davies remains one of the more important of RVW'S contemporaries in the field of English choral music, little performed as it is today. **£100.00**