

Avril Coleridge-Taylor Catalogue

Abbreviations used

ACT	Avril Coleridge-Taylor
D	Dashwood family
GCT	Gwendolen Coleridge-Taylor
RAH	Royal Albert Hall
RCM	Royal College of Music
SCT	Samuel Coleridge-Taylor

Using this Catalogue

Avril Coleridge-Taylor (1903-1998) composed a significant body of works, ranging from orchestral to chamber pieces. At present, however, her manuscripts are spread between a number of locations, and some are currently missing and presumed lost. This catalogue records the current location of works known to have been composed by her.

The majority of Coleridge-Taylor's scores are held in the Royal College of Music Library (RCM), and privately at the homes of the Dashwood family (D). The former is referenced in this catalogue as RCM [manuscript number], and can be consulted at the Library. The scores held at the RCM are listed in their [Additional Manuscripts List](#), which is freely available online. The material at the Dashwoods is uncatalogued, so any material held here is referenced throughout as 'at D'. For pieces for which I have traced a performance history but no score has been located, I have listed these as 'Unknown, presumed lost'.

For each work, I have listed the date of composition (where known), location of the score, and the instrumentation. For some works I have provided additional information under 'Notes' — this information covers my comments on the physical state of the manuscripts and decisions I have made about grouping particular pieces together, and details such as inscriptions and dedications that Coleridge-Taylor included in her scores. For works where I have been able to trace a performance history, I have recorded this also. Coleridge-Taylor kept two scrap books with press clippings and concert programmes (held at D) which have been invaluable for tracing the early performance history of her works.

For consistency, I have referred to Coleridge-Taylor as 'Avril' (ACT) throughout, as this is the name by which she is best-known now and the name which she adopted for the majority of her career. However, Coleridge-Taylor used a number of names throughout her professional life. She was born Gwendolen Avril, and she only adopted her middle name for her compositions from the 1930s onwards. Her early works were composed under her first name, 'Gwendolen' (GCT), during the period when she was also performing regularly as a recitalist and soprano. Later in life, she also adopted a male pseudonym, 'Peter Riley'. I have noted where manuscripts are attributed to Peter Riley, or indeed to other pseudonyms with which she experimented.

I hope that this catalogue will facilitate further performance of Coleridge-Taylor's works. As the location of some scores is still unknown it is very much an ongoing project — if anybody holds material by her, please do contact me and I will update the catalogue accordingly. And if you would like assistance accessing the material held privately, please email me at leahbroad[at]hotmail.co.uk.

Orchestral

Spring Magic: Fairy Ballet Suite (1920)

Orch: 1.1.2.1/2.1.1.0/timp/hrp/str

1. The Awakening of the Flower Fairies
2. The Flower Fairies' Dance
3. The Spell (Merry making of witches, goblins & other fairy folk)

Score location(s): Autograph parts at RCM 20815; autograph full score & piano version at D.

Tempo marking: Misterioso.

Notes: In three short movements. Date from piano autograph at D. Title page from full score missing.

To April: Poem for Orchestra Op. 15 (1930-1931)

Orch: 2.2.2.2/4.2.3.1/timp/side dr/cymb/hrp/str

Score location(s): Autograph full score, parts, and piano score at RCM 20783-4; piano score at D.

Performance history: Prem. by Eastbourne Municipal Orchestra, conducted by ACT on 14 Feb. 1931. Then at Eastbourne Municipal Orchestra cond. ACT on 15 Feb. 1931; BBC Orchestra cond. Victor Hely-Hutchinson on 1 Feb. 1932; Torquay Municipal Orchestra cond. ACT on 12 Mar. 1932; Bath Pump Room Orchestra cond. ACT on 18 Mar. 1932; Band of HM Royal Marines cond. ACT on 28 Nov. 1932; Central Croydon Musical Society cond. ACT on 28 Feb. 1933; Coleridge-Taylor Orchestra, cond. ACT at the RAH on 4 Nov. 1933.

From the Hills (1934)

Orch: 2+picc.2.2.2/2.2.3.0/timp/side dr/bass dr/tri/bells/cymb/hrp/str

Score location(s): Autograph full score & parts at RCM 20781-2.

Notes: Prem. at Byrne Avenue Assembly Hall in Birkenhead on 13 Nov. 1935 by the Birkenhead Philharmonic Society cond. ACT. Score reads 'Inspired by the hills & countryside... "the golden sun, the flowers, the leaves, the river on its way. Blue skies & silver clouds... Mighty trees"... I have tried to express the feeling of exhilaration, also a certain sadness & melancholy about the hills..the solitude.'

Un Sonnet d'Amour from *Suite*

"*Romantique*" (1938?)

Orch: 2.2.2.0/0.2.1.0/timp/pno/str

Score location(s): Autograph full score & parts at D.

Tempo marking: None.

Notes: The parts at D are missing the trombone part but are otherwise complete.

Performance history: Prem. at Temple Gardens on 27 Jul. 1938 conducted by ACT; then by Scarborough Municipal Orchestra unknown date; Bridlington Municipal Orchestra unknown date; at Grand Hotel Eastbourne unknown date; and Joseph Lewis Orchestra (broadcast), all conducted by ACT.

Danse Extatique from *Suite* "*Romantique*" (1938?)

Orch: 1.1.1.0/0.2.3.0/timp/side dr/bass dr/cymb/pno

Score location(s): Autograph parts at RCM 20816.

Tempo marking: Allegro furioso.

Notes: Movement IV from what was originally the *Suite "Romantique"*. Presumably dates from the same time as *Un Sonnet d'Amour* as they are from the same *Suite*. Also exists in piano version at D.

Sussex Landscape Op. 27 (1940)

1. Largo

2. Lento e molto tranquillo

3. Largo - maestoso

Orch: 2+picc.2+cor.2.2/4.2.3.0/timp/side dr/bass dr/cymb/tri/hrp/str

Score location(s): Autograph full score & parts at RCM 20787-8.

Notes: Epigraph by John Drinkwater: 'Into your Sussex quietness I came, When summer's green & gold & azure fell Over the world in flame. And pleasure upon your pasture-lands I found... And now the broken thought Of nations marketing in death I know... Was it but yesterday I came among your roses & your corn? Then...amid this wrath I pray For yesterday reborn.'

Performance history: Performed by Chineke! Orchestra at Queen Elizabeth Hall London on 22 Apr. 2019, and at the Royal Festival Hall on

12 Oct. 2020. Recording released by Chineke! Orchestra in 2022.

Suite for String Orchestra (undated; presumed c. 1945)

1. Con spirito
2. Lento
3. Allegro moderato

Score location(s): Autograph full score at RCM 20801. Piano version and first version sketch at D.

Notes: By Peter Riley. Dedicated to Alec Rowley. Autograph score reads 'Peter Riley, 3 Cavendish Square, London W1', with 'Avril Coleridge-Taylor, The Cowdray Club, 20, Cavendish Square, W1. for Peter Riley' added in a different hand. RCM 20801a is titled the *Pastoral Suite for String Orchestra* by Avril Coleridge-Taylor. The third movement also exists in a piano version, at RCM 20857, dated 1945.

Performance history: Prem. at Cowdray Hall, 15 Dec. 1949, Coleridge-Taylor Singers & Players, cond. ACT.

In memoriam: To the RAF (1945)

Orch: 2.2.2.2/4.2.3.1/timp/side dr/bass dr/tri/cymb/str

Score location(s): Autograph at RCM 20802.

Tempo marking: Adagio.

Notes: Subtitled 'Make firm, O God, the peace our dead have won.' Also in piano arrangement at RCM 20803.

Comet Prelude (2 May 1952-1953)

Orch: 2+picc.2+cor.2.2/4.2.3.1/timp/side dr/bass dr/tri/tamb/cymb/hrp/pno/str

Score location(s): Autograph score, sketches & parts at RCM 20809-20810a. Parts for the excerpted theme, entitled 'Signature Tune', at D. Also exists in piano version, at RCM 20811.

Tempo marking: Allegro moderato.

Notes: Autograph full score (RCM 20809) title page dated May 2nd '52, London - Johannesburg; date at end of score is Oct. 1952. Original rough sketch (20809a) significantly shorter than full score. Performance note (RCM 20811a) reads: 'This work from which you are to hear excerpts, was inspired & composed during the first passenger flight by Comet from London to JHBRG. in which I was privileged to travel. To all those responsible

for the Comet jet-liners, to Sir Miles Thomas, Chairman of BOAC; the Staff, Pilots & passengers, I, A. C-T, humbly dedicate this Prelude.' The piano version (RCM 20811) is dated 1953, and has the places over which the plane flies pencilled into the score.

A separate description, held at D and dated 1952, reads: 'The opening bars are descriptive of the sounds heard upon embarking in the Moment air-liner. The high, shrill note which has become associated with the Comet is noticeable only before the liner takes off; also the throbbing engine noises — but once airborne no sound is heard from within the cabin. Flying at an altitude of some 40,000 feet with only the great beauty of the clouds below, I was reminded of the words of a young Australian pilot during the war, who wrote that as he circled higher — yet high — he felt that he had "touched the face of God" ... I have attempted to convey something of the varying moods during the flight, to express this great emotional experience. Beginning (after the introductory bars) with the rather plaintive, tranquil passage for the flute as we passed over the last of the English countryside, to the theme inspired by the sight of the golden dawn breaking over the desert. This becomes the main theme & is first announced by solo pianoforte. The "fanfare" towards the end is intended as a note of triumph when the arrival of the comet is greeted by thousands of people at Palmietfontein Airport. Two themes suggestive of some native tunes, heard later from my hotel window, are incorporated in the work. One, for solo cor anglais, the other serving as a march theme with which the prelude concludes. The final descending chromatic passages for piano & harp, & the persistent high tremolo for strings & woodwind are descriptive of the Comet coming in to land.'

Performance history: Possibly prem. by the New Concert Orchestra, cond. ACT at Rhodes Park, Kensington on 9 Mar. 1954.

The Weeping Flower (A Legend) (May-Sept. 1964)

Orch: 3.2+cor.3.2/4.3.3.1/timp/bass dr/cymb/piano/str

Score location(s): Autograph at D.

Tempo marking: None given.

Notes: Orchestral version of the piano piece *Weeping Flower*. Composed at Amberley.

In memoriam (3 Oct. 1967); alternatively titled *In memoriam: Largo for Orchestra*

Orch: 2.2.2.2/4.2.3.0/timp/side dr/bass dr/cymb/str

Score locations(s): Autograph full score at RCM 20804 & at D; parts at RCM 20805.

Tempo marking: Orchestral score: Adagio. Piano score: Largo.

Notes: Autograph full score reads 'Suggested by the song "When I am dead, my dearest" by Samuel Coleridge-Taylor'. Later revised in April 1980, after the death of Hiawatha, for a piano arrangement held at D and at RCM 20860a, with the heading 'In remembrance of my father, Samuel Coleridge-Taylor [1875-1912], & my brother, Hiawatha [1900-1980].' Also exists in arrangement for organ, as the second of the *Two Pieces for Organ*.

African Forest Song: An Intermezzo (undated)

Orch: 2.2.0.0/0.2.1.0/perc/str

Score location(s): Published by Ascherberg, Hopwood & Crew, Ltd.

Tempo marking: Andante tranquillo.

Notes: Dedicated 'To B.S.F.' Broadcast at 11.15 on Regional, 13 May 1936. Was originally a piano piece, *Summer Evening* Op. 17 (autograph at D). The autograph for *Summer Evening* reads 'Ugh! Published by Ascherberg under the title African Forest Song!!'

Snow Goose Suite (undated)

Orch: 2.2.2.2/4.2.3.1/timp/bass dr/tri/hrp/str

1. The Great March: Lento Mistico

2. He sailed the tidal creek — a friend to all things wild: Mistico

Score locations(s): Autograph full score at D.

Text: Paul W. Gallico.

Notes: In two movements. Second movement unfinished. Also in piano arrangement, complete.

The Golden Wedding (undated)

Orch: 2.2.2.2/4.2.3.1/timp/bass dr/cymb/xyl/gong/hrp/str

Score locations(s): Autograph full score at RCM 20779; parts 20780. Piano transcription at D.

Notes: Ballet in two Acts.

Valse Caprice (undated)

Orch: 2+picc.2.2.2/2.2+bass.0/timp/side dr/bass dr/tri/tamb/bells/cymb/xyl/hrp/str

Score location(s): Autograph full score and parts at RCM 20777-8; also autograph at D.

Tempo marking: Allegro moderato.

Sunrise on the Hills: First Impression for Orchestra (undated)

2.2.2.1/2.2.2.0/timp/bass dr/tri/hrp/str

Score location(s): Autograph of full score, piano reduction, & parts at D.

Tempo marking: Moderato.

Notes: Prem. at Leas Cliff Hall by the Folkestone Municipal Orchestra cond. Eldridge Newman, 1 Nov. [1934]. Autograph score reads 'Not to be used'.

Orchestral with Soloists

Piano Concerto (1936 rev. 1970 & 1973)

Orch: 2+picc.2.2.2/4(2 in ii & iii).2.3.1/timp/
side dr/bass dr/cymb/str

1. Allegro maestoso, 'To the Friends who inspired me to write this work.'
2. Adagio, 'To the memory of a great musician — Edward Elgar'
3. Allegro deciso, 'In remembrance of my Father'

Score location(s): Autograph full score at RCM 20789; incomplete parts at D. Also in version for two pianos at RCM 20790 & at D.

Notes: Parts at D have a quotation on the third movement; 'With an unflagging enthusiasm for life and living and loving and for all true things great and small, with a mind that felt the pain and tragedy of the universe and yet invariably raised itself towards the light, he was indeed good to meet. The world knows his art: and all who ever experienced the influence of his personality know that, irrespective of colour, those who would truly

be of his kind must of a surety cultivate and bring to fruition the highest and noblest of human ideals.' (H. McC.)

Performance history: Prem. at Aberdeen City Hall in 1943, soloist Frank Laffitte conducted by ACT. Then at Kingsway Hall London on 17 Dec. 1945, soloist Lafitte, cond. ACT (inaugural concert of the Coleridge-Taylor Symphony Orchestra); Assembly Hall Tunbridge Wells on 27 Feb. 1946, soloist Lafitte, cond. ACT; The Pavilion Torquay on 27 Jul. 1946, soloist Lafitte, cond. ACT (Municipal Orchestra); The Dome Brighton on 7 Nov. 1946, soloist Lafitte cond. ACT (Coleridge-Taylor Orchestra); De La Warr Pavilion on 8 Apr. 1973, soloist Irene Kohler, cond. ACT (Malcolm Sargent Symphony Orchestra). ACT's autograph score also lists performances at the following, undated: Leas Cliff Hall Folkestone; Bournemouth; SABE Johannesburg with SABC Orchestra; ABC Melbourne.

Vocal with Orchestra

The Dreaming Water-Lily (undated)

Orch: 2.2.2.2/2horns/str

Score locations(s): Autograph full score & parts at D.

Text: Heinrich Heine.

Notes: Full score and parts on transparencies.

Performance history: Arrangement broadcast on London Regional 25 Jun. 1930, ACT singing with Victor Olof Sextet.

The Sea (undated [1923])

Orch: 2 horns/str

Score locations(s): Autograph full score at D.

Text: Robert Southey.

Notes: Full score, no parts. Orchestrated version of 'The Sea' at RCM 20834.

Choral

Wyndore (May 1936)

Orch: SATB/1.1.2.2/2.1.1.0/timp/bass dr/tri/bells/cymb/hrp/str

Score location(s): Autograph full score at RCM 20785 & at D; parts at RCM 20786. Vocal score published by Chester.

Tempo marking: Andante sostenuto.

Notes: Autograph at D includes a textual introduction. Also at D is a first version dated March 1936, for piano (Andante sostenuto), called 'River Song' and dedicated to Keith. This has a text by Samuel Taylor Coleridge: 'Yet still the sails made on A pleasant noise til noon, A noise like a hidden brook In the leafy month of June That to the sleeping woods all night Singeth a quiet tune.'

Performance history: Sung (possibly premiered?) by Coleridge-Taylor Orchestra & Singers cond. ACT at Cowdray Hall on 6 Jul. 1947.

Historical Episode: Symphonic Impression Op. 29, alternatively titled *MacArthur of the Philippines* (1941-2)

Orch: SATB/treble solo/2+picc.2.2.2/4.3.3.1/timp/side dr/bass dr/cymb/gong/pno/str

Score Location(s): Autograph full score, sketch, & piano version at RCM 20806-8.

Tempo marking: Maestoso.

Notes: Sketch (RCM 20806, dated 1941) reads 'Composed in Scotland (RAF Tain., Peterhead, Portmahomack & Aberdeen & back to Tain) Bomber command & signals.' The full score (RCM 20807) reads: 'This work was composed at Portmahomack, Scotland, during April & July 1942. It was inspired by the Campaign held by General MacArthur of the Philippines [some crossed-out, illegible text]. The two principal themes are the Song of the Women, heard in the background (a kind of prayer) to material suggesting the tumult of war, & a martial theme song whistled by a Chorus of male voices. A long pause is followed by a Child's Voice bringing an atmosphere of calm & tranquility. The themes are developed & interlinked to a dramatic climax ending with the Child's Song used in the predominant, v. broad sweeping melody. There is not text — the Chorus is wordless & form part of the orchestration. AC-T.' The piano version (RAM

20808, dated 1942) retains the text deleted in the orchestral score: 'It was inspired by the Campaign led by General MacArthur of the Philippines; but in common with other compositions of this nature the mood is not necessarily connected with a particular episode.' Handwritten note (RCM 20808a) reads: 'Report on "Historical Episode" by A. C-T. sent by Dr. Stanley Roper [Principal Trinity College of Music, 1942] — Henry Geehl & Ludwig Lebell are much impressed with the score. Henry Heegl says it is "a professional score" — there is nothing he excepts to & it can therefore be placed before the best orchestras in the Country with confidence. Lebell praises the "cohesion in a description of a chain of events." The main points in which all agree is that it will..come off. Frank Lafitte distinguished pianist is delighted with it. He has a great opinion of your work and powers.'

The Peace-Pipe from Longfellow's *Hiawatha* (1949 rev. 1966)

Orch: bar solo/SATB/2+picc.2.2.2/4.2.3.1/timp/side dr/bass dr/cymb/gong/hrp/str

Score location(s): Autograph full score & parts at RCM 20812-3; vocal score 20813a.

Tempo marking: Andante sostenuto.

Notes: By Peter Riley. Programme note at RCM 20814.

Performance History: Prem. at Wembley Town Hall on 10 Oct. 1949, conducted by ACT (Coleridge-Taylor Orchestra).

Autumn Leaves, Joseph Kosma arr. Avril Coleridge-Taylor (April 1950 or 1956)

Mezzo, tenor, baritone, bass & piano

Score location(s): Autograph at D.

Tempo marking: Andante sostenuto.

De blin' man stood on de road and cried (c. 1956)

Score location(s): Unknown, presumed lost.

Notes: Arrangement of a spiritual for the BBC's production of *Green Pastures* by Marc Connelly.

Performance history: BBC Home Service on 24 Dec. 1956 at 21:15 in *Green Pastures*, cond. ACT; The New World Singers cond. ACT at City Temple Hall on 7 Apr. 1960.

My Lord's A-writin' all de Time (1956)

Score location(s): Unknown, presumed lost.

Notes: Arrangement of a spiritual for the BBC's production of *Green Pastures* by Marc Connelly. As yet, no score has been located.

Performance history: BBC Home Service on 24 Dec. 1956 at 21:15 in *Green Pastures*, cond. ACT; The New World Singers cond. ACT at City Temple Hall, 7 Apr. 1960.

I can face it, Lord (1956)

Tenor, SATB & piano.

Score location(s): Autograph at D.

Text: D. Eardley Wilmot.

Notes: Exists in two versions; voice & piano autograph at RCM 20830.

Performance history: The New World Singers cond. ACT at Royal Festival Hall on 3 Oct. 1956; The New World Singers cond. ACT at City Temple Hall on 7 Apr. 1960.

Ceremonial March for Ghana (1958)

Orch: SATB/2+picc.2.2.2/4.3.3.1/timp/snare/bass dr/bells/organ/str

Score locations(s): Autograph at RCM 20792 & at D; parts RCM 20794; transparencies of 1957 piano version autograph at D. Vocal score at RCM 20797.

Tempo marking: Andante sostenuto.

Notes: Written for Ghanaian Independence. Exists in orchestral, piano (RCM 20793), vocal (RCM 20797) and wind band (RCM 20795-6) versions. Band version broadcast by Band of the Grenadier Guards on 26 Jan. 1970 on BBC Radio 3. D holds correspondence regarding the performance of this piece, including from the President of Ghana.

Performance history: Ilford Promenade Orchestra cond. ACT at Ilford Town Hall on 21 Oct. 1961; Coventry Orchestra at Central Hall Coventry on 24 Oct. 1961; broadcast on BBC Radio 3 on 26 Jan. 1970, 17:45; Malcolm Sargent Symphony Orchestra cond. ACT at De La Warr Pavilion on 2 Apr. 1972.

From 'A Christmas Carol' by Samuel Taylor Coleridge (1964)

SATB chorus.

Score location(s): Autograph at D & at Bodleian Library, MS. Mus. e. 84.

Text: Samuel Taylor Coleridge.

Notes: Composed at Amberley.

At Sunset Op. 20 (undated)

Sop & Bar Soli, SATB chorus & piano.

Score location(s): Published by unknown publisher (possibly self-published?), copy at D. Text: Berwick Sayers.

Notes: 'Written in memory of my Father and Dedicated to the "Coleridge-Taylor Musical Society", Belfast.' Originally for soprano & baritone, soli-chorus, piano & string orchestra. The parts for this presumably lost; score at D is a vocal score for soli, chorus & piano.

National Anthem for Nigeria (undated)

Unison voices & piano.

Score location(s): Autograph at D.

Text: Lillian Jean Williams.

If you go from the film *Night Without Stars*, Michel Elmer arr. Avril Coleridge-Taylor (undated)

Mezzo, contralto, tenor, baritone, bass & piano.

Score location(s): Autograph at D.

Text: Geoffrey Parsons.

In September (undated)

TTBB.

Score location(s): Autograph at D.

Text: Frances Lewidge.

Notes: Also exists in 2-part version with piano.

No one told me, Antonin Dvorák arr. Avril Coleridge-Taylor (undated; after 1955?)

For mezzo, baritone, & SATB chorus.

Score location(s): Copy at D.

Tempo marking: Unknown.

Notes: D holds a copy on transparency paper which is very fragile, and the pages are taped together. The title comes from the musical *Summer Song* which uses Dvorák's music and was performed first in Manchester in 1955 and then in London in 1956, hence the dating.

Summertime, George Gershwin arr. Avril Coleridge-Taylor (undated)

For mezzo, tenor, two baritones, bass.

Score location(s): Parts at D.

Tempo marking: Andante sostenuto.

Text: DuBose Heyward.

We'll gather lilacs, Novello arr. Avril Coleridge-Taylor (undated)

Mezzo, tenor, baritone, bass & piano.
Score location(s): Autograph at D.
Text: Ivor Novello.

Chamber

Memories for cello & piano (before 1920)

Score location(s): Unknown, presumed lost.

Tempo marking: Unknown.

Notes: ACT mentions this piece as 'the best I've written so far' in an interview for *The Daily Sketch*, 19 Dec. 1919. It is also mentioned in 'Composer at Twelve', *Weekly Dispatch*, 11 Jan. 1920. As yet, though, no score has been located.

Rêverie for cello & piano Op. 26 (Jun. 1921)

Score location(s): Autograph at RCM 20842 & at D.

Tempo marking: Andante.

Notes: By GCT. Dedicated to Roy Peverett.

Performance history: Prem. by Roy Peverett at Sparrow's Nest Lowestoft in 1921. Then by Peverett at Small Public Hall Croydon on 20 May 1922.

Idylle Op. 21 for flute & piano (Nov. 1920 pub. Mar. 1923)

Score location(s): Published by Rudall, Carte & Co. Autograph at RCM 20839.

Tempo marking: Vivace.

Notes: By GCT. Dedicated to Joseph Slater.

Performance history: Prem. ACT acc. Joseph Slater at Small Public Hall Croydon on 4 Apr. 1921. Then by Slater & George Myddleton at Villa Marina on 24 Jul. 1921; Slater & ACT at Coventry Queen's Road Institute in 1921; Slater & ACT at Devonshire Park Eastbourne on 1 Dec. 1921; Slater & ACT at Croydon North End Hall in Dec. 1921; Slater & ACT at Epping Wesley Guild on 25 Jan. 1922; Slater & ACT at Boys' County School Harrow on 18 Mar. 1922; Slater & ACT at Aeolian Hall on 9 May 1922; Slater & ACT at St Ermin's Westminster on 22 May 1927.

Élegie for violin or flute (before May 1921)

Score location(s): Unknown, presumed lost.

Tempo marking: Unknown.

Notes: By GCT.

Performance history: Prem. by Arthur Beckwith at Grand Hotel Eastbourne on 27 May 1921. Then by Slater at Villa Marina on 24 Jul. 1921; Slater at Coventry Queen's Road Institute, 1921; Slater & ACT at Devonshire Park Eastbourne on 1 Dec. 1921; Slater & ACT

at Croydon North End Hall, Dec. 1921; Slater & ACT at Epping Wesley Guild on 25 Jan. 1922; Slater & ACT at Boys' County School Harrow on 18 Mar. 1922.

The Elfin Artist for piano & flute. By GCT and Joseph Slater (before Dec. 1921)

Score location(s): Autograph at D.

Text: Alfred Noyes.

Notes: By GCT. Recitation with musical background. The only known piece that ACT wrote collaboratively.

Performance history: Prem. by ACT at Coventry Queen's Road Institute, 1921. Then ACT at Devonshire Park Eastbourne on 1 Dec. 1921; Boys' County School Harrow on 18 Mar. 1922.

The Fairy Flute for solo flute (before Dec. 1921)

Score location(s): Autograph at D.

Text: Rose Fyleman.

Notes: By GCT. Flute obligato for Fyleman's poem, for recitation.

Performance history: Prem. by ACT & Joseph Slater at Devonshire Park Eastbourne on 1 Dec. 1921.

A Lament Op. 31 for flute & piano (1922)

Score location(s): Autograph at RCM 20841.

Tempo marking: Adagio.

Notes: By GCT. Written for Joseph Slater. Autograph score reads 'Dedicated to my Fiancé.'

Performance history: Prem. Joseph Slater, 31 Mar. 1922 at Small Public Hall Croydon.

Impromptu in A minor ("Romance de Pan") Op. 33 for flute & piano (9 Apr. 1922)

Score location(s): Autograph at RCM 20840.

Tempo marking: Moderato.

Notes: By GCT. Dedicated to Joseph Slater.

Performance history: Prem. by Joseph Slater & ACT at Aeolian Hall on 9 May 1922.

Crépuscule d'une nuit d'été for flute & piano (1927)

Score location(s): Autograph at RCM 20843 & at D.

Tempo marking: Moderato.

Notes: Although the score is undated, its first performance was in 1927. The autograph scores, however, are signed 'Avril Coleridge-Taylor', not Gwendolen. Perhaps these are copies of an earlier manuscript, now lost.
Performance history: Played by Slater & ACT at St Ermin's Westminster on 22 May 1927.

Romance for violin & piano Op. 176 (1945 rev. 1964)
Score location(s): Autograph at RCM 20838 & at D.
Tempo marking: Largo.
Notes: To Dr. F. Bachner. Originally composed at Buxted Street, revised at Amberley, Sussex.

Fantasia pastorale for flute & piano (1948)
Score location(s): Autograph at RCM 20845; copies at D.
Tempo marking: Lento.
Notes: By Peter Riley.

Fantasia for violin & piano (Feb. 1949)
Score location(s): Autograph at RCM 20844 & at D.
Tempo marking: Andante.
Notes: By Peter Riley. Autograph score reads 'Property of Avril Coleridge-Taylor (for Peter Riley) % the Performing Right Society Ltd. 33

Margaret Street, London W.1 (2nd copy with Yehudi Menuhin).'
Performance history: Prem. by David Thompson & ACT at St Michael's Church Amberley, 26 Jun. 196[5?]; Church of the Holy Sepulchre London, 13 Jul. 1966.

Warum? for koto & piano (28-30 May 1978)
Score location(s): Autograph at D.
Tempo marking: Slowly. Sostenuto.
Notes: Composed at Bethersden. The autograph also bears the note 'Curator Colt Clavier Collection'.

From 'Sussex Landscape' for flute & piano (undated)
Score location(s): Autograph at D.
Tempo marking: Lento e molto tranquillo.
Notes: Chamber version of a movement from *Sussex Landscape*.

The Sea of Sleep (Berceuse) for violin/flute & piano (undated)
Score location(s): Autograph at D.
Tempo marking: Allegretto.
Notes: Instrumental version of the song *The Sea of Sleep*.

Solo keyboard

Interlude (1918)

Score location(s): Autograph at D.

Tempo marking: Allegro maestoso.

Notes: Dedicated 'to my dear friend Miss Maud Agnes Winter.'

Performance history: Prem. Aeolian Hall London, 28 Nov. 1918 for Maud Agnes Winters' recital. Then played by ACT at Gwyn Hall, Neath, 6 Feb. 1919; Tredegar Olympia, 16 Feb. 1919; Steinway Hall, 11 Dec. 1920.

To H.C.D. (11 Jan. 1924)

Score location(s): Autograph at D.

Tempo marking: Lento di molto.

Valse (Feb. 1928)

Score location(s): Autograph at D.

Tempo marking: None given.

Notes: Piano score suggests it is a piano arrangement of an orchestral waltz. The orchestral score, however, has not been located.

Caprice (1931 rev. 1978)

Score location(s): Autograph at RCM 20848; copies at D.

Tempo marking: Molto allegro.

Notes: Originally *Golden Butterflies*, dedicated to Catherine O'Brien (tempo marking Molto Vivace), dated 1 Jan. 1931. Autograph at D.

Performance history: Broadcast by ACT on the World Service 1959-60.

Will o' the Wisp (before 1931)

Score location(s): Unknown, presumed lost.

Tempo marking: Unknown.

Performance history: Played by Catherine O'Brien at Small Public Hall Croydon, 11 Feb. 1931.

Liebeslied (3 Jan. 1936)

Score location(s): Autograph at D.

Tempo marking: Andante sostenuto

Sérénade Romantique Op. 20 (31 Jan. 1936)

Score location(s): Autograph at D.

Tempo marking: Andante sostenuto.

Elégie Op. 25 (in memoriam Sept. 1st) (1938)

Score location(s): Autograph at D.

Tempo marking: Andante sost. e. maestoso.

Un Sonnet d'Amour (1939)

Score location(s): Autograph at D.

Tempo marking: Andante.

Notes: Piano version of the orchestral *Un Sonnet d'Amour*.

"Per Ardua ad Astra" (By Labour to the Stars)
Op. 28 (Jan. 1942)

Score location(s): Autograph at D.

Tempo marking: Maestoso.

Notes: Dedicated to the R.A.F. This appears to be a first version of the Piano Rhapsody.

Rhapsody Op. 174 (1943)

Score location(s): Autograph at RCM 20850; autograph & copy at D.

Tempo marking: Allegro maestoso.

Notes: Autograph reads: 'This rhapsody (also known by the title "Per A[r]dua ad Astra") was composed during World War II. It received its first performance at the RAF Concert, Peterhead, Scotland, in aid of the RAF Benevolent Fund, and was played by the composer then in charge of music on the station, and conductor of the RAF Choir. Subsequently performed in London at recitals by the pianist John O'Connell and submitted for publication to a leading firm of music publishers.'

Performance history: Prem. 4 Jun. 1943 by ACT at Victoria Hall Academy, Peterhead; sections recorded by Samantha Ege for BBC Radio 3, broadcast 23 Jan. 2022, 18:45.

Two Short Pieces for Piano: 'Allegro' and 'Lento' (1940s?)

Score location(s): Autograph at RCM 20856.

Tempo marking: Allegro; Lento.

Notes: By Peter Riley. The date of this piece is uncertain — ACT used the Riley pseudonym in the 1940s and 1960s. The 'Lento' is a piano transcription of the *Pastoral Suite's* second movement marked 'II from *Pastoral Suite for Strings*', and the dated *Suite* score is from 1945. The manuscript paper, however, is similar to other scores dated in the 1960s, and the 'Allegro' is not from the *Pastoral Suite*, which throws some doubt on the date.

No. 3 from the Pastoral Suite for String Orchestra (1945)

Score location(s): Autograph at RCM 20857.

Tempo marking: Allegro moderato.

Notes: By Peter Riley. Dedicated to Alec Rowley. Piano version of the third movement from the *Pastoral Suite*.

In memoriam: To the RAF Op. 176 (1945)

Score locations(s): Autograph at RCM 20803; copies at D.

Tempo marking: Adagio.

Notes: Piano arrangement of the orchestral *In memoriam: To the RAF* (1945). Subtitled 'Make firm, O God, the peace our dead have won.' Copy at D has title 'Requiem' erased. Another autograph at D has 'By Hughes Taylor' erased and replaced with 'A. C-T'.

Just as the Tide was Flowing: Berceuse & Nocturne (1948)

Score location(s): Autograph at RCM 20852 & at D.

Tempo marking: 'Just as the tide', Con spirito. 'Berceuse', Andantino. 'Nocturne', With an easy flowing rhythm.

Notes: By Peter Riley. These are arrangements of a traditional Yorkshire air; the original harmonisation in autograph at D is marked 'Andante', and 'Con spirito' at RCM. RCM version is arr. by Avril Coleridge-Taylor (Peter Riley). Copyright is marked as belonging to Boosey & Hawkes.

Concert Étude (1949)

Score locations(s): Autograph at RCM 20854 & at D.

Tempo marking: Allegro vivace.

Notes: Autograph at RCM by Peter Riley, but Feb. 1946 revision at D has a sticker over 'Peter Riley' so the score reads 'By Avril Coleridge-Taylor'.

Pastorale (Jun. 1949)

Score location(s): Autograph at RCM 20853 & at D.

Tempo marking: Allegretto leggiero.

Notes: By Peter Riley. Title page at D reads 'Checked by Alec Rowley'.

Comet Prelude (2 May-24 Aug. 1952-1953)

Score location(s): 1952 autograph at D; 1953 revision at RCM 20811.

Tempo marking:

Notes: Piano version of the orchestral *Comet Prelude*.

Music for the Red Cross for organ (1964)

Score locations(s): Autograph at D.

Tempo marking: Andante.

Notes: Title erased in score.

All Lovely Things (Apr. 1964)

Score location(s): Autograph at RCM 20858 & at D.

Tempo marking: Andante.

Notes: Piano version of a piece 'for light orchestra'. Version at RCM is Marked II; the piano arrangement of *Sussex Landscape* (also for orchestra) is marked I. Copy at D is marked I. Both copies have a quote by Robert Brooke on front page: 'All lovely things they say, Meet in Loveliness again.'

Sussex Landscape (Sept-Oct. 1964)

Score location(s): Autograph at RCM 20859.

Tempo marking: Andante sostenuto.

Notes: Marked I. Presumably intended to be part of a piano suite; could belong to either *The Weeping Flower* set or *All Lovely Things*, but more likely to belong with *All Lovely Things* as both are arrangements of orchestral works, and both scores say 'Piano Copy' 1 and 2.

Méditations (23 Jun. [1964])

Score location(s): Autograph at RCM 20855.

Tempo marking: Lento.

Notes: By Peter Riley. The score is marked I, suggesting that it is the first in a set, of which the rest are *The Weeping Flower*, *The Garden Pool* and *Evening Song*. This score is also bound with the same blue tape as *The Garden Pool*, and there are thematic similarities between this and *The Weeping Flower*. I have therefore dated this as 1964.

The Weeping Flower (May 1964)

Score locations(s): Autograph at RCM 20846; copy at D.

Tempo marking: Andante sostenuto.

Notes: Score is marked II. Handwritten note about title inserted in autograph: 'The

Weeping Flower (Crown Imperial Fretillary). The Legend runs that this flower bloomed in the Garden of Gethsemane at the time of the Lord's Betrayal, & was so distressed to witness such agony that it bowed its head in sorrow — & has remained thus ever since.

When the flower is gently held back, six glistening tears can clearly be seen inside at the base, & if the stem is shaken — no matter how often — tears will for ever drop from the petals...'

The Garden Pool (20 Jul. 1964)

Score location(s): Autograph at RCM 20847.

Tempo marking: Allegretto.

Notes: Score is marked III. Handwritten note in autograph contains extracts from three poems:

Small fountains played into a pool... And in the pool's clear idleness Moving like dreams through happiness Shoals of small bright fishes were' (Lascelles Abercrombie)

I also love a quiet place That's green, away from all mankind A lonely pool, ...

And in the midst of all, a clearer pool Then e'er reflected in its pleasant cool; The blue sky, here & there serenely peeping. And on the bank a lonely flower... A meek & forlorn flower... Drooping its beauty o'er the watery clearing To woo its own sad image into nearness. (Keats)

Evening Song (6-11 Aug. 1964)

Score locations(s): Autograph at D.

Tempo marking: Andante cantabile (with great expression)

Notes: Score is marked IV.

Wedding March (Jun. 1961 rev. 1965)

Score location(s): Autographs at D.

Tempo marking: 'With dignity'.

Notes: From *The Golden Wedding*.

Threnody for "Brown" (Ada Riddell) (23-26 Mar. 1975)

Score location(s): Autograph at D.

Tempo marking: Largo.

Notes: This is the piece from which ACT then adapted 'I love all Beauteous Things'.

Nocturne for harpsichord (15 Aug. 1978)

Score locations(s): Autograph at RCM 20849; autograph and copies at D.

Tempo marking: Sostenuato.

Notes: Dedicated to C. F. Holt Esq. D holds five printed copies of the nocturne, which contains the explanatory note for the piece. Composed at Flanders Cottage, Bethersden, Kent.

Traimerei (4 & 5 Dec. 1978)

Score location(s): Copy at RCM 20851.

Tempo marking: Largo con molto espressione.

Notes: Composed at Bethersden.

Berceuse (undated)

Score location(s): Autograph at D.

Tempo marking: Andante grazioso.

Danse Extatique Op. 24 (undated)

Score location(s): Autograph at D.

Tempo marking: Allegro furioso.

Notes: Piano version of the *Danse Extatique* at RCM 20816.

Prelude (undated)

Score location(s): Autograph at D.

Tempo marking: Maestoso.

The Snow Goose Suite (undated)

1. The Great Marsh: Lento. 'The lonely old man who was filled with love for wild & hunted things — He was ugly to look upon — but he created great beauty.'

2. 'He sailed the tidal creek — a friend to all things wild.'

3. 'A child approached the lighthouse carrying a bird — wounded and bleeding.' Andantino

4. 'The Princess flew away as the girl & man watch her drifting — higher & higher — until the tiny spec vanishes.'

5. 'A black & white plumed dream that circles the lighthouse & finally dropped to earth. It was the Snow Goose! Tears of joy came to the old man's eyes.' Andante cantabile (Languido)

Score location(s): Autograph at D.

Notes: Also exists in incomplete orchestral version.

Threnody (before 1964 — date taped over)

Score locations(s): Autograph at D.

Tempo marking: Adagio.

Notes: Dedicated 'To the memory of Dr. Arthur Willcox.' Also arranged for organ as the first of the *Two Pieces for Organ*.

Two Pieces for Organ (undated)

1. Threnody (To the memory of Arthur Willcox)

2. In Memoriam Samuel Coleridge-Taylor

Score location(s): Autograph at D.

Tempo markings: 1. Adagio, 2. Andante.

Notes: The second of these pieces is an organ arrangement of the 1967 *In Memoriam*.

Performance history: Memorial service, All Soul's, Langham Place, WI; 31 Jan. 1964.

Songs

Good-bye Butterfly (pub. 1917)

Score location(s): Published by Augener.

Text: W. C. Berwick-Sayers.

Performance history: Prem. by Frances Hall & Minnie Winter at Mandeville Place Institution on 10 Jul. 1916, titled 'Butterfly' in the papers. Then by ACT at Brighton's Athenaeum Hall in July 1917; Edith Evans at Steinway Hall in Apr. 1918.

Child Songs (before 1919)

1. The Littlest One
2. Nugly Little Man
3. Hole in the Curtain

Score location(s): 'The littlest one' at D; the rest unknown, presumed lost.

Text: Marion Adcock.

Notes: Piano accompaniment to three poems, for recitation. ACT performed these herself on multiple occasions.

Performance history: Prem. by ACT at Steinway Hall, 27 Mar. 1919; then Ulster Hall, Belfast on 11 Mar. 1920; Central Hall, Westminster on 29 Apr. 1920; the Grand Hotel Eastbourne on 24 Nov. 1920; Sparrow's Nest Lowestoft in 1921; Chelsea Town Hall on 7 Apr. 1921; Mill Hill Catholic Church on 28 Jun. 1921; Coventry Queen's Road Institute in 1921; ACT at Devonshire Park Eastbourne on 1 Dec. 1921; ACT at Boys' County School Harrow on 18 Mar. 1922.

Whene'er the Sun goes West (before 1920)

Score location(s): Unknown, presumed lost.

Text: Hiawatha Coleridge-Taylor.

Notes: This song is mentioned in an interview for the *Weekly Dispatch*, 11 Jan. 1920, described as a 'joint effort [...] undertaken in memory of their father.'

A'ventures (before 1921)

Score location(s): Unknown, presumed lost.

Text: Doris I. Murison.

Notes: Piano accompaniment for recitation. ACT performed *A'ventures* at the Sparrow's Nest Lowestoft. The undated programme is in her 1918-1921 press book, held at D.

Performance history: Sparrow's Nest Lowestoft in 1921; Guildhall Plymouth on 26

Jan. 1921; Small Public Hall Croydon on 4 Apr. 1921.

Fairy Rings (before 1921)

Score location(s): Unknown, presumed lost.

Text: Doris I. Murison.

Notes: Piano accompaniment for recitation. ACT performed this in a concert at Guildhall Plymouth arranged by the Plymouth Coleridge-Taylor Society, in which she appeared with Roland Hayes.

Performance history: Guildhall Plymouth on 26 Jan. 1921; Small Public Hall Croydon on 4 Apr. 1921.

Mister Sun (pub. 1921)

Score location(s): Published by Ascherberg, Hopwood & Crew.

Text: Kathleen Easmon.

Performance history: Prem. by Minnie Hampton at Ulster Hall on 11 Mar. 1920, acc. ACT. Then by ACT at Coventry Queen's Road Institute in 1921; ACT & Slater at Epping Wesleyan Schoolroom on 25 Jan. 1922; ACT at Small Public Hall Croydon on 31 Mar. 1922.

Five Fairy Thoughts (before 1921)

Score location(s): Unknown, presumed lost.

Text: Unknown.

Notes: Five songs, the first of which was called 'Morning', another 'Rain'.

Performance history: 'Morning' prem. by ACT at Coventry Queen's Road Institute, 1921; ACT at Small Public Hall Croydon on 31 Mar. 1922.

Starry Night (before Jan. 1922)

Score location(s): Unknown, presumed lost.

Text: Paul Laurence Dunbar.

Performance history: Prem. by ACT at Aeolian Hall on 9 May 1922.

April Op. 38 (1922 pub. 1924)

Score location(s): Published by E. Ashdown.

Text: William Watson.

Performance history: Prem. by ACT & Willoughby Walmisley at St James's Hall Forest Hill on 17 Oct. 1922. Then ACT at Woodside Hall Finchley on 13 Dec. 1922; ACT at Small Public Hall Croydon on 16 Dec. 1922. Sung by Roland Hayes on his 1923 tour; ACT

at St Mark's Hall Wimbledon on 9 Jan. 1923; ACT at Palladium Aberdare on 4 Feb. 1923. Broadcast on London Regional on 9 Mar. 1932, ACT singing with the Gershom Parkington Quintet.

The Rustling of Grass Op. 32 (11 Jan. 1922)
Score location(s): Autograph at D; published by E. Ashdown.
Text: A. Noyes.
Notes: Dedicated to Norman Notley.
Performance history: Prem. by ACT at Aeolian Hall on 9 May 1922. Then by Norman Notley at Small Public Hall Croydon on 16 Dec. 1922; ACT at St Mark's Hall Wimbledon on 9 Jan. 1923.

Autumn Op. 36 (4-7 Jun. 1922)
Score location(s): Autograph at D.
Text: Alfred Noyes.

Who knows? (24 Jul. 1922)
Score location(s): Autograph at D; published by Ascherberg, Hopwood & Crew. Parts for orchestrated accompaniment at RCM 20836 (1.0.1.0/0.2.1.0/timp/bells/str).
Text: Paul Laurence Dunbar.
Performance history: Prem. by ACT at Small Public Hall Croydon on 16 Dec. 1922. Broadcast on London Regional 25 Jun. 1930, ACT singing with Victor Olof Sextet.

The Sea Op. 41 (25 Jul. 1922)
Score location(s): Autograph at D.
Text: Paul Laurence Dunbar.
Performance history: Prem. by ACT & Willoughby Walmisley at St James's Hall Forest Hill on 17 Oct. 1922. Then by Norman Notley at Small Public Hall Croydon on 16 Dec. 1922; ACT at St Mark's Hall Wimbledon on 9 Jan. 1923; ACT at Palladium Aberdare on 4 Feb. 1923.

Nightfall Op. 43 (1 Sept. 1922)
Score location(s): Autograph at RCM 20827.
Text: D. I. Broadhurst.

Apple Blossoms Op. 44 (18 Sept. 1922)
Score location(s): Autograph at RCM 20831 & at D.
Text: John Farrar.
Notes: Dedicated to Renée.

Sleeping and Waking Op. 45 (10 Nov. 1922)
Score location(s): Autograph at RCM 20833.
Text: Norman Notley.
Notes: Autograph says the song was published by Galaxy Music Corporation in New York.

The Entranced Hour Op. 37 (1923)
Score location(s): Autograph at D; published by Edwin Ashdown.
Text: D. I. Broadhurst.
Notes: Front pages notes 'Sung by Mr Roland Hayes.'
Performance history: Broadcast on Manchester, 9 Sept. 1923.

Waltz Song/The Wintry Night Op. 46 (16 Jan. 1923)
Score location(s): Autograph at D.
Text: Wilfred Thorley.
Notes: Exists under two titles; *The Wintry Night* is under the pseudonym "Margaret Chapple". This is the only known instance of ACT using this pseudonym.

The Sea (Jun. 1923)
Score location(s): Autograph at D, and at RCM 20834.
Text: Robert Southey.
Notes: Dedicated to Norman Notley. Also exists in orchestrated version at D. One version at D attributes the music to 'Nigel C. Rogers', crossed out and replaced with Gwendolen Coleridge-Taylor.
Performance history: Prem. by Norman Notley & Aubyn Raymar, 20 Jun. 1923 at Aeolian Hall London.

Cradle Song Op. 53 (1 Jan. 1924)
Score location(s): Autograph at D.
Text: Avril Coleridge-Taylor.
Notes: Exists in two versions. The first, neat version (tempo marking 'Allegretto semplice') has a title page but is missing the ending. The second version (tempo marking 'Allegretto') is a sketch (presumably a first draft), but is complete.

Silver Stars (1924)
Score location(s): Published by Ascherberg, Hopwood & Crew.
Text: Dudley Beresford.

Notes: Copies at D have 'Gwendolen' scribbled out and replaced with 'Avril'.

The Apple Tree (1923)

Score location(s): Autograph at RCM 20834.

Text: Rose Fyleman.

Notes: Dedicated to Kathleen. Number 3 in the group 20834.

A Spring Song (24 Oct.-23 Nov. 1930)

Score location(s): Autograph at D, and at RCM 20834.

Text: T. H. Spenceley (by permission of "Woman's Journal").

Performance history: Sung by ACT acc. Catherine O'Brien at Small Public Hall Croydon, 11 Feb. 1931, with ACT's piano piece *Will o' the Wisp* and *Anthony & Jennifer* also on the programme. *Will o' the Wisp* is presumed lost.

Dream Flower (30 Oct. 1930)

Score location(s): Autograph at D.

Text: J. J. Pain.

Notes: First of two songs to texts by J. J. Pain.

Constancy (31 Oct. 1930)

Score location(s): Autograph at D.

Text: J. J. Pain.

Notes: Second of two songs to texts by J. J. Pain.

The Dreaming Water-Lily (c. 1930)

Score location(s): Published by Ashdown, copy at D.

Text: Heinrich Heine.

Anthony and Jennifer (1931)

Score location(s): Autograph at D.

Text: Caryl Brahms.

Notes: Set of four songs for two voices & piano. 1) 'Good Morning' (sung by Anthony). 2) 'Don't you?' (sung by Jennifer). 3) 'The Monkey Puzzle' (sung by Jennifer). 4) 'Nannie' (sung by Anthony).

Performance history: Sung by ACT acc. Catherine O'Brien at Small Public Hall Croydon, 11 Feb. 1931.

Set of Songs for voice & piano (1931)

1. The Sea (1923)

2. A Spring Song (1930)

3. The Apple Tree (1923)

4. Where'er my bitter teardrops fall (1924)

5. The Monkey Puzzle (15 Jan. 1931)

6. Memory

Score location(s): Autograph at RCM 20834.

Text: 'The Sea', Robert Southey; 'A Spring Song', T. H. Spenceley; 'The Apple Tree', Rose Fyleman; 'Where'er my bitter teardrops fall', after Heine; 'The Monkey Puzzle', Caryl Brahms; 'Memory', M. D. Turner.

Notes: 'The Monkey Puzzle' is No. 3 from *Anthony & Jennifer*.

Performance history: 'The Apple Tree' and 'Where'er my bitter teardrops fall' broadcast on London Regional 25 Jun. 1930, ACT singing with Victor Olof Sextet; 'A Spring Song', 'The Apple Tree' and 'Monkey Puzzle' broadcast on London Regional on 9 Mar. 1932, ACT singing with the Gershom Parkington Quintet.

Notes: The pages of 'Memory' at RCM 20834 have been taped together — presumably it is the same 'Memory' with text by M. D. Turner held at D.

Memory (14 Oct. 1932)

Score location(s): Autograph at D.

Text: M. D. Turner.

A-Dreaming (2 May 1933)

Score location(s): Autograph at D.

Text: Lillian Glanville.

Winds (11 May 1933)

Score location(s): Autograph at RCM 20820 & at D.

Text: Dena Tempest.

It was the lovely moon (21 Jan. 1936)

Score location(s): Autograph at RCM 20832 & at D.

Text: John Freeman.

Notes: Dedicated to Edward Reach.

Twilight (Dec. 1936)

Score location(s): Autograph at RCM 20821 & at D.

Text: M.K.M.B. ("Sunday Pictorial")

Notes: Dedication 'For Eric Starling'.

Love's Philosophy (Mar. 1936)

Score location(s): Autograph at RCM 20818; autograph & transparencies at D.

Text: Percy Shelley.
Notes: Dedicated to Henry Cummings.
Performance history: Broadcast on 14 Dec. 1936, ACT singing. Sung by Jim Marchant acc. Wilfred Dunwell at Cowdray Hall on 6 Jul. 1947.

Today (6 Jan. 1937 rev. Apr. 1941)
Score location(s): Autographs at D.
Text: Minnie Aumonier.

In this quiet hour (14 Oct. 1937)
Score location(s): Autograph at RCM 20829.
Text: Irene Oldershaw.
Notes: Dedicated to K.E.A.

Can Sorrow Find Me? (1938)
Score location(s): Published by Cary & Co. Autograph at RCM 20817.
Text: Minnie Aumonier.

Waiting (to a Soldier) (15 Oct. 1939)
Score location(s): Autograph at D.
Text: Gloria Storm.

Here they Come (21 Oct. 1939)
Score location(s): Autograph at D.
Text: Gloria Storm.
Notes: By "Vivien Soames." This is the only known use of this pseudonym.

Regret (1939)
Score location(s): Autograph at RCM 20824.
Text: Lilian Glanville.
Notes: Autograph reads 'The composer reserves the right to orchestrate.'

Green is my Garden (Jun. 1941)
Score location(s): Autograph at RCM 20819.
Text: Patience Strong.
Notes: Composed in Aberdeen.
Performance history: Sung by ACT acc. Ronald Lewis on 4 Jun. 1943 at Victoria Hall Academy, Peterhead alongside *Rhapsody* premiere.

All is Beauty (1945)
2-part voices & piano.
Score locations(s): Autograph at D. Published by Augener.
Text: Peter Penn.
Performance history: Prem. at Cowdray Hall, 15 Dec. 1949, at a Coleridge-Taylor Singers &

Players concert; Coleridge-Taylor Singers at Salle Erard London on 16 Oct. 1950; Coleridge-Taylor Singers at Marylebone Presbyterian Church on 29 Mar. 1951.

A Child's Song (1948)
Score location(s): Published by Ascherberg, Hopwood & Crew. Autograph sketch at D.
Text: Thomas Moore.
Notes: Autograph reads 'Checked by Alec Rowley'.

The Shepherd (Jul. 1948)
2-part voices & piano.
Score location(s): Autograph at RCM 20835. Published by Multitude of Voyces.
Text: William Blake.
Notes: By Peter Riley.
Performance history: Sung by Margaret Lindsay & Kathleen Kay at St Michael's Church Amberley on 27 Jun. 196[5?].

The Little Folk (27 Jul. 1948)
Unison song.
Score locations(s): Autograph at D; pencil sketch also at D, reading 'checked by Alec Rowley'.
Text: E. K. Holford.
Notes: By Peter Riley.

Through the Sunny Garden (c. 1949)
2-part voices & piano.
Score location(s): Autograph at D.
Text: Mary E. Coleridge.
Notes: By Peter Riley. Alternatively titled 'Through the Summer Garden'.
Performance history: Sung by Joyce King acc. Sheelagh Galway at Cowdray Hall on 15 Dec. 1949, at a Coleridge-Taylor Singers & Players concert; Coleridge-Taylor Singers at Salle Erard London on 16 Oct. 1950; Coleridge-Taylor Singers at Marylebone Presbyterian Church on 21 Mar. 1951.

I heard a blackbird singing (Sept. 1950)
Score location(s): Autograph at RCM 20825.
Text: Jessie M. Heard.
Performance history: Prem. by Joyce King & ACT at Salle Erard London on 16 Oct. 1950.

Tears, idle tears (1951-1952)

Score location(s): Autograph at RCM 20826 & at D.

Text: Alfred Tennyson.

Notes: Dedication 'For Neville [Turner]'. Versions in C and B-flat. Composed in Germany. Version at RCM 20862 by ACT; 20862a by Peter Riley.

Remember (1 Jan. 1953)

Score location(s): Autograph at D.

Text: Christina Rossetti.

O'er all the hill-tops (18 May 1936)

Two-part song with piano.

Score location(s): Autograph at D; published by Augener.

Text: Johann Wolfgang von Goethe.

Notes: Also in version for solo voice & piano; autograph at D.

Performance history: Sung by Jim Marchant acc. Wilfred Dunwell at Cowdray Hall on 6 Jul. 1947; The New World Singers cond. ACT at the Royal Festival Hall on 3 Oct. 1956; acc. ACT at St Michael's Church, Amberley, on 27 Jun. 1965.

In September (6 May 1960)

2-part voices with piano.

Score locations(s): Autograph at D.

Text: Frances Lewidge.

Notes: By Peter Riley. Also in arrangement for TTBB.

Performance history: Prem. by The New World Singers cond. ACT at the Royal Festival Hall on 3 Oct. 1956.

Steal Away (1966)

Score location(s): Autograph at D.

Text: Anon.

Notes: Spiritual arranged by ACT.

God's Remembrance (20 Dec. 1970)

Score location(s): Autographs at RCM 20822 & at D. Parts at RCM 20823.

Text: Frances Ledwidge.

Notes: For soprano, harp, violin, viola & cello.

I Can Face it, Lord (1971?)

Score location(s): Autographs at RCM 20830, and at D.

Text: D. Bradley Wilmot.

Notes: Date is difficult to read, but it looks like '71.

I love all beauteous things (Jun. 1975)

Score location(s): Autograph at D; copy at RCM 20837.

Text: Robert Bridges.

Notes: Dedicated to Ronald. Title page reads 'Transcribed for voice & piano from the Threnody for Ada Riddell (March 26 1975)'. In the copy, this has been changed to: 'Adapted from the Threnody for the Death of a Friend.'

A Piper (undated)

Two-part song with piano.

Score location(s): Pencil sketch at D.

Text: Beatrice Boswell.

As in a Dream (undated)

Score location(s): Autograph at D.

Text: Avril Coleridge-Taylor.

Notes: Annotations suggest a string version, presumably lost.

Beauty (undated)

Score location(s): Autograph at D.

Text: John Masefield.

Notes: One verse only.

Fairies (undated; early)

Score location(s): Autograph at D.

Text: Harold Bolton.

Flower-Dance (undated; early)

Duet for mezzo-soprano, baritone & piano.

Score location(s): Autograph at D.

Text: From a Japanese poem.

Notes: Also exists in a version for solo voice & piano.

Magic Night (undated; early)

Score location(s): Autograph at D.

Text: D. M. Turner.

Muziomone (undated; early)

Score location(s): Autograph at D.

Text: Walter de la Mare.

The Butterfly (undated)

Score location(s): Autograph at RCM 20828.

Text: Stanley Stokes.

Notes: Dedicated to Jack.

The Sea of Sleep

Score location(s): Autographs at D.

Text: Unknown.

Notes: Also in a version for violin or flute and piano.

When Fairies Dance (undated; early)

Score location(s): Autograph at D.

Text: Edward Lockton.

When Flowers Sleep (undated; early)

Score location(s): Autograph at D.

Text: Kathleen Partridge.

Notes: Only in pencil version.

Orchestral Arrangements

Forest Scene, Samuel Coleridge-Taylor

Orch: 2+picc.2.2.2/4.2.3.1/timp/bass dr/tri/cymb/hrp/str

Score location(s): Autograph full score at RCM 20861, copy at D; parts at RCM 20862.

Tempo marking: Andantino (rubato).

Notes: Adapted for orchestra from the original piano solo entitled "Forest Scenes (No. 1)" published 1907.

Humoresque No. 1, Samuel Coleridge-Taylor

Score location(s): Autograph full score at RCM 20863.

Orch: 1.1.1.1/2hrns/timp/tri/pno/str

Tempo marking: Presto.

Humoresque No. 2, Samuel Coleridge-Taylor

Score location(s): Autograph full score at RCM 20864.

Orch: 1.1.1.1/2hrns/timp/cymb/pno/str

Tempo marking: Molto vivace.

Humoresque No. 3, Samuel Coleridge-Taylor

Orch: 1+picc.1.1.1/2hrns/timp/side dr/pno/str

Score location(s): Autograph full score at RCM 20865.

Tempo marking: Allegro assai.

Moorish Dance, Samuel Coleridge-Taylor (1954)

Orch: 2+picc.2+cor.2.2/4.2.3.1/timp/side dr/bass dr/tri/tamb/bells/cymb/hrp/str

Score location(s): Autograph full score at D.

Tempo marking: Presto.

Notes: Score reads 'Begun August 1st 1954, Johannesburg SA. Completed Sept 6th 1954 Johannesburg SA.'

Papillon, Samuel Coleridge-Taylor

Orch: 1.1.1.0/2.0.0.0/tri/pno or celeste/str

Score location(s): Autograph at D.

Tempo marking: Presto.

Rhapsodic Dance No. 2, Samuel Coleridge-Taylor

Orch: 2+picc.2.2.2/4.2.2+bass.1/timp/side dr/bass dr/tri/tamb/bells/cymb/glock/hrp/str

Score location(s): Autograph full score at D; copy & parts at RCM 20876-7.

Tempo marking: Presto.

Notes: From the piano solo, 'The Moorish Dance', Op. 55.

Scènes de Ballet I, Samuel Coleridge-Taylor

Orch: 1.1.1.0/0.2.1.0/timp/bass dr/tri/cymb/pno/str

Score location(s): Autograph & parts at RCM 20866-7.

Tempo marking: Allegro con brio.

Notes: Autograph score reads 'For BBC. Feb 1st 1938.'

Scènes de Ballet IV, Samuel Coleridge-Taylor

Orch: 1.1.1.0/0.2.1.0/timp/tri/pno/str

Score location(s): Autograph & parts at RCM 20868-9.

Tempo marking: Allegretto.

Notes: Autograph score reads 'For BBC. 1st Feb. 1938.'

The Island of Gardens, Samuel Coleridge-Taylor

Orch: 2.2.2.2/2.1.1.0/timp/bass dr/tri/cymb/hrp/str

Score location(s): Autograph & parts at RCM 20870-1.

Tempo marking: Allegro.

Notes: The flute and oboe parts do not split, but ACT specifies flutes and oboes plural. Arranged in both C and D-flat; parts in C.

Nur, wer de Sehnsucht kennt, Pyotr Tchaikovsky

Orch: 1.1.2.0/0.2.1.0/timp/bass dr/pno/str

Score location(s): Autograph & parts at RCM 20872-3.

Tempo marking: Andante non tanto.

Notes: Autograph score reads 'For BBC. Feb. 1st 1938.'

Serenade from Hassan, Frederick Delius

Orch: 1.1.1.0/0.2.1.0/pno/str

Score location(s): Autograph at D.

Tempo marking: Very quietly.

Russian Dance, Cyril Scott

Orch: 1.1.1.0/0.2.1.0/timp/side dr/bass dr/tamb/cym/pno/str

Score location(s): Autograph & parts at RCM 20874-5.

Tempo marking: Allegro con spirito.

Notes: Autograph score reads 'For BBC. Feb
1st 1938.'

Incomplete Works

A Collection of Nursery Rhymes (undated)

Score location(s): Autograph at D.

Text: Anon.

Notes: Set of three songs for solo voice and piano. 'Simple Simon' complete; 'Old Mother Hubbard' and 'Hey diddle diddle' incomplete.

High Flight (undated, early)

Score location(s): Autograph at D.

Text: John Gillespie Magee.

Notes: Sketch of a song for voice and piano.

A Garden Song (undated)

Score location(s): Autograph sketch at D.

Text: Austin Dobson.

Notes: Two-part song with piano, in sketch form only.