

THE UNIVERSITY OF LEEDS

Brotherton Library
Special Collections

MS 1707

James Brown

Handlist of Musical Works and Sources

compiled by

Richard Rastall
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The University of Leeds
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Biography

James Clifford Brown was born at Ipswich, Suffolk, on 18 August 1923. He received his early musical training from Jonathan Job, the Borough Organist, and was a chorister under him at Ipswich's civic church until 1940.

He then became organist and choirmaster at All Hallows' Church, Ipswich (1940-1), before going up to St John's College, Cambridge, on a choral studentship to read Music and English.¹ His studies were interrupted by war service (1942-5): a year after his return to Cambridge his college appointed him organ student. As a member of the Footlights at this time, he contributed music to its revues.

From 1948 to 1983 he taught in the Music Department of Leeds University, eventually holding a senior lectureship. Throughout his career he also held the post of University Organist: at first this was in an unofficial capacity, but after the building of the new organ in the Great Hall (1958) the University instituted the office, making Brown the first holder of the title. At this time many of his works were first performed at the University. He took a year's leave in 1961-2 in order to study contemporary music techniques with Goffredo Petrassi in Rome. On arrival, he discovered that Petrassi did not teach individual students, and he was assigned to one of Petrassi's own students, Boris Porena (bn. 1927), for lessons. Porena's methods, and Brown's assimilation of his teaching, can be inferred from the weekly exercises described in section IV of this Catalogue.

Since his retirement in 1983 Brown has continued to be involved in music-making as pianist and organist, valuing the opportunity that retirement offers to spend more time with close friends. His composing career has also continued, with the Piano Concerto appearing as late as 1994, when the composer was already 70. As can be seen from this Handlist, however, he has increasingly turned to the task of revising earlier works and setting down final and definitive versions of his music. The latest entries here date from 2002, and the composer says that he probably will not write any more music.

After his mother's death in 1973 Brown largely severed his ties with Ipswich, and in 1974 bought a house in Kirkstall. He lived here for nearly 30 years before deciding to retire to Bridlington, where he has lived since June 2003.

Brown's work clearly belongs to the English pastoral tradition, as can be heard in his choral music and, most obviously, in his solo songs: but it remains to examine his music in the detail needed to show precisely how it fits into that category. It is also evident, perhaps most clearly in his instrumental work, that his development has been strongly influenced by French music. External influence is not likely to be a fruitful avenue for exploring Brown's music, however, and there is little doubt that his work will continue to be valued mainly for its structural toughness, its unmistakable lyrical individuality, and the composer's evident ability to create powerful dramatic events with the simplest of means.

¹ St John's College refers to scholarships as "studentships".

Introduction to the Handlist

Early in 2002 James Brown expressed a wish to deposit certain of his scores and papers in the University Library at Leeds. It had long been his intention to leave his papers to the University at his death, but circumstances had arisen that suggested bringing the donation forward. We therefore set about looking through the papers and scores, and discussing how the collection might be presented.

Early in this process I consulted C.D.W. Sheppard, Head of Special Collections in the University Library, and suggested that a full listing of James Brown's work would be necessary when such an important collection was deposited. In compiling the present work I started with the List of Works produced c. 1990 by Banks Music Publications, James Brown's most recent publisher: the composer had updated his own copy, so that it formed a useful check-list of those works that he considers worthy of note. I am grateful to Margaret Silver for permission to base my work on this list, and to the composer himself for his active help in the compilation of this work.

This list, unlike the earlier one, is ordered in a number of primary chronological periods identified by the composer. These periods are used here as an aid to the discussion of the works that each contains, although the boundaries between them are not always sharply defined. Within each chronological period the music is ordered in genre categories as follows:

- Songs and Vocal Duets
- Choral Music, Cantatas and Incidental Music with Voice
- Operas and Operettas
- Solo Instrumental Music (but including works for two pianos and for piano duet)
- Concerted Instrumental Music
- Orchestral Music
- Miscellaneous

Student exercises are mainly but not exclusively found in the last of these categories: it is not always easy to decide at what point an "exercise" should be seen as a "sketch" or a "composition".

To some extent these chronological divisions reflect the composer's view of the worth of his music. While his earliest works were clearly important for his own development, he considers that they do not demonstrate sufficient competence to be of any interest to the concert-going public, and that his mature work began only in 1948. Moreover, he regards the period from 1962 onwards, following his year in Rome, as being a second and more important period of maturity. Probably the experience of being abroad, even if the lessons with Boris Porena were not particularly enjoyable or apparently fruitful, encouraged a growing confidence and freedom in his composition that would eventually have happened in any case. Brown has commented on many of his works in the Autobiographical Fragment also deposited in the Special Collections of the Brotherton Library.

I A

In undertaking the task of revising early pieces and setting his work in order, the composer was bound to take a critical view of his work. Some early work had already been lost, and at this stage Brown might have destroyed sketches and early versions of pieces that he chose to recopy or revise. I took the view, however, that from a musicological standpoint, and in recognition of the conservation function of a library's special collections, even sketches, juvenilia and works not regarded by the composer as worthy of performance should be saved for future study. While Brown has not always kept sketches and preliminary drafts of his work, therefore, he has retained everything that still existed in early 2002 for deposit in the Library. Consequently, some of his music deposited in Special Collections exists in more than one copy and sometimes in different versions.

Copies retained include photocopies, which sometimes bear the composer's revisions or another performer's rehearsal marks: such copies are identified in the list of sources, but not in the list of works.

The papers given to the University in 2003 and 2004 are held in the Special Collections of the Brotherton Library. The collection itself is numbered MS 1707: thereafter, individual documents are numbered from 1 to 413. The composer has also deposited published versions of some of his works: these are not numbered individually, but can be found in boxes numbered 1-3, also under MS 1707. These constitute only a small fraction of Brown's published work, but they are noted in the Handlist so that manuscript and published versions can be compared. Boxes 1-3 also contain other categories of materials, noted below.

In the Musical Works list the individual entries are numbered by chronological period, genre and work-number (e.g., II B 3). The Index leads to specific items in this list, where the following information is given:

No.	Title of Work	Date	Forces employed
	Duration in minutes where known		
	Specific genre (where relevant). First performance.		
	Author of text. Comments		
	List of movements (if a multi-movement work)		
			Source(s)

This last item cross-references with the list of Musical Sources. In the case of on-screen viewing, it will also be possible to make a keyword search of the Handlist.

Works are listed under the date of first composition, but when a work has been recomposed or arranged for different forces it is treated as a separate piece under the new date. In the list of Musical Sources it is often difficult to know when the particular source was copied. In many cases the copy was made when a work was revised: but the composer often dated works or sources long after they were copied, so that the date of an individual source, if not the original source of the composition, may be in some doubt.

Durations given are timings or estimates made when the work in question was published by Banks Music Publications Ltd.

MS 1707/Boxes 1-3

Boxes 1-3 contain various papers and memorabilia connected with James Brown's career. As this material has not been assigned individual numbers it will be helpful to state in broad terms what each box contains. At some stage it will be useful to examine the whole of this material, which gives much of the raw data for the chronology of Brown's work, the circumstances in which his compositions were written and, in the case of his autobiographical writing, some of his thoughts, beliefs and motivations. I have used this material in order to verify or obtain dates of particular works, but I am aware that much more could have been done.

Brown's music has appeared under various imprints, but most of his work has been issued by his last and most supportive publisher, Banks Music Publications Ltd. In this Handlist, published music is from Banks unless otherwise noted.

Box 1

- (a) Works by other composers, mainly in published copies, but also including MS copies by Brown. Composers represented include friends, such as Charles Watmough, and those whose work he admired and arranged.
- (b) Materials relating to the performances of the York Mystery Plays in 1951, including Brown's annotated copy of the text, a program booklet and newspaper cuttings.
- (c) Brown's autobiographical writings.

Box 2

- (a) Published works by Brown.
- (b) Photographs, letters, recital programs, press cuttings.

Box 3

Published music by Brown and others.

Abbreviations

The following abbreviations are used in the Handlist entries:

Voice-names S, M, A, T, Bar and B stand for soprano, mezzo-soprano, alto, tenor, baritone and bass: these are soloists unless described as “chor[us]”

Instrument-names

Strings: vln, vla, vlc and db stand for violin, viola, violoncello and double bass

Wind: fl, ob, clt, b.clt, b.hn, bn and c.bn stand for flute, oboe, clarinet, bass clarinet, basset-horn, bassoon and contra-bassoon

Brass: hn, tpt, tbn and tba stand for horn, trumpet, trombone and tuba

pf = pianoforte

org = organ

hp = harp

perc = percussion (and obvious members of this category, such as susp. cymb = suspended cymbals, SD = side drum, etc.)

timp = timpani

strs = strings

2, 3, etc. shows 2, 3 or more of the instrument specified: e.g., 2vln = two violins

chor chorus, choir (i.e. more than one singer per part)

cond conducted by

Dur duration (in minutes)

voc voice(s)

Handlist

MUSICAL WORKS

I

Juvenilia and Student Works (to July 1941)

A Songs

- 1 "Hurry up, Peter" 1931 voc, pf
Composed at the age of 7. Probably performed for family and friends, based on a poem learned at school.
Author unknown. The composer's memory of the poem is as follows:

1 Hurry up, Peter, Leave your play; The first star's peeping, Grey goes the day. Kiss your mother and say good-night, For the Dream-train's waiting when you turn out the light.	2 Put on your nightie, Say your prayers: Smile when your mother Goes down the stairs. Nestle on the pillow your small brown For the Dream-train's waiting at [head the corner of the bed.
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1707/415
- 2 [Song] 1931/2 voc
Song, now lost, about a pussy-cat: vocal line only. Words by the composer.
- 3 "Spot" 1932 voc, pf
Probably performed for family and friends.
Author JB
Written on 2 staves

1707/76
- 4 "The World has held Great Heroes" 1932 or 1933 voc, pf
Setting, now lost, of Toad's song from Kenneth Grahame's *The Wind in the Willows*. The composer has reconstructed the tune from memory (2004).
Performed in school assembly.

1707/413

- 5 **"To the Cuckoo"** 1935-6 voc, pf
Unperformed. The first eight bars were written for a Dr Griffiths, who was visiting the composer's Aunt Ida (mother of Hazel Smith). Dr Griffiths tested Brown's composing ability by giving him the first verse of the poem to set (1935): the rest was added in 1936. Words by William Wordsworth.
- 1707/61, 62
- 6 **"Spring is the Green Time"** 1936/7 2voc, pf
Vocal duet, now lost.
- 7 **"O my love's like a red, red rose"** ?1937/8 voc, pf
Unperformed.
Words by Robert Burns
- 1707/72
- 8 **"Hymn to Diana"** ?1937 S, pf
Unperformed.
Words by Ben Jonson.
- 1707/58
- 9 **"The Barrel Organ"** ?1937 S, pf
Unperformed.
Words by Alfred Noyes.
- 1707/59
- 10 **"Jack Frost"** ?1937 voc, pf
Unperformed.
Words by Gabriel Setoun, taken from *Junior Modern Poetry*, selected by Richard Wilson.
- 1707/33
- 11 **"Orpheus with his Lute"** 1937-8? SS, pf
Duet. Unperformed.
- 1707/71
- 12 ***Songs for Springtime*** 1938 voc, pf
Unperformed. Written at Easter 1938. The five poems were probably found in *Child Education*: they are, with their authors:
- 1 Primroses (Elizabeth Hussey)
 - 2 Pussy Willow (Margaret Murray)
 - 3 Harebell (Margaret Murray)
 - 4 The Rabbits (Ivy Eastwick)
 - 5 Evening Piece (Ivy Eastwick)
- The composer directed this last "To be sung at the close of afternoon school".
- 1707/12
- 13 ***Three Songs*** ?1938 voc, pf
Unperformed. Written on the last day of a school holiday, perhaps Easter 1938. The poems were taken from *Junior Modern Poetry* (see no. 10, above).
- 1 The Witch (Percy H. Ilott)

I A

- 2 Primrose Hill (Eleanor Farjeon)
 3 Thisbe (Helen Gray Cone)
1707/13
- 14 **"Jock of Hazeldean"** 1938 medium voc, pf
 Unperformed. Written in July 1938 and revised in 1950–1.
 Words by Walter Scott.
1707/70
- 15 **"Nightingale and Dove"** 1938 high voc, pf
 Unperformed. Written in 1938; reconstructed and revised in 1984.
 Poem by Wordsworth.
1707/69
- 16 ***Four Songs of the Months*** 1938 or 1939 voc, pf
 Unperformed.
 The words are probably from *Child Education*.
 1 Wind in May (Adeline White)
 2 May Day (Adeline White)
 3 A Song of June (R.L. Stevenson)
 4 June-Time (Ellen May)
1707/68
- 17 ***Seven Songs for soprano*** 1938–9 S, pf
 Unperformed. Written between September 1938 and April 1939.
 1 Answer to a Child's Question (Samuel Taylor Coleridge)
 2 To Meadows (Robert Herrick)
 3 The Immortal Muse (R.W. Dixon)
 4 Song in Absence (Arthur Hugh Clough)
 5 The Light of Other Days (Thomas Moore)
 6 The Moon (W.H. Davies)
 7 A Piper (Seamus O'Sullivan)
1707/13, 378
- 18 ***Five Songs of Nature*** 1939 voc, pf
 Unperformed as a set. Numbers 2–5 were performed by Barbara Parry and JB at the Leeds Music Club in the 1990s, together with "July's Call" (see I A 19). Written April–August 1939.
 1 Daisies (F.D. Sherman)
 2 Swinging on a Birch-tree (Lucy Larcom)
 3 Harebells (Arlo Bates)
 4 The Fountain (J.R. Lowell)
 5 Wayside Flowers (W. Allingham)
1707/19, 67, 379, 380
- 19 ***Songs for Children*** 1939 voc, pf
 Unperformed, except for "July's Call" (see 18, above). Written July–August or August–September 1939.
 Authors unknown: the poems probably came from a children's annual.
 1 July's Call

I A

- 2 The Broken Ring
- 3 Larch Wood Secrets
- 4 The Explorers
- 5 The Big Arm-chair
- 6 The Garden Path

1707/20, 66

- 20** *Album of Songs and Dances* 1939 voc, pf
Songs and piano pieces.
Unperformed. Written in August and September 1939. The songs are:

- 1 Under the Greenwood Tree (Shakespeare)
- 2 Where, from the Eye of Day (Longfellow)

For the piano pieces, see I D 8.

1707/22

- 21** *A Country Idyll* 1939 high voc, pf
Song-cycle.
Unperformed. Written in November 1939.
The cycle uses George Meredith's poem "The daisy now is out", divided into three songs:

- 1 The daisy now is out
- 2 And in the sweetness
- 3 My soul is singing

1707/21, 65

- 22** *The Merman* 1939 Bar, pf
"A Fancy for Baritone Voice".
Unperformed. Written in September 1939.
Words by Tennyson: the poem is divided into four songs:

- 1 Introduction: Who would be a merman bold
- 2 I would be a merman bold
- 3 There would be neither moon
- 4 But I would throw to them

1707/23

- 23** *Three Songs for Mezzo-Soprano* 1939 M, pf
Unperformed. Written probably in November 1939.
Words by R.W. Dixon.

- 1 If thou wast still, O stream
- 2 Why fadest thou?
- 3 The feathers of the willow

1707/24

- 24** *Six Irish Melodies* 1940 voc, pf
Unperformed. Written in July and August 1940.
Words by Thomas Moore. "Original settings, not arrangements of existing Irish mel[odie]s" (JB).

- 1 Erin! the tear and the smile
- 2 The meeting of the waters
- 3 Let Erin remember the days of old

I A

- 4 On Music
 - 5 This life is all chequered
 - 6 Oh! had we some bright little isle
- 1707/25, 28
- 25** *Four Shakespeare Songs* 1940-1 voc, pf
Unperformed. Written between December 1940 and February 1941.
- 1 Orpheus with his lute
 - 2 The poor soul sat sighing (Willow song)
 - 3 Come unto these yellow sands
 - 4 You spotted snakes
- 1707/26
- 26** *Two Songs of Devonshire* 1941 voc, pf
Unperformed. Written probably in early 1941.
Words by Alfred Noyes: the second song is incomplete.
- 1 A Devonshire song
 - 2 A Devonshire ditty
- 1707/25
- 27** *Three Songs: To Rosa* 1941 T, pf
Unperformed. Written probably in mid-1941.
Words by Thomas Moore.
- 1 Does the harp of Rosa slumber?
 - 2 Like who trusts to summer skies
 - 3 (Rondeau) Good night! good night!
- 1707/27
- 28** "Who is Sylvia?" 1941 voc, pf
Performed on radio in war-time.
Words by Shakespeare.
- 1707/64, 192
- 29** "Come, Thou Monarch of the Vine" 1941 voc, pf
Words by Shakespeare.
- 1707/63, 192

B Choral Music, Cantatas and Incidental Music with Voice

- | | | | | | |
|---|----------------------------------|---------|-----------------------------|---|----------|
| 1 | <i>The Goofus Man</i> | 1933-4 | voc, chor, pf | <p>Incidental music to the play in three acts.</p> <p>Unperformed. Copy of the play borrowed from Ipswich Children's Library.</p> <p>Author unknown.</p> | 1707/29 |
| 2 | <i>The Pied Piper of Hamelin</i> | 1935 | speaker, voc, pf | <p>Musical play. Dates from February 1935.</p> <p>Performed by the composer and his brother for their own amusement.</p> <p>Written at the instigation of the composer's brother, and intended to reproduce something of a radio feature on the subject for children, broadcast around that time.</p> <p>It is possible that the Rats' Chorus is based on the composer's memory of what he heard.</p> | 1707/30 |
| 3 | <i>The Queen of Hearts</i> | 1935-6? | soloists, chor, pf | <p>Musical play.</p> <p>Unperformed, incomplete at end. Characters are the King and Queen of Hearts, individual courtiers and a chorus of courtiers.</p> | 1707/370 |
| 4 | <i>A Christmas Cantata</i> | 1936 | soloists, chor, pf | <p>Unperformed.</p> <p>Libretto from St Matthew and St Luke, with additional words by the composer.</p> | 1707/74 |
| 5 | <i>Lochinvar</i> | 1936 | SSA, pf | <p>Cantata.</p> <p>Unperformed, dating from early 1936. Inspired by a performance of Elgar's <i>Banner of St George</i>, arranged for similar vocal forces but with a string quartet, by Ipswich Ladies' Choir on 21 March 1936.</p> <p>Words by Sir Walter Scott.</p> | 1707/50 |
| 6 | <i>Pinkie and the Fairies</i> | 1936-7 | voc, pf | <p>Incidental music.</p> <p>Unperformed. Started in October 1936, but left incomplete in February 1937 at a point late in the finale to Act 1. A copy of Graham Robertson's play was borrowed from Ipswich Children's Library. The composer later discovered that Frederic Norton had written a score for the play.</p> | 1707/31 |
| 7 | <i>Pastorella</i> | ?1937 | solo voc, chor, dancers, pf | <p>Musical play in one scene.</p> <p>Unperformed. The composer thinks that he may have found the text in <i>Child Education</i>, a periodical that his mother took at the time.</p> <p>Author unknown: much of the text is derived from Spenser.</p> | 1707/32 |

I B

- | | | | | |
|----|--|---------|------------------------------|-------------|
| 8 | "When God of old"
Hymn tune | 1937-8? | | 1707/71 |
| 9 | "Creator of the Starry Height"
Two hymn tunes | 1937-8? | | 1707/71 |
| 10 | "Sweep thy faint strings, Musician"

Part-song, incomplete
Words by Walter de la Mare | 1937-8? | SATB, pf | 1707/71 |
| 11 | <i>The Green Cap</i>
Dramatic cantata.
Unperformed. Written probably in August and September 1938.
Words by Eleanor Farjeon. | 1938 | Various solo voc, chorus, pf | 1707/14 |
| 12 | <i>King Volmer and Elsie</i>
Cantata.
Unperformed.
Words by J.G. Whittier after the Danish of Christian Winter.
The cantata was left incomplete in 1939, when the work was written up to p. 83; the work was completed in 2001-2, the completion being written on pp. 84 onwards. | 1938-9 | STT soloists, chorus, pf | 1707/48 |
| 13 | <i>The Bell of Atri</i>
Dramatic cantata.
Unperformed. Started in April 1939.
Libretto by Longfellow, with additions by the composer. | 1939 | Various solo voc, chorus, pf | 1707/16, 17 |
| 14 | <i>A Pageant for Empire Day</i>
Incidental music.
Unperformed. Written April-May 1939.
Text perhaps mainly from <i>Child Education</i> (see above), but including settings of other texts.

1 And it's "Whither away?"
2 My heart's in the Highlands (Robert Burns)
3 The Shepherd (William Blake)
4 Music for African scene
5 Canadian Boat-Song. | 1939 | ??? | 1707/18 |

C Operettas

JB's cousin Hazel Smith invariably took part with him in those operettas listed below which were actually performed. As Hazel Douglas she became a professional actress on stage and television.

- 1 *Fairyland Frolics* 1934 2voc, pf (two performers)
Performed at JB's family home, Ipswich, at Whitsun 1934: a program is enclosed with the source.
Libretto by JB. This work started as a play about a fairy and an elf in 1933, with two songs.

1707/57

An alternative Overture to *Fairyland Frolics* is with *The Pied Piper of Hamelin*; also an incomplete and crossed-out opening to the song "This beautiful garden", and a complete piano piece headed "This can be played before Scene 2". This MS probably dates from 1935.

1707/30

- 2 *The Baron of Barnsdale* 1934 2voc, pf
"Dedicated to my cousin Hazel Smith who is very interested in plays".
Designated "Op. 11".
Written for two performers, but some "choruses" were included to make it look more like a real vocal score. This policy was adopted in later operettas.
Performed at JB's grandparents' home, East Sheen, summer 1934.
Libretto by JB.

1707/55

Fair copy of overture, ?1937, with incomplete pencil copy of the work

1707/71

- 3 *Lawrence and Morlaine* 1935 2voc, pf (two performers)
Performed, perhaps at Easter 1935, probably at Hazel Smith's family home in Fulham. The original score is lost. Some numbers were written later (1936?) but not performed: (1) Overture, (2) Serenade (Lawrence), (3) Song (Lawrence), (4) Introduction to Scene 5, and (5) Finale.
Libretto by JB (on pp. 1-10 of the copy)

1707/40

- 4 *The Prince of Progreentry* 1935 2voc, pf (two performers)
Performed probably at Fulham. Acts 1 and 2 are in 1707/40, pp. 11-27; Act 3 is lost. An alternative song for the Peasant Boy (No. 5) is enclosed; also enclosed, at the front, are the Overture and the Huntsmen's song which began Act 1. A fair copy of the Overture and Act 1 (including a new song for the Second Huntsman) are in 1707/41 (?1936), but here Act 2 is abandoned after the introduction to Ramian's song (i.e. the Peasant Boy's song). The Introduction indicates that yet another version of this song was contemplated.
Libretto by JB.

1707/40, 41

- 5 *The Stolen Song* 1936 2voc, pf (two performers)

Performed in early January 1936 in JB's family home. The score is in 1707/42, but the final number ("Hark, hark, the lark") was on separate sheets, now lost.
Libretto by Hazel Smith, now lost.

1707/42

- 6 *Cresdon Castle* 1936 2voc, pf (two performers)
Performed perhaps at Fulham, Easter 1936.
The music and the libretto survive separately. The original of the duet (no. 8) on p. 56 has been erased and a substitution made, perhaps in 1937.
Libretto mainly by JB, but revised by Hazel Smith.

1707/38, 56

- 7 *The Isle of Irtonwell* 1936 2voc, pf (two performers)
Performed at Fulham, perhaps in the summer of 1936.
Libretto by JB

1707/53 (music), Box 2 (libretto)

- 8 *The Country Singer* 1937 voc, chor, pf
Intended as an opera: only Act I was completed.
Unperformed. Dated "early 1937".

1707/377

- 9 *The Prince's Problem* 1937 voices, pf
Unperformed: early 1937–August 1937. No libretto exists; enclosed in the score is an alternative duet for the Queen and Malcolm. Various later revisions are cited on the first page of the score.
No libretto ever written.

1707/43

- 10 *The Lily of the Valley* 1937 soloists, chor, pf
Unperformed. Probably completed in August 1937, although the scenario (by Hazel Smith) seems to go back to 1935, judging by its position in 1707/44.
Lyrics by JB.

1707/44, 73

- 11 *Untitled* 1938 soloists, chor, pf
Unperformed. No libretto exists.

1707/54

- 12 *The Courting of Cynthia* 1939 soloists, chor, pf
Unperformed. No libretto exists.

1707/45

- 13 *Aranthis* 1939 soloists, chor, pf
Unperformed and incomplete. Probably Spring–summer 1939.
No libretto exists. The score includes music up to the first two pages of the finale to Act 1 and is then left unfinished.

1707/46

- 14 *Robin Goodfellow* ?1939 soloists, chor, pf
Unperformed.
Libretto by Charlotte Druitt Cole.

1707/47

- 15 *Sleeping Beauty* 1940 voices, chor, pf
 Unperformed.
 Probably completed January 1940: designated "Concert Version".
 Libretto by Rose Fyleman: uses soloists and chorus of courtiers.

1707/49

D Solo Instrumental Music

- | | | | | |
|----------|--|--------|----|----------------|
| 1 | <i>Guy Fawkes' Day</i>
Apparently lost. | 1933 | pf | |
| 2 | <i>Four Miniature Pieces</i>
Unperformed. Composed in the spring of 1936.
Also known as <i>Four Pieces for Piano</i>
1 Valse in G
2 Moonlight
3 Sunset Hill
4 Tarantella | 1936 | pf | 1707/51 |
| 3 | <i>"Symphony"</i>
Unperformed. Single movement in E set out for pf. | 1936 | pf | 1707/34 |
| 4 | <i>At the Baron's Castle</i>
Suite. Unperformed.
1 Morning Song
2 The Courtiers in the Garden
3 Sunset on the Terrace | 1937 | pf | 1707/52 |
| 5 | <i>Three Sonatas</i>
Unperformed.
Inspired by Beethoven's sonatas, but the Theme and Variations of Sonata 3 are an imitation of Haydn.
1 In F
2 In A-flat
3 In C | 1937–8 | pf | 1707/35 |
| 6 | <i>Piano Music</i>
Unidentified opening of piano piece in E-flat minor. | ?1937 | pf | 1707/60 |
| 7 | <i>Two Pieces</i>
Unperformed. Composed August–September 1939.
1 Dance of the Shadow Fairy
2 Concert Dance
For the songs, see I A 20. | 1939 | pf | 1707/22 |
| 8 | <i>Sonata in E-flat</i>
Performed for friends at school. | 1941 | pf | 1707/36 |

ID

- | | | | | | |
|----|---------------------------------|------|----|--|----------|
| 9 | <i>Tarantella</i> | 1941 | pf | Unperformed. Composed in July 1941, at the end of schooldays. | 1707/37 |
| 10 | <i>Overture: As You Like It</i> | 1941 | pf | Composed in the summer, and completed 18 August 1941 (i.e. the composer's 18th birthday) | 1707/273 |

E Miscellaneous

- 1 *Exercises* 1940
A book of exercises set by the composer's teacher Jonathan Job from old ARCO papers, and "worked for him in preparation for taking [the] ARCO diploma in Jan[uary] 1941".
1707/370
- 2 *Sketches* n.d. fl or vln?
Sketches for three movements for high instrument: single line only.
1707/371

II

Early Works (18 August 1941-1948)

A Songs

- | | | | | |
|---|---|------|---------|-----------------------|
| 1 | "Memory hither come" | 1942 | voc, pf | |
| | Written as an Easter vacation exercise for Hubert Middleton.
Words by William Blake. | | | 1707/9 |
| 2 | "To Night" | 1942 | voc, pf | |
| | Written as an Easter vacation exercise for Hubert Middleton.
Words by Shelley. | | | 1707/9 |
| 3 | "There's wisdom in women" | 1942 | voc, pf | |
| | Words by Rupert Brooke.
Written early in the composer's second year as an undergraduate student for a supervision with Henry Moule. Originally known as "Oh Love is Fair": the later title is Brooke's. | | | 1707/9, 128, 214, 289 |
| 4 | "Weathers" | 1942 | voc, pf | |
| | Words by Thomas Hardy.
Revised in 1946. | | | 1707/192, 292 |
| 5 | "The Song of Wandering Aengus" | 1943 | voc, pf | |
| | Words by W.B. Yeats.
Dated "Spring 1943". | | | 1707/192, 293 |
| 6 | "Glenfeshie's Football Team" | 1943 | voc, pf | |
| | Written "for Highland Fieldcraft Training Centre Revue <i>Never a Dull Moment</i> Glenfeshie Aug. 1943": words lost. (The program in Box 2 shows that the revue was played on 29 July 1943.) This is a reconstruction made in the 1990s: songs from the Ralph Reader shows were also used. | | | 1707/283 |
| 7 | "The Passionate Shepherd to his Mistress" | 1944 | voc, pf | |
| | Words by Christopher Marlowe.
Dated 25 August 1944. | | | 1707/9, 214, 296 |

II A

- 8 **"Come, O come, my life's delight"** 1945 voc, pf
Words by Thomas Campion.
Written in India, after the composer met the tenor Lyndon Vanderpump.
1707/9, 214, 290
- 9 **"At Dusk"** 1945 voc, pf
Revised in 1949.
Words by Enid, Countess of Kinnoull.
Written in India, after the composer met the tenor Lyndon Vanderpump.
1707/9, 214
- 10 **Three [Jonson] Songs** 1946 T, pf
No. 3 completed and revised in 1960.
Words by Ben Jonson.
1 Slow, slow, fresh fount
2 O doe not wanton with those eyes
3 Pans Anniversarie
1707/9, 214, 291
- 11 **[Three Joyce Songs]** 1946 Bar, pf
Texts by James Joyce.
2 and 3 written for supervisions with Henry Moule.
1 My dove, my beautiful one
2 Who goes amid the green wood?
3 Go seek her out all courteously
1707/9, 214, 238, 275, 295
- 12 **"The Earth, late choked with showers"** 1946 voc, pf
Revised in 1995.
Words by Thomas Lodge.
1707/192, 250
- 13 **"There be none of Beauty's daughters"** 1947 voc, pf
Words by Lord Byron
1707/9, 214
- 14 (Arr.) T.A. Arne: **"See Liberty, Virtue"** 1947 Bar, pf
The song from *Alfred*, with the orch part arr for pf. Originally for baritone, in F major: for publication, it was transposed up a major third and set for soprano. A copy of the published version is in **1707/Box 3**.
1707/98, 337
- 15 **"Leave, O leave me to my sorrow"** 1948 voc, pf
Words by William Blake
1707/9, 214
- 16 **"Shepherd Apollo"** 1948 voc, pf
Song to words by Michael Field.

II A

				1707/276
17	"Tewkesbury Road" Words by John Masefield	1948	voc, pf	
				1707/9, 276
18	"To a River in the South" Incomplete.	1948	voc, pf	
				1707/276
19	"Autumn" Dated "Feb. 1948". Poet unknown. Not the same piece as III A 14.	1948	voc, pf	
				1707/279
20	"Rilloby-Rill" Words by Sir Henry Newbolt. Revised in 1981.	1948	voc, pf	
				1707/276
21	"After Pain" Words by P.D. Cummins, "in 'The Observer' of July 5, 1948". The song is dated "July 12 1948".	1948	voc, pf	
				1707/9, 191, 276, 294

B Miscellaneous Vocal Music

- 1 **[Student Exercises]** 1941-2 various forces
The last piece is incomplete and apparently continued in another book, now lost.
1707/273
- 2 **Kyrie eleison** 1941-2 SATB
Apparently a composition exercise.
See also II D 6.
1707/272
- 3 ***Prudence, or, Ex Statu Pupillari*** 1947 voc, pf
Written for the Footlights at Cambridge.
Six numbers, plus a "Prudence Overture". The overture was put together by Peter Tranchell, and is in his hand.
1707/281
- 4 **Thomas Whythorne (1528-96): Songs** 1947 voc
Brown's edition of Whythorne's *Songes for Three, Fower and Five Voyces* (1571), made for his successful application for the Barclay Squire Prize.
1707/412
- 5 **Part-songs** 1947-8
Male-voice part-songs to words by Blake, now lost
- 6 **Sketches** ?1948 voc.
Two sketches for vocal settings:
 - 1 Latin-texted imitative section
 - 2 Setting of the Oriana refrain "Then sang ... Long live".1707/287

C Solo Instrumental Music

- | | | | | | |
|----|---|--------|-----|---|---------------|
| 1 | Scherzo in B-flat | 1941 | 2pf | Written for, and performed at, a college concert, November 1941.
For the arrangement for pf duet, 1948, see II C 17. | 1707/298 |
| 2 | Sketches | ?1942 | | Sketches for piano; and a substantial sketch, "Andante grazioso", for organ. | 1707/285 |
| 3 | Variations for Piano | 1942 | pf | Originally written for a supervision with Philip Radcliffe, and later completed.
Dated "Cambridge, Nov. 1942". | 1707/284, 285 |
| 4 | Piano Concerto in B Minor | 1942 | pf | Extensive sketches for mvts I, II and III in main book; sketches for IV in thinner book enclosed. | 1707/39 |
| 5 | Suite: In the Open Air | 1943 | pf | Early version of two movements only, now lost: see below, III D 31. | |
| 6 | Symphony | 1943-4 | pf | Draft in short score. Lost. | |
| 7 | Rondo in B-flat | 1944 | pf | Dated "Feb. 1944"
"Submitted as an example of 'work by members of the Forces', presumably for some exhibition. No information vouchsafed on its return to me". | 1707/278 |
| 8 | Two Chorale Preludes for Passiontide | 1944 | org | Dur 5'.
The second piece is dated 4/4/44.
1 "Gethsemane"
2 "St Bernard" | 1707/271 |
| 9 | Morning Song | 1944 | pf | Written in Turnhout, Belgium: apparently lost, but may survive in the possession of a family in Turnhout. | |
| 10 | Sonata for Piano | ?1944 | pf | Cancelled draft of two movements, the second incomplete:
1 6/8 <i>Allegretto</i> in D major
2 2/2 <i>Allegro con spirito</i> in F major | 1707/271 |

II C

- | | | | | |
|----|--|-------|---------|--------------------|
| 11 | (Arr.) Franz Schubert: "Wohin?"
Revised in 1989. | 1945 | 2pf | 1707/352 |
| 12 | Concertino on a Well-Known Theme
Dur 7'.
Dated May 1947, but perhaps written earlier.
Based on "Early one morning".
Performed in a Footlights revue, with Peter Tranchell, as interval-music on the occasion that also included <i>Prudence</i> (II B 3). | 1947 | 2pf | 1707/286 |
| 13 | Pastoral
Dur 3'.
Written for the wedding of an Army friend, at Winchester. | 1947 | org | 1707/125, 173, 382 |
| 14 | Nocturne
Revised in 1949 and 1996. See also III D 1. | 1947 | pf | 1707/138 |
| 15 | (Arr.) Edward Elgar: <i>The Shepherd's Song</i>
Dated Feb. 1947. Written to celebrate the composer's winning of the Barclay Squire Prize for his edition of Whythorne's songs, which had been supervised by Thurston Dart. | 1947 | 2pf | 1707/348 |
| 16 | Robeck March
Short score ("sketch") on two staves.
"Written for Robeck Rd School Ipswich on the occasion of my mother's retirement from teaching there Dec. 1948". A fair copy (for piano) was donated to the school. | 1948 | pf | 1707/128 |
| 17 | Scherzo in B-flat
Dur 4'.
This is an arrangement of the piece for 2pf, 1941 (II C 1). | 1948 | pf duet | 1707/287 |
| 18 | Sketch
Marked "Lento". | ?1948 | 2pf | 1707/287 |
| 19 | Sketch
A theme (for variations?). | ?1948 | pf | 1707/287 |

D Concerted Instrumental Music

- 1 **Cello Sonata in E-flat** 1941 vlc, pf
Dedication: "To my Sister / from / James C. Brown. / Christmas 1941".
I [Allegro vivace]
II Barcarolle [Andante con moto]
III [Allegro con spirito]
1707/274

- 2 **[Theory exercises]** n.d.
1707/370

- 3 **[Student exercises]** 1941-2 various forces
The last piece is incomplete and apparently continued in another book.
1707/273

- 4 **[Student exercises]** 1941-2
Undergraduate exercises in composition, counterpoint and harmony.
1707/373

- 5 **[Student exercises]** 1942
Undergraduate exercises in pastiche and free composition.
1707/374

- 6 **Sketches for string consorts** 1941-2 strs
Apparently composition exercises: inscribed "J.C. Brow[n] / St John's Coll[ege]" on front cover of the source. See also II B 2.
1 A set of three movement-openings for string trio
2 A short movement for string quartet
3 "Movement on a Ground Bass for String Quartet", dated "Nov. 4-5". The piece was probably written for a supervision (with Henry Moule?), and is on a 6-beat ostinato in 5/4 time, by Arensky.
1707/272

- 7 **[Composition exercises]** 1946-8
Dated 1946.
Exercises for various forces and in various styles.
The source also contains pedal exercises by JB, dated 1947-8, in preparation for the FRCO examinations.
1707/372

- 8 **Sonata for Violin** 1947-8 vln, pf
Written for Margaret Dunbar at Royston: the work is apparently lost, but MD may still have a copy.

- 9 **Piece for 8 Instruments and Strings**
?1948 instrs
Sketch on six staves, undated.
1707/128

- 10 **Counterpoint exercises** ? c. 1948

II D

Sketches on two staves.

1707/301

III

Mature Works I (1948–61)

A Songs

- | | | | | |
|---|---|------|--------------|------------------|
| 1 | "Blows the wind today"
Revised in 1966.
Words by R.L. Stevenson | 1949 | voc, pf | 1707/9, 191, 381 |
| 2 | "The Dove"
Words by Walter de la Mare | 1949 | voc, pf | 1707/9, 191 |
| 3 | "Alone"
Words by Walter de la Mare | 1949 | voc, pf | 1707/9, 191 |
| 4 | "The Apostate"
Words by A.E. Coppard | 1949 | voc, pf | 1707/9, 191 |
| 5 | "The Student"
Words by Frank O'Connor | 1949 | voc, pf | 1707/9, 191 |
| 6 | <i>Four Poems by Frances Cornford</i>
Dur 8'.
Words by Frances Cornford.
Performed in London by Lyndon Vanderpump with an unknown accompanist, at a private house in London, c. spring 1949.
1 A Fragment of Empedocles
2 The Unbeseechable
3 The Garden near the Sea
4 Cornish April | 1949 | high voc, pf | 1707/206 |
| 7 | "Ask me no more"
Words by Thomas Carew.
Dated 25 March 1949. | 1949 | voc, pf | 1707/225 |
| 8 | "The Lark now leaves his Wat'ry Nest"
Words by Sir William Davenant | 1949 | fem voc, pf | |

III A

For a later version, see V A 9. .

1707/233

- 9 **[Two Songs]** ?1949 voc, pf
 1 The Pinks (words by Robert Bridges)
 2 Portsmouth (Old English Air)
 No. 2 is complete in 1707/336 but incomplete in 1707/224, at least two leaves being lost from the manuscript. See also V B 18. Published version in **1707/Box 3**.
 1707/224, 336
- 10 **"Lovers in the Mountains"** ?c. 1949 voc, pf
 Words by Frances Cornford.
 Incomplete.
 1707/301
- 11 **"Northern Return"** ?c. 1949 voc, pf
 Text beginning "Again the cry of black-faced ...", by Frances Cornford. 8-bar fragment.
 1707/301
- 12 **"Corn-Song"** 1948–50 unis. voc, pf
 Song to words by J.G. Whittier.
 1707/237
- 13 (Arr.) T.A. Arne: **"See Liberty, Virtue and Honour appearing"**
 c. 1950 voc, pf
 Song from the masque *Alfred*. "Figured bass realised by James Brown."
 For the dating, see the Lefèvre clarinet sonata, III E 2.
 1707/98, 337
- 14 **"Autumn"** 1950 voc, pf
 Words by Roy Campbell. Not the same as II B 19.
 1707/9, 191, 276
- 15 **"A Nocturne"** ?1950 voc, pf
 Words by W.S. Blunt.
 Published version in **1707/Box 2**.
 1707/9
- 16 ***Songs for Children*** 1950 voc, pf
 Words by Walter de la Mare.
 1 Up and Down
 2 The Horseman
 3 Hide and Seek
 4 The Huntsmen
 1707/213
- 17 **"Pack, Clouds, Away"** 1950 voc, pf
 Words by Thomas Heywood.
 Not the same setting as in the *Morning Pastoral* (V B 3).
 1707/241

III A

- 18 (Arr.) **Thomas Arne: Numbers from *The Fairy Prince* (a masque)**
c.1950? voc, pf
- 1 From the Overture
 - 2 Let us play
 - 3 Now all the air shall sing
 - 4 Melt Earth to Sea
- 1707/339
- 19 (Arr.) **Mr [Joseph] Vernon: *Shakespeare Songs***
c.1950? voc, pf
- 1 Blow, blow, thou winter wind
 - 2 Epilogue song (Clown)
- 1707/339
- 20 ***Four Songs for Children*** 1951 *medium voc, pf*
Bells and Flowers
Dur 5'.
Words by Walter de la Mare. No. 2 was revised at an unspecified time.
- 1 Where
 - 2 Echo
 - 3 Dreamland
 - 4 Supper
- 1707/166, 207
- 21 **"Ellen's First Song"** 1951 voc, pf
Words by Sir Walter Scott
- 1707/9, 191
- 22 **"Creator of the Starry Height"** 1951 voc.
For two earlier settings of this tune, see I B 9.
- no MS copy
- 23 (Arr.) **"The Old Farmer's Song"** 1952 voc, pf
Irish air. Arrangement dated May 1952. Only two verses set: the third verse set in 2002 (see V A 23).
- 1707/367
- 24 **"Prelude"** 1953 voc, pf
Dated 16 May 1953.
Words by J.M. Synge.
- 1707/9, 191, 243
- 25 **"Farewell to Glen Shalloch"** 1953 voc, pf
Reconstructed in 1995; minor revisions 2000.
- 1707/231
- 26 **"To Cynthia"** 1954 voc, pf
Words by Sir Francis Kynaston.
Dated February 1954.
- 1707/192, 239, 249
- 27 **"Bright was the morning"** 1954 voc, pf

III A

Song to words by Thomas d'Urfey.

1707/240

- 28 *The Shepherd in Love* 1955 T, pf
Dur 12'.

Song cycle. Revised 1982, 1997.

Words by Sir Philip Sidney.

Performed at a University lunch-time concert, 1982, by Gordon Pullin and JB.

- 1 Doubt you to whom?
- 2 Lovers' Dialogue
- 3 The Wronged Lover
- 4 My sheep are thoughts
- 5 A sweeter saint I serve
- 6 Epithalamium

1707/307

- 29 "The Lass for a Sailor" 1955 voc, pf
Words by T.J. Dibdin.
Published version in **Box 2**.

1707/9, 242

- 30 "White in the moon the long road lies" 1956 voc, pf
Words by A.E. Housman

1707/9, 191, 314

- 31 "O great Apollo, pardon" 1956 voc, pf
Untexted: words by Arthur Creedy.

1707/200

- 32 "Careless Content" 1957 voc, pf
Revised in 1964.
Words by John Byrom.
Published version in **1707/Box 2**.

1707/9

- 33 *The Bird Song Book vol. I* 1958 voc, pf
Bird Songs for Nice Children
Words by Arthur Creedy.
 - 1 The Two Little Blue-Tits
 - 2 The Robin and the Wren
 - 3 The Haughty Chiff-Chaff
 - 4 The Owl
 - 5 Pta pta Ptarmigan (Duet: Sportsman-Ptarmigan)
 - 6 The Eagle and the Starlings

1707/201

- 34 *The Bird Song Book vol. 2* 1958 voc, pf
More Bird Songs
Words by Arthur Creedy.
 - 1 The Robin and the Shepherd

III A

- 2 The Discontented Cuckoo (Stammering): duet, Cuckoo, Yellow Hammer
- 3 The Humming-bird
- 4 The Scissors-Tail's Lament
- 5 The Lark
- 6 Cradle-Song
- 7 The Unknown Bird
- 8 The Curlew and the Moon
- 9 The Dying Swan
- 10 The Golden Eagle

1707/221

- 35 **Song** c. 1958–60 voc, pf
Song, "written for A[rthur] C[reedy]'s wife", according to the composer's note. The text has not survived, but was by Arthur Creedy.

1707/200

- 36 **"My heart's in the Highlands"** before 1960 voc, pf
Written before 1960; 'rewritten at L'Aquila, Sept. 1960", and revised further in 1985 and 1986.
Words by Robert Burns.
For an earlier setting, see *A Pageant for Empire Day* (1939), I B 14.

1707/192, 247, 248

See also below, for the songs from Shakespeare's As You Like It, (III B 4).

B Choral Music, Cantatas and Incidental Music with Voice

- | | | | | |
|---|--|------|---|----------|
| 1 | <i>The Queen of Shepherds</i> | 1949 | T, B, chor, sm.orch (dble ww,
2hn, strs) | 1707/300 |
| | <p>Dur c. 30'.</p> <p>Pastoral cantata, to words by Spenser. Completed in hope of a performance at the Leeds Festival.</p> | | | |
| 2 | <i>The Dwelling-place</i> | 1949 | SATB chor | 1707/185 |
| | <p>Text by Henry Vaughan.</p> <p>For a revision and companion-piece, 1967, see V B 5.</p> | | | |
| 3 | <i>The York Mystery Plays</i> | 1951 | mixed chor, 4tpt, 3tbn, tba | |
| | <p>Incidental music</p> <p>The annotated Purvis text is in Box 1, together with other relevant materials.</p> | | | |

Part 1

- | | |
|--------------|--|
| 1 | [God the Father] (tpts) |
| 2 | <i>Sanctus</i> (chor) |
| 3 | [Lucifer] (tbns) |
| 4 | [...] (tbns) |
| 5a | [...] (TB chor) |
| 5b | [...] (SA chor) |
| 6 | <i>The Lord at first</i> (chor) |
| 7 | [Lucifer] (tbns) |
| 8 | [...] (tbns) |
| 9 | <i>This is the truth</i> (chor, tpt) |
| 10 | <i>Angelus ad virginem</i> (chor) |
| 11 | <i>Now mark the goodness</i> (chor) |
| 12a | <i>Gloria in excelsis</i> (S chor) |
| 12b | <i>Gloria in excelsis</i> (chor) |
| 13 | <i>All out of darkness (On Christmas night)</i> (chor) |
| 14 (olim 15) | <i>To Bethlem</i> (chor) |
| 15 (olim 14) | <i>Sun, if thou think</i> (chor) |
| 16 | [Christ] (tpts) |
| 17 | <i>Come, Holy Ghost</i> (chor, brass) |
| 18 | [Lucifer] (tbns) |
| 19a | <i>Now, welcome Summer</i> (chor) |
| 19b | [...] (brass) |

Part 2

- | | |
|-----|--------------------------------------|
| 20 | [Lucifer] (tbns) |
| 21a | [Betrayal] (tbns) |
| 21b | [Pilate] (tpts, tbns) |
| 22 | <i>The royal banners</i> (chor, tpt) |
| 23 | [...] (tbns) |
| 24a | [Christ] (tpt) |
| 24b | [...] (tpt) |

III B

- 24c [...] (tpts)
 24d [Lucifer] (tbns)
 24e [...] (tpts, tbns)
 25a *Te Deum* (chor)
 25b *Laus tibi* (chor)
 26 [Christ] (tpts)
 27a [...] (tpt)
 27b [God the Father] (tpts)
 28 [...] (tpt)
 29 *Miseremini mei* (chor, tbns)
 30 *Gloria in excelsis* (chor, brass)
- 1707/75
- 4 *As You Like It*** 1951 S or T, 3-pt strs
 Four songs from Shakespeare's play.
 Written at the request of Allan Wicks for a production of the play (1951), but apparently not used.
 Revised in 1988.
- 1 Under the Greenwood Tree
 2 Blow, Blow thou Winter Wind
 3 It was a Lover and his Lass
 4 Wedding is Great Juno's Crown
- 1707/87
- 5 "The fear of the Lord is honour and glory"**
 1954 chor, org/sm. orch
 Dur 5'.
 Anthem, on text from Ecclesiasticus 1/11, 16, 17 and 19.
 "Composed for the Jubilee of the University of Leeds, 1954", and performed at a Jubilee service in Leeds Parish Church.
 Originally for organ accompaniment: later the work was "Specially scored [for small orchestra] for a University concert".
- 1707/178, 180, 186
- 6 "Blessed are all they"** 1955 chor, org
 Dur 2'.
 Wedding anthem: text from Psalm 128/1-3.
 Written at the request of Allan Wicks for his own wedding, but apparently not performed then.
- 1707/179, 232, 308
- 7 *Give thanks unto the Lord*** 1957 SATB chor, org
 Dur 9'.
 Festival anthem. Revised in 1987.
 Written at the request of Allan Wicks, and first performed by Manchester Cathedral choir. Performed in the revised version by Ipswich Choral Society.
- 1707/106, 384
- 8 *Aubade*** 1959 SATB chor, org
 Dur 15'
 Dated July 1959.

III B

Text by Arthur Creedy.

Written at the suggestion of Professor James Denny, and performed by Leeds University Music Society during the academic year 1959–60.

- I Dawn gently shakes the curtains of the night
- II Seabirds on the glimmering shore
- III Open, lip and eye

1707/222

For incidental music using only instruments, see under III E, Concerted Instrumental Music, below.

C Opera and Operettas

- | | | | |
|---|--|--------|------------------------------------|
| 1 | <i>The Voice of Love</i>
Dur 40'
Operetta: libretto by Arthur Creedy.
Written for Leeds University Union Light Opera Society. | 1957 | SATB, mixed chor, pf |
| | | | 1707/168 (score), Box 2 (libretto) |
| 2 | <i>The Broken Dream</i>
One-act opera.
Libretto by Arthur Creedy.
Written as an entry for Ricordi's competition for a one-act opera marking the centenary of Puccini's birth in 1858. | 1958 | 11 solo mixed voc, orch. |
| | | | 1707/4, 5, 386 |
| 3 | Operetta A
Untitled.
Libretto by Arthur Creedy. | c.1958 | voc, pf |
| | 1 Chorus
2 Song, "Girls! girls!"
3 Chorus (drinking song)
4 Song, "I have a lover"
5 Chorus, "Love's a game"
6 Song, "Can your love forgive a friend" | | |
| | | | 1707/200 |
| 4 | Operetta B
Untitled.
Libretto by Arthur Creedy. | ?1960 | voc, pf |
| | 1 Chorus, "Mr Turnkey, knock, knock, knock"
2 Song (George), "Celestine"
3 Song (Policeman), "Who is the owner of the car outside?"
4 Song (Fifi)
5 Song (George), "I can't help laughing"
6 Song (Celestine) | | |
| | | | 1707/200 |
| 5 | <i>Men on the Moon</i>
Dur 40'.
Operetta for students, in one act, written for the Leeds University Union Light Opera Society.
Libretto by Arthur Creedy, | 1961 | SMATBarB, mixed chor, pf |
| | | | 1707/263 (score), Box 2 (libretto) |

D Solo Instrumental Music

- 1 *Nocturne* 1947 pf
Dur 3'
Revised for a lunch-time concert in the University, 1949.
See II C 14.
1707/138, Box 2

- 2 *Four Piano Pieces* 1948-49 pf
Dur 3'
Started in June 1948 and completed in March 1949.
1707/112

- 3 *Short Piece for Piano* 1949 pf
Andante acidamente.
1707/114

- 4 *Paso Doble* 1949 2pf
Dur 5'.
Composed at the end of the academic year 1948-9 and sent to Allan Wicks at his request: it was not returned and so had to be "Reconstructed and revised 1980".
Performed at a departmental party, 1983.
1707/135

- 5 *Sketches* ?1949 pf
Three brief sketches for piano, untitled.
1707/224

- 6 *Suite for Two Pianos* n.d. 2pf
The composer's note at the beginning shows that the piece was "devised for score-reading classes, involving transpositions (cls in Bb, tpts in Bb)". The work is written in four-stave open score (two treble and two bass clefs).
I Overture
II Saraband
III Gigue
1707/208

- 7 (Arr.) **[Film Music Examples]** n.d. pf
Sketches (mainly complete structures but sometimes top and bottom only of the texture) of pieces of film music, perhaps for use in a lecture.
The source includes a note apparently of pieces that were also needed for the lecture: a Tchaikovsky Pf Concerto and Bliss's Baraza.
1 Walton: *Spitfire Prelude*
2 *Le Père Tranquille*
3 Jessel: *Parade of Tin Soldiers* (Disney Cartoon)
4 Berlin: *Easter Parade*
5 Effects: "Tension" and "Comedy"
6 Traditional: *Remembrance*
7 S. Foster: "Beautiful Dreamer"
8 *Miranda*

III D

1707/338

- 8 *Organ Sonata* 1946–50 org
Dated at the end of each movement: I "Cambridge 1946", II "Cambridge 1946", III "Ilfracombe–Ipswich 1950".
I Prelude
II Elegy
III Finale

1707/277

- 9 *Piano Sonata* 1950 pf
Dur 22'
The slow movement dates from 1947–8.
Completed in the Easter vacation and first performed by Frank Mumby on 26 April 1950.
I Moderato
II Adagio
III Allegro
IV Epilogue – lento appassionato

1707/119, 318

- 10 *Five Reflections* 1950 pf
Dur 8'
Written as a response to Lennox Berkeley's *Six Preludes*.
1 Adagio
2 Vivace
3 Allegretto pastorale
4 Andantino
5 Allegro con brio

1707/115, 116, 117

- 11 *Sketches* c.1950 pf
Discarded sketches.

1707/ ??????

- 12 *Waltz* 1950 pf
Dated 30 March 1950. Written in imitation of the "cheeky" style of Stravinsky *et al.*

1707/209

- 13 *Suite* 1951 pf
Dur 8'
First performed some years later by Elizabeth Altman in the Purcell Room.
I [Allegro agitato, non troppo presto]
II [Andante tranquillo]
III [Allegretto animato]
IV [Adagio]

1707/218

- 14 *Andante Sospirando* 1951 org
Dur 4'

III D

Written at the request of Allan Wicks, and probably performed by him during the York Festival of 1951.

Published by Oxford University Press c. 1954, and later by Banks: the manuscripts, which are now lost, may have remained with one of the publishers. The Banks publication is in **1707/Box 2**.

- 15 (Arr.) Edward Elgar: *Triumphal March from Caractacus***
1951 2pf
Revised in 1984.
Also arr. for pf duet, 1987 (see V C 40).
1707/352
- 16 *Sonata***
1952 org
Dur 12'
Written at the request of Allan Wicks, and first performed by him on 27 April 1953.
I Andante moderato
II [Scherzo] Vivace, ma comodo
III Maestoso
1707/177
- 17 [Untitled]**
1952 pf
Piano piece dated 30 June 1952 and "written for students to analyse".
1707/99
- 18 (Arr.) Edward Elgar: *Pomp and Circumstance March, No. 5***
1952 org
Dated July 1952.
1707/328
- 19 (Arr.) J.S. Bach: *Pastoral Symphony from The Christmas Oratorio***
?1952 2pf
Written at the request of Allan Wicks for a performance of *The Christmas Oratorio* to be accompanied by two pianos. Blue pencil additions to the only copy show that Brown performed from it on the organ.
1707/100
- 20 *Wedding March***
1953 org
Dur 3'
Dedication: "for Philip and Betty" (*recte* "Wy betty"). Philip James was Professor of Law at Leeds University at this time, and a close friend of JB.
1707/172
- 21 [Untitled]**
1953 org
Multi-movement work based on passages from *The Song of Solomon*.
I "For lo, the winter is past"
II "Saw ye him whom my soul loveth?"
III "Awake, O north wind, and come, thou south"
IV "His banner over me was love"
1707/304
- 22 *Five Hymn-Tune Preludes***
1954 org

III D

- Dur 10'
Preludes composed "after J.S. Bach".
- 1 We sing the praise of him who died (Breslau)
 - 2 On Jordan's Bank (Winchester New)
 - 3 Come, Holy Ghost, our souls inspire (Veni Creator)
 - 4 Thy Kingdom come! (Irish)
 - 5 Come, ye faithful, raise the anthem (Unser Herrscher)
- 1707/171
- 23 (Arr.) Charles Gounod: Serenade** 1954 2pf
Dated March 1954.
- 1707/332
- 24 Trio-Sonata** 1955 org
Dur 9'
Written at the request of Allan Wicks, and first performed by him.
Revised in 1989.
- I Scherzo – Fugato
 - II Notturmo – Arioso
 - III Rondoletto – Ostinato
- 1707/170
- 25 Wedding Processional** 1957 org
Dur 2'
Dedication: "for Bob and Elizabeth". Robert Varty was a former student of JB at Leeds.
Dated October 1957.
- 1707/169, 181
- 26 Two Piano Contrasts** 1957 pf
Dur 6'.
 - 1 Coronach
 - 2 Diversion
- 1707/205, 385
- 27 Three Sea Impressions** 1957 pf
Dur 8'
Written at the request of Peter Craddock for a piano recital at Devonshire Hall, University of Leeds.
- 1 Noonday
 - 2 At Night
 - 3 Summer Morning
- 1707/159
- 28 Oriental for Piano** 1957 pf
Three pieces, without headings or tempo-indications.
- 1707/120
- 29 (Arr.) Hugo Wolf: March from Der Corregidor**
1957 org
- 1707/80

III D

- 30** *Canzonet* 1958 org
Dur 3' 1707/182, 183
- 31** *Suite: In the Open Air* 1943–59 pf
Dur 10'
The Suite was written “with apologies to Eric Coates” because Brown had Coates's suites in mind during the composition of this one. The first two movements were written at Glenfeshie in 1943 (see II C 5), and the third in 1959.
Arranged for piano duet, 1987 (see V C 37).
I Spring Meadows
II Meditation (A Riverside Idyll)
III Starlight (Waltz) 1707/282
- 32** *Jungle* 1960 pf
Two pieces for piano.
1 Jungle I
2 Jungle II 1707/104
- 33** *Experiments for Piano* 1960 pf
1 [Andante]
2 [Con moto]
3 [Vivace]
4 Fairground c. 1930
5 [Allegretto]
6 Contrasted Thirds
7 [Moderato e intenso]
No. 6 is incomplete, breaking off in the 13th bar. 1707/208
- 34** [Piano Piece] c.1960 pf
Untitled. 1707/200
- 35** *Festal Toccata* 1961 org
Dur 4'
Written at the request of Donald Hunt, and first performed by him at a service in Leeds Parish Church marking the opening of the Leeds Festival, 1961. 1707/139
- 36** *Ricercare* 1961 org
Dur 12'
Written at the request of Allan Wicks, and first performed by him at a Leeds University lunch-time recital c. 1962.
I Statement
II Soliloquy
III Dialogue
IV Ritornello 1707/184

E Concerted Instrumental Music

- 1 *Scherzo in A-flat* 1949 cl, pf
The second of a pair of movements: the Scherzo is preceded by an incomplete movement. "An unsuccessful attempt at a clarinet sonata".
1707/227

- 2 (Arr.) **Xavier Lefèvre: Fifth Clarinet Sonata, in D minor** c. 1950 clt, pf
"Bass realised by James Brown".
1707/97

- 3 *Serenade* 1950 cl, pf
Dur 7'.
Written for Georgina Dobrée, and first performed by her with the composer in a Leeds University recital. Revised in 1986. For the version for basset-horn, 1989, see V D 10.
Published version in **1707/Box 2**.
I Andantino pastorale
II Lento
III Allegro giocoso, non troppo presto
1707/175

- 4 *Seascape* 1952 vln, pf
Dur 5'.
Written at the request of Walter Appleyard and Frank Mumby, and performed by them during the Harrogate Festival of 1952.
For the version for violin and strings, 1984, see V D 8.
1707/160, 197

- 5 *Sonatina* 1952 cl, vla
Dur 7'
Written at the request of John Melvin and Margaret Read, who performed it at a concert in York Gallery at this time.
Published version in **1707/Box 2**.
I Andante grazioso
II Moderato e giocoso (Canone all'Unisono)
III Adagio con tenerezza
1707/133, 134

- 6 *Such is Life* 1952 fl, ob, clt, 2tpt, 2tbn
Incidental music for Wedekind's play.
Performed by Leeds University Theatre Group
1707/102

- 7 *Pastorale* 1954 fl, cl, pf
Dur 5'
Written for Gordon Maude, assistant music librarian at the Leeds Public Library, and Dudley Hanson: performed with JB around this time.
1707/85

III E

- 8 *Sonata* 1956 vln, pf
Dur 23'
Written at the request of Walter Jorysz and Alan Soulsby, and first performed during a series of recitals by them at Leeds City Museum in the 1956–7 season. Frank Mumby and Gerald Raper also contributed sonatas for this series.
I Allegretto e Variazioni
II Allegro con fuoco
III Moderato e piacevole
1707/129, 306
- 9 *Two Contrasted Pieces* 1958 fl, pf
Dur 8'
Written at the request of Gordon Maude, and first performed by him with JB.
I Notturmo
II Burletta
1707/195
- 10 *The Pleasures of Respectability* 1959 pf
Incidental music for Pirandello's play, performed by the Leeds University Theatre Group. JB added a flute part to some movements.
For the Suite selected from this music, see the next entry.
I Theme
II Melodrama
III Sarabande
IV Pastorale
V Fugato
VI Scherzo and Trio
VII Meditation
1707/83, 303
- 11 *Suite for Flute and Piano* 1959 fl, pf
Arranged from the incidental music for Pirandello's play (see previous entry).
Revised in 1991.
I Theme
II Sarabande
III Pastorale
IV Scherzo and Trio
1707/83, 303, 406
- 12 *Serjeant Musgrave's Dance* 1960 2vln, piano accordion
Incidental music for John Arden's play, performed by the Leeds University Theatre Group
1707/89 bis

F Orchestral Music

- 1 *Scottish Concerto* 1949 [pf, orch]
A single movement. The composer's note states that the piece was "Written for a lecture delivered on Sunday, Feb. 13, 1949". The existing score is an amalgam of the solo piano part and a notional orchestral texture which was never realised in written score.
1707/226

- 2 *Symphony in A* ?1952 orch
A work "written to learn more about orchestration, with Schubert Symph II as model / c. 1952?"
1707/81

- 3 *Symphony in B-Flat* 1956–1996 2 fl, 2ob, 2cl, 2 bn, 4hn, 3tpt, 3tbn, tba, timp, perc, hp, strs
Dur 45'.
Dedication of final version (1996): "in loving memory of Ramsay Silver".
The Symphony was started in the spring of 1951 (see 1707/2), with the first definitive version being completed in the spring of 1956; further work eventually led to a final version in 1996.
I Allegro moderato
II Andantino
III Allegretto – Vivace – Maestoso, ma con moto
1707/1, 2, 187, 383

IV

Study in Rome (1961-2)

1 Composition exercises 1961-2

These exercises, in various styles, were written for a series of 22 weekly lessons with Boris Porena.

1961

- 1 4 October: An Agnus Dei in the style of Palestrina, and a Sanctus in freer style.
- 2 11 October: Setting of Psalm 88 for SSATBB *a capella*, in the style of Gesualdo.
- 3 18 October: four movements for various instrumental chamber combinations, using specified intervals.
- 4 25 October: *Serenata per nuove strumenti* (fl, c.a., bassn, xyl, vibr, cel, tri, tamb, piatti sospesi)
- 5 1 November: *Sestetto* (single movement for fl, c.a., bn, xyl, vibr, cel.)
- 6 8 November: *Divertimento per strumenti a corde*. Single movement for string quintet (two cellos), written in pencil, with an ink title-page.
- 7, 8 15 and 22 November: Song, "It is the first mild day of March" (Wordsworth) "per tenore, ottavino, tromba e violoncello".
- 8 22 November: Song, "Even such is Time" (Raleigh) "per contralto, arpa a [*sic*] due tromboni".
- 9 29 November: *Quartetto per violino, clarinetto, tuba e pianoforte*
I Allegretto scherzando
II Adagio.
- 10 6 December: *Preludio* (for 2fl, ob, c.a., cl, hn, 2bn). An exercise in serial composition: an enclosed table shows how the rhythmic and melodic series were derived.

1962

- 11 3 January: *Notturmo* (for S, fl, ob, clt, bn). Another serial exercise, with a table of note-values and intervals. The exercise is in pencil, the table in ink.
- 12 10 January: *Episodi / per / violino, / flauto, oboe, clarinetto e bnotto*
Both the score and the spacing of the title on the title-page show that the violin is a solo, with the wind accompanying.
This is incomplete at the end, a coda being intended but not composed.
- 13 7 February: *Pezzo concertato per flauto, clarinetto, bnotto, violino, viola, cello e piano forte*
- 14 21 February: *Colloquio per flauto, viola, arpa e percussione*
- 15 1 March: *Discorsi per bnotto e pianoforte*
An exercise in aleatoric writing.
- 16 7 March: *Atteggiamenti per soprano, baritono, pianoforte e matita*
Incomplete. An exercise in aleatoric procedures, and in extended piano techniques.

- 17 14 March: *Momento di Morte d'Arthur* (Tennyson), "The bare black cliff clang'd round him ...". For soprano, baritone and piano, using the techniques of lesson 16.
- 18 21 March: *Parentele per soprano, tenore e basso con alcuni strumenti*
 I Andante: with flute, electric guitar and percussion (tam-tam, ruggito di leone, frusta, maracas).
 II Allegretto giocoso: with tpt, alto sax, celesta, DB, perc (cassa di legno e scordo)
- 19 28 March: *Parentele*
 For S, Bar, fl, clt, hrn, hp, perc (tri, tam-tam)
- 20 4 April: *Congiunzioni per soprano e baritono e alcuni strumenti*
 Scored for an accompaniment of vln, tpt, bn, xyl, bells, 2 piatti sospesi, timps.
- 21 2 May: *Congiunzioni (3) per soprano e baritono e alcuni strumenti*
 Scored for vln, fl, clar, tpt, hrn, bn, xyl, hp, perc (bells, tri, 2 piatti sospesi, tam-tam, timps). The (3) probably refers to the fact that this was the third occasion on which JB had produced sections of this work.
- 22 16 May: *Inverno per soprano, tenore e basso, coro misto e strumenti a tastiera*
 Scored for xyl, cel, vibr, pf. The macaronic text beginning "Keen cutting wind" is by the composer.
- 1707/376
- 2 "Colei che non si incontra" 1962 voc, pf
 Song, to words by Adriano Ungaro, written in Rome.
- 1707/94
- 3 *Two Meditations from The Song of Solomon* 1962 M, org
 Dur 5'.
 Written for Ann Rees, who studied singing in Rome at this time. First performed by her, with JB, in the English Church, Rome, in May 1962.
- 1 My beloved is mine
 2 Awake, O north wind
- 1707/121-4
- 4 *Open-Air Concerto* 1962 fl, ob, hn, vlns, pf, cl, tpt
 Dated from Rome, 17 May 1962, and "Copied out with minor adjustments Nov. 2001". According to the composer the piece was "Written to celebrate the end of the series of composition lessons with Boris Porena. The piece is really an expansion of material in the last few bars of Henry Ley's song 'There's a clean wind blowing' which we learnt at school around 1934."
 Single movement, written on two staves but with indications of the instrumentation.
- 1707/203
- 5 *Two Piano Pieces* 1962 pf
 Written for a Leeds businessman whom Brown met in Rome. Only the second movement is known to survive, and that not in a finalised version.
- 1 []
 2 *Allegro con molto spirito*
- 1707/414

V

Mature Works II (1962–2002)

A Songs and Vocal Duets

- 1 *Two Poems by Campion* 1965–6 S, M, pf
 Dur 6'.
 Texts by Thomas Campion.
 1 When to her lute Corinna sings
 2 There is a garden in her face
1707/77

- 2 *Four Devotional Songs* 1970 S, org
 Dur 9'.
 Song-cycle "on 16th- and 17th-century metaphysical poems", written at the request of Ann Rees for a concert in Cadenabbia.
 1 Lord, what is man? (Crashaw)
 2 The Dawning (Vaughan)
 3 Mary Magdalen's Complaint (Southwell)
 4 Lord, when the wise men came (Godolphin)
1707/162, 167

- 3 *Nod* 1976 low voc, pf
 Song to words by Walter de la Mare.
 Dated 23 December 1976. The composer's note at the end relates the song to ideas dating from c. 1938 and notes also an indebtedness to Elgar's "Shepherd's Song".
1707/236

- 4 *Earth is Our Home* 1976 high voc, pf
 Song cycle: words by V.C. Staples.
 Dated Easter Day, 1976.
 "Silent Spring" is published separately by Banks.
 1 Silent Spring
 2 Wild Violets
 3 Apollo 50
 4 Tomorrow's World
1707/223

- 5 *Autumn in London* 1982 voc, pf
 Song to words by Joan Cross Druce.
 Dated 27 December 1982.
1707/235

- 6 *Carnac* 1987 high voc, pf

Words by Matthew Arnold.

This song may date from as early as 1975: see 1707/245.

1707/192, 245, 246, 402

- 7 (Arr.) **Elgar: *Two Short Songs for Soprano from The Starlight Express***
1987 S, pf
1 Laugher's song, "I'm everywhere"
2 Dawn song, "We shall meet the morning spiders"
1707/359
- 8 (Arr.) **Elgar: "The Blue-Eyes Fairy"** 1987 B, pf
Song from *The Starlight Express*.
"Transcribed from the full score / 10 May 1987".
1707/359
- 9 **"The lark now leaves his wat'ry nest"**
1987 SA chor, pf
Dur 2'.
Text by Sir William Davenant.
For an earlier version, see above, III A 8.
Published copies in **Box 2**.
- 10 (Arr.) **T.A. Arne: *Four Songs from Comus***
1988 S, pf
Orchestral accompaniment arranged for piano.
1 Now Phoebus sinketh in the west
2 By dimpl'd brook
3 Nor on beds of fading flowers
4 By the rushy-fringed bank
1707/344
- 11 (Arr.) **Henry Purcell: *Two Songs from The Fairy Queen***
1988 S, pf
Orchestral accompaniment arranged for piano.
1 When I have often heard
2 Hark! The echoing air
1707/343
- 12 **"The Glass of Friendship"** 1989 voc, pf
Song to words by Dorothy Butt.
1707/199, 403
- 13 **"Let us raise our voices"** 1990 voc, pf
Song to words by Dorothy Butt. The copy in 1707/163, which is without text, may be a photocopy of 1707/86 made before text was added: it is for unison voc. accompanied by org or pf.
1707/86, 163, 409
- 14 ***Songs of the American Civil War*** 1990 medium voc, pf
"Arranged for medium voice and piano".
Unless otherwise stated, the composer's attribution is for both words and tune.

- 1 Abraham's Daughter (Septimus Winner)
 - 2 The Vacant Chair (Wds. Henry S. Washburn; tune George F. Root)
 - 3 Grafted into the Army (Henry C. Work)
 - 4 Tenting on the Old Camp Ground (Walter Kittredge)
 - 5 Two Brothers (Irving Gordon)
- 1707/202, 404
- 15 (Arr.) **Michael Head: "Child on the Shore"**
1990 S, fl, pf
Words by Nancy Bush.
Transposed from the original for lower voice, vln and pf. this arrangement was made for a Leeds Music Club concert by Barbara Parry, Mary-Jo Fitzpatrick and JB.
1707/349
- 16 (Arr.) **Henry Purcell: "Halcyon Days"**
1993 S, pf
Song from *The Tempest*, sung by Amphitrite.
1707/93
- 17 **"The Farms of Home"** 1993 med. voc, pf
Words by A.E. Housman
1707/190, 192, 315, 321
- 18 (Arr.) **Grieg: "I love thee"** 1993 S, T, pf duet
Translation unknown.
This arrangement made for a group called "Four by Two" (two singers and two piano-duettists), run by Elizabeth Harding, a member of the Leeds Music Club, who requested it.
1707/356
- 19 (Arr.) **Cole Porter: "In the Still of the Night"**
1996 S, M, pf duet
Arrangement made for "Four by Two", as above.
1707/364
- 20 (Arr.) **Richard Rodgers: *Two Songs***
1996-7 S, M, pf duet
Lyrics by Oscar Hammerstein II.
Arrangement made for "Four by Two", as above.
1 Some enchanted evening (*South Pacific*)
2 Getting to know you (*The King and I*)
1707/365
- 21 **"The girl standing there"** 1997 med. voc, pf
Dedication: "for David [Wright]".
Words by W.B. Yeats.
1707/192, 244
- 22 (Arr.) **Bach: "My Heart Ever Faithful"**
n.d. pf
Piano accompaniment only: probably written out from memory for a performance.
1707/333

V A

- 23** (Arr.) *The Old Farmer's Song* 1952/2002 high voc, pf
An Irish air: arranged in 1952 (see III A 23), but the third verse added in 2002.
See III A 23.

1707/366, 367

1	<i>The Mandrake</i> Five songs for Nicolò Machiavelli's play, performed by the Leeds University Theatre Group. 1 Since life is brief 2 Who makes no trial 3 The happiest of men 4 Deception's sweet 5 Nocturnal hours so still	1963	1 or 2 unacc voc	1707/111
2	<i>Benedicite</i> Dur 6'. Revised in 1985.	1964	SATB chor, org	1707/92 bis, 107, 297
3	<i>A Morning Pastoral</i> Dur 7'. Written for a May Festival at Greenhead High School, Huddersfield, at the request of Neville Atkinson, music master there. Published copies are in Box 2 . I Shepherds, rise (Fletcher) II Song on May morning (Milton) III Pack clouds away (Heywood)	1965	SSA chor, pf	1707/82
4	<i>A Cantata of Deliverance</i> Dedication: "To Frank [Mumby], and the Leeds Guild of Singers". First performed in 1968 at a concert of JB's music given in the Great Hall of Leeds University.	1966	Bar, SATB chor, org	1707/269
5	"God's Saints are shining lights" Text by Henry Vaughan. A companion-piece for "The Dwelling-place", 1949 (III B 2). The two motets together are sometimes known as <i>Two Motets</i> , and as such were revised in 1991.	1967	SATB chor	1707/185
6	<i>Serenade for Youth</i> doubling picc), 4 hns, 2	1972	chor, orch (dble ww (fl2 tpt, 3 tbn, tba, timps, perc, hrp, str.	1707/302

- 7 *Ascension* 1973 chor
 Dur 12'
 Oratorio "for mixed voices a cappella" to words from the Holy Bible and from the York and Towneley play cycles. First performed by the Leeds University Union Chamber Choir, directed by Richard Rastall.
 1707/256, 257
- 8 *The Sun Dances* 1973 unis. voc, S chor, org
 Carol: the words "noted by Dr Carmichael from Angus Gunn, Cottar, Isle of Lewis". Dated "July 1973".
 Written for Neville Atkinson, by then music master at the Perse School for Girls, Cambridge, and performed at a carol concert in Great St Mary's, December 1973.
 1707/127
- 9 (Arr.) *Sullivan: Three Numbers from The Grand Duke* 1973 voc, orch (2fl, ob, 2cl, 2bsn, 2hn, 2tpt, 3tbn, str.)
 Nos. 21, 27a and 28a. No text given.
 Arrangement made for the Light Opera Society of the Leeds University Union for their performance of *The Grand Duke*. The hired parts lacked Sullivan's scoring for these numbers.
 1707/369
- 10 *Ad Incensum Lucernae* 1974 S, T, mixed chor, orch
 Dur 25'.
 Words by Geoffrey Hill. Written for the Centenary of Leeds University, and first performed by departmental forces in Emmanuel Church, Leeds, on 5 February 1975.
 MS 420
 1707/7, 194, 253, 254, 255, 268, 387, 393-8
- 11 *The Baptism of Christ* 1978 Bar, boys' chor, mixed chor, orch
 Dur 30'
 Dated May 1978. Commissioned by Leeds Philharmonic Society with funds provided by the Arts Council of Great Britain, and first performed by the Society, with Ian Caddy, baritone, at St Aidan's Church, Roundhay, in March 1979.
 1707/310 is a set of published orchestral parts: the published vocal score is in 1707/Box 2.
 1707/6, 258, 259, 260, 310
- 12 (Arr.) *J.W. Fielding: "The Holly and the Ivy"* 1979 TTBB chor, pf
 "Carol by J.W. Fielding, arranged for male chorus and piano ..."
 1707/91
- 13 (Arr.) *C.C. Scholefield: "The Day Thou Gavest"* 1979 unison voc, 2tpt, hn, tbn, tba, org
 Arrangement of the accompaniment to vv. 3 and 5 of the hymn.
 Dated December 1979.
 Written for a service in Kirkbymoorside parish church.

1707/264

- 14 *If ye turn to Him* 1980 Boys' chor, org
Dur 3'.
Motet. Written at the request of Simon Lindley for the boys of Leeds Parish Church choir. Published copies are in **Box 2**.

1707/90

- 15 *He that should come* 1981 Double chor, 3cl, b.clt
Dur 8'.
Motet for Advent. Written for departmental forces and performed at a lunch-time concert in Leeds University on 10 December 1981.

1707/105

- 16 *Two Folk-Song Arrangements* 1983 SATB chor
Dedication "for Martin and his singers". Written for a student group drawn from the department and performed in All Souls' Church, Blackman Lane.
Published copies in **Box 2**.

- 1 By the riverside
- 2 Come all you worthy Christian men

1707/89

- 17 *Grace* 1983 SATB chor
Words by St Francis of Assisi.
Written "for the dinner of the Leeds branch of the I[ncorporated] S[ociety of] M[usicians], 1983", but never performed.

1707/288

- 18 (Arr.) *Portsmouth* ?1983 voc, pf
Arrangement of an "Old English air".

1707/336

- 19 *"The Wreck of the Hesperus"* 1984 speaker, pf
Monodrama. Written for Jane Oakshott, and performed with her on 29 March 1984.

1707/79

- 20 *The Forced Bridal* 1984 speaker, pf
Monodrama. Written for Jane Oakshott, and performed with her.

1707/416

- 21 *The World of Light* 1985 S, M, male-voc chor, orch
Dur 20'.
Text by Henry Vaughan.
Written at the request of Alan Simmonds for his Skelmersdale Male Voice Choir, and performed in St Paul's Hall, Huddersfield.

1707/108, 109, 316

- 22 (Arr.) *The National Anthem* 1986 SATB, SSA chor, unison
voc, pf, org
"Affectionately dedicated to Winifred German and written for her concert / of Edward German's music / marking the 50th anniversary of his death" (see also V C 34).

1707/88, 359

- 23 *Invocation* 1988 S, fl, pf
 Dur 8'.
 Words by R.W. Dixon.
 Dedication: "for Barbara [Parry]". First performed by the dedicatee with Judith Shakespeare and JB at a Leeds University lunch-time concert in 1988.

1707/132

- 24 *"From East to West"* 1991 SATB chor, org or pf
 Dur 3'.
 Christmas Carol: text by Coelius Sedulius, trs. J. Ellerton.
 Dedication: "to Stephen Rumsey and the Ipswich Choral Society".

1707/110, 164

See also 1707/161

- 25 *The Shepherds' Nativity Hymn* 1991 SATB chor, double ww (II doubling picc.), 4 hn, 2 tpt,
 3tbn,tba, timps, perc (susp. cymb.,
 glockenspiel), hp, strs
 Dur 4'.
 Text by Richard Crashaw.
 Dedication: "to Graham Barber and the Sheffield Philharmonic Chorus".
 Published copies in **Box 2**.

1707/217, 234

- 26 *Two Motets* 1949, 1967 chor
 See III B 2, V B 5: revised 1991.

1707/405

- 27 *Blest morning* 1996 SATB chor, org
 Dur 2'.
 "Easter Anthem", text by Isaac Watts.
 A "contribution to 'A Resource Book for Easter 1997' for the Ripon Diocese"

1707/95

- 28 *"Go to dark Gethsemane"* 2001 voc a 4
 The hymn-tune "Kirkstall", dated December 2001.

1707/228

C Solo Instrumental Music

- 1 *A Piano Study Book* 1963 pf
Dur 4'
Dated September 1963. Revised in 1965 as *Three Little Studies* (V C 5).
1 Andante
2 Allegretto con moto
3 Vivace

1707/118, 174

- 2 (Arr.) **Georges Bizet: Scherzo from *Roma*** 1964 2pf
Revised in 1992.

1707/353, 357

- 3 *Preludes for Piano* 1964 pf
1 [Allegretto grazioso]
2 [Allegro appassionato]: breaks off after 33 bars
3 [Allegretto]: incomplete texture in the later ink version, but the pencil draft seems complete
4 [Allegro impetuoso]: two bars only.

1707/270

- 4 *Toccata for Piano* ?1964 pf
12-bar sketch, 5/8 *Allegro di molto*, on three staves: apparently intended as the third movement of some work.

1707/270

- 5 *Three Little Studies* 1965 pf
Revision of *A Piano Study Book*, 1963 (V C 1).

- 6 *Suite* 1965 org
Dur 14'.
Revised c. 1998 (see **1707/142**)
Written at the request of Allan Wicks.
I Capriccio
II Elegy
III Toccata

1707/140, 141, 142, 389

- 7 *Prelude to The Duchess of Malfi* 1965 org
Written for a production of Webster's play by the Leeds University Union Theatre Group.

1707/212

- 8 *Two Wedding Pieces* 1966 org
Dur 8'.
Minor revisions made in 1989.
Dedication: "for Robin and Margaret".
1 Rondo pastorale (during the signing of the register)

- 2 Epithalamium (outgoing march) 1707/144
- 9 *Scherzino for organ manual* 1966 org
Dedication: "for John Brown and his 1827 organ". 1707/143
- 10 *Prelude on Gethsemane* 1966 org
Dated Maundy Thursday (April 7) 1966.
Not the same piece as in II C 8. 1707/145
- 11 *Polonaise* c. 1967? pf
Written in imitation of Bellini's polonaise in *I Puritani*. 1707/339
- 12 *Recreations* 1967-8 pf
Dur 6'
Written for Henry Moule for his amusement.
1 Moderato e capriccioso
2 Andante con moto
3 Allegretto tranquillo
4 Allegro giocoso
5 Molto vivace
6 Adagio e mesto
7 Allegro moderato e vigoroso 1707/113, 390, 397
- 13 (Arr.) *Purcell: Two Hornpipes from The Fairy Queen*
1968 org 1707/361
- 14 *Concerto for Organ Solo* 1969 org
Dur 12'
Dedication: "for Robert Crinall", who commissioned it. Performed by him at a conference of the International Association of Organists at Harrogate.
The third movement appeared separately under the title of *Scherzo* in a collection of modern organ music (Oxford University Press, 1969), of which a copy is in 1707/Box 2.
I Maestoso, ma con moto
II Andante grazioso
III Allegro appassionato
IV Adagio 1707/145, 146
- 15 (Arr.) *Boyce: Overture to the Ode for His Majesty's Birthday, 1769*
1969 org
Dated Wed. Holy Week, / 2 Apr. 1969". 1707/363
- 16 *The Burning Bush* 1972 org
Dur 15'.

Scena, following the narrative of Exodus, chapter 3.

Dedicated to the composer's mother, who suggested the Exodus narrative as a basis for this piece.

First performed by Gillian Weir in the Great Hall of the University of Leeds on 6 February 1973.

I Moses venit ad montem Dei Horeb

II Apparuit ei Dominus in flamma ignis de medio rubi

III Sum Deus patris tui Deus Abraham Deus Isaac Deus Jacob

IV Vidi adflictionem populi mei in Aegypto

V Et descendi ut liberarem eum de manibus Aegyptiorum

1707/227 bis, 229, 230

- 17 *Promenade* 1974 pf duet

Dur 2'

Dated February 1974. The composer's note at the beginning shows that this piece was originally entitled "Holiday Tune", then "Birthday Tune" and finally "Promenade".

Published version in 1707/Box 2.

1707/261

- 18 (Arr.) Emanuel Chabrier: *Fête Polonaise*

1975 pf

Dated "Leeds Aug. 1975".

1707/330

- 19 *Berceuse* 1975 pf

Dated April 1975.

1707/245

- 20 *Five Caprices* 1978 pf duet

Dur 5'

First performed by Ann Airton and Brian Newbould at a Hull University lunch-time concert.

1 Allegro giocoso

2 Andante legatissimo

3 Allegro vivace

4 Andante, sempre tranquillo

5 Presto

1707/136

- 21 *Festive Song* 1979 org

Dur 2'

1707/299

- 22 *Twilight Memories* 1979 pf

Dedication: "For Mike [Barron]". Dated October 1979.

1707/96

- 23 *Soliloquy* 1982 ob

1707/101

- 24 *Processional on the Old 44th* 1983 org

Dur 5'

Dedication: "for the Honorary Degree Ceremony, May 1983, Leeds University". This was JB's final honorary degree ceremony before retiring.

1707/149

25 (Arr.) Tchaikovsky: *Theme from Symphony 6 (Pathétique)*

1983 org

"Transcribed J.B. / 23 Aug. 1983".

Dedication: "In memoriam / M.P.F.". Written for a friend's funeral service.

Heading: "This is the story of a starry night".

1707/340

26 (Arr.) Parry: *Jerusalem*

?1983 pf

A decorative piano part for a performance of the piece.

1707/341

27 (Arr.) Charles Avison: *Two Movements*

1983 org

From the Concerto in D, No. 13.

Arrangement, made at the suggestion of Ramsay Silver (of Banks Music) for organ, manual only: both movements dated Dec. 1983.

1707/322, 323

28 (Arr.) Georg Frederick Handel: *Suite from Alcina*

1983 org

Arrangement for organ manual, made at the suggestion of Ramsay Silver (as in the previous entry).

Dated Dec. 1983.

- 1 Musette
- 2 Minuet
- 3 Tamburino
- 4 Ballet Scene

1707/323, 327

29 (Arr.) Georg Frederick Handel: *Suite from Rodrigo*

1983 org

No. 3 is dated Dec. 1983 in 1707/324.

Arrangement made at the suggestion of Ramsay Silver (as above).

- 1 Bourée
- 2 Sarabande.
- 3 Gigue.

1707/323, 324

30 (Arr.) William Boyce: *Minuets in D and D minor*

?1983 org

1707/334

31 Arrangements for Organ

?1983 org

Written as items in organ recitals in Stanton-in-the-Peak, on visits to JB's cousin.

- 1 Purcell: Rondeau (Abdelazar)
- 2 Handel: The Arrival of the Queen of Sheba (Solomon)
- 3 Elgar: Chanson de Nuit

- 4 Elgar: *Chanson de Matin* 1707/335, 362
- 32 *A Christmas Voluntary* 1984 org
Dur 2'.
A piece "based on Good Christian men, rejoice & Christians, awake". 1707/152
- 33 *Adagietto* 1984 org
Dur 2'.
Rescued from an unsuccessful fantasy-sonata, the rest of which is now lost.
Revised in 1989. 1707/150, 151, 400
- 34 (Arr.) Edward German: *Coronation March and Hymn*
1984 org
Written at the suggestion of Winifred German, and performed by Charles Watmough probably at the concert for the fiftieth anniversary of German's death (see also V B 21). The published version of this arrangement is in **Box 3**, and the Novello piano score in **Box 1**. 1707/92
- 35 (Arr.) Arthur Sullivan: *Capriccio* 1984 pf duet
From *The Beauty Stone*.
Dated June–September 1984.
Published version in 1707/**Box 3**. 1707/342
- 36 *Prelude and Postlude for Easter* 1987 org
Dur 4'.
Published version in 1707/**Box 2**: no MS survives.
- 37 *In the Open Air* 1987 pf duet
Dur 10'.
Revision for piano duet of the suite originally written "with apologies to Eric Coates" for piano solo in 1943 and revised in 1959 (II C 5, III D 31).
I Spring Meadows
II Meditation (a Riverside Idyll)
III Starlight (Waltz) 1707/137, 401
- 38 (Arr.) Edward Elgar: *Three Bavarian Dances*
1987 pf duet
Dated August 1987 1707/331, 354
- 39 (Ed. and compl.) Edward German: *Sonata for Piano*
c. 1987 pf
Brown's published edition and completion of this work is in 1707/**Box 3**.
- 40 (Arr.) Edward Elgar: *Triumphal March from Caractacus*
1987 pf duet

Arrangement for piano duet of the work originally for 2pf, composed in 1951 and revised in 1984 (III D 15).

1707/351

41 (Arr.) Charles Gounod: Symphony no. 1 in D

1987 pf duet

Dated Nov. 4 1987.

A note shows Gounod's original instrumentation: double ww, 2hns, 2tpts, timps and str.

1707/329

42 *Variations on a Theme by Sullivan*

1989 pf duet

Dur 8'.

Based on "When the budding bloom of May" from Act I of *Haddon Hall*

1707/165, 411

43 *Consolation*

1991 org

Dur 3'

Dedication: "for Tommie / in fond memory of Joan / with much love from Jim".

1707/153

44 (Arr.) Johannes Brahms: Adagio from the *Alto Rhapsody*

1991 org

Written for the funeral of Brian Blake, husband of JB's cousin Joyce.

1707/78

45 (Arr.) Mahler: *Adagietto* (Symphony 5)

1991 org

Written for the funeral of Peter Sawford, husband of JB's cousin Hazel.

1707/350

46 *Leeds Centenary Variations*

1993 org

Dur 15'

Piece "commissioned by Leeds Organists' Association" and performed by Simon Lindley at a lunch-time recital in Leeds Town Hall.

Theme Vespers at Kirkstall

Var. 1 The Town Hall and Civic Buildings

Var. 2 Temple Newsam

Var. 3 Elland Rd

Var. 4 The Hospitals and University

Var. 5 Headingley

Var. 6 The Lake, Roundhay Park

Var. 7 The Parish Church

Var. 8 (Finale) Kirkgate Market

1707/156, 407, 408

47 *Wedding Recessional*

1993 org

Dur 2'

Dedication: "for Edward and Mary". Edward James is JB's godson and the son of Philip James (see III D 20).

1707/154

- 48 *Menuet sur le nom CHARLES pour orgue* 1993 org
 Dedication: "for Charles Watmough / on his 40th birthday / (19 July 1993)". The piece is 40 bars long, and the notes derived from the dedicatee's christian name. The idiom owes much to Ravel, a favourite composer of CW.
 1707/155
- 49 *Bagatelle for Judy* 1994 pf duet
 Written for the 50th birthday of Dr Judith Blezzard. The piece is 50 bars long, and at the beginning is shown the derivation of the musical material from her surname. Dated 16 vii 1994.
 1707/325
- 50 (Arr.) **Three Jerome Kern Transcriptions** 1985, 1994 pf duet
 1 Dance away the night (*Showboat*) (1985)
 2 Let's Say Goodnight (*Sunny*) (1994)
 3 On with the Dance (*Sally*) (1994)
 1707/345,346, 347, 355
- 51 *Meditation* 1999 org
 Dur 3'
 Dedication: "for Caroline and Joe with love". Wedding piece for JB's great-niece.
 1707/157
- 52 *Summer Idyll* 2000 org
 Dur 3'
 Dedication: "To Verity, wishing you every happiness".
 Published version in 1707/Box 2.
 1707/158
- 53 (Arr.) **Eric Coates: Sea Rapture** 2000 org
 Dedication: "for 5 Dec. 2000". Written for the funeral of Tom Brown, JB's brother.
 1707/360
- 54 *Prelude and Fugue in B-flat* 2002 pf
 Dur 5'.
 Also arr for strs: see V E 7.
 1707/215

D Concerted Instrumental Music

- | | | | | |
|---|--|------|------------------------------------|--------------------|
| 1 | <i>Variations for Organ and Strings</i> | 1973 | org, strs | |
| | Dur 10' | | | |
| | First performed by JB with departmental forces at a Leeds University lunch-time concert in Emmanuel Church. Performed by John Birch in the 1976 Leeds Festival at Leeds Parish Church. | | | |
| | | | | 1707/147, 311 |
| 2 | <i>Partita for Nine Instruments</i> | 1976 | fl, ob, cl, bn, hn, 2vln, vla, vlc | |
| | Dur 15' | | | |
| | Written for a Leeds University concert. | | | |
| | I Overture | | | |
| | II Variations: Agnus Dei | | | |
| | III Fugato | | | |
| | | | | 1707/126, 193 |
| 3 | <i>Salute for a Centenary</i> | 1979 | org, 3tpt | |
| | Dedication: "for the Schulze organ centenary service at S Bartholomew's, Armley / 14 August 1979". | | | |
| | | | | 1707/132, 148, 198 |
| 4 | <i>Piano Trio</i> | 1981 | vln, vlc, pf | |
| | Dur 16' | | | |
| | Commissioned by the English Camerata (Elizabeth Altman, pf, Peter Manning, vln, and Lowry Blake, vlc) and first performed by them in a Leeds University recital in February 1982. | | | |
| | I Allegro risoluto | | | |
| | II Adagio sostenuto | | | |
| | III Molto vivace | | | |
| | | | | 1707/262 |
| 5 | <i>String Trio</i> | 1983 | vln, vla, vlc | |
| | Dur 12' | | | |
| | Written for inclusion in a concert of JB's music, May 1983, to mark his retirement. | | | |
| | I Allegretto amabile | | | |
| | II Presto | | | |
| | III Lento: allegro moderato | | | |
| | | | | 1707/188, 220 |
| 6 | <i>Elegiac Fantasy</i> | 1983 | vla, pf | |
| | Dur 7'. | | | |
| | Written for the same occasion as in the previous entry. | | | |
| | Dedication on Viola part: "for Philip [Wilby]". | | | |
| | Viola part edited by Philip Wilby. | | | |
| | | | | 1707/130, 399 |
| 7 | <i>Trio</i> | 1983 | ob, vla, pf | |
| | Dur 12' | | | |

Written at the request of Professor Brian Newbould for three of his students to perform at a Hull University lunch-time concert.

Revised in 2000.

Second movement marked "In memoriam M.P.F."

- I Allegretto con grazia
- II Molto andante ed elegiaco
- III Moderato e leggiro
- IV Allegro con fuoco

1707/103, 189, 196

- 8 *Seascape* 1984 vln, strs
Version of the work for vln, pf, 1952 (see above). Written at the request of Philip Wilby, who took it on tour with a student group.
- 1707/219, 320

- 9 *Suite for Contrabassoon and Piano* 1985 c.bn, pf
Dur 5'.
- I Passacaglia
 - II Invention
 - III Musette
 - IV Fugue
- 1707/204

- 10 *Serenade* 1989 b.hn, pf
A revision of the *Serenade* for clarinet and piano (1950, rev. 1986) first performed by Georgina Dobrée in a Leeds University recital on 23 November 1989 (III E 3).
- I Andantino pastorale
 - II Lento
 - III Allegro giocoso, non troppo presto
- 1707/131

- 11 *Sketches* ?2002
- 1 8 bars for fl, clt, C[...]
 - 2 Brief sketch for a bass instrument
- 1707/367

E Orchestral Music

- | | | | |
|---|---|------|---|
| 1 | <i>A Miniature Symphony</i> | 1964 | 2fl, 2ob, 2cl, 2bn, 2hn, 2tpt,
3tbn, timp, perc, strs |
| | Dur 12'. | | |
| | Commissioned by Ipswich Trianon Youth Orchestra, and performed by that orchestra under Chris Green on 9 January 1965. The published version is in Box 2 . | | |
| | I Allegro spiritoso | | |
| | II Andante con moto | | |
| | III Presto | | |
| | | | 1707/3, 210, 305, 326, 388 |
| 2 | <i>Divertimento</i> | 1967 | 2fl, 2ob, 2cl, 2bn, 4hn, 3tpt,
3tbn, tba, timp, perc, strs |
| | Dur 15'. | | |
| | Commissioned by Ipswich Trianon Youth Orchestra, and performed by that orchestra under Chris Green. | | |
| | I March | | |
| | II Slow Waltz | | |
| | III Tarantella | | |
| | | | 1707/11, 211, 313 |
| 3 | <i>Serenade for Chamber Orchestra</i> | 1968 | 2 fl, 2ob, 2cl, 2bn, 2hn,
2tpt, timp, strs |
| | Dur 20'. | | |
| | Commissioned by Peter Craddock, who directed the Havant Orchestra in the first performance. | | |
| | I Allegretto | | |
| | II Vivace | | |
| | III Andante | | |
| | IV Allegro | | |
| | | | 1707/10, 187, 251, 319, 391 |
| 4 | <i>Nocturne</i> | 1968 | orch |
| | Part of a composite Suite for Orchestra by Brown and others, written for the Leeds University Music Society and performed by the Society's orchestra under Brian Newbould in the Great Hall on 5 March 1969. | | |
| | | | 1707/84, 392 |
| 5 | <i>Cello Concerto</i> | 1979 | solo vlc, fl, ob, cl, bn, hn, tpt,
timp, perc, strs |
| | Dur 30'. | | |
| | Revised in 1999. | | |
| | Dedication: "In loving memory of my father". | | |
| | Sketches go back to September 1976. First performed by Roger Ladds, with the Leeds University Orchestra cond. Ian Kemp, on 12 March 1980. Revised version performed by Helen Thatcher, with Leeds University Department of Music Orchestra cond. Eno Koço, on 21 November 1999. | | |
| | I Moderato e tranquillo | | |
| | II Allegretto con moto | | |

III Allegro con spirito

1707/8, 176, 309

6 *Piano Concerto*
doubl. picc), 4hn, 3tpt,

1994

solo pf, 2 ww (2nd fl
3tbn, tba, timps, perc (1 pl:
cymb, susp. cymb, SD, tri),

strs.

Dur 27'.

Dedicated to Tom and Dulcie, JB's brother and sister.

This work evidently dates back to 1986 (1707/265, 266).

First performed by Alan Cuckston, with the Sinfonia of Leeds under David Greed, in the Great Hall of the University on 12 October 1997.

The published short score and full score are in **Box 2**.

I Andante

II Allegretto (Nocturne)

III Allegro animato

1707/252, 265, 266, 312, 317, 410

7 *Prelude and Fugue in B-flat for Strings*

2002

strs

Dur 5'.

Also arranged for pf (2002) from the short score for strings: see V D 54. A note on the title-page, dated March 2002, relates this piece to a melodic phrase and a fugue-subject offered in a Cambridge supervision in 1946 as material for a prelude and fugue for strings.

1707/216

F Miscellaneous

- 1** **Notes** on musical elements recurring in similar dramatic contexts in the Gilbert and Sullivan operettas. 1975
Material from personal research.

1707/369