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### *The music of Samuel Coleridge-Taylor (1875-1912): a critical and analytical study*

Catherine Carr

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**The Music of Samuel Coleridge-Taylor  
(1875 – 1912):  
A Critical and Analytical Study**

**Catherine Carr**

A thesis submitted for the degree of Doctor of Philosophy (Ph.D.)

**University of Durham  
Music Department**

**2005**

**Volume 2 of 2**

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## **Appendix 1**

### **SAMUEL COLERIDGE-TAYLOR:**

#### **CATALOGUE OF WORKS & AUTOGRAPH SOURCES**

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## **FOREWORD:**

The catalogue is structured into sections according to the different genres of Coleridge-Taylor's music. The works within each of these sections are numbered and listed chronologically by composition date, or in the few cases where this is not known, by publication date. A full alphabetical listing of all Coleridge-Taylor's works is provided at the end of the catalogue, including individual pieces that are also known by a collective title (for example, 'Alone with mother' is the second song of *Five Fairy Ballads*), to enable any work or part of a work to be cross-referenced and found quickly within the catalogue.

With each work, wherever possible, the date of composition, opus number, first performance details and autograph sources, are included. Publication details, dedications, and authors of texts are also included where known and where relevant. Where details of first performance are unknown, 'unknown' has been inserted. In the case of dedications, this space has been left blank.

Many of Coleridge-Taylor's works were arranged for various combinations of instruments and published in divers forms. For the most part (and for reasons of space), these have been omitted from this catalogue, unless particularly noteworthy or where the autograph source of Coleridge-Taylor's own arrangement is known.

Tracking down Coleridge-Taylor's opera, *Thelma*, until now thought to be lost or possibly destroyed by the composer (see Chapter 5), formed a vital part of this research into Coleridge-Taylor's music and life, and is indexed in Section B of the catalogue. The starting point was correspondence from a musical director to Coleridge-Taylor's wife, concerning the opera and performing rights, should it ever

be successfully produced. Since the letter was penned after Coleridge-Taylor's death, he had obviously not destroyed it, yet it did not show up in any of the catalogues in the libraries where his manuscripts are deposited. However, by searching in the relevant sources through every conceivable file of his music individually, I eventually located the opera; the three Acts of both the full score and the short score were all filed separately, amongst other Coleridge-Taylor works in various genres.

## **LIST OF ABBREVIATIONS:**

General abbreviations used throughout the catalogue are as follows:

A	alto (contralto) voice
arr.	arranged/arrangement(s)
aut.	autograph
B	bass voice
bn	bassoon
c.	<i>circa</i>
cl	clarinet
db	double bass
fs	full score
H. A. & M	Hymns Ancient & Modern
hn	horn
MS	manuscript
n.d.	no date
No.	Number
o/a	orchestral accompaniment
ob	oboe
orch.	orchestra/orchestral
org	organ
pf	pianoforte
posth.	posthumous(ly)
pub.	published
S	soprano voice
SATB	chorus
sc.	scene
SCT	Samuel Coleridge-Taylor
T	tenor voice
unacc.	Unaccompanied
v	voice
va	viola
vc	violoncello
vn	violin
vs	vocal score
vv	voices

**LIST OF SIGLA:**

<i>D-Bim</i>	Staatliches Institut für Musikforschung Preussischer Kulturbesitz, Berlin
<i>GB-BCa</i>	Black Cultural Archives, Brixton
<i>GB-Bhl</i>	Boosey & Hawkes Hire Library
<i>GB-BRu(D)</i>	Bristol University, Drama Department
<i>GB-Bu</i>	Birmingham University
<i>GB-Cls</i>	Croydon Local Studies Library
<i>GB-EBm</i>	Elgar Birthplace Museum, Worcester
<i>GB-Lam</i>	Royal Academy of Music, London
<i>GB-Lbl</i>	British Library
<i>GB-Lcm</i>	Royal College of Music, London
<i>GB-LEbc</i>	Brotherton Library, University of Leeds
<i>GB-Lpro</i>	Public Record Office, Kew
<i>GB-Na</i>	Novello Archives
<i>GB-Ob</i>	Bodleian Library, Oxford
<i>GB-Sca</i>	Sheffield City Archives
<i>US-BEm</i>	Bancroft Library, University of California
<i>US-MPs</i>	Maud Powell Society, Virginia
<i>US-NH</i>	Irving S. Gilmore Library, Yale University, Connecticut
<i>US-NYp</i>	Lincoln Center, Music Division, New York Public Library
<i>US-NYpm</i>	Pierpont Morgan Library, New York
<i>US-NYpsc</i>	Schomburg Center for Research in Black Culture, New York Public Library
<i>US-OHs</i>	Ohio Historical Society, Columbus
<i>US-PROu</i>	John Hay Library, Brown University Library, Rhode Island
<i>US-Whu</i>	Moorland Spingarn Research Center, Howard University, Washington D.C.

**A: CHORAL WORKS**

**1. The Gitanos ('cantata-operetta') op. 26**

Date: 1897

First performance: Unknown

Publisher: Augener, 1898

Text: Edward E. Oxenford

Dedication: —

Sources: *GB-Lbl ADD54372*

Notes: Heavily annotated by composer

**2. Scenes from the Song of Hiawatha** (cantata) op. 30

**(i) Hiawatha's Wedding Feast**

Date: 1898

First performance: 11 Nov. 1898, Royal College of Music

Publisher: Novello, 1898. (Pub. as trilogy, 1900)

Text: Henry Wadsworth Longfellow

Dedication: To Sir George Grove, C.B., as a slight token of sincerest affection,  
respect and admiration

Sources: *GB-Lbl ADD62519* (engraver's copy)

**(ii) The Death of Minnehaha**

Date: 1899

First performance: 26 Oct. 1899, North Staffordshire Festival

Publisher: Novello, 1899. Full score, Novello, 1900. (Pub. as trilogy, 1900)

Text: Henry Wadsworth Longfellow

Dedication: —

Sources: *GB-Lbl ADD62520* (engraver's copy)

**(iii) Hiawatha's Departure**

Date: 1900

First performance: 22 Mar. 1900, Royal Albert Hall

Publisher: Novello, 1900. (Also pub. as trilogy, 1900)

Text: Henry Wadsworth Longfellow

Dedication: —

Sources: *GB-Lbl ADD62521* (engraver's copy)

*GB-Lcm 4952*, Sketches & fragments of **i–iii** in short score & full score

**3. The Blind Girl of Castél Cuillé** (cantata) op. 43

Date: 1901

First performance: 9 Oct. 1901, Leeds Festival

Publisher: Novello, 1901

Text: Longfellow, translation of Jacques Jasmin's poetical legend

Dedication: —

Sources: *GB-Lbl ADD50764*

**4. Meg Blane** (cantata) op. 48

Date: 1901/2

First performance: 3 Oct. 1902, Sheffield Festival, Henry Wood

Publisher: Novello, 1902. Epilogue ('Lord hearken unto me') also pub. separately

Text: Robert Buchanan

Dedication: To Miss Wakefield

Sources: *GB-Lcm 4868* and *4867* (copyist's score)

**5. The Atonement** ('sacred cantata') op. 53

Date: Completed 8 Aug. 1903

First performance: 9 Sept. 1903, Hereford Festival, Dr. G. R. Sinclair

Publisher: Novello, 1903. Revised edition by Coleridge-Taylor pub. Novello, 1904

Text: Alice Parsons

Dedication: —

Sources: *GB-Lcm 4871* and *4872 – 3* (copyist's score – W. Dodd)

**6. Three/Five Choral Ballads** op. 54

Date: 1904/5

Individual titles: 1. Beside the Ungathered rice he lay  
2. She dwells by the great Kenhawa's side  
3. Loud he sang the Psalm of David  
4. The Quadroon girl  
5. In dark fens of dismal swamp

First performance: Three Choral Ballads:- 17 Nov. 1904, Washington Festival. Five

Choral Ballads:- 25 Oct. 1905, Norwich Festival

Publisher: Breitkopf & Härtel, 1904 and 1905 respectively

Text: Henry Wadsworth Longfellow

Dedication: To the S. Coleridge-Taylor Musical Society, Washington U.S.A

Sources: Location unknown

**7. Kubla Khan** (cantata) op. 61

Date: 1905

First performance: 23 May 1906, Handel Society, Queen's Hall

Publisher: Novello, 1905

Text: Samuel Taylor Coleridge

Dedication: —

Sources: *GB-Lcm 4869* and *4870* (with differences of detail)

Notes: *GB-Lcm 5057d* – arr. for small orch. by Percy Fletcher

**8. Bon-Bon Suite** (choral suite) op. 68

Date: 1908

Individual titles: 1. The magic mirror, 2. The fairy boat, 3. To Rosa,  
4. Love and Hymen, 5. The Watchman, 6. Say, what shall we dance?

First performance: 14 Jan. 1909, Brighton Festival

Publisher: Novello, 1908

Text: Thomas Moore

Dedication: To Miss Sunshine (Doris)

Sources: *GB-Lcm 5057a*

Notes: Composer's hand notes 'New scoring for No. 6 of Bon-bon Suite'.

**9. A Tale of Old Japan** (cantata) op. 76

Date: 1910/11

First performance: 6 Dec. 1911, London Choral Society, Queen's Hall; cond. Arthur  
Fagge

Publisher: Novello 1911

Text: Alfred Noyes

Dedication: To Mr. & Mrs. Carl Stoeckel

Sources: *GB-Lbl ADD63812*

Notes: Autographed by orchestra members

**B: OPERA**

**1. Dream Lovers op. 25**

Date: 1897

First performance: 16 Dec. 1898, Croydon Public Hall

Publisher: Boosey & Co., 1898

Text: Paul Laurence Dunbar

Dedication: —

Sources: *Boosey & Hawkes Hire Library*, string, wind and brass parts

**2. Thelma op. 72**

Date: Completed 15 Mar. 1909

First performance: Prelude only – Mar. 1910, New London Symphony Orchestra,  
Landon Ronald

Publisher: Unpublished

Text: Coleridge-Taylor (?)

Dedication: —

Sources: Prelude, *GB-Lcm 4909* (copyists' parts)  
*GB-Lbl* - Full score and vocal score

Notes: The vs contains part (single page) of a 'Moonlight Dance of Sprites'.  
However, this is not included in the fs, and may not belong to the work.

**3. Endymion's Dream** (one-act opera/cantata) op. 65

Date: 1909

First performance: 3 Feb. 1910, Brighton Festival

Publisher: Novello 1910

Text: C. R. B. Barrett

Dedication: —

Sources: *GB-Lcm 4923*, vs (libretto in hand of Barrett)

Notes: Another version of 'Who Calls' (Tenor) also published separately

**C: THEATRE MUSIC**

**1. Herod op. 47**

Date: 1900

Content: 1. Processional, 2. Breeze scene, 3. Dance, 4. Finale, 5. 'Sleep, sleep O King' (song)

First performance: 31 Oct. 1900, Her Majesty's Theatre

Publisher: 1 – 4, Augener & Co., 1901 (Orch, pf, pf duet); 5. Enoch, 1900

Text: Stephen Phillips

Dedication: —

Sources: *GB-Lbl ADD54371* (Nos. 1 – 4)

Notes: A prelude and a song, not included in the published suite, are missing

**2. Ulysses op. 49**

Date: 1901/2

Content: 1. 'Great is he who fuses the might' (drinking song), 2. 'O set the sails (song), 3. 'From the green heart of the waters' (partsong, S.S.A.)

First performance: 1 Feb. 1902, Her Majesty's Theatre

Publisher: 1 – 3, Novello, 1902; 2 and 3, Hawkes, 1902, arr. for vn & pf ('Troy song & nymphs song')

Text: Stephen Phillips

Dedication: —

Sources: Location unknown

**3. Nero op. 62**

Date: 1905/6

Content: 1. Prelude, 2. Three Entr'actes: Bacchanalia, Agrippina, Poppaea,  
3. Intermezzo ('Storm to calm', singing girls' chorus), 4. Eastern  
Dance, 5. Processional March, 6. Fire music

First performance: 1906, His Majesty's Theatre

Publisher: 1 – 5 (excluding an entr'acte) Novello, 1906

Text: Stephen Phillips

Dedication: To H. Beerbohm Tree, Esq.

Sources: *GB-Lcm 4865* and *GB-Lcm 5005* (arr. for vn & pf, and solo pf)

**4. Faust op. 70**

Date: 1908

Content: 1. Dance of the witches, 2. Four visions (Helen, Cleopatra, Messalina,  
Margaret), 3. Dance & chant (Devil's kitchen scene), 4. 'A King  
there lived in Thule', 5. 'Drinking song', 6. Three dances: Ape dance 1 & 2; Firefly's  
dance

First performance: 5 Sept. 1908, His Majesty's Theatre

Publisher: 1 – 4, Boosey & Co., 1908

Text: Stephen Phillips & J. Comyns Carr, adapted from Goethe

Dedication: To Adolf Schmid, Esq.

No. 4 dedicated separately to Miss Marie Löhr

Sources: *GB-Lcm 4996* and *GB-Lcm 4997* (arr. for pf)

Notes: Sketches with many alterations. Several items, including a Prelude and  
entr'acte, appear to be missing from the MS

**5. Othello** op. 79

Date: 1911

Content: 1. Dance, 2. Children's intermezzo, 3. Funeral March, 4. Willow Song, 5. Military march

First performance: 11 Apr. 1911, His Majesty's Theatre

Publisher: 1 – 5, Metzler, 1912 (full or small orch.)

Text: Shakespeare

Dedication: To Miss Phyllis Neilson-Terry ('Willow Song')

Sources: *GB-Lcm 4920* (first proof with autograph corrections)

**6. St. Agnes Eve**, tableaux

Date: 1910

Content: 1. 'That ancient beadsman heard the prelude soft'  
2. 'Her maiden eyes divine'  
3. 'Now tell where is Madeline!'

First performance: 10 Jun. 1910, Keats-Shelley Festival

Publisher: Hawkes & Son, 1922

Text: John Keats

Dedication: —

Sources: *GB-Lcm 5007* (sketches & notes, with words & revisions; also copyist's orchestral parts)

**7. Forest of Wild Thyme op. 74**

Date: 1910/11

Content: 1. Scenes from an Imaginary Ballet, 2. Three Dream Dances  
(a. Fairy dance no. 1; b. Fairy dance no. 2; c. Dance of the dreams),  
3. Intermezzo, 4. Songs (a. Dream song - 'Your heart's desire';  
b. 'Little boy blue'; c. 'Come in'; d. 'Dreams, dreams'),  
5. Christmas Overture

First performance: Unknown

Publisher: 1, Schirmer, 1911; 2 and 3, Ascherberg, Hopwood & Crew Ltd., 1911; 4,

Boosey & Co., 1911; 5, Boosey & Co. 1925 (composer's pf arr.)

Text: Alfred Noyes

Dedication: —

Sources: *GB-Lcm 4940*

*GB-Lcm 4944* (Christmas Overture, pf solo)

*GB-Lcm 4945a-h* (pf & vv)

**8. The clown and columbine/The parting glass**

Date: n.d.

Publisher: Unpublished

Text: Based on Hans Christian Anderson

Sources: Location unknown

**D: ORCHESTRAL MUSIC**

Premieres conducted by Coleridge-Taylor, unless otherwise specified.

SYMPHONIC WORKS

**1. Symphony in A minor op. 8**

Date: 1896

First performance: 6 Mar. 1896, St. James' Hall (Royal College of Music Concert), Stanford.

Publisher: Unpublished

Dedication: —

Sources: *GB-Lcm 5012*, *GB-Lcm 4908* (string parts), *GB-Lcm 4447* (separate Final Movement), *GB-Lbl ADD63798* (Final Movement)

**2. Symphonic Variations on an African Air op. 63**

Date: 1905/6

First performance: 14 Jun. 1906, Queen's Hall

Publisher: Novello, 1906

Dedication: —

Sources: *GB-Lcm 4866*

CONCERTOS OR WORKS FOR SOLO INSTRUMENT & ORCHESTRA

**3. Zara's Ear-rings** (soprano & orchestra) op. 7

Date: 1894/5

First performance: 6 Feb. 1895, Imperial Institute (Royal College of Music Concert), Stanford

Publisher: Unpublished

Text: J. G. Lockhart

Dedication: —

Sources: *GB-Lcm 5001*, *GB-Lcm 4919* (orchestral parts)

**4. Ballade in D minor** (violin & orchestra) op. 4

Date: 1894/5

First performance: Unknown [but performed 17 Apr. 1899, Bournemouth]

Publisher: Novello, 1895

Dedication: To my friend, Miss Ruth Howell

Sources: Location unknown

**5. Legend** (violin & orchestra) op. 14

Date: 1896

First performance: 15 Feb. 1897, Royal College of Music, Stanford

Publisher: Augener & Co., 1897

Dedication: To Miss Marie Motto

Sources: *GB-Lcm 5003*, *GB-Lcm 4922* (parts)

**6. Romance in G** (violin & orchestra) op. 39

Date: c. 1899

First performance: for violin & piano - May 1899, Salle Erard (?)

Publisher: Novello, 1900

Dedication: —

Sources: *GB-Lbl ADD71111*

**7. Concertstück in A major** ('cello & orchestra)

Date: 1907

First performance: 7 Jul. 1907, The Tower, New Brighton

Publisher: Unpublished

Dedication: —

Sources: Location unknown

**8. Violin Concerto in G minor** op. 80

Date: 1911/12

First performance: 4 Jun. 1912, Norfolk Festival, U.S., Arthur Mees

Publisher: Metzler & Co., 1912

Dedication: Mme Maud Powell

Sources: *GB-Lcm 4995* – full score

*US-NYpm CARY 538* – vn & pf

*GB-Lcm 4947(c)* – incomplete piano score

OTHER ORCHESTRAL WORKS

**9. Ballade in A minor op. 33**

Date: completed 29 Jun. (or Aug?) 1898

First performance: 12 Sept. 1898, Three Choirs Festival (Gloucester)

Publisher: Novello 1898 (arr. for piano by composer); 1899 (full score)

Dedication: To my friend A. J. J. [Jaeger]

Sources: *GB-Lbl 63802*.

*GB-Lcm 5008* - pf, 'Rhapsody in A minor for orchestra'

**10. Four Characteristic Waltzes op. 22**

Date: 1898

Individual titles: 1. Valse Bohémienne, 2. Valse Rustique, 3. Valse de la Reine,  
4. Valse Mauresque

First performance: 1898, Queen's Hall Proms, Henry Wood

Publisher: Novello, 1898 (pf solo), 1899 (quintet for pf & strings)

Dedication: —

Sources: *GB-Lbl ADD63799*, *GB-Lbl 63800* (arr. for small orchestra)

**11. Solemn Prelude op.40**

Date: 1899

First performance: 13 Sept. 1899, Three Choirs Festival (Worcester)

Publisher: Novello, 1899

Dedication: To N. Kilburn, Esq.

Sources: *GB-Lbl ADD63804* (unbound)

**12. Overture to The Song of Hiawatha op.30 no. 3**

Date: 1899

First performance: 6 Oct. 1899, Norfolk & Norwich Festival

Publisher: Novello, 1899

Dedication: —

Sources: *GB-Lbl ADD63801* and *GB-Lcm 4943* (copyist's full score)

**13. Scenes from an everyday romance op.41, no. 1**

Date: 1900

First performance: 24 May 1900, Queen's Hall

Publisher: Novello, 1900

Dedication: —

Sources: Location unknown

**14. Idyll op. 44**

Date: 1901

First performance: 11 Sept. 1901, Three Choirs Festival (Gloucester)

Publisher: Novello, 1901

Dedication: —

Sources: Location unknown

**15. Toussaint L'Ouverture: Concert Overture for full orchestra op. 46**

Date: 1901

First performance: 26 Oct. 1901, Queen's Hall

Publisher: Novello, 1901

Dedication: —

Sources: *GB-Na*

**16. Ethiopia Saluting the Colours: March for full orchestra op. 51**

Date: 1902

First performance: Oct. 1902, Bristol Festival

Publisher: Augener & Co., 1902

Dedication: To the Treble Clef Club, Washington U. S. A.; with all good wishes

Sources: *GB-Lcm 4921* (string parts reproduced from aut.),  
*GB-Lbl ADD54371* (composer's solo pf arrangement)

**17. Four Novelletten for String Orchestra op. 52**

Date: 1902

First performance: 5 Dec. 1902 (two), Croydon Public Hall

Publisher: Novello 1903

Dedication: —

Sources: *GB-Lcm 5014* (parts, lithographed)

**18. Hemo Dance: Scherzo** op. 47 no. 2

Date: 1902

Publisher: Novello, 1902

Dedication: -

Sources: Location unknown

**19. Prelude to Thelma** op. 72

Date: 1906 - 8

First performance: Mar. 1910, New London Symphony Orchestra, Landon Ronald

Publisher: unpublished

Dedication: —

Sources: *GB-Lcm 4909* (copyists parts)

**20. The Bamboula: Rhapsodic Dance** op. 75

Date: 1910

First performance: 2 Jun. 1910, Norfolk Festival, U. S.

Publisher: Hawkes & Son, 1910 (full score 1911)

Dedication: To Mr. & Mrs. Carl Stoeckel

Sources: *GB-Lbl ADD63810*, *GB-Lbl ADD63811* (wind parts, & pf arrangement),

*GB-Lcm 5015* (parts, string parts only aut.)

**21. Petite Suite de Concert op. 77**

Date: 1910/11

Individual titles: 1. 'Caprice de Nanette', 2. 'Demande et Réponse',  
3. 'Un Sonnet d'Amour', 4. 'La Tarantelle Frétilante'

First performance: 20 Apr. 1911, Bournemouth

Publisher: Hawkes & Son, 1911; Piano version edited by William Read

Dedication: —

Sources: *GB-Lbl ADD63813*

**22. From the Prairie: Rhapsody for Orchestra**

Date: n.d.

First performance: 26 Aug. 1914, Queens Hall, Henry Wood; Aug. 1914, Norfolk  
Festival, U. S., Arthur Mees

Publisher: Unpublished (although Hawkes intended to publish)

Dedication: —

Sources: *GB-Lcm 4950* (copyists full score – incomplete - & orchestral parts),  
*GB-Lcm 4941* (piano score)

**E: CHAMBER MUSIC**

**1. Clarinet Sonata in F minor (cl, pf)**

Date: 1893

First performance: 9 Oct. 1893, Croydon Public Hall

Publisher: Unpublished

Dedication: -

Sources: Location unknown

**2. Piano Quintet in G minor op.1**

Date: 1893

First performance: 9 Oct. 1893, Croydon Public Hall

Publisher: Unpublished

Dedication: -

Sources: *GB-Lcm 5000*

**3. Nonet in F minor op. 2 (pf, vn, va, vc, db, ob, cl, hn, bn)**

Date: 1893

First performance: 5 Jul. 1894, Alexandra House

Publisher: Unpublished

Dedication: -

Sources: *GB-Lcm 5011* (includes an earlier version of Movement I);  
*GB-Lcm 4911* – incomplete parts in copyist's hand, with aut. annotations.  
Revised aut. Finale inserted in the vn, vc, db, ob, hn and bn parts

Notes: Inscribed *Gradus ad Parnassum*

**4. Trio in E minor (vn, vc, pf)**

Date: 1893

First performance: Unknown

Publisher: Unpublished

Dedication: -

Sources: *GB-Lcm 5010*

**5. Suite de Pièces op. 3 (vn, pf/org)**

Date: 1893

Individual titles: 1. Pastorale, 2. Cavatina, 3. Barcarolle, 4. Contemplation

First performance: Unknown

Publisher: Schott, 1893

Dedication: -

Sources: Location unknown

**6. Clarinet Quintet in F sharp minor op. 10**

Date: 1895

First performance: 10 Jul. 1895, Royal College of Music

Publisher: Breitkopf and Härtel, 1906 (parts); Musica Rara, 1974 (parts)

Dedication: -

Sources: *GB-Lcm 5009*

*GB-Lcm 4946(b)* – Mov. II arranged as ‘Romance in B major’ for string orchestra (in the hand of Hiawatha Coleridge-Taylor).

*GB-Lcm 4949* – Copyists’ parts of ‘Romance in B major’ with annotations

**7. Fantasiestücke (string quartet) op. 5**

Date: 1895

Individual titles: 1. Prelude, 2. Serenade, 3. Humoresque, 4. Minuet & Trio  
5. Dance

First performance: 13 Mar. 1895, Royal College of Music

Publisher: Augener, 1896 [& 1921] (parts)

Dedication: To C. Villiers Stanford Esq.

Sources: No. 1, *GB-Lcm 4946(a)* in hand of Hiawatha Coleridge-Taylor

**8. Two Romantic Pieces op. 9 (vn, pf)**

Date: 1895

Individual titles: 1. Lament, 2. Merrymaking

First performance: 1896, Royal College of Music

Publisher: Augener, 1896

Dedication: —

Sources: Location unknown

**9. String Quartet in D minor op. 13**

Date: 1896

First performance: 25 Jun. 1896, Royal College of Music

Publisher: Unpublished

Dedication: —

Sources: Location unknown

**10. Hiawathan Sketches** op. 16 (vn, pf)

Date: 1897

Individual titles: 1. A Tale, 2. A Song, 3. A Dance

First performance: 5 Jun. 1897, Salle Erard

Publisher: Augener, 1897

Dedication: —

Sources: Location unknown

**11. Gypsy Suite** op.20 (vn, pf)

Date: 1897

Individual titles: 1. Lament & Tambourine, 2. A gypsy song, 3. A gypsy dance, 4. Waltz

First performance: Unknown

Publisher: Augener, 1897

Dedication: To my pupil Miss Edith Carr

Sources: Nos. 2 and 3, *GB-Lbl ADD54370*

Notes: Coleridge-Taylor wrote to her mother asking for permission to dedicate the Gypsy movements to Edith. See letter from Coleridge-Taylor to Mrs. Carr, 4 Nov. 1897, *GB-Lcm 6924* (on headed notepaper of the newly established *African Society of Literati, Musicians and Artists*)

**12. Violin Sonata in D minor** op. 28

Date: c. 1898

First performance: Unknown

Publisher: posth. Hawkes, 1917 (ed. Albert Sammons)

Dedication: —

Sources: Location unknown

**13. Valse Caprice** op. 23 (vn, pf)

Date: 1897

First performance: Unknown

Publisher: Augener, 1898

Dedication: —

Sources: *GB-Lbl ADD54370*

**14. African Dances (Four)** op. 58 (vn, pf)

Date: 1904

First performance: 18 May 1904, Croydon Public Hall (under title *Danses Nègres*)

Publisher: Augener, 1904

Dedication: To John Saunders Esq.

Sources: *GB-Lbl ADD54370*

**15. Romance** op. 59 no. 2 (vn, pf)

Date: c.1904

First performance: Unknown

Publisher: Augener, 1904

Dedication: To Miss Goldie Baker

Sources: Location unknown

**16. Variations on an Original Theme** (vc, pf)

Date: Aug. 1907

First performance: 30 Nov. 1907, Croydon Public Hall

Publisher: Augener, 1918 (posth.)

Dedication: —

Sources: *GB-Lbl ADD54370*

**17. Ballade in C minor** op. 73 (vn, pf)

Date: 1907

First performance: 29 Oct. 1907, Leeds

Publisher: Augener, 1909

Dedication: Monsieur Zacharewitsch

Sources: *GB-Lbl ADD54370*

*GB-Lcm 4937b* - Copyists' MS

**F: PIANO SOLO**

**1. Piano Sonata in C minor**

Date: 1893

First performance: 9 Oct. 1893, Croydon Public Hall

Publisher: Unpublished

Dedication: -

Sources: Location unknown

**2. Two Moorish Tone Pictures op. 19 no. 1**

Date: 1897

Individual titles: 1. Andalla, 2. Zarifa

First performance: Unknown

Publisher: Augener, 1897

Dedication: To Leonard Borwick Esq.

Sources: Location unknown

**3. Three Humoresques op.31**

Date: 1897

First performance: Unknown

Publisher: Augener, 1898

Dedication: —

Sources: *GB-Lbl ADD54371*

**4. African Suite** op. 35

Date: 1898

Individual titles: 1. Introduction, 2. A Negro love song, 3. Valse  
4. Danse Nègre

First performance: Unknown

Publisher: Augener, 1898

Dedication: —

Sources: Nos. 2 – 4, *GB-Lbl ADD54371*; No. 4, *54370* (vn & pf; and orchestra)

**5. Nourmahal's Song and Dance** op. 41 no. 2

Date: 1900

First performance: Unknown

Publisher: Augener, 1900

Dedication: —

Sources: *GB-Lbl ADD54371*  
*GB-Lcm 4938* – voice (contralto) and pf/orch.

**6. Moorish Dance** op. 55

Date: 1904

First performance: 18 May 1904, Croydon Public Hall

Publisher: Augener, 1904

Dedication: —

Sources: Location unknown

**7. Three Silhouettes** op. 38

Date: 1904

Individual titles: 1. Tambourine, 2. Lament, 3. Valse

First performance: Unknown

Publisher: Ashdown, 1904

Dedication: —

Sources: Location unknown

**8. Three Cameos** op. 56

Date: 1904

First performance: Unknown

Publisher: Augener, 1904

Dedication: —

Sources: *GB-Lbl ADD54371*

**9. Two Oriental Valses** op. 19

Date: 1905

Individual titles: Zuleika and Haidée

First performance: Unknown

Publisher: Forsyth, 1905

Dedication: —

Sources: Location unknown

**10. Twenty-Four Negro Melodies op. 59 no. 1**

Date: 1905

Individual titles: 1. At the dawn of day, 2. The stones are very hard, 3. Take Nabandji, 4. They will not lend me a child, 5. Song of conquest, 6. Warrior's song, 7. Oloba, 8. The Bamboula, 9. The Angels changed my name, 10. Deep River, 11. Didn't my Lord deliver Daniel?, 12. Don't be weary, traveller, 13. Going up, 14. I'm troubled in mind, 15. I was way down a-yonder, 16. Let us cheer the weary traveller, 17. Many thousand gone, 18. My Lord delivered Daniel, 19. Oh, he raise a poor Lazarus, 20. Pilgrim's song, 21. Run, Mary, run, 22. Sometimes I feel like a motherless child, 23. Steal away, 24. Wade in the water

First performance:

Publisher: Oliver Ditson Company, 1905

Dedication: —

Sources: *GB-Lbl ADD63805/6* - Orchestral arrangements of Nos. 12, 5, 4 and 7 (inscribed 'Intermezzo', 'Scherzo', 'Lament' and 'Finale'). Unpublished.

*GB-Lcm 4948* – Violin solo part, No. 4

*GB-Lcm 4910* – Incomplete parts of orchestral arrangement of Five Negro Melodies (Wind/Percussion aut., remainder Copyist's parts)

**11. Scènes de Ballet op. 64**

Date: 1906

First performance: Unknown

Publisher: Augener, 1906

Dedication: —

Sources: [*GB-Lbl ADD63807* – orch. arr. by composer's daughter, Avril Coleridge-Taylor]

**12. Forest Scenes (Five Characteristic Pieces) op. 66**

Date: 1907

Individual titles: 1. The lone forest maiden, 2. The phantom lover arrives, 3. The phantom tells his tale of longing, 4. Erstwhile they ride, 5. Now proudly they journey together towards the great city

First performance: Unknown

Publisher: Augener, 1907

Dedication: To Miss Mabel devere [*sic.*]Taylor

Sources: *GB-Lbl ADD54371*

**13. Papillon**

Date: 1908

First performance: Unknown

Publisher: Augener, 1908

Dedication: —

Sources: Location unknown

**14. Three-Fours Valse Suite op. 71 [listed as op. 69 on score]**

Date: 1908

First performance: Unknown

Publisher: Augener, 1909

Dedication: To Miss Myrtle Meggy

Sources: *GB-Lbl ADD54371*

**15. Two Impromptus**

Date: 1910

First performance: Unknown

Publisher: Augener, 1910

Dedication: —

Sources: *GB-Lbl ADD54371*

**16. Impromptus**

Date: n.d.

Individual titles: No. 2 in E minor, No. 3 in C sharp minor

Sources: *GB-Lcm 4999*

**G: ORGAN SOLO**

**1. Three Short Pieces**

Individual titles: 1. Arietta, 2. Elegy, 3. Melody

Date: 1898

Publisher: Novello, 1898

**2. Three Impromptus (in F, C & A minor) op.78**

Date: 1911

Publisher: Weekes, 1911

**3. Interlude**

Date: Unknown

Publisher: Larway, 1913 (posth.), Modern Organist Book 3

**H: PART-SONGS**

With pf, or unaccompanied.

**1. Land of the Sun** op. 15

Date: 1897

Publisher: Augener, 1897

Voices: SATB

Text: Byron

Dedication: —

Sources: Location unknown

**2. Two Partsongs** op. 21

Date: 1898

Individual titles: 1. We Strew these opiate flowers, 2. How they so softly rest

First performance: 16 Dec. 1898, Croydon Public Hall

Publisher: Augener, 1898

Voices: SSA

Text: 1. Shelley, 2. Longfellow, after F. G. Klopstock

Dedication: —

Sources: Location unknown

Notes: No. 1 also published as a solo song under the title of 'The Oasis' (with different words); No. 2 also published for solo voice as 'Our Idyll' (Augener, 1906) and arranged for pf as 'Idyll' in E minor (Augener 1906, 1915)

**3. By the lone sea shore**

Date: 1901

Publisher: Novello, 1901

Voices: SATB

Text: Charles Mackay

Dedication: —

Sources: Location unknown

**4. Three Part-songs op. 67**

Date: 1905 (No. 1 dated 'March 1905')

Individual titles: 1. All my stars forsake me, 2. Dead in the sierras, 3. The fair of Almachara

Publisher: Augener, 1905

Voices: SATB

Text: 1. Alice Meynell 2. Joaquin Miller (from 'Poems of Wild Life in the Canterbury poets')

Dedication: —

Sources: 1. *GB-Lbl ADD54372* (unacc.); 2. *GB-Lcm 4127 & GB-Lbl ADD54372* (unacc.)

**5. A June rose bloomed**

Date: 1906

Publisher: Augener, 1906

Voices: SSA

Text: Louise Alston Burleigh

Dedication: —

Sources: Location unknown

**6. Drake's Drum**

Date: 1906

Publisher: Curwen, 1907

Voices: SA

Text: Henry Newbolt

Dedication: —

Sources: Location unknown

Notes: Also published for TTBB, & arr. for mixed vv by T. L. Le Cras, 1923

**7. Encinctured with a twine of leaves**

Date: 1908

Publisher: Novello, 1908

Voices: SSA

Text: Samuel Taylor Coleridge

Dedication: —

Sources: Location unknown

**8. The Pixies**

Date: 1908

Publisher: Novello, 1908

Voices: SSA

Text: Samuel Taylor Coleridge

Dedication: —

Sources: Location unknown

**9. What can lambkins do?**

Date: 1908

Publisher: Novello, 1908

Voices: SSA

Text: Christina Rossetti

Dedication: —

Sources: Location unknown

**10. Sea Drift op. 69**

Date: 1908

Publisher: Novello, 1908

Voices: SSAATTBB

Text: T. B. Aldrich

Dedication: —

Sources: Location unknown

**11. Whispers of summer**

Date: 1910

Publisher: Novello, 1910

Voices: SATB

Text: Kathleen Easmon

Dedication: —

Sources: Location unknown

**12. All are sleeping, weary heart**

Date: 1910

Publisher: Curwen, 1910

Voices: TTBB

Text: Longfellow

Dedication: —

Sources: Location unknown

**13. Loud sang the Spanish Cavalier**

Date: 1910

Publisher: Curwen, 1910

Voices: TTBB

Text: Longfellow

Dedication: —

Sources: Location unknown

**14. O mariners, out of the sunlight**

Date: 1910

Publisher: Curwen, 1910

Voices: TTBB

Text: Robert Buchanan

Dedication: —

Sources: Location unknown

**15. O, who will worship the great god Pan?**

Date: 1910

Publisher: Curwen, 1910

Voices: TTBB

Text: Robert Buchanan

Dedication: —

Sources: Location unknown

**16. Beauty and truth**

Date: 1911

Publisher: Curwen, 1911

Voices: SA

Text: William Shakespeare (Sonnet 54)

Dedication: —

Sources: Location unknown

**17. Fall on me like a silent dew**

Date: 1911

Publisher: Curwen, 1911

Voices: SA

Text: Robert Herrick

Dedication: —

Sources: Location unknown

**18. Oh! the summer**

Date: 1911

Publisher: Curwen, 1911

Voices: SA

Text: Isabel Ecclestone Mackay

Dedication: —

Sources: Location unknown

**19. Viking Song**

Date: 1911

Publisher: Curwen, 1911

Voices: SA

Text: David McKee Wright

Dedication: —

Sources: Location unknown

Notes: Also published for solo voice, and arr. by Percy Fletcher for SATB & TTBB

**20. The evening star**

Date: 1911

Publisher: Novello, 1911

Voices: SATB

Text: Thomas Campbell

Dedication: —

Sources: Location unknown

**21. The sea shell**

Date: 1911

Publisher: Curwen, 1911

Voices: SATB

Text: Tennyson

Dedication: —

Sources: Location unknown

**22. Summer is gone**

Date: 1911

Publisher: Curwen, 1911

Voices: SATB

Text: Christina Rossetti

Dedication: —

Sources: Location unknown

**23. The Lee-shore**

Date: 1911

Publisher: Novello, 1911

Voices: SATB

Text: Thomas Hood

Dedication: —

Sources: Location unknown

**24. The Prayer for peace**

Date: 1911

Publisher: Curwen, 1911

Voices: Unison

Text: Alfred Noyes

Dedication: —

Sources: Location unknown

**25. Song of Proserpine**

Date: 1912

Publisher: Novello, 1912

Voices: SATB

Text: Percy Bysshe Shelley

Dedication: —

Sources: Location unknown

**26. Isle of beauty**

Date: unknown

Publisher: Augener, 1920 (posth.)

Voices: SATB

Text: T. H. Bayly

Dedication: —

Sources: Location unknown

**27. Requiescat**

Date: n.d.

Publisher: Unpublished

Voices: SATB

Text: Matthew Arnold

Dedication: —

Sources: *GB-Lcm 5006*

## **I: SOLO SONGS**

All with piano accompaniment. Those with additional orchestral accompaniment parts are indicated (o/a)

### **1. Five/(Six) songs**

Date: *c.* 1893

Individual titles: 1. Ah! Tell me gentle Zephyr, 2. Keep those eyes still purely mine, 3. We watched her breathing through the night, 4. She dwelt amidst the untrodden ways, 5. The arrow and the song, 6. Why does azure deck the skies?

First performance: No. 5 [9 Oct. 1893, Croydon Public Hall]

Publisher: Unpublished (see notes)

Text: 1. T. Marshall, 2 and 6. Thomas Moore, 3. Thomas Hood, 4. William Wordsworth, 5. Longfellow

Dedication: —

Sources: *GB-Lcm 5016*

Notes: Although titled as 'Five Songs', the MS contains six pieces. A version of No. 2 published posthumously by Augener (1916) under the title 'Love's Mirror' as the second of 'Two Songs'

### **2. Solitude**

Date: *c.* 1893

First performance: [9 Oct. 1893, Croydon Public Hall]

Publisher: Augener, 1918

Text: Lord Byron

Dedication: —

Sources: Location unknown

**3. The broken oar**

Date: c. 1893

First performance: [9 Oct. 1893, Croydon Public Hall]

Publisher: Unpublished

Text: Longfellow (from 'Sonnets', 1878)

Dedication: —

Sources: Location unknown

**4. The Three ravens**

Date: 1896

First performance: 1896, Bridlington Music Festival (orch. version)

Publisher: Boosey, 1897

Text: German words by W. G. Dohrn

Dedication: —

Sources: *GB-Lcm 4963*, v & pf; *GB-Lcm 4946 (c)*, v & pf quintet (in the hand of Hiawatha Coleridge-Taylor)

**5. Five Southern love songs op. 12**  
(No.1 also with o/a)

Date: 1896

Individual titles: 1. My love, 2. Tears: a lament, 3. Minguillo, 4. If thou art sleeping, maiden, 5. Oh, my lonely pillow

Publisher: Augener, 1896

Text: 1 & 4, Longfellow; 2 & 3, J. G. Lockhart; 5. Byron

Dedication: To Miss Mamie Fraser

Sources: Location unknown

**6. A corn song**

(Also with o/a)

Date: 1897

First performance: 5 Jun. 1897, Salle Erard, London

Publisher: Boosey, 1897

Text: Paul Laurence Dunbar

Dedication: —

Sources: Location unknown

**7. Candle lighting time**

Date: 1897

Publisher: John Church, 1911

Text: Paul Laurence Dunbar

Dedication: —

Sources: Location unknown

**8. Seven African romances op. 17**

Date: 1897

Individual titles: 1. An African love song, 2. A prayer, 3. A starry night,  
4. Dawn, 5. Ballad, 6. Over the hills, 7. How shall I woo thee?

First performance: 6 & 7: 5 Jun. 1897, Salle Erard, London

Publisher: Augener, 1897

Text: Paul Laurence Dunbar

Dedication: To Miss Helen Jaxon

Sources: *GB-Lbl ADD54372*

**9. Two songs**

Date: c. 1897 (?)

Individual titles: 1. My Lady, 2. Love's Mirror (for Michelmas Day)

Publisher: Augener, 1916 (posth.)

Text: 1. E. R. Stephenson, 2. Fritz Hart

Dedication: -

Sources: 2. *GB-Lcm 4947(a)*

Note: No. 2 a version of 'Keep those eyes still purely mine'  
(see *Five/(Six) Songs*, No. 2)

**10. In memoriam (three rhapsodies) op. 24**

Date: 1898

Individual titles: 1. Earth fades! Heaven breaks on me, 2. Substitution,  
3. Weep not, beloved friends

Publisher: Augener, 1898

Text: 1. Robert Browning, 2. Elizabeth Barrett Browning, 3. Chiabrera

Dedication: To a friend

Sources: Location unknown

**11. Little songs for little folks op. 19 no. 2**

Date: 1898

Individual titles: 1. Seashells, 2. A rest by the way, 3. A battle in the snow,  
4. A parting wish, 5. A sweet little doll, 6. Baby land

Publisher: Boosey, 1898

Dedication: —

Sources: Location unknown

Notes: Initially designated op. 6

**12. Three songs** op. 29

Date: 1898

Individual titles: 1. Lucy, 2. Mary, 3. Jessy

Publisher: Augener, 1898

Text: 1 & 2., William Wordsworth; 3. Robert Burns

Dedication: —

Sources: *GB-Lbl ADD54372*

**13. Six Songs** op. 37

(No. 6 also with o/a)

Date: 1899

Individual titles: 1. You'll Love me Yet, 2. Canoe Song, 3. A Blood-red ring hung round the moon, 4. Sweet Evenings come and go, love, 5. As the moon's soft splendour, 6. Eléanore

First performance: 1 - 4: 24 Feb. 1899, Croydon Conservatoire (Jessie Walmisley)

Publisher: Novello, 1899

Text: 1. Robert Browning, 2. Isabella Crawford, 3. Barry Dane, 4. George Eliot, 5. Percy Bysshe Shelley, 6. Eric Mackay

Dedication: —

Sources: No. 6 - fs (i) in D and (ii) in A, *GB-Lbl ADD63803*, unbound

**14. My doll**

Date: 1900

Publisher: Boosey, 1900

Text: Charles Kingsley (from 'The Water Babies')

Dedication: —

Sources: Location unknown

**15. The Soul's expression** op. 42

Date: 1900

Individual titles: 1. The soul's expression, 2. Tears, 3. Grief, 4. Comfort

First performance: 13 Sept. 1900, Three Choirs Festival, Hereford

Publisher: Novello, 1900

Text: Elizabeth Barrett Browning

Dedication: To Miss Marie Brema (soloist at first performance)

Sources: *GB-Lbl ADD50763*

**16. Six American lyrics** op. 45

(No. 6 also with o/a)

Date: 1903

Individual titles: 1. O thou, mine other, stronger part, 2. O praise me not,  
3. Her love, 4. The dark eye has left us, 5. O ship that saileth slowly on,  
6. Beat, beat drums

Publisher: Novello, 1903

Text: 1, 2, 3 & 5: Ella Wheeler Wilcox; 4: John Greenleaf Whittier;  
6. Walt Whitman

Dedication: —

Sources: No. 6, *GB-Lcm 4864*

**17. Ah, sweet, thou little knowest**

Date: 1904

First performance: 18 May, 1904, Croydon Public Hall

Publisher: Ricordi, 1904

Text: Thomas Hood

Dedication: —

Sources: Location unknown

**18. Eulalie**

Date: 1904

First performance: 18 May 1904, Croydon Public Hall

Publisher: Boosey, 1904

Text: Alice Parsons

Dedication: —

Sources: Location unknown

**19. Love's questionings**

Date: 1904

First performance: 18 May 1904, Croydon Public Hall

Publisher: Keith, Prowse & Co., 1904

Text: Alice Parsons

Dedication: —

Sources: Location unknown

**20. Six sorrow songs** op. 57  
(No. 5 also with o/a)

Date: 1904

Individual titles: 1. Oh what comes over the sea?, 2. When I am dead, my dearest, 3. Oh roses, for the flush of youth, 4. She sat and sang always, 5. Unmindful of the roses, 6. Too late for love.

First performance: 18 May 1904, Croydon Public Hall (Marie Brema & SCT)

Publisher: Augener, 1904

Text: Christina Rossetti

Dedication: To my wife

Sources: *GB-Lbl ADD54372*

**21. The Easter morn (sacred song)**  
(Also with o/a)

Date: 1904

First performance: 18 May 1904, Croydon Public Hall

Publisher: Enoch, 1904

Text: Arthur Chapman

Dedication: —

Sources: Location unknown

**22. The Shoshone's adieu**  
(Also with o/a)

Date: 1904

Publisher: Boosey, 1904

Text: B. Fennell

Dedication: —

Sources: Location unknown

**23. Three song-poems op. 50**

Date: 1904

Individual titles: 1. Dreaming for ever, 2. The young Indian maid, 3. Beauty and song

Publisher: Enoch, 1904

Text: Thomas Moore

Dedication: —

Sources: Location unknown

**24. A vision**

Date: 1905

Publisher: William Maxwell Music, 1905

Text: Louise Alston Burleigh

Dedication: —

Sources: Holograph signed in ink, *US-NYp* 88-6 (*ZZ-32120*)

**25. Genevieve**

Date: 1905

First performance: [31 Mar. 1906, Croydon Public Hall]

Publisher: William Maxwell Music, 1905

Text: Samuel Taylor Coleridge

Dedication: —

Sources: Holograph signed in ink, *US-NYp 88-6 (ZZ-32120)*

**26. If I could love thee**

Date: 1905

First performance: [31 Mar. 1906, Croydon Public Hall]

Publisher: William Maxwell Music, 1905

Text: Louise Alston Burleigh

Dedication: —

Sources: Holograph signed in ink, *US-NYp 88-6 (ZZ-32120)*

**27. Love's passing**

Date: 1905

Publisher: William Maxwell Music, 1905

Text: Louise Alston Burleigh

Dedication: —

Sources: Holograph signed in ink, *US-NYp 88-6 (ZZ-32120)*

**28. Song of the Nubian girl**

Date: 1905

Publisher: Augener, 1905

Text: Thomas Moore

Dedication: —

Sources: Location unknown

**29. The violet bank**

Date: 1905

Publisher: Maxwell Music, 1905

Text: E. Darling

Dedication: —

Sources: Holograph signed in ink, *US-NYp 88-6 (ZZ-32120)*

**30. A summer idyll**

Date: 1906

Publisher: Enoch, 1906

Text: Hilda Hammond-Spencer

Dedication: —

Sources: Location unknown

**31. O, mistress mine**

Date: 1906

Publisher: Ditson, 1906

Text: William Shakespeare (from 'Twelfth Night', Act II, sc. 3)

Dedication: —

Sources: Location unknown

**32. Once only: rhapsody**

Date: 1906

First performance: [31 Mar. 1906, Croydon Public Hall]

Publisher: Ditson, 1906

Text: Robert Louis Stevenson

Dedication: —

Sources: Location unknown

**33. She rested by the broken brook**

Date: 1906

First performance: [31 Mar. 1906, Croydon Public Hall]

Publisher: Ditson, 1906

Text: Robert Louis Stevenson

Dedication: —

Sources: Location unknown

**34. The gift rose**

Date: 1907

Publisher: Ditson, 1907

Text: Dr. Frederic Peterson

Dedication: To Mrs. Mattie McAdoo

Sources: Location unknown

**35. A King there lived in Thule**

Date: 1908

See 'Faust' (C: 4)

Source: *GB-Lcm 4496* and *GB-Lcm 4497*

**36. Until (A Souvenir)**

Date: 1908

Publisher: Ditson, 1908

Text: Frank Dempster Sherman

Dedication: —

Sources: Location unknown

**37. A Birthday**

(Also with o/a)

Date: 1909

First performance: [6 Apr. 1910, Croydon Public Hall]

Publisher: Metzler, 1909. Also published with 'A lovely little dream' as 'Two Songs'.

Text: Christina Rossetti

Dedication: —

Sources: Location unknown

**38. A lovely little dream**

(Also with o/a)

Date: 1909

First performance: [6 Apr. 1910, Croydon Public Hall]

Publisher: Metzler, 1909. Also published with 'A Birthday' as 'Two Songs'

Text: Sarojini Naidu

Dedication: —

Sources: Location unknown

**39. An explanation**

Date: c. 1909

Publisher: Schmidt, 1914 (posth.)

Text: Walter Learned

Dedication: —

Sources: *GB-Lbl ADD54372*

Notes: Copyright stamp by Chappell, 1909, replaced by Schmidt, [1913]

**40. Five Fairy ballads**

(Nos. 1 & 3 also with o/a)

Date: 1909

Individual titles: 1. Sweet baby butterfly, 2. Alone with Mother, 3. Big Lady Moon, 4. The stars, 5. Fairy roses

First performance: [6 Apr. 1910, Croydon Public Hall]

Publisher: Boosey, 1909

Text: Kathleen Easmon

Dedication: —

Sources: *GB-Lcm 5004* (No. 2 missing)

Notes: Includes new words (composer's hand) for the last verse of No. 1

**41. My Algonquin**

Date: 1909

Publisher: Presser, 1909

Text: Longfellow (from 'Hiawatha')

Dedication: —

Sources: Location unknown

**42. Tell, O tell me**

Date: c. 1909

Publisher: Schmidt, 1913 (posth.)

Text: E. C. Stedman

Dedication: —

Sources: *GB-Lbl ADD54372*

Notes: MS originally inscribed 'Toujours Amour', then changed to 'Tell, O tell me'. This song was also known as 'Dimple Chin'

**43. A lament**

Date: 1910

First performance: 6 Apr. 1910, Croydon Public Hall

Publisher: Ricordi, 1910

Text: Christina Rossetti

Dedication: —

Sources: Location unknown

**44. Five & twenty sailormen**

Date: 1910

First performance: [6 Apr. 1910, Croydon Public Hall]

Publisher: John Church, 1910

Text: Greville E. Matheson

Dedication: —

Sources: Location unknown

**45. Red of the dawn** (Scena) op. 81 no. 2  
(Also with o/a)

Date: 1910

Publisher: Boosey, 1920 (posth.)

Text: Alfred Noyes

Dedication: —

Sources: Location unknown

**46. Sons of the sea**

(Also with o/a)

Date: 1910

First performance: [6 Apr. 1910, Croydon Public Hall]

Publisher: Novello, 1910

Text: Sarojini Naidu

Dedication: —

Sources: *GB-Lbl ADD50765*, v & orch.

**47. The links o' love**

Date: 1910

Publisher: John Church

Text: Greville E. Matheson

Dedication: —

Sources: Location unknown

**48. Thou art**

Date: 1910

Publisher: Presser, 1910

Text: M. Tulloch

Dedication: —

Sources: Location unknown

**49. Waiting** (Scena) op. 81 no. 1  
(Also with o/a)

Date: 1910

Publisher: Boosey, 1913 (posth.)

Text: Alfred Noyes

Dedication: —

Sources: Location unknown

**50. Songs of sun and shade**  
(No. 4 also with o/a)

Date: 1911

Individual titles: 1. You lay so still in the sunshine, 2. Thou hast bewitched me beloved, 3. The rainbow child, 4. Thou art risen, my beloved, 5. This is the island of gardens

Publisher: Boosey, 1911

Text: Marguerite Radclyffe-Hall (from 'Poems of the past & present')

Dedication: —

Sources: Location unknown

**51. Life and death**  
(Also with o/a)

Date: n.d.

Publisher: Schmidt, 1914 (posth.)

Text: Jessie Adelaide Middleton

Dedication: —

Sources: *GB-Lbl ADD54372*

**52. Low breathing winds**

Date: n.d.

Publisher: Schmidt, 1914 (posth.)

Text: W. C. Berwick Sayers

Dedication: —

Sources: Location unknown

**53. The Guest** (also with o/a)

Date: n.d.

Publisher: Augener, 1914 (posth.)

Text: Robert Herrick

Dedication: —

Sources: Location unknown

**54. The vengeance**

Date: n.d.

Publisher: Unpublished

Text: Berwick Sayers

Dedication: —

Sources: Location unknown

**55. Three songs of Heine**

Date: n.d.

Individual titles: 1. My pretty fishermaid (Du schönes fischermädchen),  
2. Thy sapphire eyes (Saphire sind die augen dein), 3. I hear the flutes and  
fiddles (Das ist ein flöten und geigen)

Publisher: Augener, 1918 (posth.)

Text: Heine, English words by Elisabeth M. Lockwood

Dedication: —

Sources: Location unknown

**J: CHURCH MUSIC**

Unless otherwise stated, location of sources unknown.

ANTHEMS

**1. At early dawn**

Date: *c.* 1889/90

Publisher: Unpublished

Sources: *GB-Lcm 4448*

**2. O Jesus, Thou art standing**

Date: *c.* 1889/90

Publisher: Unpublished

Text: Bishop William Walsham How

Sources: *GB-Lcm 4448*

**3. In Thee, O Lord, Have I put my Trust**

Short Anthem for four voices

Date: 1891

Publisher: Novello, 1891

Text: (Psalm lxxxi.I; xxxi.2, 5, 6)

**4. Break Forth into Joy**

Christmas Anthem for Tenor solo and chorus

Date: 1892

Publisher: Novello, 1892

Text: (Isaiah lli.9; St. Luke ii. II; Chorale from H. A. & M)

Dedication: To Herbert A. Walters, Esq., this anthem is dedicated, with respect and affection, by his former pupil

**5. Lift up your heads**

Date: 1892

Publisher: Novello, 1892

Text: (Psalm 24, v. 7)

**6. O ye that love the Lord**

Date: 1892

Publisher: Novello, 1892

Text: (Psalm 97, v. 10)

**7. The Lord is my strength**

Date: 1892

Publisher: Novello, 1892

Text: (Psalm 118, v. 14)

**8. By the waters of Babylon**

Date: 1899

Publisher: Novello, 1899

Text: Psalm 137

**9. Now late on the Sabbath day**

Date: 1901

Publisher: Novello, 1901

Text: (St. Matt. xxviii. I – 9, 19, 20, revised version)

**10. What Thou hast given me**

Date: 1905

Publisher: A. Weekes & Co., 1905

Text: Charles Kingsley

SERVICES

**11. Morning & Evening Service in F op. 18**

Date: 1899

Individual titles: 1. Te Deum 2. Jubilate 3. Benedictus 4. Magnificat & Nunc Dimittis

Publisher: Novello, 1899

**12. Te Deum (4vv, org)**

Date: c. 1890

Publisher: Augener, 1921

**13. Luconor**

Hymn tune for 'Jesu, the very thought of Thee'

Date: n.d.

Publisher: Methodist Sunday School Hymnal

Text: Bernard of Clairvaux; trans. from the Latin by Edward Caswall

**K: BALLET**

**1. Hiawatha Ballet op. 82**

Date: August 1912 (unscored)

Content: **No. 1.** Hiawatha Ballet Suite

Individual titles: (1) The Wooing, (2) The Marriage Feast, (3a) Bird scene & (3b) Conjuror's dance, (4) The departure, (5) Reunion

**No. 2.** Minnehaha Suite

Individual titles: (1) Laughing Water, (2) The pursuit, (3) Love song, (4) The homecoming

First performance: Unperformed

Publisher: Hawkes, 1919 (No. 1) and 1925 (No. 2) (posth.)

Text: Based on Longfellow

Dedication: —

Sources: *GB-Lcm 4942* (sketches, piano scores, full scores)

*GB-Lcm 5013* – piano score in hands of Percy Fletcher (who arranged and orchestrated the work for full orchestra after the composer's death) and Hiawatha Coleridge-Taylor

**L: ARRANGEMENTS/TRANSCRIPTIONS  
OF OTHER COMPOSERS'/TRADITIONAL WORKS**

Unless otherwise stated, location of sources unknown.

**1. Allegretto grazioso**

From: Symphony in G major, op. 88

Composer: Dvořák

Date: 1896

Publisher: Novello, 1896

Arrangement: v & pf

**2. Allegro pathétique**

From: Violin Concerto in F sharp minor, op. 23

Composer: Ernst

Date: 1896

Publisher: Unpublished

Arrangement: Orchestral scoring

Performed: 21 Jul.1896, Royal College of Music

Arrangements of traditional Negro melodies:

**3. Keep me from sinking down**

Date: 1911

First performance: 4 Jun. 1912

Publisher: Unpublished

Dedication: —

Source: *GB-Lcm 5002* – vn & orch; also vn & pf.

*GB-Lcm 4947(b)* – violin part, from arr. for vn & orch;

*GB-Lcm 4939* – Photostat of autograph full score;

*NYpm MS290* – Copyists' MS (32 parts) in ink. 'Property of Carl Stoeckel' typed under caption

**4. Many Thousand Gone**

(Originally intended as the 2<sup>nd</sup> Movement of the Violin Concerto)

Date: 1911

First performance: Unperformed

Publisher: Unpublished

Source: *GB-Lcm 5017*

Notes: See also Section N: Sketches & Fragments

**M: ARTICLES**

'Foreword', *Twenty-Four Negro Melodies* (London, 17 Dec. 1904).

'On Music', Address to students at Streatham School of Music (Nov. 1905)  
(Repr. in Berwick Sayers, *Samuel Coleridge-Taylor, Musician: His Life & Letters*  
(London 1915; revised edition London 1927), 175)

'Tribute' to William Hurlstone, *Norwood News*, (9 June 1906), 8.

'Address', delivered to students at Beckenham & Bromley School of Music  
(12 Nov. 1907) (Repr. in Berwick Sayers, *Samuel Coleridge-Taylor, Musician: His  
Life & Letters* (London 1915; revised edition London 1927), 210).

'Is Technique Strangling Beauty? (From an English Point of View)', *Etude*  
(Jan. 1911), 12.

'Mr. Coleridge-Taylor on black and white', *Croydon Guardian* (17 Feb. 1912), 12.  
(Letter to the editor, written on 15 Feb. 1912, in objection to the newspaper's report  
of a debating society meeting in Purley that had declared black men inferior).

'Symposium' *African Times & Orient Review*, 1<sup>st</sup> issue (Jul. 1912), 26–27

(Coleridge-Taylor's printed assessment of the publication, in answer to two specific  
questions: '1. Are you of the opinion that a newspaper operated by coloured people –  
Orient and African, indicating their opinions and stating their aims and desires, is  
likely to be appreciated by the British public [?]; 2. Do you think that such a paper is  
calculated to promote peace and goodwill between Orient and Occident; between the  
governors and governed of the opposite races, producing a better understanding than  
has hitherto obtained.')

**N: SKETCHES & FRAGMENTS**

Sketches and fragments at the Royal College of Music (MS 5017) include music from Othello; many sketches for A Tale of Old Japan; the original 2<sup>nd</sup> Movement of the Violin Concerto; a revised coda for the Violin Concerto; the violin part of The Bamboula; sketches for Red O' the Dawn; the Hiawatha trilogy in short and full score (MS 4952), notes and sketches for St. Agnes' Eve (MS 5007), Faust (MS 4996/7), and fragments (torn) of the partsong Whispers of Summer.

**O: LETTERS**

Sources of manuscript letters, postcards, telegrams, and cheques (listed in order of those with the largest volume of material). Sources of manuscript letters neither to nor from Coleridge-Taylor, but of relevance to him and his work, are noted at the end of the list.

The Library, Royal College of Music, London.

Portraits Department, Royal College of Music, London.

Pierpont Morgan Library, New York, US. Mary Flagler Cary Music Collection.

The British Library, London. Additions.

New York Public Library, The Schomburg Center for Research in Black Culture, US. Clarence Cameron White Papers.

University of Bristol Drama Department, Bristol. Herbert Beerbohm Tree Collection.

University of Birmingham, Edgbaston. Special Collections Department, and Papers of Herman Sutherland Bantock.

The Maud Powell Society, Virginia, US. Maud Powell Archive.

Croydon Local Studies Library, Croydon.

The Bancroft Library, University of California, Berkeley, California.

Yale University, Irving S. Gilmore Music Library, Connecticut, US. Samuel Coleridge-Taylor Collection, Stoeckel Family Papers, and Horatio Parker Papers.

Howard University, Moorland-Spangarn Research Center, US. Hilyer Collection.

The Elgar Birthplace Museum, Worcester  
(Letters between Jaeger/Elgar/Stanford/Boosey regarding Coleridge-Taylor)

Staatliches Institut für Musikforschung Preussischer Kulturbesitz, Berlin, Germany.  
(Stanford to Joachim, regarding Coleridge-Taylor)

The Brotherton Library, University of Leeds, Leeds. Special Collections.  
(Jaeger/Thompson regarding Coleridge-Taylor)

Ohio Historical Society, US. Paul Laurence Dunbar Letters.  
(from Dunbar to Alice Moore, mentions operetta that he worked on with Coleridge-Taylor).

Brown University Library, John Hay Library, Rhode Island, US.  
(Ingersoll/Hay/Dunbar, regarding Dunbar's visit to London, where he met Coleridge-Taylor)

**ALPHABETICAL INDEX OF COMPOSITIONS:**

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<b>A Birthday</b>	I:37	61
<b>A blood-red ring hung round the moon</b> (Six Songs op. 37 no. 3)	I:13 (3)	52
<b>A Corn song</b>	I:6	50
<b>A Dance</b> (Hiawathan Sketches op. 16 no. 3)	E:10 (3)	28
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<b>A King there lived in Thule</b> (Faust op. 70)	C:4 (4); I:35	14; 60
<b>A Lament</b>	I:43	63
<b>A lovely little dream</b>	I:38	61
<b>A parting wish</b> (Little songs for little folks op. 19 no. 2, no. 4)	I:11 (4)	51
<b>A Prayer</b> (African Romances (Seven) op. 17 no. 2)	I:8 (2)	50
<b>A rest by the way</b> (Little songs for little folks op. 19 no. 2, no. 2)	I:11 (2)	51
<b>A Song</b> (Hiawathan Sketches op. 16 no. 2)	E:10 (2)	28

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<b>A Summer Idyll</b>	I:30	58
<b>A sweet little doll</b> (Little songs for little folks op. 19 no. 2, no. 5)	I:11 (5)	51
<b>A Tale</b> (Hiawathan Sketches op. 16 no. 1)	E:10 (1)	28
<b>A Tale of Old Japan</b>	A:9	10
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<b>African Dances (Four)</b>	E:14	29
<b>African Romances (Seven)</b>	I:8	50
<b>African Suite</b>	F:4	32
<b>Agrippina</b> (Nero op. 62)	C:3	14
<b>Ah, sweet, thou little knowest</b>	I:17	54
<b>Ah! Tell me gentle Zephyr</b> (Five/(Six) Songs, no. 1)	I:1 (1)	48
<b>All are sleeping, weary heart</b>	H:12	42
<b>All my stars forsake me</b> (Three Partsongs op. 67 no. 1)	H:4 (1)	39

<b>Title</b>	<b>Section/No.</b>	<b>Page</b>
<b>Alone with mother</b> (Five Fairy ballads, no. 2)	I:40 (2)	62
<b>An African love song</b> (African Romances (Seven) op. 17 no. 1)	I:8 (1)	50
<b>Andalla</b> (Two Moorish tone pictures op. 19 no. 1)	F:2 (1)	31
<b>An explanation</b>	I:39	61
<b>Arietta</b> (Three short pieces for organ, no. 1)	G:1 (1)	37
<b>As the moon's soft splendour</b> (Six Songs op. 37 no. 5)	I:13 (5)	52
<b>Atonement (The)</b>	A:5	8
<b>At early dawn</b>	J:1	68
<b>At the dawn of day</b> (Twenty-four Negro melodies op. 59 no. 1)	F:10 (1)	34
<b>Baby land</b> (Little songs for little folks op. 19 no. 2, no. 6)	I:11 (6)	51
<b>Bacchanalia</b> (Nero op. 62)	C:3	14
<b>Ballad</b> (African romances (seven) op. 17 no. 5)	I:8 (5)	50
<b>Ballade in A minor</b>	D:9	20
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<b>Bamboula</b> (Twenty-four Negro melodies op. 59 no. 8)	F:10 (8)	34
<b>Bamboula: rhapsodic dance (The)</b>	D:20	23
<b>Barcarolle</b> (Suite de Pièces op. 3 no. 3)	E:5 (3)	26
<b>Beat, beat drums</b> (Six American lyrics op. 45 no. 6)	I:16 (6)	53
<b>Beauty and song</b> (Three song-poems op. 50 no. 3)	I:23 (3)	56
<b>Beauty and truth</b>	H:16	43
<b>Benedictus</b> (Morning & Evening Service in F)	J:11 (3)	70
<b>Beside the Ungathered rice he lay</b> (Choral Ballads (five) op. 54 no. 1)	A:6 (1)	9
<b>Big lady moon</b> (Five Fairy ballads, no. 3)	I:40 (3)	62
<b>Bird scene &amp; conjuror's dance</b> (Hiawatha Ballet op. 82 (1). Hiawatha Suite (3a & b)	K:1 (1)	71
<b>Bon-bon suite</b>	A:8	10
<b>Break forth into joy</b>	J:4	68
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<b>Canoe song</b> (Six Songs op. 37 no. 2)	I:13 (2)	52
<b>Caprice de Nanette</b> (Petite Suite de Concert op.77 no. 1)	D:21 (1)	24
<b>Cavatina</b> (Suite de Pièces op. 3 no. 2)	E:5 (2)	26
<b>Children's Intermezzo</b> (Othello op. 79 no. 2)	C:5 (2)	15
<b>Christmas Overture</b> (Forest of Wild Thyme op. 74 no. 5)	C:7 (5)	16
<b>Choral Ballads (Five)</b>	A:6	9
<b>Clarinet Quintet in F# minor</b>	E:6	26
<b>Clarinet Sonata in F minor</b>	E:1	25
<b>Come In</b> (Forest of Wild Thyme op. 74 no. 4c)	C:7 (4c)	16
<b>Comfort</b> (The Soul's expression op. 42 no. 4)	I:15 (4)	53
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<b>Contemplation</b> (Suite de Pièces op. 3 no. 4)	E:5 (4)	26
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<b>Dance &amp; Chant – (Devil’s Kitchen scene)</b> (Faust op. 70)	C:4 (3)	14
<b>Dance &amp; Lament</b> (Two Romantic Pieces op. 9 nos. 1 & 2, published as Lament & Merrymaking)	E:8	27
<b>Dance of the Witches</b> (Faust op. 70, no.1)	C:4 (1)	14
<b>Danse Nègre</b> (African Suite op. 35 no. 4)	F:4 (4)	32
<b>Dawn</b> (African Romances (Seven) op. 17 no. 4)	I:8 (4)	50
<b>Dead in the Sierras</b> (Three Partsongs op. 67 no. 2)	H:4 (2)	39
<b>Death of Minnehaha</b> (Scenes from the Song of Hiawatha op. 30 no. 2)	A:2 (ii)	7
<b>Deep River</b> (Twenty-four Negro melodies op. 59 no. 10)	F:10 (10)	34
<b>Demande et Réponse</b> (Petite Suite de Concert op.77 no. 2)	D:21 (2)	24
<b>Departure (The)</b> (Hiawatha Ballet op. 82 (1): Hiawatha Suite no. 4)	K:1 (1)	71

<b>Title</b>	<b>Section/No.</b>	<b>Page</b>
<b>Didn't my Lord deliver Daniel?</b> (Twenty-four Negro melodies op. 59 no. 11)	F:10 (11)	34
<b>Dimple Chin - see Tell, O tell me</b>		
<b>Don't be weary, traveller</b> (Twenty-four Negro melodies op. 59 no. 12)	F:10 (12)	34
<b>Drake's drum</b>	H:6	40
<b>Dreams, dreams</b> (Forest of Wild Thyme op. 74 no. 4d)	C:7 (4d)	16
<b>Dream Lovers</b>	B:1	11
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<b>Earth fades! Heaven breaks on me</b> (In Memoriam – three rhapsodies)	I:10 (1)	51
<b>Eastern dance</b> (Nero op. 62 no. 4)	C:3 (4)	14
<b>Eleanore</b> (Six Songs op. 37 no. 6)	I:13 (6)	52
<b>Elegy</b> (Three Short pieces for Organ no. 2)	G:1 (2)	37
<b>Encinctured with a twine of leaves</b>	H:7	40
<b>Endymion's Dream</b>	B:3	12
<b>Entr'actes</b> (Nero op. 62)	C:3 (2)	14

<b>Title</b>	<b>Section/No.</b>	<b>Page</b>
<b>Erstwhile they ride</b> (Five Characteristic pieces op. 66 no. 4)	F:12 (4)	35
<b>Ethiopia saluting the colours</b>	D:16	22
<b>Eulalie</b>	I:18	54
<b>Fairy roses</b> (Five fairy ballads no. 5)	I:40 (5)	62
<b>Fall on me like a silent dew</b>	H:17	43
<b>Fantasiestücke ('cello &amp; orch) – see Concertstück</b>	D:7	19
<b>Fantasiestücke (string quartet)</b>	E:7	27
<b>Faust</b>	C:4	14
<b>Finale</b> (Herod op. 47 no. 4)	C:1 (4)	13
<b>Fire music</b> (Nero op. 62 no. 6)	C:3 (6)	14
<b>Five &amp; twenty sailormen</b>	I:44	63
<b>Five characteristic pieces - see Forest scenes</b>		
<b>Five Choral Ballads – see Choral Ballads</b>		
<b>Five Fairy ballads</b>	I:40	62
<b>Five Negro melodies</b> (from Twenty-Four Negro Melodies op. 59 no. 1)	F:10	34

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<b>Forest scenes</b>	F:12	35
<b>Four characteristic waltzes</b>	D:10	20
<b>Four Novelletten</b>	D:17	22
<b>Four Visions (The)</b> (Faust op.70 no.2)	C:4 (2)	14
<b>From the green heart of the waters</b> (Ulysses op. 49 no. 3)	C:2 (3)	13
<b>From the prairie: rhapsody</b>	D:22	24
<b>Funeral march</b> (Othello Suite op. 79 no. 3)	C:5 (3)	15
<b>Genevieve</b>	I:25	57
<b>Going up</b> (Twenty-four Negro melodies op. 59 no. 13)	F:10 (13)	34
<b>Great is he who fused the might</b> (Ulysses op. 49 no. 1)	C:2 (1)	13
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<b>Haidée</b> (Two Oriental waltzes)	F:9	33
<b>Hemo dance: scherzo for orchestra</b>	D:18	23
<b>Her love</b> (Six American lyrics op. 45 no. 3)	I:16 (3)	53
<b>Her maiden eyes divine</b> (St. Agnes Eve, no. 2)	C:6 (2)	15
<b>Herod</b>	C:1	13
<b>Hiawatha Ballet</b>	K:1	71
<b>Hiawatha Ballet Suite</b> (Hiawatha Ballet op. 82 no. 1)	K:1 (1)	71
<b>Hiawatha Overture</b> (Scenes from the Song of Hiawatha op. 30 no. 3)	D:12	21
<b>Hiawathan Sketches</b>	E:10	28
<b>Hiawatha's Departure</b> (Scenes from the Song of Hiawatha op. 30 no. 4)	A:2 (iii)	7
<b>Hiawatha's Wedding Feast</b> (Scenes from the Song of Hiawatha op. 30 no. 1)	A:2 (i)	7

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<b>How shall I woo thee?</b> (African Romances (Seven) op. 17 no. 7)	I:8 (7)	50
<b>How they so softly rest</b> (Two Partsongs op. 21 no. 2)	H:2 (2)	38
<b>Humoresque</b> (Fantasiestücke op. 5 no. 3)	E:7 (3)	27
<b>I hear the flutes and fiddles</b> (Three songs of Heine, no. 3))	I:55 (3)	67
<b>I was way down a-yonder</b> (Twenty-four Negro melodies op. 59 no. 15)	F:10 (15)	34
<b>Idyll in E minor - see Two Partsongs, no. 2 (Notes)</b>		
<b>Idyll (orchestra)</b>	D:14	21
<b>If I could love thee</b>	I:26	57
<b>If thou art sleeping, maiden</b> (Five Southern Love Songs op. 12 no. 4)	I:5 (4)	49
<b>I'm troubled in mind</b> (Twenty-four Negro melodies op. 59 no. 14)	F:10 (14)	34
<b>Impromptu(s)</b>	F:16	36
<b>Impromptus - see Two Impromptus &amp; Three Impromptus</b>		
<b>In dark fens of dismal swamp</b> (Choral Ballads (five) op. 54 no. 5)	A:6 (5)	9

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<b>Interlude</b>	G:3	37
<b>Intermezzo</b> (see Forest of Wild Thyme op. 74 no. 3 and Nero op. 62 no. 3)	C:7 (3); C:3 (3)	16; 14
<b>Introduction</b> (African Suite op. 35 no. 1)	F:4 (1)	32
<b>Isle of beauty</b>	H:26	46
<b>Jessy</b> (Three Songs op. 29 no. 3)	I:12 (3)	52
<b>Jubilate</b> (Morning & Evening Service in F)	J:11 (2)	70
<b>Keep me from sinkin' down</b>	L:3	73
<b>Keep those eyes still purely mine</b> (Five Songs, no. 2)	I:1 (2)	48
<b>Kubla Khan</b>	A:7	9
<b>La Tarantelle Fréillante</b> (Petite Suite de Concert op.77 no. 4)	D:21 (4)	24
<b>Lament (&amp; Dance)</b> (Two Romantic Pieces op. 9 nos. 1 & 2, published as Lament & Merrymaking)	E:8	27
<b>Lament</b> (Three Silhouettes op. 38 no. 2)	F:7 (2)	33

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<b>Laughing Water</b> (Hiawatha Ballet op. 82 (2): Minnehaha Suite no. 1)	K:1 (2)	71
<b>Legend</b>	D:5	18
<b>Let us cheer the weary traveller</b> (Twenty-four Negro melodies op. 59 no. 16)	F:10 (16)	34
<b>Life and death</b>	I:51	65
<b>Lift up your heads</b>	J:5	69
<b>Little boy blue</b> (Forest of Wild Thyme op. 74 no. 4b)	C:7 (4b)	16
<b>Little songs for little folks</b>	I:11	51
<b>Loud he sang the Psalm of David</b> (Choral Ballads (five) op. 54 no. 3)	A:6 (3)	9
<b>Loud sang the Spanish cavalier</b>	H:13	42
<b>Love and hymen</b> (Bon-bon Suite op. 68 no. 4)	A:8 (4)	10
<b>Love song</b> (Hiawatha Ballet op. 82 (2): Minnehaha Suite no. 3)	K:1 (2)	71
<b>Love's Mirror</b> (Two Songs, no. 2)	I:9 (2)	51

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<b>Love's questionings</b>	I:19	54
<b>Low breathing winds</b>	I:52	66
<b>Luconor – Jesu, the very thought of Thee</b>	J:13	70
<b>Lucy</b> (Three Songs op. 29 no. 1)	I:12 (1)	52
<b>Magnificat &amp; Nunc Dimittis</b> (Morning & Evening Service in F)	J:11 (4)	70
<b>Mary</b> (Three Songs op. 29 no. 2)	I:12 (2)	52
<b>Many thousand gone</b> (Twenty-four Negro melodies op. 59 no. 17)	F:10 (17)	34
<b>Marriage Feast (The)</b> (Hiawatha Ballet op. 82 (1): Hiawatha Suite no. 2)	K:1 (1)	71
<b>Meg Blane: a rhapsody of the sea</b>	A:4	8
<b>Melody</b> (Three Short pieces for Organ no. 3)	G:1 (3)	37
<b>Merrymaking</b> (Two Romantic Pieces op. 9 no. 2)	E:8 (2)	27
<b>Military March</b> (Othello suite op. 79 no. 5)	C:5 (5)	15

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<b>Minguillo</b> (Five Southern Love Songs op. 12 no. 3)	I:5 (3)	49
<b>Minnehaha Suite</b> (Hiawatha Ballet op. 82 no. 2)	K:1 (2)	71
<b>Minuet &amp; Trio</b> (Fantasiestücke op. 5 no. 4)	E:7 (4)	27
<b>Moonlight Dance of Sprites</b> (Thelma op. 72)	B:2	11
<b>Moorish Dance</b>	F:6	32
<b>Morning &amp; Evening Service in F</b>	J:11	70
<b>My Algonquin</b>	I:41	62
<b>My Doll</b>	I:14	52
<b>My Lady</b> (Two Songs no. 1)	I:9 (1)	51
<b>My Lord delivered Daniel</b> (Twenty-four Negro melodies op. 59 no. 18)	F:10 (18)	34
<b>My Love</b> (Five Southern Love songs op. 12 no. 1)	I:5 (1)	49
<b>My Pretty Fisherm maiden</b> (Three songs of Heine, no. 1)	I:55 (1)	67
<b>Negro Love song, A</b> (African Suite op. 35 no. 2)	F:4 (2)	32

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<b>Nourmahal's song &amp; dance</b>	F:5	32
<b>Novelletten – see Four Novelletten</b>		
<b>Now late on the Sabbath day</b>	J:9	69
<b>Now proudly they journey together</b> (Forest Scenes op. 66 no. 5)	F:12 (5)	35
<b>Now tell where is Madeline</b> (St. Agnes Eve, no. 3)	C:6 (3)	15
<b>Nymphs' song – see From the Green Waters</b> (Ulysses op. 49, no. 4)		
<b>O Jesus, thou art standing</b>	J:2	68
<b>O mariners, out of the sunlight</b>	H:14	42
<b>O, mistress mine</b>	I:31	59
<b>O praise me not</b> (Six American Lyrics op. 45 no. 2)	I:16 (2)	53
<b>O set the sails</b> (Ulysses op. 49, no. 2)	C:2 (2)	13
<b>O ship that saileth slowly on</b> (Six American Lyrics op. 45 no. 5)	I:16 (5)	53
<b>O thou, mine other, stronger part</b> (Six American Lyrics op. 45 no. 1)	I:16 (1)	53

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<b>Oh, roses, for the flush of youth</b> (Six Sorrow Songs op. 57 no. 3)	I:20 (3)	55
<b>Oh! the summer</b>	H:18	44
<b>Oh, what comes over the sea?</b> (Six Sorrow Songs op. 57 no. 1)	I:20 (1)	55
<b>Olaba</b> (Twenty-four Negro melodies op. 59 no. 7. see also Five Negro Melodies no. 5)	F:10 (7)	34
<b>Once only: rhapsody</b>	I:32	59
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<b>Our Idyll - see How they so softly rest</b>		
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<b>Processional</b> (Herod op. 47 no. 1)	C:1 (1)	13
<b>Processional March</b> (Nero op. 62, no. 5)	C:3 (5)	14
<b>Pursuit (The)</b> (Hiawatha Ballet op. 82, No. 2. Minnehaha Suite no. 2b)	K:1 (2)	71
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<b>Say, what shall we dance?</b> (Bon-bon Suite op. 68 no. 6)	A:8 (6)	10
<b>Scènes de ballet</b>	F:11	34
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<b>Scenes from the song of Hiawatha</b>	A:2; D:12	7; 21
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<b>Seashells</b> (Little songs for little folks op. 19 no. 2, no. 1)	I:11 (1)	51
<b>Serenade</b> (Fantasiestücke op. 5 no. 2)	E:7 (2)	27
<b>Seven African Romances – see African Romances</b>		
<b>She dwells by the great Kenhawa's side</b> (Choral Ballads (five) op. 54 no. 2)	A:6 (2)	9

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<b>She sat and sang always</b> (Six Sorrow Songs op. 57 no. 4)	I:20 (4)	55
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<b>Sorrow Songs – see Six Sorrow Songs</b>		
<b>Southern Love songs – see Five Southern Love songs</b>		
<b>St. Agnes' Eve</b>	C:6	15
<b>Steal away</b> (Twenty-four Negro melodies op. 59 no. 23)	F:10 (23)	34
<b>String Quartet in D minor</b>	E:9	27
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<b>Summer is gone</b>	H:22	45
<b>Sweet baby butterfly</b> (Five fairy ballads, no. 1)	I:40 (1)	62
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<b>Te Deum (a simple setting for Parish Choirs)</b>	J:12	70
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<b>Tell, o tell me</b>	I:42	62
<b>That ancient beadsman heard the prelude soft</b> (St. Agnes Eve no. 1)	C:6 (1)	15
<b>The angels changed my name</b> (Twenty-four Negro melodies op. 59 no. 9)	F:10 (9)	34
<b>The arrow and the song</b> (Five/(Six) Songs no. 5)	I:1 (5)	48
<b>The Blind Girl of Castél-Cuillé</b>	A:3	8
<b>The broken oar</b>	I:3	49
<b>The clown and the columbine</b>	C:8	16
<b>The dark eye has left us</b> (Six American Lyrics op. 45 no. 4)	I:16 (4)	53

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<b>The fairy boat</b> (Bon-bon Suite op. 68 no. 2)	A:8 (2)	10
<b>The gift rose</b>	I:34	60
<b>The Gitanos</b>	A:1	6
<b>The Guest</b>	I:53	66
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<b>The links o' love</b>	I:47	64
<b>The lone forest maiden</b> (Forest Scenes op. 66 no. 1)	F:12 (1)	35
<b>The Oasis – see We strew these opiate flowers</b>		
<b>The Lord is my strength</b>	J:7	69
<b>The magic mirror</b> (Bon-bon Suite op. 68 no. 1)	A:8 (1)	10
<b>The phantom lover arrives</b> (Forest Scenes op. 66 no. 2)	F:12 (2)	35
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<b>The rainbow child</b> (Songs of Sun and Shade no. 3)	I:50 (3)	65
<b>The Sea shell</b>	H:21	45
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<b>The stars</b> (Five fairy ballads no. 4)	I:40 (4)	62
<b>The stones are very hard</b> (Twenty-four Negro melodies op. 59 no. 2)	F:10 (2)	34
<b>The three ravens – see Three ravens</b>		
<b>The vengeance</b>	I:54	66
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<b>The young Indian maid</b> (Three song-poems op. 50 no. 2)	I:23 (2)	56
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<b>They will not lend me a child</b> (Twenty-four Negro melodies op. 59 no. 4)	F:10 (4)	34



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<b>Thou art</b>	I:48	64
<b>Thou art risen, beloved</b> (Songs of Sun and Shade no. 4)	I:50 (4)	65
<b>Thou hast bewitched me, beloved</b> (Songs of Sun and Shade no. 2)	I:50 (2)	65
<b>Three Cameos</b>	F:8	33
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<b>Three Dream Dances</b> (Forest of Wild Thyme op. 74 no. 2)	C:7 (2)	16
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<b>To Rosa</b> (Bon-bon Suite op. 68 no. 3)	A:8 (3)	10
<b>Too late for love</b> (Six Sorrow Songs op. 57 no. 6)	I:20 (6)	55
<b>Toujours amour – see Tell, o tell me</b>		
<b>Toussaint L' Ouverture</b>	D:15	22
<b>Trio in E minor (violin, 'cello &amp; piano)</b>	E:4	26
<b>Troy song – see O set the sails</b> (Ulysses op. 49 no. 2)		
<b>Twenty-Four Negro Melodies</b>	F:10	34
<b>Two Impromptus</b>	F:15	36
<b>Two Moorish Tone Pictures</b>	F:2	31
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<b>Two Romantic pieces</b>	E:8	27
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<b>Un sonnet d'amour</b> (Petite Suite de Concert op.77 no. 3)	D:21 (3)	24
<b>Unmindful of the roses</b> (Six Sorrow Songs op. 57 no. 5)	I:20 (5)	55
<b>Until</b>	I:36	60
<b>Valse</b> (African Suite op. 35 no. 3; Three Silhouettes op. 38 no. 3)	F:4 (3); F:7 (3)	32; 33
<b>Valse Bohémienne</b> (Four Characteristic Waltzes op. 22 no. 1)	D:10 (1)	20
<b>Valse Caprice</b>	E:13	29
<b>Valse de la Reine</b> (Four Characteristic Waltzes op. 22 no. 3)	D:10 (3)	20
<b>Valse Mauresque</b> (Four Characteristic Waltzes op. 22 no. 4)	D:10 (4)	20
<b>Valse Rustique</b> (Four Characteristic Waltzes op. 22 no. 2)	D:10 (2)	20
<b>Valse Suite – see Three Fours Valse Suite</b>		
<b>Variations on an original theme ('cello &amp; pf)</b>	E:16	30
<b>Viking song</b>	H:19	44
<b>Violin Concerto in G minor</b>	D:8	19

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<b>Wade in the water</b> (Twenty-four Negro melodies op. 59 no. 24)	F:10 (24)	34
<b>Waiting</b>	I:49	65
<b>Waltz</b> (Gypsy Suite op. 20 no. 4)	E:11 (4)	28
<b>Warrior's song</b> (Twenty-four Negro melodies op. 59 no. 6)	F:10 (6)	34
<b>We strew these opiate flowers</b> (Two Partsongs op. 21 no. 1)	H:2 (1)	38
<b>We watched her breathing through the night</b> (Five/(Six) Songs no. 3)	I:1 (3)	48
<b>Weep not, beloved friends</b> (In Memoriam op. 24 no. 3)	I:10 (3)	51
<b>What can lambkins do?</b>	H:9	41
<b>What Thou hast given me</b>	J:10	70
<b>When I am dead my dearest</b> (Six Sorrow Songs op. 57 no. 2)	I:20 (2)	55
<b>Whispers of Summer</b>	H:11	41
<b>Why does azure deck the skies?</b> (Five/(Six) Songs, no. 6)	I:1 (6)	48

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<b>Wooring (The)</b> (Hiawatha Ballet op. 82 (1): Hiawatha Suite no. 1)	K:1 (1)	71
<b>You lay so still in the sunshine</b> (Songs of Sun and Shade no. 1)	I:50 (1)	65
<b>You'll love me yet</b> (Six Songs op. 37 no. 1)	I:13 (1)	52
<b>Your heart's desire</b> (Forest of Wild Thyme op. 74 no. 4a)	C:7 (4a)	16
<b>Zara's Earrings</b>	D:3	18
<b>Zarifa</b> (Two Moorish Tone Pictures op. 19 no. 2)	F:2 (2)	31
<b>Zuleika</b> (Two Oriental waltzes)	F:9	33

## Appendix 2

## A Summary of Coleridge-Taylor's American Tours

The following tables, showing the main events of Coleridge-Taylor's three visits to America, provide a useful summary of his time and activities there, and are primarily collated from information provided in W.C. Berwick Sayers *Samuel Coleridge-Taylor, Musician: His Life and Letters* (London, rev. edn. 1927) and Doris Evans McGinty, 'That you came so far to see us: Coleridge-Taylor in America', *Black Music Research Journal* vol. 29/2 (2001), 197 – 225, with further corroboration made through letters, postcards and newspaper reviews.

1<sup>st</sup> Tour

1904				
Dates	Place	Event	Work/Performers	Notes
Tues. 25 Oct.	Liverpool, UK	—	—	Sets sail on 'Saxonia'.
Wed. 2 Nov.	Boston	—	—	Arrives in Boston
Sat./Sun. 5/6 Nov.	Washington DC	—	—	Travels to Washington DC
Sun. 13 Nov.		Church Service	—	Metropolitan African Methodist Episcopal
16 – 18 November 'Coleridge-Taylor Festival':				
Wed. 16 Nov.	Washington D.C.	Concert(s): Convention Hall (capacity, 3000)	<i>Hiawatha Trilogy</i> Estella Clough (S) J. Arthur Freeman (T) Harry T. Burleigh (Bar) The US Marine Band	President Theodore Roosevelt unable to attend (re-elected the week before) but sends secretary.
Thur. 17 Nov.			<i>Hiawatha Overture</i> <i>Beat, beat drums</i> - Burleigh; <i>A Corn Song</i> - Freeman; <i>Three Choral Ballads</i> - Clough, Freeman, Burleigh, Ida E. Chestnut; Sullivan's ' <i>O Gladsome Light</i> ' ( <i>Golden Legend</i> ); selections from <i>Four African Dances</i> - SCT & Clarence Cameron White; ' <i>Hiawatha's Farewell</i> ' (from <i>Hiawatha's Departure</i> ), acc. by US Marine Band	First perf. of the <i>Three Choral Ballads</i> , written for, & dedicated to, the SCT Choral Society
Fri. 18 Nov.	Baltimore	Concert: Lyric Hall	<i>Hiawatha Three Choral Ballads</i>	Manager of Ditson (who later published <i>Twenty-Four Negro Melodies</i> - 1905) attends.
Sat. 19 Nov.	Washington	Concert	No SCT works. Contributions by the Treble Clef Society; Amphion Glee Club; & Æolian Mandolin, Guitar & Banjo Club	Concert in honour of SCT. Included his US friends: Lola Johnson John T. Layton, Clarence White, Kathrynne Skeene, J. Gerald Tyler.

**Appendix 2: Coleridge-Taylor's American Tours**

Mon. 21 Nov.	Washington	Public Reception(s): Colored Oddfellows' Hall	—	Reception given in honour of the composer by SCT Choral Society. Maime Hilyer presents inscribed silver cup to SCT. Followed by 2 <sup>nd</sup> reception for the chorus.
November	SCT invited to the White House by President Theodore Roosevelt.			
November	Washington	Visits: Howard University; Washington Normal School; Armstrong Training School; M. Street High School for Girls.	—	SCT visited various schools & establishments throughout his stay in Washington. The Girls High School presented him with a cedar conductors' baton – the wood was from Frederick Douglass' estate, Cedar Hill.
26 Nov. 1904	Philadelphia	Sends Jessie postcards from Philadelphia (Land Title Building and Fairmount Park).		
November	Chicago	Concert	<i>Gypsy Suite; African Dances</i> – Theodore Spiering; <i>Twenty-Four Negro Melodies nos. 14, 17 &amp; 22 and Zuleika</i> (SCT).	Concert arr. by SCT's agent, Chicago Bureau Agency of Music. Other short compositions were performed by Harry Burleigh (Bar.) & Mary Peck Thomson (S).
December	New York	Concert	Programme unknown	
Thurs. 8 Dec.	Philadelphia	Concert: Witherspoon Hall	<i>Gypsy Suite</i> - Frederick Hahn (vln); <i>African Romances</i> – Marie Louise Githens (S); <i>Six Sorrow Songs no. 5, In Memoriam no. 2, The Shoshone's Adieu</i> – Edwin Evans (Bar.); <i>Twenty-Four Negro Melodies nos. 14, 17 &amp; 22 and Zuleika</i> (SCT).	In aid of the Douglass Memorial Hospital.
December	Boston	Attends Cecilia Musical Society rehearsal. Meets Booker T. Washington.		The first US Society to perform <i>Hiawatha's Wedding Feast</i> .
Tues. 13 Dec.	Boston	—	—	Sets sail for England
Sat. 24 Dec	England	—	—	Arrives back home.

2<sup>nd</sup> Tour

1906				
Dates	Place	Event	Work/Performers	Notes
November	Boston	—	—	Arrives in Boston. Visits friends & publisher (Ditson).
Fri. 16 Nov.	New York	Concert: Mendelssohn Hall	<i>Intermezzo &amp; Entr'acte no. 1</i> (from <i>Nero</i> ); <i>Romance op. 59 no. 2</i> ; <i>African Dances</i> – Felix Fowler Weir (vln); <i>Two Oriental Waltzes</i> (Zuleika & Haidée – SCT); <i>Love's Passing, A Corn Song, She rested by the broken brook, Six American Lyrics no. 6</i> – Burleigh; <i>Three Song Poems nos. 2 &amp; 3, Five Southern Love Songs no. 2, Spring had come</i> (extract from <i>Hiawatha</i> ) – Lola Johnson.	This staple programme, with some slight alterations, formed the basis of the tour concerts that were rerun in Baltimore, Pittsburgh, St. Louis, Chicago, Milwaukee, Detroit and Toronto.
<b>21 – 23 November Coleridge-Taylor Festival:</b>				
Wed. 21 Nov.	Washington DC	Concert: Metropolitan A.M.E. Church	<i>The Atonement; Choral Ballad No. 4.</i>	—
Thur. 22 Nov.			<i>Hiawatha</i>	
Fri. 23 Nov.	Baltimore	Concert: Lyric Hall	See main concert programme above.	—
Wed. 28 Nov.	Pittsburgh	Concert: Carnegie Music Hall	See main concert programme above, with addition of <i>Onaway, awake, beloved (Hiawatha's Wedding Feast)</i> – J.W. Loguen (T), Melville Charlton (organ)	Other performers included Kathrynne Skeene-Mitchell & Clarence Cameron White.
Thur. 29 November – Sun. 2 Dec.	Toronto, Detroit, Milwaukee & St. Louis.	Concerts	See main concert programme above.	1906 tour comprised an intensive series of concerts.
Mon. 3 and Tues. 4 Dec.	Chicago	Concerts: Pekin Theatre	See main concert programme above, with addition of further <i>Hiawatha</i> extracts, sung by Burleigh and N. Clark Smith (T), <i>In Memoriam no. 2</i> – Burleigh, various selections by Pekin Orchestra, & Dunbar poem recital by Charles Higgins.	<i>African Dances</i> played here by William Tyler, and <i>Spring had Come</i> sung by Minnie Adams (S).
Wed. 5 Dec.	Leaves for Philadelphia		—	Postcard to W. Read
Thur. 6 Dec.	Philadelphia	Concert: Witherspoon Hall	See main concert programme above	
Fri. 7 Dec.	Washington DC	Concert	See main concert programme above, with addition of choruses from <i>Death of Minnehaha &amp; Hiawatha's Departure.</i>	In aid of the Ladies' Home Missionary Society of the First Congregational Church.

**Appendix 2: Coleridge-Taylor's American Tours**

Mon. 10 Dec.	Baltimore	Concert: Lyric Hall	See main concert programme above.	
Wed. 12 Dec.	Boston	Concert: Jordan Hall	<i>Clarinet Quintet</i> – George Grisez (cl.) & quartet from Boston Symphony Orch.; <i>Gypsy Dance</i> – Willy Hess (vln) & SCT (pf); <i>Five</i> (of <i>Twenty-Four Negro Melodies</i> (nos. 22, 15, 11, 4 & 18) for pf trio. Four songs (Burleigh) from main concert programme above.	Afternoon chamber recital, in aid of Atlanta University (where Dubois held a teaching post) and Calhoun Colored School.
Mon. 17 Dec.	Norfolk, Connecticut	Concert: Village Hall	See main concert programme above, with addition of the <i>Five Negro Melodies</i> performed in Boston. SCT (pf), Felix Fowler Weir (vln), Lola Johnson (S), Reed Miller (T) and Burleigh (Bar.)	<i>Gratis</i> recital. Invited by Litchfield County Choral Union - SCT immediately accepted, although he had been due to travel home 2 days earlier.
End of December	England	—	—	Arrives back home.

3<sup>rd</sup> Tour

1910				
Dates	Place	Event	Work/Performers	Notes
Sat. 7 May	Liverpool, UK	—	—	Sets sail on 'Cestrian' to Boston.
Sat. 21 May	Boston	Sends his sister Marjorie a postcard to say 'I am in Boston for a few days before going on to Norfolk – the return boats seem all full, but I am hoping to sail soon after June 2' [the date of the Norfolk concert].		
Thurs. 26 May	New York	—	—	Arrives in New York for rehearsals (travels there on the steamer 'Harvard').
Fri. 27 May		Rehearsals: Carnegie Hall	<i>Bamboula: Rhapsodic Dance</i> – New York Philharmonic Orchestra	The orchestra reportedly coin term 'African Mahler'.
May/Jun.	Norfolk, Litchfield.	Rehearsals: The Music Shed	<i>Hiawatha</i> – Litchfield County Choral Union	Rehearses with choir, orchestra & soloists.
<b>1 – 2 June Norfolk Music Festival:</b>				
Wed. 1 Jun.	Norfolk	Concert: The Music Shed	Verdi - <i>Requiem Mass</i> ; Tchaikovsky – <i>Piano Concerto No. 2</i> ; Liszt – <i>Les Préludes</i> .	SCT spectator only.
Thur. 2 Jun.		Concert: The Music Shed	<i>Hiawatha's Wedding Feast</i> ; <i>Death of Minnehaha</i> ; <i>Bamboula</i> .	Programme also included Tchaikovsky's ' <i>Nutcracker</i> ' Suite & Lalo's <i>Symphonie Espagnole</i> (Fritz Kreisler, vln), conducted by Arthur Mees.
Fri. 3 Jun	Norfolk	Drive through Connecticut's 'picturesque scenery' provides SCT with inspiration for <i>A Tale of Old Japan</i> . Idea of writing a Violin Concerto conceived.		
Returns home from third and final visit to America.				

